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HERALDRY
BRITISH AND FOREIGN

VOL. I.

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W. & A. K. JOHNSTON.

A TREATISE ON
HERALDRY

BRITISH AND FOREIGN

WITH ENGLISH AND FRENCH GLOSSARIES

NEW AND ENLARGED EDITION

BY

JOHN WOODWARD, LL.D.
(RECTOR OF ST. MARY'S CHURCH, MONTROSE)

VOL. I.



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INTRODUCTION.

THE very favourable reception accorded, both at home and abroad, to the first issue of these volumes, has led, after the lapse of four years, to the publication of a new and considerably extended edition.

The whole work has undergone revision and re-arrangement; and, as regards both text and illustrations, a good deal more than a third part of the present volumes now appears in print for the first time.

The more important Introductory Chapters, which treat of the origin and development of Systematic Heraldry, have been carefully re-written and much enlarged. In them old fallacies and erroneous speculations have been exploded, and the origin of our social distinctions has been placed, it is hoped, on a firm historical basis. (In connection with this investigation I have derived assistance from Bishop STUBBS' excellent *Constitutional History of England*, which I desire now to acknowledge.) In order to effect a saving of space, my dissertation on the use of the *Particule Nobiliaire* has been removed to the Appendix, which also contains some interesting and important additions.

Room has been made for Chapters dealing more fully with National Arms, and treating of Orders of Knighthood, Mottoes, Liveries, etc.

Large additions have been made to the illuminated, and other, illustrations; and in the case of the arms

selected as examples many of those borne by families of comparatively little consequence have been replaced, both in the plates and in the text, by those of greater importance ; thus, so far as it goes, the book has become a *libro d'oro* of the great European families.

In the Introduction to the first edition, I frankly explained the circumstances under which the name of the late Dr BURNETT came to be coupled with mine as its joint author, and certain contributions by him (not amounting to one-fifth of the whole) included in the book, and duly marked with his initials. But for the present book I am alone responsible. I do not at all desire to minimise any advantages which may have accrued to the work from a collaboration which neither of us intended or desired ; but, whatever they were, they were more than counterbalanced by disadvantages which there is no reason at all for perpetuating. One only need be referred to now. The piecing together of portions of two separate treatises, written with different objects, and dealing with the subject matter from entirely different stand-points, though effected with as much skill as I knew how to employ, was not, and could not be entirely satisfactory. My friend had never intended anything more than a treatise on Scottish Armory—in fact an abridgement of NISBET—while I had been encouraged by him to deal with the subject of Heraldry on much wider lines.¹ In the exercise, therefore, of the same right of judgment which caused the inclusion in the first issue of those portions of the work for which my *collaborateur* was, either entirely or in the main, responsible, I have decided now to omit them. Care has, of course, been taken that the book shall not suffer by the exclusion of any matter which is of real importance

He had written to me—“A good book on Comparative Heraldry, English and Foreign, is much needed, and I know no one so qualified to write it as yourself.”

to the general student ; and I do not think that there has even been any sensible diminution of national flavour.

I had intended to include in the present issue some chapters on the College of Arms, the Lyon-Office, and other Heraldic institutions of authority, existing or defunct, at home and abroad. But I have found the subject too important, and the materials on hand too considerable, to admit of the treatment proposed ; and I must therefore postpone the consideration of this part of the subject to a future opportunity, and to a separate work, in which I hope to do for the " Law and Practice of Arms " in general that which was done so ably for Scotland in the well-known work of Mr SETON. I may say here that though I have ventured to criticise certain things which have been done by " authority," this does not imply any disregard for the authority itself, properly exercised ; or the smallest disrespect for the amiable, and in some cases undoubtedly well-qualified gentlemen who administer it. But the doings of public officials are legitimate subjects for reasonable criticism, and it would be quite unfair to impute to me in consequence a position of hostility, which on very special grounds I should be almost the last person alive to take up.

My grateful thanks are due to my critics, who, in answer to my invitation, either publicly or privately directed my attention to mistakes, or misprints in the first issue, which were not the less vexatious because they were for the most part both obvious and trivial. In this connection my thanks are specially due to my friends, Rev. J. M. DANSON, D.D., of Aberdeen ; and P. J. ANDERSON, Esq., M.A., LL.B., the Librarian of the University of the same city. L. L. KROPP, Esq. (who is a mine of learning with regard to the history of the States of Eastern Europe) most kindly allowed me the use of his copy of NYARY'S *Heraldika*, a work of much value to those who can surmount the difficulties of the Magyar tongue.

As in former publications, the excellent Index is the patient work of GEORGE HARVEY JOHNSTON, Esq.; its merits are so evident as to need no commendations from me, but an expression of sincere thanks, on behalf both of my readers and myself, is not the less due to him.

JOHN WOODWARD.

MONTROSE,
December 1895.

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VOL. I.

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ERRATA

- Vol. I.—Page 15, line 17, for *Brief-bores* read *Bore-briefes*.
 " " 128, " 12, for MAULEVERIER read MAULÉVRIER.
 " " 180, " 6, for MARICE read MAURICE.
 " " 281, " 2, for III., read IV.
- Vol. II.—Page 146, line 9, for NESBIT read NISBET.

HERALDRY :

BRITISH AND FOREIGN.

CHAPTER I.

ETYMOLOGICALLY a treatise on Heraldry should be an explanation of the duties of a Herald. Though an analogy has been drawn between the Greek κήρυξ, or Latin *facialis*, and the herald of later times, the latter was essentially a mediæval officer, the derivation of whose name is uncertain. DEMMIN says it is derived from the German *Herold*, noble crier. Others deduce it from *Heer*, a host, and *Held*, a champion. SPENER says: "Alii in posteriori nominis parte putant latere vocem *hold*, ab *Heer* et *hold*, q.d. exercitui gratiosus. Vel si pro *Heer* legas *Herz*, Domino vel principi fidelis." SKEAT derives *herald* from the old High German *Hari*, an army, and *walt*, strength; and thinks the limitation of the name to this officer may have been due to a confusion with the old German equivalent, *foraharo*, from *forharen*, to proclaim.

He was in the first place the messenger of war or peace between sovereigns; and of courtesy or defiance between knights. His functions further included the superintendence of trials by battle, jousts, tournaments, and public ceremonies generally. When the bearing of hereditary armorial insignia became an established usage its supervision was in most European countries

added to the other duties of the herald. The office survives in our own, and in some other countries, but with duties greatly curtailed; and with this narrowing of the Herald's functions the term "Heraldry" has come to signify, not a knowledge of the multifarious duties of a herald of former times, but chiefly the study of that part of them which relates to family and national insignia, including also subsidiarily such kindred topics as precedence, hereditary and personal titles and dignities, and the insignia which are attached to them.

The "science" or rather art, which teaches us the language, and instructs us in the origin and development, of these symbols, should with greater propriety be termed Armory. This is the designation applied to it by the earliest writers on the subject, both in England and in France, but it is one which for more than two and a half centuries, has greatly fallen into disuse; and the better understood name of Heraldry consequently appears in the title of the present work.

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

We find in the feudal system, and in the Germanic institutions of which that system was the natural outcome, the true origin of our own social distinctions, and, as will be hereafter shown, of the armorial insignia which were used to denote them. It is to JULIUS CÆSAR that we owe our first glimpses into the social and political life of the Teutonic race of the great Aryan family, and the description given in his *Commentaries* of the warlike Suevi, and other tribes bordering on Gaul,—who appear to have been when CÆSAR wrote in a state transitional between the nomadic life and settled civilisation—though imperfect and indistinct, is still full of lively interest. A century and a half later, the historian TACITUS, in his

Germania, gives us the means of filling in CÆSAR'S indistinct outlines with full and abundant details. In his time Germany was inhabited by a great agglomeration of tribes, having a common origin, speaking virtually the same language, and employing similar institutions, but having no collective or national name, or central organisation.

While the military spirit of these tribes had increased since CÆSAR'S time, as a natural consequence of the continuous struggle which the Germans had to wage against the attempted encroachments of Imperial Rome, the love of the chase had somewhat declined with the reduced opportunities of following it; tracts of forest land had been cleared, and the pursuit of agriculture had become general. The tribes were no longer nomadic, but had settled homesteads. Their wealth, as in the early history of all civilised people, consisted in the flocks and herds, which pastured in the still extensive forests, or on the common lands. Great cities had not yet arisen, but their village settlements were already permanent and extensive. Generally the arable land was held in common, and appropriated annually by lot among the freemen, who formed the bulk of the population and were trained to the use of arms. Still private property in land was not unknown. Each freeman had at least his own homestead, and the space of ground contiguous to it, as his fixed possession, as well as a definite share in the arable land annually allotted, and he had also a proportionate right to the use of the forest lands and pastures.

But this absolute equality in the tenure of land, and in their political status, did not preclude the existence of social differences. Some men were naturally more industrious and prosperous than others, or more fortunate in the circumstances of their settlement, and so there arose, inevitably, distinctions of wealth. But

there were also distinctions of blood ; some were *nobiles*, some were not. Though, and especially somewhat later, the classification differed in different tribes, and some classes were subject to subdivision, we see that the population fell into three or four great divisions : *nobiles*, *ingenui*, *liberti*, and *servi*. (There were also existing official ranks : *sacerdotes*, *duces*, *principes*, etc.) The *nobiles* appear to have been the descendants of the ancient chiefs, or leaders of the race, under whose guidance the original immigration had been effected, or who had been their generals in their conflicts with the aboriginal populations. The *nobiles* seem to have been at first without any distinct political privilege ; the *ingenui*, or simple free-born, were their equals in every respect except in this accident of descent.

The homestead of the original settler, with its share of the common lands of the tribe, was known as *Odal* or *Edhel*, and the same word *Adal* or *Ethel* was used among the Saxons to signify nobility of descent. Primitive nobility and primitive proprietorship of land thus bore the same name. The land was held by these Edelings by no other service but that of personal attendance in the host and in the council. The *liberti*, or freedmen, had personal freedom, but apparently no political rights.

The servile class seems to have been divided into two grades, of whom the upper, the *liti* or *lazzi*, cultivated the lands of others ; they were perhaps the remains of an earlier and conquered race, and in some degree corresponded to, though they had no historical connection with, the *coloni* of Roman civilisation.

When, in later times, a domain was reserved for the maintenance of the dignity of the *princeps*, it was this class which were cultivators. They were, indeed, *adscripti glebæ*, and to their lord whose land they cultivated, and to whom they paid a definite proportion of

the fruits of the ground, and of the increase of their flocks and herds ; but beyond this their lot was not a hard one and they were practically personally free. It has been said that this class probably originated in the inhabitants of lands subjugated by other tribes in the frequent conflicts of early days ; but there is nothing to show that they were of a different race from their conquerors, and they may even have been recruited from the families of the poorer and less fortunate freemen. But the other class of *servi* were slaves indeed, they had no vestige of freedom. Many had gambled away the freedom they had inherited by birth. (TACITUS speaks of this vice of gambling, to which many of the German tribes were passionately addicted, and of an increasing tendency to intemperance and self indulgence, as showing a moral declension from the purer healthier days in which Cæsar wrote in their praise.) Besides these the ranks of the *servi* would be augmented by prisoners of war ; and, though there is no distinct trace of it, possibly by those who had incurred punishment for crime.

As concerns official ranks, the *principes* were elected by the freemen in the tribal assemblies. Their chief, and at first their only privilege was the right to entertain a *comitatus*, a body of military companions, generally the sons of nobles, who voluntarily attached themselves to the *princeps*, who provided their equipment and maintained them while under his leadership they perfected their military education. The tribes were not uniform in their administrative constitutions. In some there was a king with a kindred nobility, and a personal *comitatus*. The king was king by election not by hereditary right. His powers were strictly limited, and he was not even, necessarily, the *dux* or war-leader. TACITUS says : "*Reges. sumunt ex nobilitate, duces ex virtute*" (*Germania*, lib. xi.). Often, under the pressure of some common danger, several tribes would unite under a

chosen military leader, but the danger past each tribe resumed its autonomy. In later times the king gathered other *principes* into a *comitatus* of his own, and gradually appropriated their honours and authority.

It is evident that here we have the germ of the feudal system. An ambitious and able *princeps* had only to subdue a district in an inter-tribal war to be provided with the means of attaching to himself permanently, by the subdivision of the lands thus acquired, chiefs who would form a personal *comitatus*, and be ready enough to extend his authority over his neighbours.

This occurred frequently. The Roman invasions naturally drew the threatened peoples more closely together, and confederations were formed which welded together for military purposes the independent tribes. Of these the most important to us were the Franks, among whom the hereditary monarchy appears to have been established before the middle of the fifth century. But the prince was the king of the people, not of the land. His officers formed the high nobility, and his *comites* administered the *gaus* or provinces. From the Kings of the Salian Franks descended the dynasty of the Merwings, or Merovingian princes. Under their King CHLODWIG (CLOVIS) not only were the Romans driven from Gaul, but the hitherto independent confederation of the Alemanni were brought under Frankish rule. But in Germany under the Merovingian kings a new aristocracy arose which undermined the royal power. It was composed of the great feudatories who, while continuing to acknowledge Frankish supremacy, became gradually independent under their own dukes. Chief of these were the Dukes of FRANCONIA and SAXONY. Later on CHARLEMAGNE conquered Saxony, and destroyed the last vestiges of independence in Bavaria. These vast conquests placed at his disposal immense tracts of land

which he employed for the reward of those who submitted to become his vassals, and thus the feudal system became firmly established. NITHARD, grandson of CHARLEMAGNE, who wrote about the middle of the ninth century, tells us that among the Saxons the whole race fell under one or other of these classes: the *nobiles* or *edelings*; the *ingenui* or *frilings*, and the *serviles*, the *lazzi* or *liti*. "Saxones . . . qui ab initio tam nobiles quam et ad bella promptissimi multis indiciiis sæpe claruerunt. Quæ gens omnis in tribus ordinibus divisa consistit; sunt enim inter illos qui edhilingi, sunt qui frilingi, sunt qui lazzi, illorum lingua dicuntur; Latina vero lingua hoc sunt, nobiles, ingenuiles atque serviles. NITHARD, *Historia* iv., 2. RUDOLPH, who wrote a little later, makes the classes four: noble, free, freedmen, and slaves.

By the Saxon law no intermarriages were allowed between the various classes, at first under pain of death, as in the *Lex Burgund. Novum*, (tit. xxxv., § 2): "Si ingenua puella voluntarie se servo conjuxerit, utrumque jubemus occidi;" later, as by the *Lex Salica* (tit. xiv., cap. 6), under the more merciful penalty of servitude: "Si quis ingenuus ancillam alienam in conjugium acceperit, ipse cum ea in servitium implicetur."

In later times, in all cases the children of mixed marriages derived their political status from the lower in grade of their parents. It was this strictness of law which enabled the Germans to pride themselves on the purity of their descent, and to boast that their blood was without servile commixture.

As in Ireland under the old Brehon laws, we find the gradations of rank kept distinct by the difference of the fines exacted in punishment of crime. The murder of a noble, or *adeling*, could only be atoned for by a fine twice or three times that required in the case of the death of a freeman; and in the case of compurgation

the oath of a noble outweighed that of two or even three of the *frilings*, or free men. Among the Burgundian Franks, even the tooth of a noble was worth five times as much as that of a man of the lower classes; thus the Burgundian law provides: "Si quis, quolibet casu, dentem *optimati* Burgundioni frangit, vel Romano nobili, solidos xxv cogatur exsolvere; de mediocribus personis *ingenuis*, tum Burgundionibus quam Romanis, si dens excussus fuerit x solidis componatur; de *inferioribus* personis v solidis.

I may be permitted here to quote a passage already printed in my work on *Ecclesiastical Heraldry*, p. 473.

"Under the feudal system in Germany and Gaul nobility was attached to the possession of the soil. Besides the possessors of large districts held from the Crown by the nobles who were the *comites*, or companions of the Sovereign (hence the title of count), other lands of less extent were held immediately from the Crown, and were the rewards of military service in the past, as their possession was the condition of military service in the future. The holders of all these fiefs had their tenants who held lands from them, and not from the Crown immediately, by payment of rent, etc.; and there were also besides these the burghers of towns, and in the country large masses of population who were serfs *adscripti glebae*. Originally only a man who could prove his nobility of descent from noble and free ancestor could hold a noble or knightly fief; in later times the purchase of such a fief by a man free, but not noble, was held to confer nobility. But the original nobility of Germany and Gaul was distinctly military in its character, and the military insignia of arms and crest were the outward and visible signs of noblemen. These only were admitted to take part in the chivalric exercises, the tournaments and jousts, which were the delight of the populace, and the opportunities for the

exhibition of the personal prowess of the nobles in times of peace. Before a knight could take part in them his shield of arms and crest were exposed for days to official and to a not less stringent public criticism, and any one who should offer himself as a combatant without being able to prove his descent from four 'noble' ancestors, that is from four grandparents entitled to bear coat-armour, was made to ride the barriers of the lists amid the jeers and hisses of the populace—sometimes was in danger of fine and imprisonment as a fit reward for his presumption. The arms of these four grandparents were exposed in a quartered shield, and hence came the technical heraldic term of 'quarters.' In later times, when the Sovereign had no longer knightly fiefs to bestow, those who distinguished themselves in war or in the councils of the state were rewarded by being raised to noble rank independently of their possessions."

Under the feudal system wherever established, the broadly marked difference between the nobleman or gentleman, and the rest of the community, is one of the most prominent features of mediæval life; and the source from which the less abrupt generations of rank in modern society have been gradually developed. According to feudal ideas the whole land was, in the first instance, the property of the Sovereign, from whom it was held under the obligation of rendering stated military service; with or without the further obligation of attendance at his court and council. The immediate vassals of the Crown, who were in the first instance called Barons (as emphatically the King's *men*), enjoyed in some cases the office of *Comes*, or *Dux*, and had vassals who held their lands from them by a like military tenure; and with obligations of attendance at the courts of their superiors similar to those by which the latter held their lands from the Sovereign. By a constitution of this kind, but with variations in detail,

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

Side by side with feudalism grew up the use of distinctive devices, by which on banner or shield the performers of military service were distinguished. Like the *jus imaginum* of classic times, the right to bear *insignia gentilitia* became in the Middle Ages the distinctive privilege of the nobly born. "Nobiles," says Sir EDWARD COKE, "sunt qui arma gentilitia antecessorum suorum proferre possunt." To use the words of CAMDEN, "Nobiles dividuntur in minores et majores. Nobiles minores sunt equites-aurati, armigeri, et qui vulgo generosi et *gentlemen* vocantur." A prince judging an individual worthy of notice gave him patent letters of nobility. In these letters were blazoned the arms which were to distinguish his shield. By this shield he was to be known, or *nobilis*. "A plebeian had no blazonry on his shield, because he was *ignobilis*, or unworthy of notice . . . Hence arms are the criterion of nobility. Every nobleman must have a shield of arms. Whoever has a shield of arms is a nobleman."

CHASSANEUS says: "Certum est quod nobiles *ex origine* sunt qui longa serie et prosapia predecessorum

habent sua arma et insignia, et communiter tali tempore, cujus initii memoria non exstat in contrarium.”

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

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

PHILIPPE *le Hardi* was the first king of France who gave letters of nobility to a man not of gentle birth. He thus ennobled RAOUL, his goldsmith.

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

hood, and the creation of an esquire by the imposition of a collar of livery.

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

While the stricter meaning of the word is retained to the present day in the expression "gentleman by birth," it has often come to be difficult for one who is not a genealogical expert to know who is, or who is not, a gentleman of coat-armour, the less abrupt gradation of ranks and the courtesy of society having caused the word *gentleman* to be applied in a somewhat loose sense to any one whose education, profession, perhaps whose income, raises him above ordinary trade or menial service; or to a man of polite and refined manners and

ideas. A gentleman is, properly, not merely a nobleman but something more. The King can ennoble a man, but descent alone can make him into a gentleman.

A cognate word to gentleman, whose popular acceptance has come to differ much from its original meaning, is esquire. It originally meant the armour-bearer or shield-bearer of a knight. Later, but not until the commencement of the fifteenth century, it was attributed to all gentlemen; up to that time it denoted a person of ancient descent. Barons, and even Princes, were so designated until they had been formerly knighted. In 1789 it was the legal designation of all untitled nobles in France.

“L'Écuyer était dans le principe le serviteur. Noble qui assistait le Chevalier et portait son Écu ou ses armes quand il allait à la guerre; plus tard, le droit de porter un Écu peint des armoiries et de devises fut le droit particulier à ceux qui étaient Nobles de race ancienne, de là l'origine du nom d'Écuyer (armiger) qualification que prirent tous les gentilshommes dans la suite des temps. Un arrêt du Parlement de Paris, du 30 Octobre 1554, avait proclamé le titre d'Écuyer: 'Caractéristique de la Noblesse, jusqu'à preuve du contraire.' Noble et Écuyer sont deux expressions qui marchaient toujours ensemble dans le langage légal d'autrefois.”—*Le Héraut d'Armes*, p. 111, Paris, 1863.

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

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

In connection with the same subject I have printed as an Appendix to Vol. II. some remarks on the use of the proposition *de* in French, or *von* in German, the presence or absence of which as a prefix to the surname is often supposed by foreigners to be an absolute test as to whether a person is, or is not, "noble" in the Continental sense, *i.e.*, as having, or not having, the right to

use armorial bearings. The absence of the "*Particule Nobiliaire*" from the surnames of the majority of the *noblesse* and gentry of Britain has been a cause of much of that foreign confusion of ideas with regard to the nobility of our untitled families which has been already adverted to.

A subject of the British Empire, if he be a gentleman of coat-armour, and resident abroad, ought always to assert his *nobility*. He is legally a *noble* in the continental sense of the term, and he does wrong not only to himself, but to others similarly situated, if through a false idea of modesty, or through ignorance, he repudiates that nobility to which he is fully and legally entitled. This was better understood in Scotland in former days. The cadets of many "gentle" families took service in the armies of the Continent, and frequently obtained from the Lyon Office the *Brief-bores*, or certificates, more or less authentic, of their "noble" descent, without which they would not have been eligible for commissions in the army, or offices at court. For example, JACOB TAIT, a cadet of TAIT of Pirn, was private secretary to King ERIC XIV. of Sweden, and in 1632, thus made proof of his descent, and was formally recognised as "noble" (STODART, *Scottish Arms*, ii., 169.) A British gentleman of coat-armour is usually at least the equal, and in nine cases out of ten the social superior, of the Counts and Barons whom he meets with at home or abroad, even if they happen to be the heads of their families, and not (as is much more frequently the case) cadets more or less remote, who are careful to retain their courtesy title and the use of the coronet.



FIG. 1.



FIG. 2.



FIG. 3.

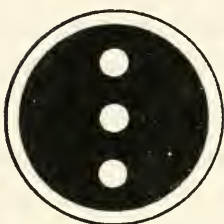


FIG. 4.

From ETRUSCAN VASES, *Vide* p. 2^o.

CHAPTER II.

WHEN, or how, did the bearing of armorial insignia originate? In the attempt to answer this question volumes sufficient in number and size to form a considerable library have been written ; and much ingenuity has been employed in the endeavour to trace back the mediæval system of armory far enough to connect it directly with those systems of symbolism which from the earliest times known to history have found favour with nearly all races of mankind. In the course of these investigations all ages, and nearly all the nations of antiquity have found partisans who were willing to accord to them the honour of inventing Heraldry. Those, indeed, who are willing to confound the use of emblems which were merely personal, having no regular and hereditary character : such for example as those

which are described by ÆSCHYLUS and other Greek writers, as appearing on the shields borne in warfare by their heroes ; or as we still see depicted on the ancient vases from Etruria or Greece which are preserved in our Museums (Figs. 1-4) : these have had no difficulty in finding what they are pleased to consider its traces among even earlier nations, and amid less advanced stages of civilisation. Many of the devices which appear upon the coins, the engraved gems, and the sepulchral vases of ancient times have, indeed, an appropriateness which lends to them a heraldic character ; but, so far as they are employed as the property of individuals, the bearings are altogether wanting in that fixity and hereditary quality which are essential characteristics of the system of armory which has descended to us from ancient times, and with which we in these volumes are concerned.

The same personage, historical or mythical, may be depicted over and over again on a series of Grecian vases, but we may not expect to find that a person so depicted will bear upon his shield the same emblems in more than one instance ; and even if, as is possible, the bearings chosen had a reference to certain distinct achievements of the wearer, there was no symbol, or combination of symbols, which as in modern armory were exclusively the property of a certain family.

The treatises of the earliest heraldic writers were full of fancies, but their vain imaginings are entirely without authority, and are worse than useless for the purposes of our investigation. They are full of curious speculations, but there is little independent research, and the ability to make use even of the limited materials which were then at hand is for the most part conspicuously absent. Except in the way of speculation there was for the most part little attempt at originality ; it was sufficient if a writer on heraldry servilely followed

in the footsteps of his predecessors, and reiterated their errors. Still their various speculations are not devoid of interest, and, without going so far back as the authoress of the *Boke of St. Alban's* who deduces the origin of armorial bearings from the "cote armoris" worn in "hevyn" by the "V orderis of anngelis" we may here give a brief summary of the different opinions which have been advanced by writers on the subject at home and abroad, as to the date and circumstances of their origin. ANDREW FAVYN, whose quarto volumes, entitled *Le Théâtre d'Honneur et de Chevalerie*, were published in Paris in 1620, and contain much valuable information, was yet of the opinion that ADAM was the first herald, and assumed that the original use of armory was to distinguish the posterity of SETH from the descendants of CAIN. SEGOING, in his *Traité de l'Antiquité des Armes*, written perhaps twenty years later, agrees with FAVYN that the origin of arms dated from antediluvian days, but that after the Deluge they had a far wider scope. He can tell us what arms JAPHET used; and what was the device on a certain ring which JUDAH unwisely gave to his daughter-in-law TAMAR!

DIODORUS SICULUS is quoted in support of the theory that Heraldry originated with the ancient Egyptians, whose standards were often formed of the figures of birds or beasts set upon poles (*see* WILKINSON, *The Ancient Egyptians*, vol. i., pp. 342-3); and our own Sir HENRY SPELMAN, in his *Aspilogia*, gives it as his opinion that from them the Israelites adopted the standards under which they marched (NUMBERS ii. 52.) The Rabbins suppose that the standards of the Jewish tribes were flags bearing figures derived from the comparisons used by JACOB in his final prophetic blessing on his sons. Thus they have JUDAH represented by a lion; DAN by a serpent; BENJAMIN by a wolf, etc.

But, as was long since observed by Sir THOMAS BROWNE (*Vulgar Errors*, Book V., Chap. x.), the escucheons of the tribes as determined by these ingenious triflers, do not in every instance correspond with any possible interpretation of JACOB'S prophecy; nor with the analogous prophecy of Moses, when about to die. (See also BISSE, *Notes to Upton*, p. 38; and MENÊTRIER, *de l'Origine des Armoiries et du Blason*, pp. 4-10. Paris, 1680.) PETRA SANCTA (with LIMNÆUS, HOEPING, SPELMAN, and others) desires to trace the origin of arms to heroic times. Some consider NIMROD and the Assyrians the first inventors; and it may be noted that standards, somewhat similar to those already referred to as being employed by the Egyptians, were also used by the Assyrians, as is evident from the *bassi relievi* discovered at Nimroud, etc. (see BONOMI, *Nineveh and its Palaces*, figs. 110, 112, 217, etc.). Others again seek the origin of armorial bearings in what are termed classical times, and quote HOMER'S description (*Iliad* i., 21) of the arms of AGAMEMNON, who bore three serpents on his cuirass, and a Gorgon's head on his buckler. Or they turn to the description given by ÆSCHYLUS of the devices borne by the seven heroes at the siege of Thebes, which, however, have nothing in common with those which EURIPIDES attributes to them. These descriptions are obviously purely poetical, and in such enquiries as the present as little importance really attaches to them as to the arms which ARIOSTO and TASSO attribute to their heroes. In these latter the anachronisms are obvious to the student of Heraldry. ARIOSTO for instance gives to LIONELLO—

“Del Re nipote e duca di Lancastro,”

a Duke of LANCASTER in the times of CHARLEMAGNE (!) the quartered arms of FRANCE and ENGLAND, borne indeed at the time of his writing,

but which were only assumed centuries after the supposed date of the action of his poem.

“Tu vedi ben quella bandiera grande
Ch’ insieme pon la Fiordeligi e i Pardi.”

So again PHILOSTRATUS, XENOPHON, and QUINTUS CURTIUS are cited as proving not only the use of standards and devices by the Medes and Persians, but as authorities for the personal insignia asserted to have been adopted by CYRUS, CAMBYSES, DARIUS, XERXES, etc.

The earliest printed heraldic treatise, that of SICILE LE HERAULT, entitled “*Le Blason des Couleurs*,” attributes the regulation of arms to ALEXANDER THE GREAT with the assistance and advice of ARISTOTLE!

Others, again, have seen in the standards of the Roman Legions, and the figures stamped on their shields, at least the germ of regular armory. It was natural enough that mediæval writers should make systematic Heraldry date from the times of CHARLEMAGNE; and the old chroniclers and writers of romance, who wrote about the time of the Crusades, and who endeavoured to excite the martial ardour of their contemporaries by the recitation of the fictitious achievements of that Emperor and his twelve peers (the origin and model probably of our own Arthurian romances) had no difficulty in assigning arms to their heroes. Those attributed to the Knights of the Round Table in our own early heraldic treatises are just as authentic as those conferred by them upon ALEXANDER THE GREAT, and JUDAS MACCABEUS, or the rest of *the Nine Worthies*! Even so serious a historian as DE JOINVILLE in his *Vie de St. Louis* (Chap. xxxii.) assigns the origin of the arms of COMMENGES, (*v.z.* p. 162) to the grant made by CHARLEMAGNE to one of his paladins!

It has been the custom in modern times to give a

general assent to this derivation of Heraldry, and to suppose that what CHARLEMAGNE and his immediate successors originated was reduced to a system by his descendant HENRY *the Fowler*.

Thus WELSER says (*Rer. August. Vindel. Comm.*):
 “Legum quæ hodie opinione et certo jure insignia circumscribunt, antiquissimæ Carolum Magnum non prævertunt, à quo primum adumbratas sub Henrico demum Aucupe et posteris perpolitatas arbitror. Fortissimi Imperatores militarem virtutem cui toto pectore incumbebant hoc ornamento honestatem voluere; unde clypei et cassidis nata species nomen quoque, nam vernaculis quibusque linguis arma appellamus. A militibus ad reliqua postea hominum fluxere.

This diversity of opinion as to its origin seems to make it clear that, as in the case of the other arts, Heraldry was not a thing which sprang into existence all at once at a certain place and at a definite period. It was surely rather the gradual outcome of a feeling natural to men from times immemorial. Apart from what is known as Totemism, the love of marks of distinction has always existed in the hearts of men, and we accordingly find among all nations, and especially among warlike ones, the disposition to assume ensigns which should distinguish them from their fellows, and commemorate their prowess. But there was a great difference between such figures, and the armorial system of mediæval times. In the former, whatever were the symbols thus assumed they were merely personal; subject to change from time to time at the will and pleasure of their assumer, and to all appearance adopted without regulation or restriction. With regard to the existence of the institution of Totemism over the greater part if not the whole of the world—in ancient Egypt as in modern Australia and Polynesia; in Bengal as in the Americas—it is sufficient to say here that in its most

important aspect it was simply tribal ; and that though other kinds of Totemism, sexual and individual, existed, in the last-named they began and ended with the individual, and were not, like the clan totem, transmitted by inheritance. As an exception Mr FRASER tells us (*Totemism*, Edinburgh, 1887, p. 56) that “in one Central American tribe the son of a chief was free to choose whether he would accept the ancestral totem or adopt a new one, but a son who did not adopt his father’s totem was always hateful to his father during his life.”

The totems were usually, though not invariably, chosen from the animal world, and were tattooed or painted on the persons of the tribesmen ; and painted or

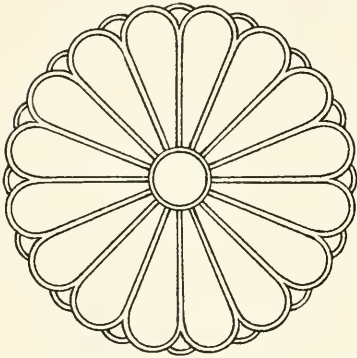


Fig. 5.



Fig. 6.

carved on their defensive and offensive arms and other property, as well as set up on poles as standards in their villages. In the personal tattooing of the North American Indians, and of the Hindus, as in the cicatrices which served as its equivalent in Australia, conventional representations of the totem in the shape of lines, dots, or circlets took the place of the actual totem.

A regular system of armory exists (most probably is the outcome of original totemism) in Japan. So far as my limited knowledge of it goes it is chiefly, if not

exclusively, tribal. The badge of the daimio is the badge of his clan. The open chrysanthemum, and another floral one, the badges of the Mikado, are represented in Figures 5 and 6. While the arms of the Empire are on a white ground a red ball, representing the rising sun, the Imperial standard of the Empire bears the chrysanthemum of silver and gold on a crimson ground.

Fig. 7 is the leafy badge of the TOKUGAWA clan.

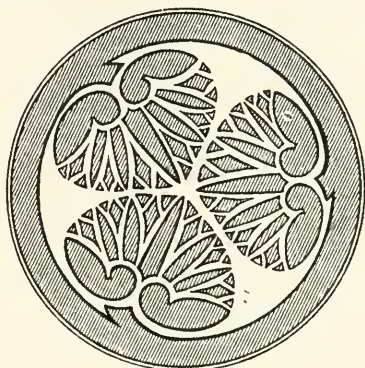


Fig. 7.

Passing to America it appears that the Astec princes of Mexico before the Spanish conquest had established a series of grades as the reward of military prowess, each having its peculiar privileges and insignia. Until the youthful warrior had attained the lowest of these grades he was excluded from the use of ornamented arms and garments. He fought in the coarse white garment of aloë threads called *nequen*, and bore a round unfigured shield. But the shields borne in warfare, and on ceremonial occasions, the *totopchimalli*, of the proved warriors were charged with certain devices, often of animals, or bore phonetic symbols which expressed the owner's name and rank, and recorded after a definite system their deeds of valour. The leader of the Tlaxcallan forces which escorted CORTEZ on his march to Tetzcoco bore a shield which is depicted in a contemporary native chronicle as charged with *armes parlantes*,—a monstrous face accompanied with eyes borne on the palms of severed hands. The name of the Tlaxcallan leader MAXINCATL is expressed by an eye charged on the palm of a human

hand, and accompanied by the hieroglyphic denoting water. In the Aztec language these symbols give the elements *ma*, *ix*, *itl*, from *maatl* a hand, *ixtli* the eye, and *atl* water.

The helmets of the warriors were often fashioned like the heads of wild beasts (a custom of which examples exist also among the Runic monuments of Scandinavia, and of which a notable example remained in Germany in the ox-head helm of the Counts of MARK). (V. Plate in Vol. II.) This is noticed in the MS. of a companion of CORTEZ, quoted by PRESCOTT as follows: "Portano in testa per difesa una cosa come teste de' serpenti ò di tigri, ò di leoni, o di lupi, che ha le mascelle, et è la testa dell' huomo messa nella testa di questo animale como se lo volesse diorare; sono di legno," etc.

Besides the national standard, each of the great chiefs appears to have had his personal, perhaps his hereditary, banner. PRESCOTT tells us (*History of the Conquest of Mexico*, vol. i., p. 398) that "the rear of the mighty host was dark with the shadows of banners, on which were emblazoned the armorial bearings of the great Tlascalan and Otomie chieftains. Among these the white heron on the rock, the cognisance of the house of XICOTENCATL, was conspicuous."

The American historian, BANCROFT, says that MONTEZUMA carried into battle an azure banner bearing the device of an eagle, with beak and claws of gold, devouring a serpent. This was emblematic of the myth relating to the foundation of the *pueblo* of Tenochtitlan in the Valley of Mexico. Such an eagle, perched on the broad leaves of a cactus-shrub rising out of the midst of water, is still the heraldic device of the Mexican Republic.

Mrs NUTTALL, an accomplished American writer, in an interesting memoir "On Ancient Mexican Shields,"

contributed to the *Internationales Archiv. für Ethnographie*, in 1892, gives coloured illustrations of their quasi-heraldic devices, derived from various native MSS. and other sources. Similar ones are figured in Lord KINGSBOROUGH'S great work on the *Antiquities of Mexico*, and some of these are reproduced in the plates of Mr ELLIS' *Antiquities of Heraldry*. Mrs NUTTALL also discovered in the old armory at Schloss Ambras near Innsbruck, in Tyrol, a shield which she supposes, with reason, to have been that of MONTEZUMA himself. Its device is probably intended for the blue *occeolotl*, accompanied by the hieroglyphs of fire and water (*see* Miss CRANE'S able review in *Science*, September 1892). PRESCOTT tells us that on the *façade* of MONTEZUMA'S palace in Mexico, the device of an eagle bearing an ocelot in its talons was sculptured. CLAVIGERO considers a golden spread-eagle the general device of the republic.

Even in Europe, Totemism may not improbably have had an influence in preparing the way for the adoption of national and tribal ensigns. The adoption of these, again, may very probably have had considerable influence in the wider and much later adoption of family insignia. But to the present writer it appears impossible to trace at all satisfactorily the connection which some writers assert to exist between these and the figures of animals which TACITUS says were used on the shields of Celtic tribes, or those which PLUTARCH tells us were similarly employed by the savage hordes of Scandinavia and Northern Germany. But the omission of all such devices on what representations and descriptions have been handed down to us of the shields of the early Middle Ages, shows that the bulls, boars, wolves, and horses of TACITUS, and the more conventional symbols of the cohort ensigns, if any traditional memory of them had been assured, played no prominent part in the

life of these ages, and certainly had no hereditary character. As little can we trace any connection between the language of arms and the mysterious symbols found sculptured on stone in Wales, Norway, Denmark, and more extensively in Scotland, of whose significance archæologists have as yet been unable to give a plausible explanation. (See Dr STUART'S splendid work on the *Sculptured Stones of Scotland*, published by the Spalding Club.)

The evidence afforded by the famous tapestry preserved in the public library of Bayeux, a series of views in sewed work representing the invasion and conquest of England by WILLIAM the Norman, has been appealed to on both sides of this controversy, and has certainly an important bearing on the question of the antiquity of coat-armour. This panorama of seventy-two scenes is on probable grounds believed to have been the work of the Conqueror's Queen, MATILDA, and her maidens; though the French historian THIERRY and others ascribe it to the Empress MAUD, daughter of HENRY III. The latest authorities suggest the likelihood of its having been wrought as a decoration for the Cathedral of Bayeux, when rebuilt by WILLIAM'S uterine brother ODO, Bishop of that See, in 1077. In this remarkable piece of work we have figures of more than six hundred persons, and seven hundred animals, besides thirty-seven buildings, and forty-one ships or boats: There are of course also numerous shields of warriors, of which some are round, others kite-shaped, and on some of the latter are rude figures of dragons or other imaginary animals, as well as crosses of different forms, and spots. (Plate I., figs. 1, 2, 3.) On one hand it requires little imagination to find the cross *patée* and the cross *botonnée* of heraldry pre-figured on two of these shields. But there are several fatal objections to regarding these figures as incipient *armory*, namely, that while the most prominent persons

of the time are depicted, most of them repeatedly, none of these is ever represented twice as bearing the same device; nor is there one instance of any resemblance in the rude designs described to the bearings actually used by the descendants of the persons in question. If a personage so important and so often depicted as the Conqueror had borne arms, they could not fail to have had a place in a nearly contemporary work, and more especially if it proceeded from the needle of his wife.

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

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

Sufficient has probably been said above as to the speculations of our own and early French writers as to the origin and antiquity of armorial bearings, but we may see that DE LA COLOMBIÈRE in his *Science Héroïque*, published in 1699, was probably the last who expresses belief in the primeval antiquity of Heraldry. From that time various

writers abroad and in our own country began to be less credulous, and were content to deduce the origin of armorial insignia from ancient mythology, or the usages of classical times. Among these may be numbered the learned Scottish Herald NISBET, who traces arms to the Roman *Jus imaginum*, and whose elaborate work is still regarded as a standard authority on Scottish armory. By and by a few enlightened armorialists began to remark the absence of armorial bearings from early seals and monuments, and to doubt if their introduction was not the invention of a much later age.

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

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

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

The levelling principles of the French Revolution were naturally hostile to the study of armory, but long before that event the conceits of the old heralds had helped to bring into disrepute what had once been an

essential branch of a liberal education. Armorial art, too, had declined with the general decline of the arts: the symbols had lost their beauty, and it was but natural that the philosophers of the eighteenth century, who could see nothing but folly in the life of the ages that had gone before them, held heraldry in little respect.

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

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

In support of his views Mr PLANCHÉ appealed to the entire absence of any indication of the existence of armorial bearings in the shields and banners verbally described and pictorially represented in the centuries preceding the twelfth. For example, ANNA COMNENA in her biography of her father the Greek Emperor

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

The chief representative of an opposite position is Mr W. S. ELLIS, who in his *Antiquities of Heraldry* (1869) has collected a mass of interesting matter relating to what he calls the heraldry of ancient times, and of all nations of the world, and he certainly succeeds in showing to how great an extent pictorial symbols, which had originally a meaning, have been in use among all nations of mankind, civilised and savage. The crescent, the mullet, the lozenge, the quatrefoil, and the fleur de lis are traced by him to counterparts existing among Egyptian, Chinese, Indian and Japanese emblems, and among the figures on Etruscan vases he shows us what in heraldic language would be called a bull's head caboshed, and a not unheraldic looking demi-boar. We have also on the Greek vases two dolphins naiant in pale, a demi-wolf, three roundles in pale, a single dolphin naiant, and three legs conjoined in pairle as in the well-known arms of the Isle of Man. (Figs. 1, 2, 3, and 4, p. 16.)

The Roman cohort ensigns which appear on TRAJAN'S column at Rome, devices which occasionally bear a resemblance to the designs of later ages, are assumed to

be the family insignia of the commander of the cohort ; and with other devices of tribes and clans are considered by Mr ELLIS to have descended through the dark ages until they appeared in the eleventh century as hereditary coat-armour. (*See Figs. 8 and 9.*)

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

Cap. XII. *De hominibus novis.*

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

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

Mr ELLIS considers that these *Leges Hastiludiales* quite outweigh the negative evidence against the introduction of hereditary arms which Mr PLANCHÉ and others found in their absence from seals, and sepulchral monuments before the eleventh or twelfth century. But it seems never to have occurred to Mr ELLIS, or even to his critics and opponents, including the late Dr BURNETT, that an examination into the authenticity of the *Leges Hastiludiales* was needful, or that the story of their promulgation by HENRY *the Fowler* might turn out to

be as purely fictitious as the many wondrous stories recorded in our own ancient writers on armory. This is, however, the case, and evidence to that effect will be found in the next chapter.

It will be remembered that in the preceding chapter I have indicated my opinion that the present system of armory did originate in Germany, and was the natural outcome of those national institutions which resulted in the feudal system. I have there shown how greatly the Germans prided themselves on a descent pure from all contamination with the blood of the servile; and how admission to military service, and, later, to the jousts and tournaments, was the privilege of the noble and free-born.

But I must repeat that there is no evidence whatever that a system of heraldry had been developed at anything like so early a date as that assigned to it when CHARLEMAGNE is considered its founder, and HENRY *the Fowler* its extender and organiser into, virtually, its present shape. In fact I give my entire adherence to the conclusions formulated by Mr PLANCHÉ; and declare that every accession to our knowledge, every piece of authentic contemporary evidence by which since his time our materials for forming a satisfactory conclusion have been so vastly increased, are all confirmatory of this position.



FIG. 8.



FIG. 9.

COHORT ENSIGNS, *Vide* p. 30.

CHAPTER III.

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

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

The substitution which took place at this period of the cylindrical helmet (which covered the whole visage of the wearer, leaving him only small apertures through which to see and breathe), for the old open Norman conical helmet, with its nasal guard, must have had a very

considerable effect in the same direction. (See Plate II.) On its adoption it became no longer possible for soldiers to recognise their leader by his face. The date of the

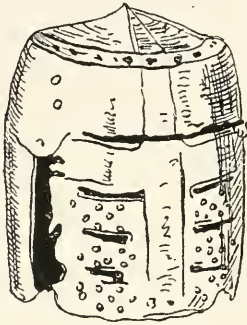


FIG. 10.

commencement of this substitution is about 1180, at which time (as we see by the seal of PHILIPPE D'ALSACE, Comte de FLANDRE), the conical helmet which had already become cylindrical with a domed covering was replaced by the cylindrical helm with a flattened top; and to this was added a few years later the plate which completely covered the face with the exception of small slits (*willières*) to enable the wearer to see, and still smaller holes through which he breathed. (Figs. 10, 78, 79, and Plate II., figs. 3 and 5.)

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

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

The Crusades must also have had considerable effect in causing arms, which had previously been assumed and changed at pleasure, to become hereditary. The

descendants of a knight who had fought with distinction under certain ensigns in the Holy Wars, would feel a very natural pride in preserving and handing down to posterity the banner or the shield with the blazonings which recalled their ancestor's prowess. On this point EYSENBACH says, on the whole with justice:—“Les croisades rendirent l'usage des armoiries plus général et leur pratique invariable ; elles les régularisèrent tout à fait, puisqu'elles devinrent dès lors des récompenses accordées aux chevaliers et aux villes qui s'étaient distingués dans les guerres saintes. Ce fut aussi depuis les croisades que les armoiries devinrent héréditaires. On conçoit aisément que les fils de ceux qui s'étaient approprié des symboles pour ces pieuses expéditions, se firent un point de religion et d'honneur de transmettre à leurs descendants l'écu de leurs pères comme un monument de leur valeur et de leur piété.

Au retour de la croisade, en effet, cette enseigne qui avait été plantée sur la brèche d'Antioche, ou de Jérusalem, qui avait été bénite par le légat du pape sur le tombeau de Jésus Christ, était révéérée comme une sainte relique et précieusement gardée comme une gloire de famille. “Flottant sur la plus haute des tours du manoir, elle signalait au loin la demeure d'un champion et peut-être d'un confesseur de la foi. Bien plus, les signes qu'on y voyait étaient reproduits par l'armurier sur le bouclier du croisé ; par le peintre sur les vitraux de la chapelle seigneuriale ; par l'imagier sur le chêne des portes du château ; par la châtelaine elle même sur la nappe de l'autel, où étaient déposées les saintes reliques que le croisé avait pieusement enlevées de quelque église schismatique de l'Orient (!) . . . Ces enseignes et ces symboles durent naturellement passer, je le répète, comme la plus précieuse partie de l'héritage, au fils aîné du défunt, qui en adoptait les emblèmes sans y rien changer, les transmettait à son tour à ses enfants comme

une signe de suprématie, de commandement ; comme la preuve de leur descendance d'un homme illustre, en un mot, comme une marque de noblesse.”—*Histoire du Blason et Science des Armoiries*, pp. 70, 71. Tours, 1848.

It may be suspected not only from this passage, but from others in the work, that the writer from whom are borrowed the above eloquent sentences, attached a larger amount of credence than would generally be conceded at the present day, or at all events by the present writer, to the stories which account for many existing armorial bearings by declaring that they were special rewards for special prowess in the Crusades ; or that the Saracen's heads, crescents, crosses, escallop-shells, and other charges which figure in them, had direct reference to the part the ancestors of the present bearers played in those stirring events. Mr ELLIS (*Antiquities of Heraldry*, p. 237) well points out that in the Salle des Croisés at Versailles less than one-tenth of the arms of known Crusaders contain any of these symbols. Nor is the choice of such symbols at all implied in the passage I quote below from MEZERAY. Still there is no doubt that, as stated above, the Crusades had an appreciable effect in the extension, consolidation, and systematising of Heraldry which the student must not overlook.

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

Some writers have suggested that the influence was more direct and that the Crusaders may have borrowed largely from a heraldic system existing among the Arabs, and they make much of the fact that the names of some of the heraldic tinctures have an Oriental origin.

This indeed cannot be denied. The tincture *azure* is certainly derived from the Persian word for blue, *lâzurd*, in Arabic *lazouzd*, in Greek *λαζούριον*, which in late Latin became *lazulum*, or *azurrum*, the *lapis-lazuli* or *ultra-marine* brought by returning Crusaders from beyond the sea.

Similarly *gules* was derived from *gâl*, the Persian word for red, or rose colour. It is possible that the term Sinople may take its name from the port of Sinope on the Black Sea, whence a green dye is said to have been imported. MENÊTRIER, however, derives it from the Greek *πράσινα ὄπλα*—which seems to me far-fetched. But there is little reason to believe that in this respect the Crusades had any appreciable effect on the development of systematic armory. As in the case of other nations, the Oriental badges were almost invariably of a personal character only, and differed from the armorials of the West in regard to two of the essential characteristics of the latter, viz.: permanence, and hereditary transmission. Like almost all other nations, the Arabs fought under flags, or standards, which were necessary to distinguish their troops from those of their enemies. Under a black flag made from MOHAMMEDS' cloke the prophet and his successors led their troops to victory, and this continued to be the special colour affected by the Abasside Khalifs of Bagdad. In 1171, on the acknowledgement of their supremacy by SALAH-ED-DIN, they sent to that Sultan a robe or cloke of this colour wherewith to cover his throne. On the other hand the Fatimite Khalifs used white. It was only in 1371 that green was assumed to be, as at present, the distinctive colour of the descendants of the prophet. But beyond this natural use of coloured standards, and in violation of the injunctions of the Koran against the sculptured representations by "the faithful" of living creatures,—a prohibition extended later so as to forbid

any pictorial representations of animate beings—the Moslem chiefs frequently assumed them as personal badges. In the ninth century the Sultan TOLOÛN sculptured his badge, a lion, on his palace gate. The Sultan BEÏBARS-EL-BONDOUKDARY (1260-1277) similarly put his lion-passant on his coins and public buildings.

Later, among the Mamelukes the corps were distinguished from each other by their ensigns, and by an easy step the corps-commanders assumed personal badges. But by this time armorial bearings had been long systematised and had become hereditary in Europe, and it is absurd to look to the Saracens and Mamelukes for the origin of a system which centuries before had become firmly established and widely diffused.

Nevertheless there is much that is curious in Oriental armory, though it never passed beyond the elementary stage of personal bearings. The *renk*, or *blason*, assumed was usually the badge of some official rank, and was constructed with obvious reference to the special charge or office. The cup-bearer, or butler, bore a goblet on his escucheon; the chamberlain a key; the esquire or constable (*salahdar*) a sword, and so forth. On promotion from one charge to another a corresponding change was made in the *renk*; the bearings were in fact official rather than personal, and even those of the Sultans were subject to change from time to time, as in consequence of some victory or other important event they assumed new titles. At Cairo in the magnificent mosque of KAÏT BEY, (1466) nineteenth Sultan of the Bordjite branch, his original *renk* consists of a fess charged with a cup, and placed between a lozenge in chief, and another cup in the base. Later, on assuming the title of *el-sefy-ed-dîn*, he charged the fess gules with a sabre azure garnished or, retaining the lozenge in chief, but placing the red cup in base on a field vert, and between two *cornucopiæ* argent. The interesting

communications on this subject, entitled "*Le Blason chez les Princes Musulmanes de l'Égypte et de la Syrie*" which were contributed to the *Bulletin de l'Institut Égyptien* by Mr RODGERS and ARTIN PASHA, contain a considerable number of examples of the use of these *renouk*, none however are of earlier date than the fourteenth century. But as early as the twelfth century the Orthokides had adopted as their device the double-headed eagle. This appears on the shield of the *attabek*, or governor, IMAD-ED-DÎN ZANGI in 1190. Still earlier, in 1171, the Sultan SALAH-ED-DIN, better known perhaps as SALADIN, used an eagle displayed *au vol abaissé*. An Arabian historian tells us that the Emir AMIK used for his *renk* a circular shield argent thereon a bend vert charged with a sword gules, garnished or.

The almost universal fleur-de-lis appears in the *renouk* of the Sultan KALAOÛN and of three of his descendants, EL MELEK EL ACHRAF CHAÂBAN, EL MALEK EL MANSOUR ALI, and EL MALEK ES SELEH HAGI. At Bagdad the fleur-de-lis is carved on the gate of Marestan, and on the Bab el Hâded—the Iron Gate. (See fig. 10, from *l'Art Arabe* of M. GAYET, Paris 1894.)

Among the decorations of the lovely Alhambra at Granada, I remarked (notably in the Sala de la Berkah, and the Hall of Justice) the frequent employment of the shield of its founder MOHAMMED IBN-EL-AHMAR. It is Or, a bend gules, thereon in Cufic characters the motto, "*Wá lá ghalib illah Allah,*" "There is no conqueror but God." M. GAYET says, p. 284, that this devise is borne *en chevron*, but this is

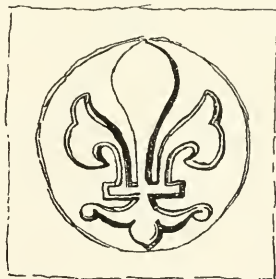


FIG. 11.—Arab Fleur-de-lis.

certainly a mistake ; nowhere in the Alhambra have I so seen it, or indeed anywhere else.

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

Military exercises and sham fights may be traced back to classical times with much greater probability than hereditary insignia (*see* VIRGIL, lib. vii.), but it would be difficult to say whether tournaments, in the usual sense of the term, originated in Germany or in France. Under the Carolingian kings military exercises, analogous to the jousts of later times, certainly took place. The historian NITHARD gives some details of a joust which was held on the occasion of the interview between the brother princes, LOUIS THE GERMAN, and CHARLES THE BALD in 842. DU CANGE attributes the origin of tourneys to the French ; and quotes the *Chronicon Turonense* which thus records the death in 1066 of GEOFFREY DE PREUILLY (of the family of the Counts de VENDÔME). "Gaufridus de Pruliaco, *qui torneamenta invenit*, apud Andegavum occiditur." A similar entry appears in the *Chronicon S. Martini Turon* :—"fuit proditio apud Andegavum, ubi Gaufridus de Pruliaco, et alii Barones, occisi sunt. *Hic Gaufridus de Pruliaco torneamentum invenit.*" But these entries probably only mean that GEOFFREY DE PREUILLY was the first who formulated the rules under which these military exercises were to be held.

DU CANGE (VI. *Dissertation sur l'histoire de S. Louis, par de Joinville*) remarks, that tourneys are considered by the writers of the Middle Ages as sports essentially French : and MATTHEW PARIS in 1179 calls them "jôûtes françaises" — "*conflictus gallici.*" There is

abundant evidence that these tourneys were no child's play. In 1186 GEOFFREY PLANTAGENET, Duke of BRITTANY, son of HENRY II. of England, was slain in a tourney at Paris. FLORIS, Count of HOLLAND, was killed, in 1234, at a joust at Corbie in Picardy. JOHN, Markgrave of BRANDENBURG, thus lost his life in 1269. FREDERICK II., Count Palatine, fractured his spine by a fall from his horse in one of these encounters. In the twelfth century the Popes INNOCENT II., EUGENIUS III., and ALEXANDER III., fulminated their bulls against them, as later did INNOCENT III., and other popes. PHILIPPE LE BEL and PHILIPPE LE LONG issued *Ordonnances* against them (*v. DU CANGE*), but it was only the unfortunate death, in 1559, of HENRI II. of France, who was killed in a tourney by a splinter from the lance of DE MONTMORENCY, which caused their discontinuance.

We may reasonably conclude that the tournaments, which probably originated in Germany, were introduced into England from the neighbouring kingdom of France; in which kingdom they were first systematised and regulated. The earliest regular tournament of which we can find a record in the old German chroniclers appears to be that which was held at Nürnberg in 1127, under the Emperor LOTHAIR (*BRUNNER, Annales Boici, tom. iii., p. 283*). The date of the tourney at Göttingen, which I find quoted from the *Braunschweiger Chronicle* as 1119, is probably a mistake for 1129, as LOTHAIR was only elected King of the Romans at Mainz in the year 1125. In the tournament held at Liège in 1148, under THEODORE of HOLLAND, fourteen princes and dukes, ninety-one counts, eighty-four barons, one hundred and thirty-three knights, and three hundred nobles took part. Such a gathering must have had great influence upon the extension of systematic armory.

GEORGE RÜXNER, Jerusalem Herald, published his

Thurnier Buch in 1522, but it is pretty clear, both from the entire lack of outside corroboration, and from internal evidence, some points of which are hereafter noticed, that it was not derived, as he asserted, from an ancient MS., but is an elaborate fiction, so far as it relates to the tourneys which he describes as being held antecedently to the twelfth or thirteenth centuries. No credence whatever is to be attached to the long lists of members of later noble families whose pride RÜXNER flattered by declaring that persons of their names were recorded to have taken part in these early tourneys; or to their blazons; or to those *Leges Hastiludiales*, which, by requiring from those who desired to participate in these sports four generations of noble descent, would have carried back systematic and hereditary armory at least a century even beyond their supposed promulgation by HENRY *the Fowler* in 937.

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

According to the *Chronicum Belgicum Magnum* there was held near Cologne, in the year 1240, a tourney in which sixty knights and esquires were slain. Neither of this, nor of the one held at Nürnberg in 1433, does RÜXNER make any mention. With regard to the *Thurnier-Ordnung*, it can be shown that, instead of dating from the tenth century, they were first drawn up at Heidelberg in 1481, and at Heilbronn in 1484. Some other respects in which RÜXNER trips are set forth, and the whole matter is well summed up, in Dr MICHAEL PRAUN'S treatise *Von dem Adelichen Europa, und denen Heerschilden des Teutschen Adels*, 1688, of which the following passage as given in RUDOLPHI, *Heraldica Curiosa*, p. 16 (Nürn-

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

riehen haben, indem es auch kaum zu thun möglich gewesen wäre, weil man vor HENRICI IV. Zeiten, nicht einmal die Fürsten, Hertzogen, Grafen, und Herren mit ihren Zunamen, in den alten Diplomatus aufgezeichnet finde, und nicht eigentlich gewust, wie sie geheissen haben; wie vielweniger hätte man solches also von der Ritterschafft wissen können." (See PRAUN, *von dem Adelichen Europa*, pp. 806-10.)

I may also refer any who would wish to pursue further this matter of the authenticity, or the reverse, of RÜXNER'S *Thurnier Buch*, to BERND'S *Allgemeine Schriftenkunde der gesammten Wappenwissenschaft*. Erster Theil, 8vo. Bonn. 1830. At p. 430 he gives references to a considerable amount of literature on both sides of the question. He says: "Eigene schriften darüber sind: Das Urtheil berühmter Geschichtschreiber von der Glaubwürdigkeit der teutschen Thurnier-Bücher, 1728, 4to, und Jo. Müllers gründlich ausgeführter Discurs, ob Geo. Rixner gewesenenen Bayrischen Herolds, teutesches Thurnier-buch *pro scripto authentico* zu halten, und wie weit demselben Glauben zuzustellen sei? mit dreyen extracten aus dem Thurnier Buch und zweyen noch nie gedruckten Anhängen begleitet, etc. Schwabach, in Jahre 1766, 4to."

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

This evidence we should expect to find on sepulchral monuments; on coins, and seals; and in any lists, or documents descriptive of events in the course of which armorial bearings would be likely to be borne. MENÉTRIÉRIER (in his *Traité de l'Origine des Armoiries*, p. 54) assures us that there is no tomb of an earlier date than the eleventh century on which armorial insignia are

ANCIENT SHIELDS.



EXPLANATION OF FIGURES.

- 1, 2, 3. From Bayeux Tapestry. 4. Jourdain de Tesson, 12th century.
 5. (From *Demmin*). 6. From 12th century Chessman. 7. From a 12th century M.S. at the Hague. 8. De Vitré (*Morce*). 9. Berchtold von Zähringen, 1177. 10. From Champlévé Enamel of Geoffrey Plantagenet at le Mans, 1157.

depicted. The earliest instance MENÊTRIER could find of a coat of arms on a sepulchral monument in France, Germany, Italy, or the Low Countries, was on the tomb of a Count VON WASSERBURG in the church of St. Emmeran at Ratisbon bearing the date 1010, and the learned father expressed his conviction that the arms had been added on some subsequent occasion when the monument had undergone a restoration. MENÊTRIER seems to me to have understated the matter by at least a century. CLEMENT IV., who reigned 1265-8, is the first of the Popes on whose tomb in the church of San Francesco at Viterbo, armorial bearings are depicted.

The tombstone of WILLIAM, Count of FLANDERS, who died in 1127, bears his effigy [VRÉE, *de Seghelen der Graven van Vlaendren*, plate 9. Te Brugghe (Bruges), 1640]; the long oval shield which covers the greater part of the body has no armorial bearings, but is ornamented and strengthened by the usual floriated boss, or escarbuncle of the period. "The Counts of TOULOUSE used their cross" (an adaptation of the early floriated boss) "in the twelfth century, but no other arms, VAISSETTE tells us, can be traced in Languedoc so far back, tome iii., p. 514." (HALLAM, *Middle Ages*, vol. i., p. 206.)

The splendid plaque in *champlevé* enamel which was formerly an ornament of the tomb of GEOFFROI PLANTAGENET, Count d'ANJOU, who died in 1151, and was father of our HENRY II., is preserved in the Museum at Le-Mans, and is one of the earliest examples of armorial bearings upon a monumental memorial which exist. I have engraved the shield on Plate II., fig. 3.

I do not know of any sepulchral monument in England which has armorial bearings of an earlier date than the thirteenth century. One of the earliest is the slab of Sir WILLIAM DE STAUNTON at Staunton, Notts, of the year 1226; which bears his arms (*arg.*) *two chevrons*

(*sable*) *within a bordure* (BOUTELL, *Christian Monuments*, p. 140). The slab of ETHELMAR DE VALENCE, Bishop of Winchester, 1261, bears the barruly shield of VALENCE (BOUTELL, *ibid.*, p. 118). Other early instances are afforded by the incised slab of JOHN, Baron of GREYSTOCK, summoned to Parliament by writ in 1295, which remains at Greystock, though in a mutilated condition (BOUTELL, *ibid.*, p. 75). The slab of Sir RICHARD DE BOSELYNGTHORPE, *c.* 1280, bears a small shield charged with a chevron (*ibid.*, p. 146).

The splendid work of HEFNER-ALTENECK gives some good examples of armorial grave stones in Germany; the earliest is of about the year 1280.

Armorial bearings are still less ancient upon coins. MENÉTRIER tells us that the earliest French coins upon which they appear are the *deniers d'or* of PHILIPPE DE VALOIS, struck in 1336. It was not until the reign of HENRY VIII., that arms appeared on our own silver coins. Mr ELLIS indeed finds arms in the unheraldic device of a plain cross between four radiating doves, which appears on a coin of EDWARD THE CONFESSOR, and out of which the Heralds evolved the coat of arms (*Azure, a cross flosy between five martlets or*) which was at a much later date, in the thirteenth century, attributed to that prince. (*See* p. 166, and Vol. II., Chapter XVI.).

But I quite agree with Mr SETON (*Law and Practice of Heraldry in Scotland*, p. 189), in considering that seals form the most authentic, as well as the earliest, record of heraldic bearings. On these the effigy of the owner was represented as in life; clad in the armour of the period, with shield and sword or lance. Sometimes, indeed, in very early instances, as upon the seals of the early Counts of Flanders (*see* VRÉE, *de Seghelen*, plates 5, 6, 7), only the inside of the large curved shield is seen, but on the later seals the shield is so turned that if any armorial bearings had been depicted they would be

visible. When we remember that the very object of the adoption of armorial bearings was to distinguish the bearer in war from other persons, we may be quite sure that had the user of the seal possessed such armorial bearings, such clear indications of the personality of the proprietor would not have been omitted from the seal which authenticated his charters and formal documents. Let us then see what light comes to us from these contemporary witnesses. Some early shields are represented in Plate I., these bear no heraldic devices; the long curved oval shield is often strengthened by a border; by bands of metal nailed upon the wood; and most frequently, by a metal floriated boss, the arms of which extended to the edges of the shield; and from which in later times some varieties of the Cross, and the heraldic charge known as the escarbuncle, were pretty certainly derived. That this latter was not originally a heraldic distinction may be proved by the fact *inter alia* that on the shield of GEOFFREY PLANTAGENET, alluded to in a preceding page, the floriated boss appears, irrespective of the rampant lions which formed his armorial bearings. (Plate I., fig. 10.)

So also on the recumbent effigy on the floor of the Temple Church so long, but erroneously, attributed to GEOFFREY DE MAGNAVILLE, Earl of ESSEX, and which may possibly date from about the close of the twelfth century, the shield, which bears three bars dancetty, is strengthened by an escarbuncle, or floriated cross, in relief, which passes over the charges. (See Mr J. GOUGH NICHOLS' valuable and most interesting paper on this effigy in the *Herald and Genealogist*, vol. iii., pp. 97-112.) Similarly, the seal of EON DE PONTCHASTNEAU in 1200, is charged with three crescents and a chief, over all the floriated boss. Even as late as 1231 the seal of EON *fils le comte* has a shield with an escarbuncle which is evidently constructional. (See MORICE, *Mémoires pour*

servir de Preuves à l'Histoire Ecclésiastique et Civile de Bretagne, Paris 1742, tome i., seals xxviii., xxi.) From the same work is taken the shield engraved on Plate I., fig. 8, of ROBERT DE VITRÉ, 1172, whose long *pavoise* has an escarbuncle of fourteen rays. (The shield, Plate I., fig. 5, is from DEMMIN, *Weapons of War*, p. 174.)

EYSENBACH, in his *Histoire du Blason*, gives a list of very early seals upon which armorial bearings appear, but which are, in my opinion, of very doubtful authenticity. To the contract of marriage of SANCHO, Infant of CASTILLE, with GUILLELMINE, daughter of CENTULUS GASTON II., Viscount of BÉARN, of the year 1000, are appended seven seals of which two remain entire; one has a shield charged with a greyhound, the other has a shield bendy. The former is supposed to have been that used by GARCIA ARNAUD, Comte d'AUCE et de MAGNOAC, who lived at the time, and whose descendants bore a greyhound as their armorial charge. But I believe this whole document to be a fabrication of a much later date. A like doubt attaches to two seals of ADELBERT of LORRAINE affixed to charters of the years 1030, 1037, which have on them shields charged with an eagle *au vol abaissé*. A charter of RAYMOND DE ST. GILLES, dated 1088, is said to bear a seal on which is the cross which formed the bearing of the Counts of TOULOUSE, and was called by their name, the cross *vidée, clechée, et pommettée* (Plate XV., fig. 10), and which I believe was simply developed out of the constructional boss of the older shields. The seal of THIERRY II., Count of BAR and MONTBELIARD, appended to a deed dated 1093, is said to bear two barbel addorsed, as in the later arms. HUGH II., Duke of BURGUNDY, in 1102, bears on his seal a shield, Bendy of six within a bordure, the well-known arms of BURGUNDY-ANCIENT. RAOUL DE BEAUGENCY, a follower of GODFREY DE BOUILLON in the First

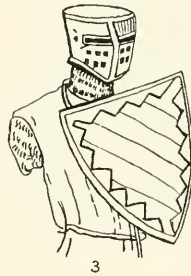
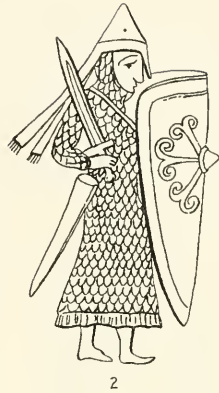
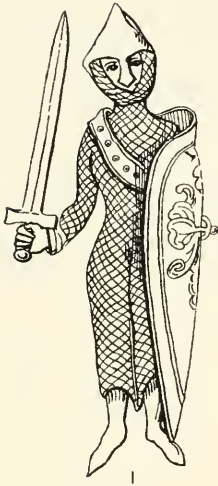
Crusade, in a deed dated 1104, seals with a shield Chequy and a fess. In the same year a seal of SIMON DE BROYES has a shield bearing the canting arms of the *broyes* which later formed part of the coat of JOINVILLE, or DE GENEVILLE. The seal of GUIRAND DE SIMIANE, in 1113 and later, bears the ram which is the charge of the coat of that family.

The earliest seal of a Count of FLANDERS, which bears a shield charged with the lion of FLANDERS, given by VRÉE, in his work *De Seghelen der Graven van Vlaendren*, is that of Count ROBERT on plate 4, attached to a charter of 1072. But of this MABILLON has demonstrated the falsity; and on that ground, and not (as Mr ELLIS rather unworthily suspects) because it "conflicts with a cherished theory," Mr PLANCHÉ passes it over entirely in his *Heraldry Founded on Facts*; and says of the seal of PHILIP I., Count of FLANDERS, in 1164 (?) that it is the earliest unquestionable example in the collection of UREDIUS (*i.e.* WREE, or VRÉE, as before mentioned) on which the lion appears as a heraldic bearing. But I am pretty sure that Sir CHARLES MEYRICK also expressed a doubt as to the authenticity of the seal attributed to Count ROBERT not because the use of the arms "conflicts with a cherished theory," but on account of some peculiarities of the armour. On the seal of PHILIP I., Count of FLANDERS, we have then the first certainly authentic use of arms upon a seal towards the close of the twelfth century. Other seals which M. DEMAY adduces corroborate very strikingly the now generally received idea that it was only after the middle of the twelfth century that regular armorial bearings came into general use. The seal of MATHIEU I. DE MONTMORENCY, in 1160, has no arms; that of MATHIEU II., in 1177, bears a shield with the older form of the Montmorency coat, a cross between four alerions. No arms are visible on the seal of CONON, Count of

SOISSONS in 1172 ; but in 1178 and 1180 his shield bears a lion passant. MATHIEU II., Count of BEAUMONT SUR OISE, in 1173 has no arms, but his successor MATHIEU III. in 1177 seals with a shield charged with a lion rampant. The COUCY seal in 1150 has no armorial bearings ; but the well-known coat, *Barry of six vair and gules*, appears on the seal of 1190. The lion borne by the family of GARLANDE does not appear on the seal of GUI DE GARLAND in 1170, but is engraved on that used in 1192. In 1185 GERARD DE ST. AUBERT bears no arms ; but in 1194 his buckler is charged with *Chevronny and a bordure*. On the seal of BALDWIN, Count of HAINAULT, of the date of 1182, the well-known arms : *Chevronné of six, or and sable*, do not appear, but they are represented on his counter-seal in 1282. The Counts of CHAMPAGNE in 1180 and 1186 are represented as bearing the plain shield with an ornamented boss ; but before 1197 HENRI II. had assumed the coticed bend. ROTROU III., Count of PERCHE, in 1190 uses no arms ; but in 1197 his son GEOFFROI bears the shield with the three chevrons (DE MAY, *Le Costume*, etc., pp. 189-192). So also in Scotland the seal of ALAN STEWART in 1170 had apparently no arms upon the shield borne by his mounted effigies ; but in 1190 the shield of the same ALAN bears for the first time the fess chequy (LAING, *Scottish Seals*, i., pp. 772-773).

As might be expected the case was the same in England. The seal of GILBERT DE CLARE (either *Strongbow*, Earl of PEMBROKE, who died in 1148 ; or the Earl of CLARE who died in 1152) bears the long kite-shaped convex shield on which are faint traces of chevronny, the original bearings of de CLARE (*Cat. of Seals in Brit. Mus.*, ii., No. 5803). But about the year 1147 the effigy of SIMON DE ST. LIZ, Earl of NORTHAMPTON bears only the long convex shield apparently diapered with a lozenge ornament (*Ibid.*, No.

ANCIENT SHIELDS, ETC.



EXPLANATION OF FIGURES.

1. Maire de Soissons, 13th century (*Demay*). 2. From Seal of Abbey of S. Victor at Marseilles, 12th century (*Demay*). 3. Eudes de Bourgogne, Comte de Nevers, 1259 (*Demay*). 4. Dragon, from the *Psalterium Aureum* of St. Gall. 5. From Seal of Robert d'Artois, 1237 (*Demay*).

6406). The seal of ROGER DE NEWBURGH, Earl of WARWICK (1123-1153) is similarly ornamented (No. 6262), but on that of WALERAN DE NEWBURGH, (Earl, 1184-1205), only the plain convex shield appears (No. 6263). About 1180 the shield borne by the effigy of WILLIAM D'ALBINI, Earl of SUSSEX, is of the usual shape but is charged with a lion rampant. The seal of HENRY *the Lion*, in 1169, has a constructional escarbuncle on his shield (HARENBERG, *Historia Ecclesie Gandersheimensis*, tab. xxv., folio. Hannoveræ, 1734). The tomb of HELIE, Comte du MAINE (which, if I remember correctly, is in the church of N. D. de la Coûture at Le Mans) bears a shield of the date 1109 whereon is a cross fleur-de-lisée which appears to be only constructional. In the south transept of the basilica of S. Paolo fuori le Mure at Rome, is a fine Paschal candelabrum of the twelfth century in alabaster. On it are represented knights in chain mail, and having the pointed Norman helm. One of these bears the long kite-shaped shield on which are a bordure, and an escarbuncle, both being evidently constructional (*cf.* fig. 12).

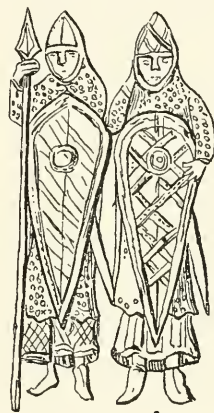


FIG. 12.—Norman Warriors, from (STEPHENS' *Runic Monuments*).

In Scotland the adoption of arms did not commence earlier than the reign of WILLIAM *the Lion* (1165-1214). "Even during that reign the practice was by no means general. WILLIAM himself and some persons of great distinction, Saxon and Norman, though evidently following the knightly customs of the age, had not yet adopted fixed family arms." (INNES, *Sketches of Early Scottish History*, p. 113). WALTER FITZALAN, Steward

of Scotland ; PHILIP DE VALOINES, Great Chamberlain ; and the Constable de MOREVIL do not charge the shields borne by their effigies on their seals with any arms.

We need not however suppose, and M. DEMAY warns us against so doing, that "le blason fait son apparition dans les dernières années du douzième siècle brusquement, sans transition." On the contrary he adduces some interesting examples of earlier date which enable us to see how the transition was effected. Passing by for the present the development of the fleur-de-lis in the arms of France, which will be referred to in another section, we may cite the following instances. On a seal of ENGUERRAN, Count de ST. POL, anterior to the year 1150, the mounted knight bears a long uncharged shield, but the base of the seal is *semé* with garbs. These garbs later became true heraldic charges ; and, to the number of five, were the blazon of the family of the CANDAVÈNE, to which ENGUERRAN belonged. The seal of HELLIN DE WAVRIN, in 1177, bears an eagle volant holding a serpent in its claws ; in 1193 the eagle displayed appears as the charge of the seal of ROBERT DE WAVRIN, Seneschal of Flanders. In 1195, the seal of ROGER DE MEULAN has a lion passant ; two years later the lion, but rampant, is enclosed in a shield on the seal of JEAN DE MEULAN ; and ROGER DE MEULAN is represented holding this escutcheon on his seal of 1204. JULIENNE, Dame de ROSOY, is represented in 1195 between two roses ; in 1201 the roses have become heraldic, and the shield of ROGER DE ROSOY in 1201 bears three. (DEMAY, *loc. cit.*, pp. 193-194.)

A like process went on elsewhere ; the seal of JOHN DE MUNDEGUMBRI of Eagleshame, probably a descendant of ROGER DE MONTGOMERY, Earl of SHREWSBURY, a companion and kinsman of WILLIAM of NORMANDY, about 1170, bears a single fleur-de-lis (LAING, *Scottish Seals*, i., No. 590) ; and three fleurs-de-lis became later

the arms of the family of MONTGOMERY. The seal of WILLIAM DE INAYS, appended to the instrument of fealty by which certain Scottish magnates did homage to EDWARD I. in 1296, bears only a single six-pointed mullet, or star (heraldic bearings at that time not having become generally adopted in Scotland); in later times the INNES coat was charged with three mullets (*Ane Account of the Familie of Innes*. Spalding Club, 1864, p. 56). Similarly, the seal of RICHARD FALCONER of Hawkerston, in 1170 bears a fleur-de-lis supporting two falcons (LAING, i., 323). In the same year the seals of ROBERT, PATRICK, and WALTER CORBET (*Ibid.*, i., 201-3) have corbies perched upon the branches of a tree; while, in 1292, GILBERT and WILLIAM CONNISBURGH have on their seals (*Ibid.*, i., 199-200) conies in the midst of foliage. In all these cases, as in many others, the device assumed in reference to the name became the foundation of the regular heraldic bearings of the family.

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

LACROIX (*Science and Literature in the Middle Ages*, etc., London, 1878) says: "Here and there, in the chronicles of the Middle Ages, are to be found traces of the cognisances, but at the epoch when they first appear in history these different signs, all of a very simple kind, were not used to form the special combinations which afterwards became the exclusive appanage of such and such a family, and which fixed the principles of heraldic science. They were, so to

speak, public property, and any one who chose could appropriate them. Master Jean de Garlande, who wrote in 1080 a very curious description of Paris, relates that the 'dealers in bucklers, who supplied their goods to all the towns of France, sold to the chevaliers shields covered with cloth, leather, and pinchbeck, upon which were painted lions and fleur-de-lis.' Thus, as late as the close of the eleventh century, the Kings of France had no regular coat-of-arms, and the *shields*, embellished with lions and the fleur-de-lis, belonged by right of purchase to any one who chose to buy them, upon his showing that as a chevalier he had the right to use them."

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

Even in the thirteenth century arms had not become definitely hereditary. In 1223 AYMAR DE SASSENAGE bore a bend. In 1251 GUILLAUME DE SASSENAGE bore two swans accostés by two cotices fretty. In 1249 GUILLAUME, Seigneur de BEAUVOIR, bore Quarterly, and a cotice in bend ; in 1279 a GUILLAUME DE BEAUVOIR (who, as MENÊTRIER thinks, may have been the same person) bore a lion. EUDES ALLEMAN, Seigneur des CHAMPS, in 1265, bore a bend between six fleurs-de-lis ; AYMAR ALLEMAN, a griffon passant ; ODO ALLEMAN, a single fleur-de-lis. GUI ALLEMAN in 1307 bore four fleurs-de-lis and a label. The branch of this family at Uriage bore an eagle, and that at Arbent in

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

In Spain the introduction of hereditary arms does not appear to have been earlier than the commencement of the thirteenth century. In Italy the case was the same. MURATORI says: "Si sa di certo, anche da chi non fa professione di dotto e pratico antiquario, che tanto i cognomi, quanto l'Armi gentilizie non ebbero la loro origine prima della fine del decimo secolo, ne la loro consistenzà fuorchè nel duodecimo." JOVIUS, Bishop of NOCERA, in 1556, writes:—"Al tempo di Friderico Barbarossa vennero in uso l'insegne delle Famiglie, chiamate de noi 'Arme,' donate de principi per merito dell' honorate imprese fatte in guerra, ad affeto di nobilitare i valorosi Cavallieri, ne nacquero bizarrissime inventioni ne' cimieri et pitture ne gli scudi.

In Sweden the earliest known example of an armorial shield is of the year 1219. (See HILDEBRAND, *Det Svenska Riksvapnet*; in the *Antiquarisk Tidskrift för Sverige*; 1883.) The shield is engraved on p. 352, fig. 73.

Since the appearance of the first issue of this book, the publication of the second and third volumes of the *Catalogue of Seals in the King's Library at the British Museum* has made available for the use of the student of early heraldry a mass of authentic information which had hitherto been practically inaccessible. It is pleasan

to the writer to be able to add that this information is in all points confirmatory of the statements made by him in the corresponding chapter of the first edition with regard to the circumstances of the adoption in England of armorial bearings.

Although the long pointed convex shield is in some cases turned from the spectator, and armorial bearings if depicted upon it would thus be invisible—yet in the great majority of nearly a thousand examples recorded in the *British Museum Catalogue of Equestrian Seals* the shield is not so turned. Up to the close of the thirteenth century, and even later, the shield rarely bears any design of an armorial character. Usually it is furnished with a boss, or spike, in its centre. Often the shield is strengthened by a bordure, and occasionally by bands which are clearly constructional. But the instances in which the boss or spike forms the centre of the arrangement alluded to above as an escarbuncle, are as numerous as, from the quality of the wearers, they are important. Thus the seal of WILLIAM DE ROMARE (No. 6375) late in the twelfth century, shows the knight's long convex shield adorned and strengthened with the escarbuncle, or star-like bearing, within a constructional bordure. That of ROGER DE MOWBRAY (No. 6219) also of the twelfth century, has a convex shield, with a large central boss. A little later in the same century his successor NIGEL has a shield with a bordure and a central spike. Between 1170 and 1178, ROBERT DE BELLOMONTE, afterwards Earl of LEICESTER, has on his seal (No. 5672) the same convex shield with central spike and radiating escarbuncle. The seal of HUGH, Earl of CHESTER (1163-1185), bears the escarbuncle (No. 5809), but that of Earl RANULF in 1216 is charged with the well-known bearings of the three garbs (No. 5813).

Many, nay most, of the twelfth century seals show no arms at all; but as affording further contemporary

evidence of the date at which armorial bearings came into general use in England, the following examples are of interest and value. On a seal (No. 5916) of WILLIAM FERRARS, 6th Earl of DERBY (1191-1246), are no arms; but on that of his son WILLIAM, 7th Earl (1246-1254), the counter-seal bears *Vairé* . . . on a bordure . . . eight horse shoes . . . (No. 5920). A twelfth century seal of ROBERT FITZ ROGER bears: Quarterly . . . and . . . a bend . . . (No. 6005.) About 1180 WILLIAM DE HUMMETY, Constable of Normandy, has on the shield borne by his mounted effigy, bezanty, a bordure (?) (No. 6129). The seal of JOHN, Count of MORTAIGNE, afterwards King of ENGLAND, has, *circa* 1188, a shield charged with two lions passant in pale (No. 6323). SIMON DE KYME, about 1200, has on his shield the chevron of his arms (No. 6154).

We may therefore regard the latter half of the twelfth century as the earliest period to which we can trace the use of arms in the proper sense. Early in the thirteenth century the practice began of embroidering the family ensigns in their proper colours on the surcoat worn over the hauberk or coat of mail, whence originated the expression "coat of arms." DE JOINVILLE in his *Memoirs of St. Louis* (IX.), speaks of the use of embroidered coats of arms, as one that had recently become common, being unknown in the earlier Crusades. Arms were similarly embroidered on the jupon, cyclas, and tabard, which succeeded the surcoat; and displayed on the banners and pennons of knights; or floated from the shafts of their lances; they were also enamelled or otherwise represented on furniture, personal ornaments, and weapons, and before long the ownership of a distinctive shield of arms (usually assumed *proprio motu*), became essential to the dignity of a baron, knight, or gentleman.



FIG. 13.



FIG. 14.



FIG. 15.

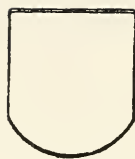


FIG. 16.

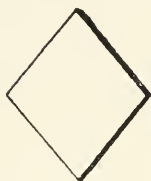


FIG. 17.



FIG. 18.



FIG. 19.



FIG. 20.

CHAPTER IV.

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

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

against these was provided for by a shield of large dimensions, sufficient to cover the whole of the body. On the Bayeux Tapestry this appears of a kite-shaped form, but, as is evident from ancient seals, it was really curved round the warrior's body, and was adorned and strengthened by a metal border and intersecting bands, or by a boss with a projecting spike and flouriations, which afterwards became the foundation of the heraldic charge known as the escarbuncle (Plates I., II., and XXXV.). The large collection of equestrian seals in the King's Library of the British Museum shows that this spike and flouriation continued to be borne in England upon the long curved shield, not as yet generally charged with armorial bearings, as late as the early part of the thirteenth century. In France perhaps the latest instance of the unflouriated boss is afforded by the armorial seal of RICHARDE DE VERNON in 1195. (DEMAY, *Le Costume d'après les Sceaux*, p. 141.)

As the texture of the coat of mail became closer, and the pieces of which it was composed more continuous, its powers of resistance were greatly increased, and a large, heavy, cumbersome shield was no longer needed. Accordingly the shield, though still somewhat curved, and sufficiently large to protect the vital organs, underwent a considerable diminution in size, as well as a modification in shape (Plate II., figs. 2, 3). Upon the early seals where the warrior is represented on horseback, the curvature of the shield which he bears often prevents us from having a full view of the bearings depicted upon it; but on the counter-seal, or *secretum*, which contained only, or chiefly, the representation of the owner's shield of arms, this is represented flat, or with only a slight incurvation. The form given to it varied considerably at various times. On the earliest armorial seals the shield is of a heart shape, with rounded top and sides as in the seal of HENRI DE FERRIÈRES in 1205 (DEMAY, *Le Costume*

d'après les Sceaux, fig. 252, engraved below at vol. ii. p. 64; *cf.* the *secretum* of EUSTACIA DE CHÂTILLON, 1218; VRÉE, *Gen. Com. Fland.*, plate vi.). The *secretum* of PHILIPPE DE MALDEGHEM in 1207 (VRÉE, *Généalogie des Comtes de Flandre*, plate 4), shows that the lines of the shield, both at the top and the sides were beginning to lose something of their convexity, though the top angles were still rounded off. (See also the seal and *secretum* of ROBERT II., Comte de DREUX, *circa* 1202, in VRÉE, *Généalogie des Comtes de Flandre*, plate 7.) A little later the shield becomes slightly elongated, and all its lines flatter; the top line joins the side ones at a distinct angle, instead of being rounded off as formerly. Both types occur on the seal and the *secretum* of PIERRE DE DREUX, son of ROBERT II., and husband of ALICE, Duchess of BRETAGNE, *c.* 1212. On his seal the shield borne by the Count was of the elongated triangular shape; the heart-shaped shield appears on the *secretum*. (VRÉE, *Généalogie des Comtes de Flandre*, plate 8.)

To this type succeeded the regular "heater-shaped" shield which prevailed in the thirteenth and fourteenth centuries; it had a straight line at the top, with the sides gently curved and meeting in a point. Later, especially after the introduction of the custom of quartering arms, there was an increasing tendency to give greater width to the base of the shield. About the middle of the fourteenth century we find the shield *penché* or *couché* (that is placed at an angle instead of being *droit*, or in a vertical position), and supporting on its upper angle the crested helm, with its mantling or lambrequins. In this form the shield was suspended above the pavilions at the tournaments. (See plates xi.-xv. in vol. ii. from the *Armorial de Geldre*; and the *Zürich Wappenrolle*.) Towards the end of the fifteenth century appeared such forms as that represented in fig. 14, p. 58.

This shield is said to be *à bouche*, and the notch at its dexter angle was contrived as a rest for the lance of the wearer.

In southern countries, especially in Spain, the shield assumed a distinctly rounded shape in the base, which has been retained in the Peninsula to the present day, and of which examples are found in the mediæval seals of the Counts of FOIX, BÉARN, TOULOUSE, etc. An oval shield was also in use in southern countries, especially in Italy, where it is still greatly employed; and it is the form almost invariably used there, and elsewhere, for the arms of Ecclesiastics. On the seals of ENGUERRAN DE COUCY, in 1380, and of OLIVIER DE CLISSON, Constable of France, in 1397, the oval shield has the notch *à bouche* which converts it into the *Écu en palette* (DEMAÏ, *Le Costume, etc.*, p. 230). The prevailing forms became more florid in the sixteenth century, particularly in Germany (*see* figs. 18, 19, and 20.).

The "vair-shaped" shield was much in vogue in Britain in the eighteenth, and early part of the present century; as were other still more untasteful forms; but within the last fifty years there has been, along with a revived knowledge of, and taste for, Art, a reversion to the earlier and simpler types of the shield. The "heater-shaped" shield is now very generally employed for single coats; while for those which contain quarterings, or many charges, the shield with straight top and sides and ogee curves in base, which finds favour in France; or the Spanish shield (which is the same, except that the base is formed by a segment of a circle) are much used. (*See* p. 58, fig. 16.)

In Great Britain the Royal Arms are very generally represented (or misrepresented) in an oval, sometimes even in a circular shield. This has arisen from the circumstance that the shield is encircled by the Garter

which forms the principal ensign of the Most Noble Order of that name. In imitation of this, oval shields, which are surrounded by the collars, or by garters or bands bearing the mottos of the Orders, are sometimes, but without any propriety, employed by the Knights of the THISTLE, BATH, etc. (On the use of the oval shield abroad, *see* p. 63.)

There are a few early examples of shields of circular shape. The seal of JOHN DE BRADEFELD in 1329 contains a circular shield charged with two coats impaled. (*Cat. of Seals in Brit. Mus.*, vol. ii., No. 7725.) [*See* the seal of JEAN, Duc de BERRY, 1408 (Plate of Seals, No. 1, *infra*); and those of LOUIS I. and LOUIS II., Ducs de BOURBON, in 1331, 1394.] Circles charged with arms are occasionally met with surrounding the principal escucheon on early seals, being used to denote the ancestry of the bearer before quartering was invented. *See* the seals of ELIZABETH DE CLARE, Lady BARDOLF, and her husband in 1337. A monumental slab at Chetwynd in Shropshire has a circular shield charged with arms (GOUGH, *Monuments*, vol. i., p. cviii., quoted in BOUTELL, *Christian Monuments*, note on p. 74). The arms of Savoy were often borne on a circular escucheon on the breast of an eagle (*vide post*, Chapter on Supporters, in Vol. II.).

The *Écu en bannière*, a shield of a square shape, has from very early times been used by Knights Bannerets; and in France it is still employed by certain families which descend from persons who have held the dignity of Chevaliers Bannerets. Thus the Poitevin family of BARLOT bear: *de Sable, à trois croix patées d'argent. L'écu en bannière.* The BEAUMANOIRS, Marquises de LAVARDIN (whose arms are: *d'Azur, à onze billettes d'argent, 4, 3, 4*) do the same. The arms of the ARCHAMBAULTS, who descend from the first House of BOURBON, are often borne *en bannière*, they are: *d'Or,*

au lion de gueules, accompagné de huit coquilles d'azur rangées en orle.

Instances of this use are not frequent in England, but the seal of ARNULF DE MUNTENY (or MOUNTENEY) late in the thirteenth century, has the arms—a bend between six martlets—on a shield *en bannière*. The seal of THOMAS CHAWORTH in 1419 bears his quartered arms *en bannière*, the shield supported by an angel standing behind it. (*Cat. of Seals in Brit. Mus.*, Nos. 8515, and 12032.)

But in the fourteenth, and commencement of the fifteenth centuries the *écu en bannière* was not unfrequently used by great ladies. M. DEMAY, in his *Costume d'après les Sceaux*, engraves (fig. 284) an instance; in it the arms of JEANNE, Dame de PLASNES, are impaled with those of her husband. ANNE DE BEAUVEAU-CRAON, widow of PIERRE CHARLES DE LÉVIS, Duc de MIREPOIX, married in 1739, stamped her books with two escucheons *accolés* beneath the ducal coronet and mantle, one an oval of the arms of LÉVIS: *Or, three chevrons sable*; the other of the arms of BEAUVAU: *Argent, four lions rampant, two and two, gules, crowned and armed or*, this latter coat being *en bannière*. (GUIGARD, *Armorial du Bibliophile*, p. 82. The arms of MARGARET of BAVARIA, Countess of HOLLAND, afterwards Duchess of BURGUNDY, which offer another example, are given below in vol. ii., pp. 77-79.) Two seals of ALFONZO of SPAIN in 1324, and 1325, have the arms on an *écu en bannière*.

The ancient but very inconvenient custom still prevails by which the arms of an unmarried lady, or a widow, are placed upon a lozenge-shaped shield. On the Continent, and especially for widows, this usage has had many exceptions; and an oval shield, which obviates the mutilations so frequently necessitated by the adoption of the lozenge, is increasingly in use. In the great work of FLACCHIO, *La Généalogie de la Maison de la Tour*,

several hundred examples of ladies' arms are given in oval shields. So are they also in MAURICE, *Le Blason des Chevaliers de l'Ordre de la Toison d'or*.

The employment of the *Écu en lozange* goes back to the thirteenth century. An early instance is engraved by DEMAY (fig. 283), it is of the date 1262, and in it ISABELLE DE SAINT VRAIN bears in a lozange her arms, a double-headed eagle displayed. But in these early times, the lozange was occasionally, if rarely, used by men also. PIERRE DE LA FAUCHE thus sealed in 1270; and JEAN, Comte d'ARMAGNAC, in 1369. In 1332, AMADEUS of SAVOY bore the arms of his Duchy on a lozange.

The *Brit. Mus. Catalogue of Seals* contains several examples. The seal of JOHN AVINEL in 1337 bears on a lozange his arms . . . a fess . . . between six annulets . . . (No. 7029.) The seal of PATRICK DE CHAWORTH in 1284 has a lozange shield, thereon *Barruly . . . and four martlets . . .* (No. 8512); and that of THOMAS DE FURNIVAL, temp. HENRY III., has his arms . . . *a bend between six martlets . . .* on a similar escucheon. The seal appended by WILLIAM DE PAYNEL to the Baron's letter to the Pope in 1301 also has his arms on a lozange shield. A much later example, but curious as being that of an ecclesiastic, is afforded by the seal of FERDINAND of SPAIN, Cardinal, and Governor of the Low Countries for his brother PHILIP IV.

In VRÉE, *Généalogie des Comtes de Flandre*, plate 58, are engraved two seals of MARGARET, Countess of HAINAULT, HOLLAND, etc., wife of the Emperor LOUIS (of BAVARIA), in which her arms are borne in a lozange on the breast of the Imperial eagle (single-headed). The shield is not quartered according to modern usage, but bears four lions rampant, 1, 2, 1. The two in chief and base are the red lion of HOLLAND; the two in flanks, the black lion of FLANDERS. As in the coat of her grand-

daughter, MARGUERITE DE BAVIÈRE, Duchess of BURGUNDY, there is no division of the quarters by a pourfil line; (these coats are referred to in the Chapter on MARSHALLING, Vol. II., pp. 77-79).

POINTS OF THE ESCUCHEON.

To facilitate the description, or, as it is technically

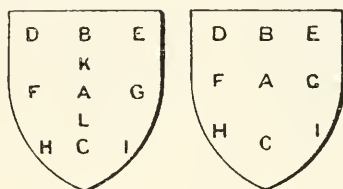


FIG. 21.

FIG. 22.

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

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

It will be observed that the dexter and sinister sides of the shield are so called from their position in relation

to the right or left side of the supposed bearer of the shield, and not to the eye of the spectator. D B E is the chief of the shield ; H C I, its base ; D F H the dexter flank ; E G I, the sinister flank ; and in each case the centre letter marks the “ point ” of that particular region.

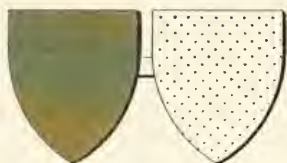
TINCTURES.

Armorial insignia consist for the most part of one or more objects called “ charges,” depicted on a *field*, *i.e.* on the escutcheon which represents the knightly shield, and whose points have been already explained. One coat of arms differs from another, not by the differences of the charges only, but by differences of tincture, both in the charges and in the field. But there are coats which consist of a field only, a single metal, tincture, or fur being alone employed. The field may be of one, or of more than one tincture, divided by the partition lines hereafter to be explained, which are represented on p. 85. The tinctures used in British Heraldry are nine in number ; and comprise two metals, five colours, and two furs. Of these furs there are several variations to be noted presently.

The metals are *Or*, that is gold, Plate III., fig. 1 ; and *Argent*, that is silver, fig. 2 ; these are often represented by the colours yellow and white ; but the actual metals are to be preferred.

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

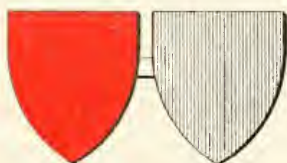
Besides these are two other colours mentioned in old heraldic treatises—orange, known as *tenny* or *tenné*, and blood-colour, termed *sanguine*. These last occur so rarely in British Heraldry as to be scarcely worthy of enumeration with the other five. They were intended



1. Or.



2. Argent.



3. Gules.



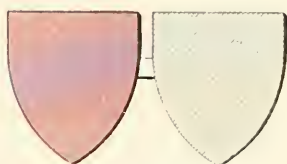
4. Azure.



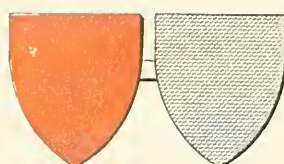
5. Sable.



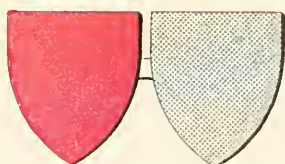
6. Vert



7. Purpure.



8. Temy.



9. Sanguine.

by the old heralds to be used in the system of "abatements" which they had invented. Practically these abatements ("*Sottises anglaises*" is the severe, but not unjust estimate of the learned French writer on blazon, le Père MENÉTRIER) were never in use, and the colours were, therefore, not needed. *Sanguine, a lion rampant argent*, is the coat attributed to WYMBISH, in *Harl. MS.* 6829, p. 57. There is, also, in the Lyon Register, one instance of the use of *sanguine* as the tincture employed in an honourable coat. The arms of the family of CLAYHILLS of Invergowrie, are:—*Per bend sanguine and vert, two greyhounds courant bendways argent*. It is at least *possible* that this coat was intended to "cant" on the name of the bearers; the *sanguine* or brick colour, in combination with the green field, may have been thought by some brilliant genius quite a fit hieroglyphic for clay-hills. I have also met with a few foreign instances of the use of *tenné*; the Prussian Counts of BOSE bear as their first quarter, *Azure, a Latin cross patée-alésée tenny*.

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

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

Bleu-céleste, or *bleu du ciel*, a lighter shade of azure, appears occasionally, apart from what we may term "landscape coats." The Florentine CINTI (now CINI),

bear a coat which would be numbered among the *armes fausses*, or à enquerir: *Per pale azure and bleu-celeste, an estoile counter-changed.*

Amaranth, or *Columbine*, is the field of a coat which was granted to a Bohemian knight in 1701.

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

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

Of the regular tinctures *purple* is much less used in British armory than any other. In France heralds disputed as to whether it was a separate tincture at all. The lion of LEON is often blazoned *purple*, but was not intended to be of a tincture distinct from *gules*. (See my paper in *Notes and Queries*, 3rd Series, vol. i., p. 471.)

With regard to the tincture *sable* it must be noticed that the modern idea (traceable to a French writer of no great authority) that it may be counted as a fur, and so used indifferently with metal or colour, is a mere fad without any solid foundation. There is, of course, a fur of the name in common use; but this *sable* of commerce has not the smallest connection with the heraldic tincture, and indeed the two words are etymologically of entirely different derivation.

The old armorists covered their ignorance of the history of the subject on which they wrote, and filled their treatises, by assigning to each metal and colour special attributes, varying according to their combinations with others. Into these absurdities we need not enter; they were quite incompatible with the long prevalent system of differencing the coats of members of the same family by change of tincture; and as a matter of fact at no time, and in no country, were the moral qualities of

the bearer indicated by the tinctures or charges of the shield. Tinctures which were supposed appropriate to represent the moral qualities of one member of a family would obviously often have been quite inappropriate to indicate those of his brothers, or of his sons. Still, an idea prevails that one colour or metal is more honourable than another, as gold is a more precious metal than silver; and the colours have usually been ranked in the order in which they are here placed. *Gules* and *azure* have each the first place assigned to them by various heralds, on the ground that the tinctures of the arms of the Sovereign must be the most honourable. According to this reasoning *azure* would hold the first place in France, and *gules* in England. (Cf. Vol. II., p. 13.)

FURS.—The only furs in use in the early days of heraldry were *ermine* and *vair*. The former, of white with black spots of special shape, was supposed to represent the white skin and the black tail of the animal so called. *Ermine* is often thus represented, as was originally always the case, by a white field with black spots. But in the Middle Ages the field was often of silver (*argent*) as on the Stall Plates of the Knights of the Garter in St. George's Chapel at Windsor. (See Mr HOPE'S paper on these, read before the Society of Antiquaries of London; *Archæologia*, vol. li.) *Ermines*, *Erminois*, and *Pean*, are really only variations of *ermine*, and have no more right to be separately enumerated as furs than have the varieties of *ermine* and *vair* hereafter to be noticed. A black fur with white spots, the reverse of *ermine*, is known as *ermines* (in French, *contre-hermine*). In *erminois* the fur is gold colour with black spots, or tails; *Pean* is the reverse, black with gold spots. These latter are not known by a special name in foreign heraldry, but the field is said to be of such or such a colour *semé d'hermines*. Thus, *erminois* would be in French blazon;—*d'Or, semé d'hermines de sable*; *Pean* would be *de Sable*,

semé d'hermines d'or. Other variations are noted further on in this Chapter ; and *see* Plate IV.

Vair represents the fur of a species of squirrel, much used for lining cloaks and mantles according to the sumptuary laws of olden times. Of this use there are abundant contemporary examples still existing. In the fresco paintings outside the basilica of San Lorenzo fuori le Mure at Rome, a royal personage is frequently represented who wears a mantle the lining and tippet of which are of *vair* in its early conventional *undy* form, and her cap is similarly edged. In the north aisle of the Church of the Ara Cœli an incised stone bears the effigy of a Canon who wears a *cappa clausa* with a lining and tippet of *vair* in the later conventional form of heater-shaped escucheons. (With this we may compare the lining of the amesses of the Canons at Verona as given from their grave-stones in Plate V. of my recent work on *Ecclesiastical Heraldry*.) The slipper of Cinderella in the well-known fairy tale was originally of the fur *vair*, transformed in course of time into *verre*, glass. The old *vair*-lined cloak is well shown in a picture of the fourteenth century in the corridor of the Uffizi gallery at Florence (No. 35) which represents ST. MARTIN dividing his cloak with the beggar. *Vair* in its modern heraldic form appears very distinctly in the linings of the mantles in which PERRENELLE DE MAUBUISSON (1247) and YOLANDE DE BRETAGNE (1259) are represented on their seals (DEMAY, *Le Costume d'après les Sceaux*, figs. 42, 43). The variations of this fur are treated later at p. 77.

Drawings, engravings, and sculptures in which colour was unattainable, laboured under the disadvantage of giving very imperfect information regarding the coats which they were designed to represent ; and in the seventeenth century it first occurred to heralds that by an arrangement of lines and points, it might be possible,



1. Ermine.



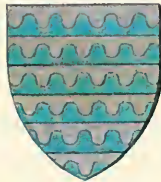
2. Ermines.



3. Erminois.



4. Pean.



5. Vair.
(Ancient.)



6. Vair.



7. Countervair.



8. Vair in pale.



9. Vair undy.



10. Vairy gules and or.



11. Potent.



12. Fur au naturel.

even without the use of colour, to indicate heraldic tinctures in sculpture or engraving.

There has been much controversy as to the person to whom the credit of this useful invention should be ascribed. The claims put forth for VULSON DE LA COLOMBIÈRE, PETRA-SANCTA, and others have been loudly advocated. But in the invaluable *Notes and Queries* (3rd Series, viii., 160) Mr WEALE pointed out the fact that on an Armorial Chart of the Duchy of Brabant, published at Louvain in 1600, by JO. BAPTISTA LANGRIUS, the tinctures are indicated in exact accordance with the system employed by VULSON and PETRA SANCTA nearly forty years later, and twenty-three before FRANCQUART (to whom in the first edition of this book I attributed the honour) had published his work. An oval figure on the title page is divided into compartments with an explanation of the system. It was succeeded by those of FRANCQUART, in Belgium, *c.* 1623; BUTKENS, 1626; LOBKOWITZ, 1639; GELENIUS; and DE ROUCK, 1645; but all these systems differed from each other, and were for a time the cause of confusion, and not of order. Eventually, however, the system of PETRA SANCTA superseded all the others, and has remained in use up to the present time.

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

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

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

in SIEBMACHER'S *Wappenbuch*, Nürnberg (1st edition in 1605, later edition 1734), have the tinctures thus indicated, as have those in MAGNENEY'S *Recueil des Armes*; Paris, 1633.

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

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

Coats which consist only of a field (a single metal, tincture, or fur being alone employed) are comparatively rarely met with, though in foreign heraldry their frequency has been much underrated by previous writers; and there is a very large number of coats, in which the field is simply divided by partition lines into surfaces of two or more colours without the addition of any charge. Many of these simple coats are of great antiquity.

FIELDS OF A SINGLE METAL, TINCTURE, OR FUR.

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

D'Argent plein:—The plain silver shield which we have been accustomed to think of as an *écu d'attente*, borne by the youthful esquire who had as yet performed no deeds of valour entitling him to the knightly rank and emblazoned shield, turns out to be the ordinary bearing of the French families of MAIGRET, or MEGRET; of BOCQUET, or BOQUET; of PELLEZAY; and of the Polish ZGRAIA. The city of ELVAS in Portugal also bears an uncharged silver shield (*Nobiliarchia Portugueza*, p. 351).

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

Plain *Gules* (*de Gueules plein*) occurs more frequently; it is the well-known coat of the house of D'ALBRET, of the Kings of NAVARRE; and of the Ducs de NARBONNE.

It was borne as a canting coat by BONVINO, and by the Florentine ROSSI, and RUBEI; by the French SARRANTE; DU VIVIER DE LANSAC; and the MARCHANDS of Liège. The FORTUNATI of Trieste (possibly as a canting reminiscence of "*rouge et noir*"?), and the German Counts von HERTENSTEIN, XIMENEZ in Spain, and CZERWNIA of Poland, all bore *de Gueules plein*.

There is another use of a plain red shield which must not be omitted. In the full quartered coat of some high sovereign princes of Germany—SAXONY (duchies), BRANDENBURG (PRUSSIA), BAVARIA, ANHALT—appears a plain red quartering; this is known as the *Blut-Fahne*, or *Regalien* quarter, and is considered to indicate the possession of royal prerogatives. It usually occupies the base of the shield, and is often diapered. It probably indicates that the holders of these fiefs received personal investiture from the hands of the Emperor himself by the latter placing in their hands a red banner, the *Blut Fahne*, for their *Fahnen Lehen*. Describing the arms of the Dukes of WÜRTEMBERG, PRAUN, in his treatise *von des Adels Heerschilden*, § 17, says of the *Regalien* quarter — "Vexillum Imperii militare dess Reich et Blut Fahnen bedeutend, das Recht über das Blut zurichten, womit alle Fursten belehnet werden."

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

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

There is probably no subject on which so many books

have been and continue to be published with so little original research as Heraldry ; and I may be allowed to express a hope that the list above given, which is much fuller than any which has appeared in preceding Heraldic treatises, may be useful as saving future freebooting compilers from repeating nonsense as to coats of a single metal or colour being "almost unknown." If to the forty, or thereby, coats of plain metal or colour given above there be added the many coats in which a single fur (*ermine* or *vair*, with their variations) is the sole charge, there will be I dare to say at least a hundred examples of a use which is certainly infrequent but which is not of such extreme rarity as is often ignorantly asserted. Even NISBET (*System of Heraldry*, 1816, vol. i., pp. 16 and 169) lays "it down as a principle that a shield of one of the foresaid tinctures only, without any figure, cannot be called a coat of arms, or an armorial bearing, no more than a red coat or a black hat, arms!" A parallel, but even worse case, is that of "*armes fausses*." (See Appendix G, Vol. II.)

Furs are generally found combined with colours ; their use with metals is rather exceptional, and "fur upon fur" has been stigmatised as being as bad heraldry as colour on colour. Nevertheless there are many examples:—*SYMONDS* bears: *Or, a canton ermine* ; *DANNETT*, *Ermines, a canton ermine* ; *WILLINGHAM*, *Ermine, a chevron ermines* ; *TESTART* of France, *Quarterly, ermine and vair. Ermine, a cinquefoil ermines*, is the coat of *DOWER*. Other examples are given below.

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

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

Of the use of *Erminois* (*d'Or semé de mouchetures d'hermine de sable*), without a charge, I only remember one instance, that of VAN DER EZE of Guelders. It is also infrequent as a field bearing a charge. *Erminois, three leopard's heads guardant sable collared or*, is borne by MEGGOTT. *Erminois, on a pile sable, a gauntlet or, lined gules*, is the coat of HANCOCK.

Other foreign variations are: *Azure, semé of ermine spots argent, over all an eagle displayed or, armed gules*, which is the coat of ROUX.

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

Gules, semé of ermine spots argent, with a fleur-de-lis of the same, are those of BEUVILLE; the same, but with the charges *or*, is borne for CHILLY.

Azure, semé of ermine spots or, over all a lion argent, is the coat of SCHLEIDEN, in Prussia.

Besides these variations of tincture ermine spots are not unfrequently borne as distinct charges, thus:—

Argent, a single spot of ermine (d'Argent, à une moucheturé d'hermine) is borne by the families of BOEUVRES, BOIS, DRUAYS, etc.

Argent, three ermine spots sable, is used by FIRMAS, LA BARTELLE-LA MOIGNON, and the Barons DUROY; *d'Argent, au chevron d'azur, accompagné de trois mouchetures d'hermine de sable*, are the arms of COLLONGUE; *Argent, a fess gules between three ermine spots sable*, is the coat of KILVINGTON. LE RÉVÉREND DU MESNIL bears: *Ecartelé, aux 1 and 4; de Sinople, à trois mouchetures d'hermine d'or; aux 2 and 3; de Gueules*. (*Vert, three ermine spots or; quartering Gules plain.*)

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

PEAN is not very frequently used. *Ermine, a cross pean*, is the coat of BRIDGES; and *Lozengy argent and pean*, that of CROFTS. *Pean* occurs as the field of the arms of DOTTIN, charged with *two lions*

passant in pale, per pale or and argent. *Pean*, a cross quarter-pierced ermineois, is borne by GROIN of Norfolk.

ERMINITES is a rare variation of ermine, from which it only differs by the addition of a red hair on each side of the tail. I only know of one example; GLOVER is said to bear: *Sable, a fess erminites between three crescents argent.*

VAIR is usually represented as composed of alternate cups, or panes, of argent and azure, arranged in horizontal rows (as in Plate IV., fig. 6). In early Heraldry the panes were formed by undulating lines, as in Plate IV., fig. 5, and *Vair* is usually thus represented in our early *Rolls of Arms*. It is usual to describe this form as *Vair ancient*. (The *Vair* in the *Wappenrolle von Zürich* of the fourteenth century, is thus drawn. See also the armorial tombstone of SCHEPPERMAN in 1357 . . . a saltire vair. Engraved in HEFNER ALTENECK, vol. iii.)

This form is still occasionally met with in foreign heraldry, where it is emblazoned as *Vair ondé*, or *Vair ancien*. The family of MARGENS in Spain bears: *Vair ondé, on a bend gules three griffons or*; and TARRAGONE of Spain: *Vairé ondé, or and gules*. In a later form of vair each pane of azure was shield of heater shape (*ante* p. 63). The modern form of *Vair undy* is shown on Plate IV., fig. 9.

In modern times the white panes are generally depicted as of silver, not (as they should be) of white fur. The verbal blazon nearly always commences with the metal, but in the arrangement of the panes there is a difference between Continental and English usage. In the former the white panes are generally (and I think correctly) represented as forming the first, or upper, line; in British Heraldry the reverse is often the case. The *Vair* of Heraldry, as of commerce, was formerly of

three sizes, and the distinction is continued in foreign armory. The middle, or ordinary size, is known as *Vair*; a smaller size as *Menu-vair* (whence our word miniver); the largest as *Beffroi*, a term derived from the bell-shaped cups, or panes. In French armory, *Beffroi* should consist of three horizontal rows; *Vair*, of four; *Menu-vair*, of six; this rule is not strictly observed, but in French blazon if the rows are more than four it is usual to specify the number; thus VARROUX bears: *de Vair de cinq traits*. In ancient seals in England the vairé is of no less than fourteen rows (*Cat. of Seals in Brit. Mus.*, No. 5908). *Menu-vair* is still the blazon of some families; BANVILLE DE TRUTEMNE bears: *de Menuvair de six tires*; the Barons van HOUTHEM bore: *de Menu-vair, au franc quartier de gueules chargé de trois maillets d'or*.

In British armory *Vair* is only of one size, but from the bell-shaped cups or panes the English families of BELSCHES and BELCHER use *Vair* as part of their arms (*Paly of six or and gules, a chief vair*). The great family of the Ducs de BEAUFFREMONT in France use: *Vairé d'or et de gueules*, for a like reason.

When the *Vair* is so arranged that, in two horizontal rows taken together, either the points or the bases of two panes of the same tincture are in apposition, the fur is known as COUNTER VAIR (*Contre Vair*), Plate IV., fig. 7. M. GOURDON DE GENOUILLAC in his work on *l'Art Héraldique*, Paris, 1890, tells us at p. 17, "Le vair est bleu et blanc, le contrevair blanc et bleu," a definition quite inadequate and misleading. *Vairé contre vairé, de sable et d'argent*, is the coat of VAI in Tuscany. Another variation, but so infrequent that I know of no examples in England, is known as VAIR IN PALE (*Vair*

appointé, or *Vair en pal*; but if of other colours than the usual ones *Vairé en pal*). In this all panes of the same colour are arranged in vertical, or palar, rows (Plate IV., fig. 8). VAIR IN BEND (or in bend-sinister) is occasionally met with in foreign coats; thus MIGNIANELLI in Italy bears: *Vairé de six pièces d'or et d'azur en bande*; while *Vairé en barre* (that is, in bend-sinister) *d'or et de sable*, is the coat of PICHON of Geneva.

POTENT, and its less common variant COUNTER POTENT, are usually ranked in British Heraldic works as separate furs. This has arisen from the writers being ignorant that in early times *Vair* was frequently depicted in the form now known as *Potent*. (By many heraldic writers *Potent* is styled *Potent-counter-potent*; but in my opinion tautologically. When drawn in the ordinary way, as in Plate IV., fig. 11, *Potent* alone suffices.) An example of *Vair* in the form now known as *Potent* (or, as above, *Potent-counter-potent*) is afforded by the seal of JEANNE DE FLANDRE, wife of ENGUERAND IV. DE COUCY; here the well-known arms of COUCY, *Barry of six vair and gules*, are depicted as if the bars of *vair* were composed of a row of *potent*. (VRÉE, *Généalogie des Comtes de Flandre*, plate 112.) In the *Roll of Arms of the time of EDWARD I.* the *Vair* resembles *Potent* (-*counter-potent*), which Dr PERCEVAL erroneously terms an "invention of later date." (See *Archæologia*, xxxix., p. 390.) In the *First Nobility Roll*, of the year 1297, the arms of No. 8, ROBERT DE BRUIS, Baron of Brecknock, are: *Barry of six, Vairé ermine and gules, and azure*. Here the *vair* is *potent*; so is it also in No. 19, where the coat of INGELRAM DE GHISNES, or GYNES, is *Gules, a chief vair*. The same coat is thus drawn in the *Second Nobility Roll*, in 1299, No. 57.

POTENT (-*counter-potent*) does not occur with

any frequency in modern British armory. Like its original *Vair*, it is always of *argent* and *azure*, unless other tinctures are specified in the blazon. AMES bears it of *gules and argent with a chevron or over all*.

A considerable number of British and foreign families bear *Vair* only; such are VARANO, Dukes de CAMERINO; VAIRE, and VAIRIÈRE, in France; VERET, in Switzerland; GOUVIS, (Brittany); DE VERA, in Spain; LOHÉAC (Brittany); and VARENCHON (Savoy). *Counter-vair* is borne by LOFFREDO of Naples; by BOUCHAGE, and BROTON, of France

When the panes of *Vair* are not of *argent* and *azure* but of different tinctures the fur is known as *Verry*, *vairy*, or *vairé* of such colours, as in the arms of DE BEAUFFREMONT, and MIGNIANELLI, given above, p. 79. In England *Vairé Or and gules*, is the canting coat of FERRERS, Earls of Derby; and by connection with them, *Vairé gules and ermine*, was borne by GRESLEY; and *Vairé argent and sable*, by MEYNELL. Nicholls however says (*Herald and Genealogist*, iii., 14) that MEYNELL bore this coat as heir of DE LA WARDE (See *Roll of Edward III.*). Abroad: *Vairy or and azure*, was the coat of the Counts of GUINES; of BONNIÈRES, Ducs de GUINES; and of ROCHFORT (*Salle des Croisés*). *Vairé d'argent et de pourpre*, is borne by GRUTEL; *Vairé de sinople et d'argent*, by PAVIE in France.

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

In PLUMETÉ the field is apparently covered with feathers. *Plumeté d'argent et d'azur*, is the coat of CÉBA (note that these are the tinctures of *Vair*). SOLDONIERI of Udine, *Plumeté au naturel* (but the SOLDANIERI of Florence bore: *Vairé, argent and sable with a bordure*

chequy or and azure), TENREMONDE of Brabant: *Plumeté or and sable*. (Plate IX., fig. 7.) In the arms of the SCALTENIGHI of Padua, *Gules, a bend plumeté argent*; and of the GIOLFINI, CATANEI, and NUVOLONI of Verona, each feather of the *plumeté* is said to be charged with an ermine spot sable. Perhaps the most curious and instructive set of examples is afforded by the arms of the families of BENZONI. Those of Cremona bear: *Vair, on a chief azure, a lion passant-gardant or*. Those of Milan, *Per fess, (a) Or a dog passant sable, (b) Plumeté, argent, each feather charged with an ermine spot sable (!)* Those of Rovigo, *Argent, papelonné sable, on a chief or, a lion passant-gardant of the second*. Those of Venice, *Per fess: (a) Azure, a greyhound courant argent; (b) Plumeté argent, each feather charged with an ermine spot sable*. (Another Venetian variety is *Ermine, on a chief or, a lion passant gardant sable*.) Most curious of all is the form which the coat takes at Rome: *Argent, three pallets between sixteen crescents sable ranged in four pales; on a chief or, a greyhound courant sable collared gold*. Anyone who will be at the trouble to draw these examples will see that all are simply variations of the coat of the Cremona family.

In PAPELONNÉ the field is covered with what appear to be scales; the heraldic term is derived from a supposed resemblance of these scales to the wings of butterflies. This bearing is used more frequently than *plumeté*, and I have collected a good many French and Italian examples, of which a few are here blazoned. Plate IX., fig. 6 is the coat of MONTI, *Gules, papelonné argent*. DONZEL at Besançon bears: *Papelonné d'or et de sable*. (It is worthy of note that DONZÉ of Lorraine used: *Gules, three bars wavy or*. The two families, in fact, both bore variations of *Vair*, or *Vairé*.) The FRANCONIS of Lausanne are said to bear: *de Gueules, papelonné d'argent, on a chief of the last a rose of the first*, but

the coat is otherwise blazoned : *Vairé gules and or*, etc. The coat of ARQUINVILLIERS, or HARGENVILLERS, in Picardy is : *d'Hermine, papelonné de gueules* (not being understood, this has been blazoned "*semé of caltraps*"). So also the coat of CHEMILLÉ appears in French books of Blazon indifferently as : *d'Or, papelonné de gueules* ; and *d'Or, semé de chaussetrapes de gueules*. GUETTEVILLE DE GUÉNONVILLE is said to bear : *d'Argent, semé de chaussetrapes de sable*, which I believe to be simply, *d'Argent, papelonné de sable*. The BARISONI of Padua bear : *Or, a bend of scales bendways argent, on each scale an ermine spot sable, the bend bordered sable* ; this again is only a roundabout way of saying, *Or, a bend argent, bordered and papelonné sable*.

THE ALBERICI of Bologna bear : *Papelonné of seven rows, four of argent, three of or* ; but the ALBERGHI of the same city, *Papelonné of six rows, three of argent, as many of gules*. The connection with *vairé* is much clearer in the latter than in the former. CAMBI (called FIGLIAMBUCHI), at Florence, carried *d'Argent, papelonné de gueules* ; MONTI of Florence and Sicily, and RONQUERROLES of France, the reverse. In the *Armorial du Héraut Berry* (No. 385, p. 93), RONQUERROLLES is said to bear *d'Argent, semé de croisants de gueules !*

No one who is familiar with the licence given to themselves by armorial painters and sculptors in Italy, who were often quite ignorant of the meaning of the blazons they depicted, will doubt for a moment the statement that *Plumeté* and *Papelonné* are simply ill-drawn *Vair*. I saw recently in the Church of Sta. Maria Novella, in Florence, a curious example of the licence referred to ; in it a shield of the year 1430 has each pane of *vair* carved to represent the flower of the *campanula*.

As to mistakes arising from ill-drawn *vair* a

curious illustration of the fact is to be found in the arms of DE LA FAYETTE; these were originally:—*Gules, a bend or, and a bordure vair* (see the *Armorial du Héraut Berry*, p. 82, No. 251). In modern times the bordure has been converted into *d'Argent, semé de cœurs!*

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

Besides the conventional representations of the fur of animals, their actual fur, or skin, is occasionally found represented in the wide range of Continental armory, though such examples are of the greatest rarity. (Plate IV., fig. 12.)

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

The arms of SECKAU are *Gules, a chief of fur au naturel*.

In SIEBMACHER'S *Wappenbuch*, ii., plate 44, the coat of STÖRCK VON PLANCKENBERG in Styria is, *Fur au naturel, a pale gules*. This is almost *papelonné* in appearance. The Counts of NEUBURG bear: *Per fess gules and fur au naturel*. The Franconian family of JARSDORFF bears: *Quarterly, 1 and 4. Fur au naturel* in the form of

scales (vair-shaped pieces); 2 and 3. *Gules plain*. *Vert, an ox skin stretched out, paleways proper* is the coat of DE LA NAYE of Liège; and SCHEURLER of the Hague bears *Gules*, a similar skin or (sometimes, but mistakenly, blazoned an *escucheon or*).

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





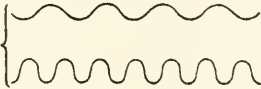

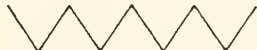

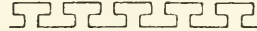
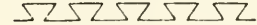

PARTED COATS, ETC.

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

1. *The Species of Partition Line*; which is either (a) straight; or (b) composed of curves, or indentations.
2. *The Mode of Partition, i.e.*, the various directions in which the field is divided by these partition lines. The chief forms of these lines are given in the accompanying cut, and it will be shown later by examples (Chapter V.) that these lines have a further use as the boundaries of the class of charges which are known as the Ordinaries (*see p. 112*). The straight line is of course that most commonly employed, but of the other forms of line, *engrailed*, *indented*, and *wavy*, are the most in use, as well as the oldest; the others, the last four of which are seldom seen, belong to the later

developments of armory. (See the Glossary of English Terms, *infra*.)

I.

ENGRAILED.	Fig. 23.	
EMBATTLED.	Fig. 24.	
INDENTED.	Fig. 25.	
INVECKED.	Fig. 26.	
WAVY, or UNDY.	Fig. 27.	
NEBULY.	Fig. 28.	
DANCETTY.	Fig. 29.	
RAGULY.	Fig. 30.	
POTENTÉ.	Fig. 31.	
DOVETAILED.	FIG. 32.	
URDY.	Fig. 33.	

PARTITION LINES.

PARTITION LINES.

ENGRAILED (*engrêlé*); this line is formed by a row of small semi-circles, or concave indentations, the points being turned outwards. (The French use the term *échancré* to denote a larger form of engrailure consisting of only three or four concave indentations.) (Fig. 23.)

EMBATTLED; having the form of rectangular embattle-

ments. For this term the French have two equivalents ; *crénelé* and *bretessé*. (Fig. 24).

INDENTED (*dentelé*, *danché*, *denché*, or *endaté*) with regular indentations like the teeth of a saw. (Fig. 25.)

INVECKED (*cannelé*) is the converse of *engrailed*, the only difference being that the convex part of the indentation is turned outwards. (Fig. 26.)

This line is not nearly so commonly used in English armory as the converse one, though it has been used in some modern grants ; but it is not so infrequent in Scottish coats.

WAVY, UNDY ; (*ondé*) formed by a wavy line. (Fig. 27.)

NEBULY (*nebulée*, or *nuagé*). The wavy conventional representation of clouds has been rather frequently used in modern grants. (The old *nebuly* was like the second line of No. 5. In French this is known as *enté*.) (Fig. 28.)

DANCETTY (*vivré*). This is similar in character to *indented*, but there is a real distinction between them as the teeth in *dancetty* are much broader, much less acute, and are usually not more than three in number. BOUTELL (in his *Heraldry, Historical and Popular*, p. 80), indeed says : “ *Dancettée* :—deeply indented,” but this definition is not in accord with his cut. (Fig. 29.)

RAGULY (*écoté*), with inclined battlements or crenelures ; now regular in form but originally suggestive of the trunk of a tree from which the branches had been lopped off. (Fig. 30.)

Ordinaries, other than the cross and saltire, are not often formed by this line. Exceptionally the coat of KNOTSHULL is : *Azure, guppy d'eau, a chevron raguly between three crescents argent*. In the arms of JESSEL, Baronet, the fess is *raguly*. There is also a modern use of the *raguly* line as a partition in the coat of Sir FREDERICK LEIGH-

TON, Bart., P.R.A.: *Quarterly per fess raguly Or and gules, in the second and third quarters a wyvern of the first* (cf. p. 92).

POTENTÉ (*potencé*), in the form of potences, crutches, or of the *panes* in the fur *potent* (Plate IV., fig. 11). (Fig. 31.)

DOVETAILED or BEVILY (*mortaisé*), requires no explanation. (Fig. 32.) NISBET calls it *patée*. It is seldom used as the border line of an ordinary, but BEVERLEY bears: *Argent, a chief bevily vert*.

URDY (*palissé*), is very rarely seen. (Fig. 33.) In French blazon the pieces are taller, like palisades, and there is no indentation at the bottom. NISBET curiously calls this "Champagne."

II.

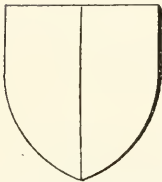


FIG. 34. Per pale.

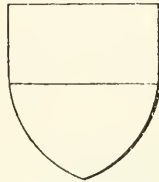


FIG. 35. Per fess.

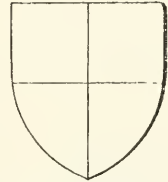


FIG. 36. Quarterly.

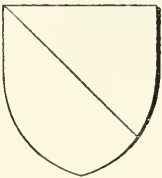


FIG. 37. Per bend.

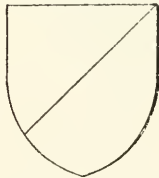


FIG. 38. Per bend-sinister.

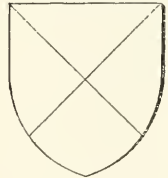


FIG. 39. Per saltire.

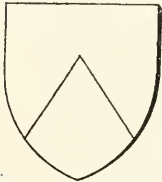


FIG. 40. Per chevron.

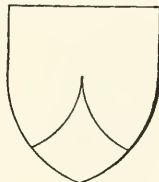


FIG. 41. Enté en point.

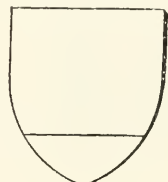


FIG. 42. Champagne.

MODES OF PARTITION; OR DIVISIONS OF THE SHIELD.

THE MODES OF PARTITION.

The modes of partition fall next to be considered, and will be best understood by reference to the examples given. These are taken by preference from the class of uncharged coats whose simplicity is usually an indication of their antiquity. As the nomenclature of this part of the subject is, particularly in English blazon, greatly connected with some of the charges which are known as the ORDINARIES and SUB-ORDINARIES, it is desirable that the student should have such a knowledge of these as may be needful for his understanding of what a *pale*, *bend*, *fess*, *chevron*, etc., are, these will be fully explained in the succeeding chapter, and are set out in the accompanying figures (p. 125).

The simplest forms of partition are those in which the field is divided into two equal parts by a perpendicular, horizontal, or diagonal line. Usually one of these parts is occupied by a metal or fur, the other by a colour; though there are exceptional cases (*vide infra*, p. 89). When the dividing line is perpendicular, the field is said to be *Parted per pale*; or more succinctly, *Per pale*. The French denote this by the one word *Parti*. The tincture first named is that on the dexter side of the shield. The families of WALDEGRAVE (Plate V., fig. 1); the Counts RANTZAU in Denmark; the Principality, formerly Bishopric, of HALBERTSTADT; the Counts VON JULBACH, and ROCKENHAUS in Germany all bear: *Per pale argent and gules*. (*Parti d'argent et de gueules*.) The like coat, but with reversed tinctures, is borne for the Bishopric, now Principality, of HILDESHEIM; by the Barons VON URBACH, anciently AUERBACH; the families of WANGELIN of Mecklenburg, and BONI of Venice. The ancient family of BAILLEUL in France bears: *Parti d'hermine et de gueules*, and the Venetian family of NANI: *Per pale argent and vert*. *Per pale argent and sable* is



1. Per pale.
(*Waldegrave.*)



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



3. Per fess.
(*Lomellini.*)



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



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



6. Per bend sinister.
(*Löwel.*)



7. Per bend nebulée.
(*Wolekenstein*)



8. Per chevron.
(*Aston.*)



9. Quarterly.
(*Stanhope.*)



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



11. Per pale and saltire
(*Waelput.*)



12. Per saltire.
(*Hartzheim.*)

the coat of the Counts of TRAUN ; *Per pale or and gules* is that of the Barons DORNBERG DE HERTZBERG. *Per pale azure and or* is borne by the Counts VON PLETTENBERG. Exceptional coats are those of the Counts VON WRATISLAW (Bohemia), *Per pale gules and sable* ; and CHANAC, *Parti de gueules et d'azur*. So are those of BONVILLE, *Per pale argent and or* ; and FORTIGUIERRE, *Parti d'or et de vair* (a combination of metal and fur, which is not frequent).

But in view of a theory advanced by some writers that in the infancy of armory the shields first used were painted of a single colour, then by development of two or more, forming parted coats, it is worthy of remark that such coats of partition appear with very great rarity in the collection of ancient armorials depicted in the *Salle des Croisés* at Versailles. There is not, I think, a single example of per pale, per bend, per chevron, or per saltire, and there is but one or two of per fess. Quarterly, otherwise known as per cross, occurs somewhat more frequently.

An examination of the fourteenth century manuscript, known as the *Wappenrolle von Zürich*, affords somewhat similar evidence. Parted coats certainly do appear, but not nearly in such numbers as coats bearing a charge, and certainly not in sufficient numbers to validate the theory referred to above.

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

When the dividing line is horizontal, the shield is said to be *Parted per fess* (*i.e.* in the direction of the

ordinary called a *fess*). This division, which is not so frequent at home as it is abroad, is known in French blazon by the single word *Cou pé*. In Florence, families of the Guelphic faction took *Cou pé* coats. The coat of the Venetian families of GIUSTI and TROTTI is, *Per fess or and azure* (*Cou pé d'or et d'azur*; or *d'Or, cou pé d'azur*). The families of DONATI at Florence; FRANCHI at Genoa; LANFRANCHI at Pisa; POPEL in Bohemia; and the Prussian Duchy, formerly Bishopric, of MADGEBURG; all bear: *Per fess gules and argent* (*de Gueules, cou pé d'argent*). PRENDIPARTI of Bologna, uses the reverse. The County of SCHWERIN (in the *surtout* of the arms of the Princes of MECKLENBURG); the County of STARGARD; the Counts of STOCKAU; the Counts of MUNTZENBERG; and the LOMELLINI, at Genoa; all bear: *Per fess gules and or* (*Cou pé de gueules et d'or*). (Plate V., fig. 3.) It will be noticed that the tincture first mentioned is that which stands in the chief, or upper, part of the shield.

Per fess wavy or and gules, is the coat of DRUMMOND of Conraig; and *Per fess embattled gules and argent*, that of VON PREYSING (the Barons of the name bear *or and azure*). *Per fess dancetty argent and gules*, is borne by ANGUISSOLA. *Per fess dancetty argent and sable*, is the original coat of the great Neapolitan family of RUFFO. The Princes of this name in Calabria difference by the addition of *three escallops, two and one, counter-changed*.

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

In Plate V., figs. 4, 5 and 7 are instances where the dividing line is not the straight one. Fig. 4, *Per bend embattled argent and gules* (in French, *Tranché enclavé d'argent sur gueules*) are the arms of the Irish family of BOYLE. Here the sides of the embattlements are drawn at right angles to the line of partition, but in foreign heraldry they are often drawn parallel to the sides of the escutcheon (*à plomb*); thus the VON SCHELDORFER of Bavaria bear: *Per bend embattled à plomb argent and gules* (*Tranché enclavé à plomb de deux pièces d'argent sur gueules*) (Plate V., fig. 5).

Per bend nebuly gules and argent is the coat of the Counts ZU WOLCKENSTEIN (Plate V., fig. 7).

If the partition line run from the sinister chief to the dexter base, the division is known as *Per bend-sinister*, in French blazon *Taillé*. *Per bend-sinister or and argent* (*Taillé d'or sur argent*), are the arms of LÖWEL in Bavaria (Plate V., fig. 6); while the GRIFFONI of Rome bear the reverse: *Per bend-sinister argent and or*. These last are examples of coats which are exceptional, as being composed of metal only (*vide* pp. 89 and 140). The arms of the Swiss canton of ZÜRICH are: *Taillé d'argent et d'azur*. The curious coat of the Counts VON KÜNIGL in Tirol is given in Plate XVIII., fig. 4, *Per bend-sinister argent and gules, the gules fitchée in the argent* (*Taillé d'argent sur gueules, le gueules fiché sur l'argent*). In modern blazons this coat is as frequently drawn *per bend*, as *per bend-sinister*.

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

The French *Chapé*, though somewhat similar, is not the same (*see* that word, p. 98).

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

Quarterly indented (both lines) *argent and sable*; *argent and gules*; *gules and ermine*; are all FITZ-WARINE coats. *Quarterly wavy or and sable* is the coat of SANDON. FONTENAY bears: *Quarterly engrailed argent and gules*.

As an example in which the quartering is affected by a straight line in combination with one of the more complicated ones, we may take the arms of the family of LEIGHTON, which are (Plate V., fig. 10) *Quarterly per fess indented or and gules* (*cf.* p. 86). *Quarterly per pale dove-tail gules and or*, are the arms of BROMLEY, Barons MONTFORD.

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

Continental Heraldry has other modes of quartering unknown to English blazon. Of these one of the most curious is shown in Plate XVIII., fig. 7. It is the coat of VON TALE in Brunswick. Here each piece takes the form of the mystic *fylfot* or *gammadion*. This coat is blazoned by the French Heralds: *Ecartelé en équerre de gueules et d'argent*; because the shape of the pieces suggests the carpenter's square.

Per pale and per saltire gules and or, is the coat of WALLPUT, otherwise blazoned *Per pale gules and or, per saltire counter-changed*. (Plate V., fig. 11.) (Cf. WALDPOT below.)

GYRONNY.

When the field is divided into eight sections by a vertical, a horizontal, and the two diagonal lines (the bend, and the bend-sinister) all intersecting in the fess point, the coat is blazoned *Gyronny* (*gironné*); because each of the eight pieces has the form of the figure known as a *gyron*, or *giron* (*see p. 177*). Gyronny of eight is the device on the coins of Himera in Sicily as far back as the fifth century before Christ, on them a square figure is thus divided. We sometimes meet with coats in which the giron number six, ten, twelve, or sixteen, equal pieces. Thus the Counts of WALDPOT bear: *Gyronny of twelve argent and gules*. In such cases, *i.e.* when

the number is not eight, it must be specified of how many pieces the *Gyronny* consists.

The well-known coat of the Clan CAMPBELL (whose chief is the Duke of ARGYLL) is represented on Plate VI., fig. 1. It is blazoned: *Gyronny or and sable*. Well known as this coat is, and one than which it would seem few could be easier to draw correctly, it is surprising to find how frequently it is inaccurately represented, and how great a diversity of opinion has existed among Heraldic authorities as to which is its correct form. The question is,—Which is to be accounted *the first gyron*?—or, the coat being drawn in outline, which is the first segment to be coloured *or*, that which is partly formed by the dexter half of the top line of the shield; or that which lies immediately below it, and is formed by the upper half of the bend, and the dexter half of the fess line? This is a point on which in Scotland itself there is no general consensus of opinion. It is not needful here to enter into the matter at length; it will be sufficient to say that the weight of authority appears to me very decidedly in favour of the arrangement figured in Plate VI., fig. 1, and I am fortified in my opinion by the fact that the French and German Heralds are unanimous in counting the first *gyron* to be that which occupies the first and most honourable position, depending from the dexter half of the uppermost edge of the shield, and bounded by it, by the upper half of the palar line, and the upper half of the bend.

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

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



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



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



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



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



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



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



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



8. Chapé.
(*Hautin.*)



9. Chaussé-ployé.
(*Stauffer.*)



10. Chapé-ployé.
(*Absperg.*)



11. Vêtu counterchanged.
(*Correr, or Corraro.*)



12. Embrassé.
(*Ruchstein.*)

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

A similar instance of a coat *mal-gironné* is afforded by the arms of the MONTANGONS which are: *Mal-gironné d'or et d'azur*. In the coat of MUDERSBACH the dividing lines are indented: — *Gironné-denché de gueules et d'argent*. The gyrons are sometimes charged, as in the coat of SUIROT (Plate XVIII., fig. 8) which is *gyronny, gules and argent, the second and sixth gyrons being charged with three bars; the fourth and eighth with as many pallets, all of the first*.

A variation of the ordinary gyronny of eight is that of BÉRANGER which is: *Gironné en croix d'or et de gueules* (the four gyrons of gules taking the form of a cross, *patée*-throughout). MAZINGHEM has the same, but of *or and azure*. The seal of JEANNE, Dame de CAROUGES, of the twelfth century, has a shield with this bearing. (ELLIS, *Antiquities of Heraldry*, Plate XV., p. 189.) D'ENGHIEN bears: *Gyronny of ten argent and sable, each piece of the last charged with three crosslets fitchées of the first*. (Vol. II., Plate XIII., fig. 2.)

The BASSINGBOURNE coat (Plate VI., fig. 2) is *Gyronny of twelve, vair and gules*, this is a differenced coat the usual tinctures being *or* and *azure*.

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

A curious form of gyrons is found in German armory in it the gyrons are formed, not by straight lines but by curves. The family VON ALDENBURG bear : *Gyronny-curved of eight, sable and argent* (*Gironné de sable et d'argent de huit pièces gironnantes*); and the family of ROCKHAUSEN have a similar coat of six pieces *gules and argent* (*Mal-gironné de six pièces gironnantes de gueules et d'argent*); for other curved gyrons see p. 97.

In Continental Heraldry, and especially in that of Germany and Italy, we frequently meet with a tripartite division of the shield. This is most commonly effected by two horizontal lines; but very frequently by two lines in pale, or in bend, or bend-sinister. In these cases the shield is said to be Tierced (*tiercé*) in fess, pale, bend, or bend-sinister, as the case may be. In Plate VI., fig. 4 is the coat of the Venetian family of VENDRAMINI : *Tierced in fess, azure, or, and gules*. The POLANI, also of Venice, bear : *Tiercé en fasce d'or, d'azur, et d'argent*. Other POLANI coats have the tinctures *vert, or, argent*; and, *azure, or, argent*. These tierced coats are sometimes blazoned as *Per fess over all a fess*; thus the last coat might be, *Per fess azure and argent, over all a fess or*. *Tierced in fess, gules, sable, and argent*, is borne by the Counts von SCHWEDNITZ in Prussia; of *argent, gules, and sable*, by the Counts von ZEDTWITZ of Bohemia. *Tierced in fess, sable, argent, and gules*, is the coat of ELTERSHOFEN; *Or, argent, and gules* of RECHTHALER; *Sable, azure, and or*, of the Counts von WESTERREICH; *Or, gules, and argent* of SATTELBOGEN.

Tierced in bend or, gules, and azure, are the canting arms of the family of NOMPAN in Guyenne; here the arms are allusive to the name the divisions being *non pair*, unequal in number. (Plate VI., fig. 5.) The Italian family of AMICI bear : *Tierced in bend, or, gules, and argent* (*Tiercé en bande d'or, de gueules, et d'argent*). The GIUDICI have the same coat but tintured *azure, argent*,

and gules; while the Barons von DORNBERG reverse these tinctures. By the German family of TÜRLING is borne the coat: *Tierced in bend (sinister), or, sable, and argent.* (*Tiercé en barre d'or, de sable, et d'argent.*) *Tierced in bend or, argent, or; in the second a bend coticed sable,* is the coat of the Neapolitan family of CAPOUA. Coats tierced in bend are sometimes blazoned as *Per bend . . . over all a bend . . .*

A very curious German partition is that of *Tierced in gyron gyronnant*; in it the whole field is occupied by three spiral gyrons; VON MEGENTZER bears this *gules, sable, and argent.* (Plate XVIII., fig. 16.) A variation of the same is, *Tierced in pale gironnant*; which (with the same tinctures) is borne by the VON TEUFFEL.

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

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

Other German partitions are unknown to British or French armory, and, though formed by straight lines are difficult to blazon succinctly in the heraldic phraseology of either country. One is the partition per fess with a right or left step (*“mit einer rechten stufe, or mit einer lincken stufe”*). In Plate XVIII., fig. 6 represents the Bavarian coat of AURBERG. By REITSTAP this coat is blazoned: *Mi-coupé, failli en partant, et récoupe vers senestre, d'argent sur sable.*

There are also certain other bipartite, or tripartite, divisions used in Continental heraldry in which the field is described as “mantled” (*mantelé*) “coped” (*chapé*) or “shod” (*chaussé*). These are partitions not charges;

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

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

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

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

When a shield is *chaussé-ployé*, or *mantelé*, three tinctures are sometimes employed ; the field being of one, and each of the side pieces of the *enchaussure*, or mantle, being of another. The Danish family of MOST bore: *Argent, chapé of sable to the dexter, and of gules to the sinister* ; and in Plate VI., fig. 10 the coat of the Franconian VON ABSPERG is, *d'Argent, chapé-ployé à dextre de gueules, et à senestre d'azur*.

Chaperonné is the term applied to a reduced form of *chapé*, which does not extend below the fess line. See the coat of STAUFFENECK, Plate VII., fig. 4. *Gules, three bars argent chaperonné of the last*.

When both *chapé* and *chaussé* are found in one field the size of each is somewhat restricted ; and the shield, of which the four corners are cut off by diagonal lines, has the appearance of being charged with a lozenge-

PARTITIONS, Etc.



1. Lang V. Langenau.



2. Rosdorff.



3. Eyfelsberg.



4. Stauffeneck.



5. Marschalck.



6. Polman.



7. Goldegger.



8. Schrot.



9. Kirmreitter.



10. Altorff.



11. Helchner.



12. Leuberstorff.

throughout (*i.e.* one whose points touch the border of the escucheon) as in the coat of the Venetian CORRARO, (Plate VI., fig. 11). The French equivalent for *chapé-chaussé* is *vêtu*. *Gules, vêtu argent*, is the coat of EUBING. The Spanish ABARIA bear: *Argent, a letter B sable, the field vêtu gules*.

The coat of the Sicilian family of SANTAPAU, Princes de BUTERA, *Gules, three bars argent, chapé and chaussé d'or*, is, however, drawn differently in MAURICE, *Le Blason des Chevaliers de la Toison d'Or*, No. cclxxix., here, as none of the pieces of the *chapé* or *chaussé* come into contact with each other, the central space of the field is not a lozenge-throughout but a lozenge-truncated. A single *enchaussure* is very rare. VON ROSDORFF bears: *Lozengy argent and gules, an enchaussure to the sinister of the last* (Plate VII., fig. 2). There are a few German coats in which this *enchaussure* is conjoined with a large fleur-de-lis in bend, or in bend-sinister. The Augsburg VON SCHROT bear: *Sable, a fleur-de-lis conjoined with an enchaussure or* (Plate VII., fig. 8). When the *chapé* or *chaussé*, is placed in a horizontal instead of in a vertical direction (that is when the apex of the pile is on either the dexter or the sinister flank of the escucheon) the field is said to be *embrassé* (*à dextre* or *à senestre*). Thus the VON VÖLCKER of Frankfurt bear: *Argent, a rose gules (sometimes azure), the field embrassé à senestre of the second*. We should blazon this: *Gules, a pile-throughout issuing from the dexter flank, charged with a rose of the field*. Exceptionally the *embrassé* is formed by a compound line, thus the Austrian Barons von RUCHSTEIN bear: *de Gueules, embrassé-vivré à dextre d'argent*. (Plate VI., fig. 12.)

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

only, or intersecting another set of lines which are parallel in another direction. We must notice that there are often irregularities in depicting this class of coats; the number of pales, bars, etc., depending on the amount of space to be occupied. The order of the tinctures also varies.

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

Paly of four is seldom met with in English armory, but is more frequent in Germany. *Paly of four argent and vair*, was borne by WILLIAM DE LONGCHAMP, Bishop of ELY (1189-1197). *Paly of four sable and argent*, was the coat of the old Counts von CAPLENDORF (SIEBMACHER, *Wappenbuch*, ii., 22). *Paly of four gules and argent*, was borne by the Barons von STARCKENBERG (*Wappenbuch*, ii., 32); of *Argent and azure*, by VON BERCHTOLSHOFEN of Bavaria; and the reverse by GUNDRICHING of Tirol.

Paly of five, argent and sable, is the same as *Argent, two pallets sable*, but would be thought a shockingly incorrect blazon by heraldic purists. The REGOLI of Bologna bear: *Paly of five, azure, gules, or, gules, azure*.

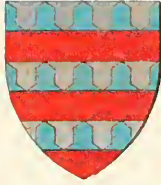
Paly of six is a frequent bearing at home and abroad.

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

Paly of six or and gules, was the coat of AMBOISE (Plate VIII., fig. 1); of FAUCIGNY, Princes de LUCINGE; of BRIQUEVILLE, in the First Crusade; of TURRETTINI of Lucca, etc.



1. Paly.
(*Amboise.*)



2. Barry.
(*Couci.*)



3. Barry nebuly.
(*Bassett.*)



4. Bendy.
(*Zeno.*)



5. Chevronny.
(*Egmond.*)



6. Checquy.
(*Warren.*)



7. Checquy.
(*Portocarrero.*)



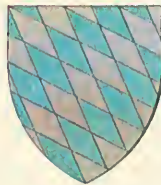
8. Equipollé
(*Geneva.*)



9. Lozengy.
(*Fitzwilliam.*)



10. Fusilly.
(*Grimaldi.*)



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



12. Paly bendy.
(*Buck.*)

Paly of six ermine and vair, is the canting coat, of fur only, borne by PALVERT in France.

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

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

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

Paly of seven is thought an incorrect blazon; the coat should be blazoned as a field charged with three pallets.

Paly of eight is not a frequent bearing. *Paly of eight argent and azure*, is, however, borne by the Princes of SCHWARZENBERG, in Austria. *Paly of eight or and gules*, is used by LIMA of Portugal; and of *azure and argent* by JUYÀ of Spain. *Paly of eight gules and argent*, is the coat of VON GOTSCHEN, or GÖSCHEN, in Silesia (SIEBMACHER, *Wappenbuch*, i., 161), and of WALLENSTEIN of Hesse.

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

BARRY (*Fascé*). This is the term used when the field is divided by horizontal lines into an even number of equal portions, as in the coat of the "Sires" or Sieurs de COUCY (Plate VIII., fig. 2), *Barry of six vair and gules*; *Fascé de vair et de gueules*. To this great family

belonged Queen MARIE (DE COUCY), second wife of King ALEXANDER II. of Scotland. She was the daughter of INGELRAM DE COUCY, who died in 1242. The old boastful motto of the family is well known:— *Je ne suis roi, ni duc, ni compte aussi ; Je suis le Sire de Coucy.* (French heralds, as in the corresponding case of *Paly*, do not express the number if the bars are six.) The *Barry* may be formed of compound lines. *Barry of four* is not often seen in English or French blazons, but is not unusual in Germany. *Barry of four, vert and argent*, is the coat of the Counts MANIAGO of Venice ; *Barry of four or and gules*, of SIGINOLFI of Sicily. *Barry of four or and azure*, was borne by the Counts von SPITZENBERG in Austria.

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

Barry of six argent and azure, is the coat of the GREYS, Earls of STAMFORD. It was also the coat of the Counts von TRUHENDIN (SIEBMACHER, *Wappenbuch*, ii., 12), the Barons von LAHER in Austria ; the families of ALTSTETEN (*Zürich Wappenrolle*, 276) ; CASTANEDA ; VAUDETARE ; MICHELI of Venice ; GRIENENSTEIN, etc.

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

Barry nebuly of six argent and gules, (*Fascé nebulé*

d'argent et de gueules) (Plate VIII., fig. 3), is the coat of BASSETT, BLOUNT, and D'AMORI, in England; of ROCHECHOUART Duc de MORTEMAR, in France (early coats are *Fascé ondé*). *Barry nebuly of or and sable*, is the coat of BLOUNT, Earl of DEVON. *Barry of six argent and sable*, is borne by RÜDBERG (*Zürich Wappenrolle*, No. 316); and RAAPHORST, of the Netherlands; LOUVILLE; ORTELART of France. *Barry of six ermine and gules*, is the coat of HUSSEY. *Barry of six or and azure*, was borne by the CONSTABLES of England; the Counts of SLAWATA (Poland); REINFELDEN; RODEMACHERN; and CHAMBON, Marquis d'ARBOUVILLE. *Barry of six or and gules*, by the Princes of LOOS-CORSWAREN; CAMPORELLS; and AMPURIAS of Spain; ODENKIRCHEN; RUFFELAERT; KERLECH, etc. *Barry nebuly or and gules*, was another BASSETT coat. *Barry or and sable*, (*Fascé d'or et de sable*) is the coat of PEMBRIDGE; the Barons CEVA (Piedmont); COËTIVY, Princes de MORTAGNE; FLÉCHIN, Marquis de WAMIN; VAN-DER AA. VAN PALLANDT bears the reverse. *Fascé d'or et de sinople*, is the coat of CRUSSOL, Duc d'USEZ, and *Barry vert and argent* is borne by the Barons von FLECKENSTEIN.

Barry of seven is usually blazoned as a field charged with three bars.

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

Barry of ten or more pieces (French *burelé*) is occasion-

ally found. *Burelé d'argent et de sable*, VAUDEMONT (*Salle des Croisés*, 1147), CLÉRAMBAULT, etc. The following use *Burelé d'or et de sable*, THYNNE, Marquess of BATH; BOTVILLE; Counts von BALLENSTEDT (*i.e.*, BALCKENSTADT, *armes parlantes*). *Burelé argent and azure*, is carried sometimes by DE VALENCE and LUSIGNAN; of *argent and gulés*, by ESTOUTEVILLE, or STUTEVILLE, etc. *Burelé or and gulés* is the coat of TOMASI of Naples. Sometimes this coat is varied by counter-changing, the field being divided by a paler line; *Barry of eight per pale counter-changed argent and gulés*, is borne by the Barons von ERDENFELS of Austria (Plate IX., fig. 4).

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

Bendy of four is a not uncommon Continental bearing. *Bandé de gueules et d'argent de quatre pièces*, is the coat of the Venetian family of EMO; the Austrian Princes of SCHÖNBURG; the families of SCHLEGEL; and Barons VAN WYL. The reverse is borne by Barons von AUTENRIED; and by the Counts von LANDAU. The Princes of CALERGI in Greece bear: *Bendy of four azure and argent*; the Italian ALAMANI, the reverse.

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

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

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

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

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

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

Bendy of eight azure and argent is used by the Venetian family of ZENO (Plate VIII., fig. 4), and is also borne by the ATAIDES of Portugal.

Bendy of nine would not usually be a proper blazon for a field charged with four bendlets, but there is an exceptional case in which it is correct. The French family of BORSAN bear *Bendy of nine*, composed of three tinctures *or, gules and argent*, each three times repeated.

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

When the coat is divided by a paler line, the bends on either side are counter-changed and the coat is blazoned, *Bendy per pale counter-changed*; as in the coat of KORBNER of Styria, in which the tinctures are *gules and or*.

When the field is covered by an interlacement of small bendlets and bendlets-sinister, it is said to be

fretty. The fretwork is supposed to be in relief on the field, and is shaded accordingly. *Or, fretty azure*, is the coat of the family of WILLOUGHBY in England; and of LA MOUSSAYE, Vicomtes de ST. DENOVAL in France. BÉTHISY, Marquis de MÉZIÈRES, bore the reverse.

Azure, fretty argent is borne by CAVE (Plate IX., fig. 5); ETCHINGHAM (or ICHINGHAM) in early *Rolls of Arms*; and as canting arms by FRESTEL. FRETTEL of Normandy bore: *d'Argent fretté de gueules*; which is also the coat of St. DIDIER; DOMAIGNE; and MARCHALCK VON BIBERSTEIN. *Argent, fretty sable*, is an old coat of TOLLEMACHE in England; and of HUMIÈRES in France. *Sable, fretty or*, is borne by BELLEW; BRACKENBURY; and MALTRAVERS; LINIÈRES DE MOTTEROUGÉ, etc. *Gules, fretty vair*, is the coat of SURGÈRES, and MAINGOT in France. *Gules, fretty or*, is the well-known coat of AUDELEY; and its reverse, *Or, fretty gules*, is borne by the Counts of DAUN; by VILLA in Italy; and NEUFVILLE in France; as well as by VERDON in England; with a *canton ermine* it is the coat of NOEL, Earls of GAINSBOROUGH, etc. The *fretty* is rarely formed by a compound line, but *Gules, fretty engrailed ermine*, is a coat of GIFFARD, and of VALOYNES; and *Azure, fretty of eight pieces raguly or*, is borne by BRODHURST. Some coats originally *fretty* were afterwards represented as bearing a simple fret, *e.g.*, AUDELEY, DESPENSER, etc. (v. *Cat. of Seals, Brit. Mus.*, Nos. 7016-7028).

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

Gules, fretty and flory or, is the coat of HAMELYN in England; and of ALZON in Auvergne. Occasionally



1. Lozengy coupé.
(*Gisc.*)



2. Barry pily.
(*Holland.*)



3. Pile from dexter flank.
(*Althusen.*)



4. Barry per pale counterchanged.
(*Erdensfels.*)



5. Fretty.
(*Cave.*)



6. Papelonné.
(*Monti.*)



7. Plumeté.
(*Tenremonde.*)



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



9. Semé of hearts.
(*Denmark.*)



10. Semé.
(*Simiane.*)



11. Billetty.
(*Nassau.*)



12. Gutté d'eau.
(*Cornwallis.*)

the fretty itself is found charged, usually with roundles ; of these the best known example is the coat of TRUSSELL, *Argent, fretty gules besanty* : here the besants are placed at the intersection of the pieces of the *fretty*. A similar coat, *Or, fretty gules platy*, is an old coat of VERDON ; and *Or, fretty sable platy* is the canting coat of PLATT.

These coats should be carefully distinguished from those which have the analogous bearing of a trellis, which is properly composed of bendlets dexter and sinister, not interlaced, but usually nailed (*cloués*) at the crossings. In these cases the head of the nail is very much smaller than the bezant, or plate, which appears in the coats blazoned above.

In Sir JOHN FERNE'S *Blason of Gentry*, there is an amusing passage in which the distinction between a *fret* and a *trellis* is pointed out ; and of which Sir WALTER SCOTT makes use in *Quentin Durward*. The coat is *Sable, a musion (i.e. a mouser, or domestic cat) or, oppressed with a trellis gules nailed argent* ; which has been wrongly described by one of the interlocutors as a *fret*. (The comic man of the company describes it as "a cat in the dairy window.") But the Herald inquires "Did you ever see a fret thus formed before (I mean nayled)? To correct your blazon learne by this : Hee beareth Sable, a Musion Or, oppressed with a Troillis G. cloué dargent ; for this which you call a fret, is a lattice, a thing well known to poor prisoners," etc. (The passage is given at length in LOWER'S *Curiosities of Heraldry*, pp. 254, 255.)

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

CHEVRONNY (*Chevronné*), that is the field divided into

equal portions by lines in the direction of a chevron, occurs but rarely in armory of Britain.

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

Chevronny of twelve pieces, or and gules (Plate VIII., fig. 5) is the coat of the Counts of EGMOND, or EGMONT, in the Netherlands. The full arms of LAMORAL, Count EGMOND, executed with the Count of HORN by order of the Duke of ALVA, are as follows:—

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

II. and III. *Per pale (a) Azure, a lion rampant-contourné crowned or* (Duchy of GUELDERS); (b) *Or, a lion rampant sable* (County of JULIERS).

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

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

Plate VIII., fig. 6 is the ancient coat of the WARRENS,

Earls of SURREY (still quartered by the Dukes of NORFOLK), *Chequy or and azure*. *Chequy argent and azure*, was the coat of the family of PICO, Princes de la MIRANDOLA.

Chequy of nine panes only, occurs in some important foreign coats, as in that of VAN DEN HECKE which is thus blazoned, *de Cinq points d'or équipollés à quatre de sable* (sometimes *azure* and *ermine*). The Counts of GENEVA bore: *Cinq points d'or équipollés à quatre d'azur*; (Plate VIII., fig. 8), BUSSY-RABUTIN, *Chequy of nine or and gules*.

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

In Spanish Heraldry, *Chequy of fifteen panes* (arranged in five horizontal and three vertical rows) is often met with. Plate VIII., fig. 7 is the coat of PORTOCARRERO, *Chequy of fifteen or and azure*. ALVAREZ DE TOLEDO, Duke of ALVA, so celebrated in the history of the Netherlands, bore: *Chequy of fifteen, azure and argent*. The arms of the Portuguese discoverer VASCO DA GAMA were: *Chequy of fifteen, Or and gules, on each point of the last two bars gemels argent*. On an *escutcheon en surtout* the Royal Arms of PORTUGAL, as an augmentation. (See Vol. II., Plate X., fig. 2.)

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

Plate VIII., fig. 9, *Lozengy argent and gules*, belongs to the FITZWILLIAMS, Earls of SOUTHAMPTON and FITZWILLIAM; and to the family of DU BEC-CRÉPIN; as well as to the SALOMONI of Venice.

A considerable number of foreign families bear *Lozengy*. *Lozengy gules and or*, is the coat of CEN-

TELLES in Spain; and the reverse was the coat of CRAON in France. (In blazoning foreign coats, begin with the tincture of the first whole lozenge.)

Lozengy in bend-sinister or and gules is the coat of the Counts of KÖNIGSECK (*cf.* TECK, Vol. II., Plate XV., fig. 11).

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

The arms of BAVARIA are generally drawn as *Fusilly in bend argent and azure*, though they are often blazoned *Lozengy in bend*. It will be seen from Plate VIII., fig. 11, that the lozenges, or fusils, do not stand vertically over each other, but are in bend. (*See* also Vol. II., Plate XI., fig. 6.)

Analogous to this coat are the variations known as *Paly-bendy* and *Barry-bendy*, these are composed respectively of lines in pale intersecting lines in bend; and of lines in fess intersecting those in bend.

Paly-bendy or and azure, a canton ermine (Plate VIII., fig. 12) is the coat of BUCK, Baronets of Lincolnshire.

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

Barry-pily is the name given to the field when it is divided by long, narrow, pile-shaped indentations lying horizontally, or barwise, across it. It does not greatly differ from the French *émanché en pal*. Plate IX., fig. 2 is the coat of HOLLAND of Lincoln, *Barry-pily of eight gules and or*. (Cf. HENDERSON, Plate XVII., fig. 5.)

The French *émanche* is formed by two or three wedge-shaped pieces united at their base and issuing from one or other of the flanks of the shield. The number of its points requires to be specified as well, whether it issues from the dexter or the sinister flank. The arms of RIGEL, Plate XVII., fig. 8, are: *Argent, an émanche of three points gules, issuing from the dexter flank*.

DIFFERENT KINDS OF CHARGES.

RULES OF BLAZON, ETC.

Armorial Charges are supposed to stand out somewhat in relief upon the field. It is therefore usual, particularly in uncoloured drawings, to make the outline a little thicker on the lower and sinister sides of an "Ordinary," or other charge. Charges are of two kinds: I. Those of simple outline and geometrical form, which have predominated since the earliest ages of coat-armour, and in the oldest coats are often the only charge on the shield. These are called by the French—*Pièces héraldiques*; and are usually, but quite unnecessarily, subdivided by us into ORDINARIES and SUB-ORDINARIES. II. COMMON CHARGES, which are the representations of objects of all kinds, including animals, flowers, and the whole range of things natural or artificial.

All these charges may be depicted of any of the recognised metals, colours, or fur. COMMON CHARGES, such as birds, beasts, and fishes, flowers, trees, and many other things, are frequently depicted of their natural colours, and are then blazoned "proper." The blazon, "*a fir tree proper*," or "*a salmon naiant proper*," would imply that

the fir tree or the salmon were to be depicted, not by the heraldic colours, but by those which belong to them in nature. In the case of roses, which might be red or white, and yet "proper," it is usual to specify the tincture, in order that ambiguity may be avoided.

Formerly, the charges in French coats varied greatly with the provinces of the bearers. In Franche-Comté, billets were frequent; in Normandy, escallops; in Burgundy, saltires; and in Picardy, crosses. In Languedoc, pales and bordures frequently occur. Ermine, mascles, and billets are characteristic of many Breton coats; the ermine from the arms of the sovereign, the mascles probably from the ROHANS. In Guienne and Normandy there are similarly many coats bearing lions. (Cf. MENE-STRIER, *Pratique des Armoiries*, pp. 271-273.)

In Italy, especially among the Florentines, the Ordinaries were used to indicate political tendencies; the Ghibellines assumed pales, the Guelphs, bends. The ORDINARIES may be composed and divided by partition lines of the same kind as those which are used to divide the field (*ante* p. 85).

It is a primary canon of Heraldry that metal is not to be placed upon metal, or colour on colour. This is the one heraldic rule with which all persons seem to be acquainted, and which has become almost a proverbial saying: "Metal on metal is false heraldry," etc. This rule no doubt originated in the necessity for securing distinctness in the days when arms were actually borne on the military shield, surcoat, and banner; and when it was of the utmost importance that they should be easily distinguishable from afar off. But the interdiction is far from absolute. The arms of the KINGDOM OF JERUSALEM (Plate X., fig. 1), which are: *Argent, a cross potent between four crosses or*, are the best known instance (sometimes even it is asserted the *only* instance) of a permitted violation of the rule. In this, and a few

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

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

There are recognised exceptions to the general rule : when the "field" is a composite one, of metal (or fur) and colour, it is not considered an infraction of the law

if the charge is of either metal, or colour, or fur. For instance, the old arms of the Counts of VENDÔME are : *Gules, a chief argent, over all a lion rampant azure crowned or.* (See *L'Armorial de Geldre* ; and PLANCHE'S *Roll*. Their later coat was : *Argent, a chief gules*, etc.) Here, though the greater part of the *azure* lion appears on the red field, the fact that the field is a composite one of metal and of colour was thought to save it from the imputation of violating the law.

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

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

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

RULES OF BLAZON.

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

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

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

II. After the field the charges follow, beginning with those which are of most importance, or which occupy the centre of the field. If the charge is an Ordinary or its diminutive (unless it be a chief, bordure, or canton), it usually claims precedence over other charges in the field; as in the blazon of Plate X., fig. 5, the coat of HAIG of Bemersyde, *Azure, a saltire between two stars in chief and base and a decrescent and crescent in the flanks argent.*

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

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

Thus in Plate X., fig. 4, the arms of WILMOT, Earl of ROCHESTER, are thus blazoned: *Argent, on a fess gules between three eagle's heads erased sable, as many escallops or.* (Here according to the previous rules, we name—1st, the field; 2nd, the charges, beginning with the ordinary; then 3rd, the charges placed upon the ordinary. The French custom is a little different: the charges upon the ordinary are named before those on the field. Thus the arms of the poet CORNEILLE are: *d'Azur, à la fasce d'or, chargée de trois têtes de lion de gueules, et accompagnée de trois étoiles d'argent posées deux en chef et une en pointe.*) In both the British examples it will be noticed that the words “as many” are used to avoid the repetition of the number two.

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

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

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

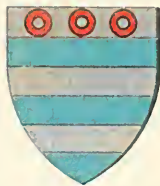
In Plate X., fig. 8 RUSSELL, Duke of BEDFORD, bears: *Argent, a lion rampant gules, on a chief sable*



1. Jerusalem.



2. De Vere.



3. De Grey.



4. Wilmot.



5. Haig.



6. Abernethy.



7. Fairfax.



8. Russell.



9. Malestroit.



10. Northcote.



11. Alexander.



12. Chetwode.

three escallops of the field. Here the last three words exemplify that avoidance of needless repetition which is a characteristic feature of the language of blazon. It is a rule that the same tincture should not be twice named in the description of a coat. To avoid this the phrases "of the field," "of the same," "of the second," "of the third," "of the last," are made use of; while, as has been already pointed out, the name of a tincture coming after several charges applies to all. So also, as in the above blazoned coat of WILMOT, the use of the expression "as many" obviates the repetition of the name of the same number. A chief used as an augmentation, or an escucheon *en surtout*, is however blazoned as if it were a distinct coat. It must never be forgotten that, while succinctness in blazon is to be aimed at, and tautology to be avoided, it is far better to err on the safe side. The avoidance of ambiguity is far more important than the avoidance of tautology. Foreign heralds are more sensible than our pedants in this respect.

There are, however, many things practically taken for granted in modern blazon. For instance, when the coats contain two repetitions of the same charge it is understood that, unless otherwise specified, the two charges are placed in pale; *i.e.*, one above the other;—thus DE MONTESQUIOU bears: *Or, two torteaux.* Here we should understand, what the French blazon expresses, "*d'Or, à deux torteaux de gueules, l'un sur l'autre en pal.*"

Or again, in the case of three repetitions of the same charge, either with or without an Ordinary interposed, it is understood that, unless otherwise expressed, two are placed in the upper part of the shield, and one in the lower part. (If the number be six they will usually be arranged 3, 2, 1.) In other cases the disposition of the charges requires specification; they may be "in chief," "in pale," "in bend," or "in cross," "in saltire," "in orle," etc. Thus MALESTROIT (Plate X., fig. 9) bears: *Azure,*

ten plates; but it is desirable to add that they are arranged 4, 3, 2, 1, or "in pile."

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

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

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

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

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

fig. 12, CHETWODE bears: *Quarterly argent and gules four crosses patée counter-changed.* The French blazon of these coats is, of ALEXANDER, *Parti d'argent et de sable, au chevron accompagné en pointe d'un croissant, le tout de l'un en l'autre*; and of CHETWODE, *Ecartelé d'argent et de gueules, à quatre croisettes pattées de l'un à l'autre.*

It will be seen by the examples just given that French blazon differs in some prominent respects from our own. The preposition *de* is prefixed to the tincture, or tinctures of the field, while the preposition *à* as invariably precedes the charges. Where we should say that an Ordinary is "between" such and such charges, the French say that it is accompanied by them; "*accompagné de*," etc. (But see the *Glossary of French terms* for the distinction between *accompagné* and *accosté*.)

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

There used to be much looseness, variety, and unskilfulness in the printing and punctuation of English armorial blazon. Some writers loaded it with unnecessary commas and semicolons, some left out points altogether, and there was often an embarrassing mixture of Roman and Italic characters, and no rule was

observed as to where figures and where letters should be used. In 1863 the late Mr J. GOUGH NICHOLS in Vol. I. of the *Herald and Genealogist* laid down, after much consideration of the subject, the following rules, whose excellence is so patent that they have since come into very general use, though few heraldic writers have learnt to be thoroughly consistent. They are here reproduced almost in his words :—

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

2. Use no other capitals except on the occurrence of a proper name.

3. Introduce no more points than are absolutely necessary, and seldom any stronger than a comma, unless in very long and complicated coats. [A comma in Mr NICHOLS'S practice always follows the tincture of the field, and this is also the case in the blazons of this book.] *Exception.*—A comma (not otherwise required) may be employed after the metal “or,” if there is any danger of its being mistaken for the conjunction.

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

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

6. In stating the arrangement of charges use the words three, two, one, instead of numerals, at least in quartered coats, otherwise the figures may produce confusion with the numbering of the quarterings.

7. Where there are complicated quarterings, the term “Grand Quarter” is sometimes employed, and

then numerals of different characters may be used to distinguish the grand and the subordinate quarterings.

To this rule of Mr NICHOLS we may add that, in very complicated coats of Grand Quarterings, as well as in impaled or *coupé* coats, letters of the alphabet are often employed instead of, or in addition to, the numerals he recommends ; as thus :—

Quarterly of Four Grand Quarters :—

- I. *Quarterly* : 1 and 4, *Or, a pale gules.*
2 and 3, *Azure, a cross argent.*
- II. *Ermine, a pale vert.*
- III. *Per pale* : (a) *Gules, a chief ermine.*
(b) *Vert, a lion rampant or.*
- IV. *Per fess* : (a) *Argent, a cross sable.*
(b) *Azure, a fess argent.*

SEMÉ.

When the field is strewed with an indefinite number of small charges, such as fleurs-de-lis, or crosslets, it is said to be *semé*, or powdered, with the charge. Small charges, as will be shown elsewhere, were thus used in early times as a mode of “gerating,” or “differencing,” the arms of persons of the same family.

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

In some ancient coats there are no other charges in the escucheon but those with which the field is *semé*. *Azure semé of fleurs-de-lis* or is the early form of the Royal Arms of FRANCE ; and is blazoned as “FRANCE-ANCIENT” (Plate IX., fig. 8). The term *Fleury*, or *flory*, is often used instead of *Semé of fleurs-de-lis*. Thus, *Azure, fleury argent*, is the coat of HARLEWIN ; of MALAPERT DE NEUFVILLE ; of HERVILLY DE MALAPERT ; MONTAUBAN, etc. *Argent, fleury gules*, was borne

by MONTJOY in England ; the Barons de HAUTPENNE ; and the Low Country families of OUPEY, and KERCKEM, Barons de WIJER. *Or, fleury azure*, was used in England by MORTIMER. *Gules, fleury or*, are the arms of CHÂTEAUBRIAND ; and are the original coat of ALÈGRE, Marquis de TOURZEL.

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

In foreign armory charges not so employed in British Heraldry are frequently met with as powderings.

The Spanish family of CLAVER bears the canting coat, *Or, semé of keys azure*. The Florentine FORABOSCHI use: *Sable, semé of balls argent*. The French GODEFROI bear: *Azure, semé of acorns or* ; and GUILLOU DE LA LARDAIS, *Argent, semé of sage leaves vert*. *Or, treflé vert*, is the coat of HOETIMA. Sometimes the field is *semé* with more than one charge. Thus the arms of the French Marquises de SIMIANE (Plate IX., fig. 10) are *Or, semé alternately of castles and fleurs-de-lis azure* ; and those of ANGLURE, Counts de BOURLEMONT and ESTOGES, Princes d'AMBLISE, Ducs d'ABRY, etc. : are, *Or, semé of hawk's bells, each supported by a crescent gules (d'Or, semé de grelots d'argent, soutenus chacun d'un croissant de gueules)*. These crescents were originally "angles." Usually a field *semé* of small charges also bears a more important one. *Or, semé of hearts gules, over all three lions passant-gardant in pale azure, crowned of the field*, are the arms of DENMARK (Plate IX., fig. 9). The coat of the Duchy of LÜNEBURG, which forms the second quartering in the arms of our Hanoverian Sovereigns, has a similar *semé* field, but it is charged with a *lion rampant azure, crowned gold*. Plate

IX., fig. 11, is the coat of the House of NASSAU Princes of ORANGE, which appeared *en surtout* on the Royal Escucheon during the reigns of WILLIAM III. and MARY II. ; it is, *Azure, billetty and a lion rampant or.* A field or a charge bestrewed with an indefinite number of drops, or "*gouttes,*" is said to be *goutté*, or gutty ; in French blazon *goutté d'argent, d'azur,* etc. ; but the usual pedantry of English heralds has invented a specific name for the drops of each metal or tincture, except gold, which remains *goutté d'or.* Accordingly *semé of drops argent* has become *goutté d'eau* ; of *gules, goutté de sang* ; of *azure, goutté de larmes* ; of *sable, goutté de poix* ; and of *vert, goutté de l'huile!* *Sable, goutté d'eau, on a fess argent three Cornish-choughs proper* (Plate IX., fig. 12) was the canting coat of the Marquesses of CORNWALLIS. The choughs are legitimate enough as charges of *armes parlantes*, but the tears, or wails, are surely far-fetched !

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

In the tasteless times of the eighteenth century, German Heraldic engravings suffered much from a profusion of diaper, which obscured the actual bearings. The

coats added in the later editions of SIEBMACHER'S great *Wappenbuch* will show the decadence of true artistic feeling in this respect, as well as in the general treatment of the escucheons and of the charges delineated.

An example of early English diaper is to be found on the shield of the sepulchral effigy in the Temple Church, which was for so long a time erroneously attributed to GEOFFREY DE MAGNAVILLE, and to which allusion has already been made at p. 46.

In a few foreign coats diaper was so constantly and uniformly used that in process of time it has become a regular charge, and appears as an integral part of the blazon, as in the arms of the Norman family of TESSON. (See Mr WATSON'S notes on PLANCHÉ'S *Roll*, s. v., in the *Herald and Genealogist*, vol. viii.)

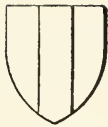


FIG. 43.
The Pale.

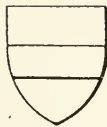


FIG. 44.
The Fess.



FIG. 45.
The Bend.



FIG. 46.
The Bend-Sinister.



FIG. 47.
The Chevron.



FIG. 48.
The Saltire.



FIG. 49.
The Pile.

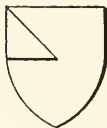


FIG. 50.
The Gyron.



FIG. 51.
The Lozenge.



FIG. 52.
The Fusil.

CHAPTER V.

ORDINARIES.

THE mystical number nine was to be found everywhere in the fanciful works of the old heraldic writers, and notably in GERARD LEGH. Nine being held the number of perfection everything was to be referred to, and arranged by, it. There were to be nine degrees of rank, nine colours and metals, nine furs, nine partition lines, nine honourable-ordinaries, nine sub-ordinaries, and nine abatements corresponding to nine ungentlemanly acts! And so it comes that the Conventional figures of Heraldry were divided, (without any other reason than to make them square with this fanciful arrangement) into two classes, Honourable-Ordinaries, and Subordinate or Sub-Ordinaries, though the old heralds were not at all agreed as to whether some should be placed in the first or in the second class. (As an instance of their lack of consistency we may mention that the bar, which is a diminutive of the fess, is included as a separate honourable-Ordinary to make up the mystic number of nine, while the diminutives of the pale, saltire, chevron, etc., are not so included because they would have swelled the number beyond the stated nine.) As a matter of fact all

the Ordinaries and Sub-Ordinaries are equally "honourable," and their arrangement in one class or the other is a matter of not the slightest practical consequence. The Chief, and the Quarter or Canton, may seem to be respectively entitled to some precedence over the others of their class, as being those which have been most frequently employed for the reception of Honourable Augmentations to the shield, but beyond this there is really no fixed order of precedency; and their arrangement and classification is simply a matter of taste and convenience. (NISBET, vol. i., chap. xviii., is only partially correct.)

The Ordinaries most in use are: the CHIEF; the PALE; the FESS; the BEND (and the BEND-SINISTER); the CHEVRON; the CROSS; and the SALTIRE; all these have diminutives of the same general shape.

Those less frequently used (and in that sense only are they here termed Sub-Ordinaries), are the QUARTER; the CANTON; the GYRON; the INESCUCHEON; the BORDURE; the ORLE; the TRESSURE; the FRET; the PALL, or PAIRLE; the PILE; the LOZENGE (with its variations the FUSIL, MASCLE, and RUSTRE); the FLAUNCH and FLASQUE; the BILLET; and the LABEL. The CHAMPAGNE, though not frequent in British Heraldry, is so on the Continent, and has as good a right to inclusion in one class or the other as any of the rest.

Various explanations are given of the origin of the Ordinaries, by heraldic writers. LOWER is inclined to derive those most frequently used from the stripes, and bands, or belts, of military costume. PLANCHÉ with greater probability, traces them to the various bands of wood, or metal, by which the shield was strengthened. This derivation would seem to me almost certain did we not remember that, as a matter of fact, these Ordinaries do not figure to any very great extent in early Heraldry; certainly they are not so frequently found as we should

expect to be the case if they had taken their rise from the bands and borders which appeared on so many of the early shields before the rise of systematic heraldry. We should expect, then, that a multitude, perhaps the majority, of the earliest coats would bear a fess, or bordure, a cross, or bars, or pales. Yet an examination of a list of early arms, for example those given in the earliest *Rolls of Arms*, or exposed in the *Salle des Croisades* at Versailles, will show how far this is from being the case. The Ordinaries are there, indeed; but there is no preponderance of them over other charges, animate or inanimate. Any preponderance is in the other direction. Some have sought the origin of the Ordinaries in the strips of wood of which the barriers, or lists, for tournaments were composed. The Cross is really the only ordinary of whose origin we can be quite certain.

I propose now to take these Ordinaries singly; promising that each of them may be formed not only by the right line but by any of the varying lines which have been described and figured under PARTITIONS. Occasionally more than one of these lines is thus employed in the formation of one of the Ordinaries, *e.g.*, see the coat of WIGMUR, p. 142, *infra*.

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

The CHIEF (French *Chief*) is a charge formed by a horizontal line, which includes in theory the upper third part of the shield. This may be the case when the chief is itself charged; but, practically, the rule has never been strictly observed either with regard to this or to the theoretical allotments of space in the case of other Ordinaries. The chief is much more frequently depicted as including about a fourth part of the shield.

In Germany the chief is little used as an original charge. Its main use is for augmentations.

The following examples of early coats bearing chiefs

as the sole charge are from the *Salle des Croisés* at Versailles.

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

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

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

(157) GUILLAUME D'AUNOY (1204) *Or, a chief gules (d'Or, au chef de gueules)*. Borne by MAULEVERIER (1270).

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

In Plate XI., fig. 1, *Vair, a chief or (de Vair, au chef d'or)* is the coat of the TICHBORNE family; while fig. 2 is an example of a chief formed by a different partition line and charged. *Ermine, on a chief indented gules three escallops argent (d'hermine, au chef endenté de gueules, chargé de trois coquilles d'argent)* the arms of the family of ROUS. *Or, a chief indented azure*, is the well-known coat of the great Irish family of BUTLER.

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



1. Chief.
(Tichborne.)



2. Chief indented.
(Rous.)



3. Napoleonic Ducal Chief.
(Lannes).



4. Kt. of Order of St. John.
(Carvajal.)



5. Chief arched.
(Von Dienheim.)



6. Divise.
(Orsini, or Ursins.)



7. Pale.
(Erskine.)



8. Pale rayonné.
(O'Hara.)



9. Pallets.
(Aragon.)



10. Pallets.
(Keith.)



11. Pale cotised.
(Belasysc.)



12. Pals retraits.
(Van Eyck.)

on a chief above their personal arms, which might also possibly themselves contain a chief among their charges.

In Plate XI., fig. 4, are the arms of the Chevalier de CARVAJAL of Spain a Knight of the ORDER OF ST. JOHN, who bears his paternal coat : *Or, a bend sable, on a chief of the first a pomeis charged with a cross gold* ; the whole *abaissé* under another chief of the arms of the ORDER OF ST. JOHN, *Gules, a cross argent*.

There are a few instances in Continental Heraldry in which for other reasons two chiefs are borne in the same coat, one *abaissé* beneath the other. The chiefs assumed respectively by the partisans of the Guelphic and Ghibelline factions in Italy were sometimes added to coats which already had a chief. Thus the BONVICINI of Bologna used : *Gules, a tree eradicated argent, on a chief cousu azure three letters B of the second* ; the chief *abaissé* beneath the Imperial, or Ghibelline, chief ;—*Or, an eagle displayed sable crowned or*. The TARDINI of Bologna bore : *Or, three bends azure a chief of the first, surmounted by a chief of the Guelphic or Angevin faction, viz. : Azure, three fleurs-de-lis or, between the four points of a label-throughout gules*, derived from the arms of the Angevin Kings of NAPLES. The Marquises RANGONI bear : *Barry argent and azure, on a chief gules an escallop argent* ; the chief *abaissé* under another : *Argent, thereon an eagle displayed gules crowned or*. The Barons von HAEFTEN bear : *Gules, three pallets vair, a chief or, charged with a label sable, and abaissé under another chief* : *Or, thereon a crane sable*.

In many foreign coats the chief is said to be *cousu*, "tacked on," to an original coat, a phrase supposed to obviate a breach of the law forbidding metal on metal or colour on colour. But even so the chief *cousu* is rarely of the same tincture as the main coat except in the case of the two partisan chiefs referred to above. There are, however a few instances, among which is the coat of

CARVAJAL given above, in which the chief *cousu* is of the same tincture as the rest of the field, from which it is only separated by the pourfilar line.

Some writers assign to the chief a diminutive called a "fillet." Of this charge there are few, if any, certain examples in English armory. Two modern instances are recorded in Mr BALFOUR PAUL'S *Ordinary of Arms* in the Lyon Register, as borne respectively by SCOTT of Craignurie, and RAMSAY of Barnton. I have depicted the latter on Vol. II., Plate XVIII., fig. 5, as a curious if not altogether meritorious attempt at Marshalling. The fillet in French armory is called a *divise*, and should rather be regarded as a barrulet *haussé*, or elevated, above its ordinary position. The arms of DE POISIEU DE ST. GEORGES in Dauphiné, are : *Gules, two chevrons argent, in chief a divise of the last (de Gueules, à deux chevrons d'argent, sommés d'une divise du même)*. Sometimes the *divise* is placed immediately beneath a chief, which is then said to be "supported" (*soutenu*) thereby, as in the case of the arms of the ORSINI family in Rome, who bore : *Bendy of six argent and gules, on a chief of the first supported by a divise or, a rose of the second (Bandé d'argent et de gueules, de six pieces, au chef d'argent chargé d'une rose de gueules et soutenu d'une divise d'or)*. Of this family were the French DES URSINS, Marquises of TRAINEL, etc. The Roman family charge the *divise* with an *cel* (*une anguille naïante or ondoyante*) *azure* for ANGUILLARA. (Plate XI., fig. 6.)

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

Corresponding to the Chief, but occupying the lowest part of the shield is the Champagne (*see* p. 87, fig. 42) which is often found in foreign coats, and of which examples will be given as we proceed.

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

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

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

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

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

The Pale has the usual variations, being formed with the external lines indented, engrailed, etc. *Argent* (sometimes *Or*), *a pale dancetty* (sometimes *indented*) *gules*, is the coat of STRANSHAM, or STRAYNSHAM, of Kent. *Argent, a pale wavy sable*, is borne by BOTON. *Azure*,

a *pale rayonné or*, by LIGHTFORD. This last bearing (which is very rarely seen) is also used by the Irish O'HARAS, Lords TYRAWLEY; *Vert, on a pale radiant or, a lion rampant sable* (Plate XI., fig. 8). The "*chef-pal*" has already been noticed on p. 130, *ante*. Occasionally the pale, or rather a portion of it, is combined with another Ordinary. KETHEL in Holland uses, *Azure, a pale retrait in chief (i.e., a demi-pal) soutenu by a chevron between three cauldrons or*. (See also Plate XXI., fig. 1, and p. 149.)

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

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

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

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

Counts von WITTGENSTEIN, and of the English family of HARLEY. *Sable, two pallets wavy ermine*, are the arms of CLARKE of Kent.

A coat charged with three pallets is a frequent bearing both at home and abroad. *Or, three pallets gules*, are the well-known arms of the Counts of FOIX (later they quartered therewith those of the County of BÉARN; *Or, two cows in pale gules, collared, horned, and belled azure*). *Gules, three pallets or*, were borne by the FAUCIGNY, Princes de LUCINGE. *Argent* (also *gules*), *three pallets ermine*, is the coat of QUESADA in Spain; *Vair, three pallets gules*, was borne by AMUNDEVILLE in England; and by the family of YVE in Flanders, Counts de RUYSBROEK, and Barons d'OSTICHE, etc. *Argent, three pallets vair*, is the coat of ZAVALA in Spain; and with the field *Or*, of CANDALLE, and GRAILLY in France. *Or, three pallets wavy azure*, is borne by ROGIER; *Argent, three pallets wavy gules*, by VALOINES (DE VALONIIS), a coat quartered in Scotland by the MAULES, Earls of DALHOUSIE, etc. *Gules, five pallets raguly argent*, is a coat of SOMERVILL.

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

In accordance with its supposed derivation from a piece of palisading, the pale (with its diminutives) is sometimes found pointed (*aiguisé*, or *fitché*) at its lower end; if it is cut short it is said to be *coupé*, or *hummetty*. *Or, three pallets coupé and pointed gules*, is the coat of the Counts de BRIEY. Occasionally the pales or pallets are cut short before reaching half-way down the shield; they are then said to be *pals retraits*. *Sable, a pale retrait in the chief argent*, is the coat of RUESDORF (Plate XXI., fig. 3). The arms of VAN

HAMBROECK are : *Or, three pallets sable, retraits en chef.* VAN EYCK bears the same coat, but with the field *argent*. (Plate XI., fig. 12.)

THE FESS (in French *fasce*) is a horizontal bar stretching across the centre of the shield ; like the pale it theoretically (only) contains the third part thereof. A multitude of coats have this as their sole charge. *Gules, a fess argent*, are the well-known arms of the House of AUSTRIA (*see* the amusing passage in NISBET, Vol. I., p. 43); the Ducs de BOUILLON ; the Counts of VIANDEN, etc. Plate XII., fig. 1, *Azure, a fess or* is the coat of ST. OMER. *Argent, a fess azure, (d'Argent, à la fasce de sable,)* are the arms of the Canton of ZUG, in Switzerland ; BAROZZI, in Venice ; the Dukes of LEUCHTENBERG in Russia ; and CHARTERS in Scotland. *Or, a fess azure*, is the coat of the Counts NOTTHAFT, and of the Neapolitan family of AVARNA, Dukes of GUALTIERI. The Counts BAGLIONI of Perugia bear the reverse and this is also the coat of the Prince Bishopric of MÜNSTER, and like those of the counties of MEURS (*Or, a fess sable*) and VEER (*Sable, a fess argent*), is now quartered by PRUSSIA. *Vert, a fess ermine*, is borne by D'OGNIES, or D'OIGNIES, Princes de GRIMBERGHE. *Vair, a fess gules*, is the coat of MARMION (*v.* Vol. II., p. 152). *Argent, a fess gules*, is the coat of several illustrious houses, those of BÉTHUNE, Ducs de SULLY, 1606 ; the Counts von MANTEUFFEL in Prussia and Russia ; the ST. MAUR, Ducs de MONTAUSIER, Pairs de France, 1664 ; the Ducs de SAN SEVERINO, and the Counts de MARSÌ of Naples ; and the Barons TAETS D'AMERONGEN in the Netherlands. A D'AUBIGNY bore it in the Crusade of 1205.

The fess may be formed by any of the various partition lines already given, thus : *Gules, a fess engrailed argent*, is used by the Counts von NESSELRODE ; and was probably the original coat in England of the family of DAUBIGNY,



1. Fess.
(*St. Omer.*)



2. Fess dancettée.
(*West.*)



3. Bar.
(*Dante.*)



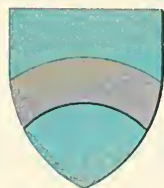
4. Fess embattled.
(*Aberbury.*)



5. Fess checquy.
(*Stewart.*)



6. Fess tortillé.
(*Carnichael.*)



7. Fess arched.
(*Moses.*)



8. Bars.
(*Nugent.*)



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



10. Bars wavy.
(*Drummond.*)



11. Bars gemelles.
(*Huntercombe.*)



12. Fess cotisé.
(*Harleston.*)

or DAUBENEY, who afterwards (as in other instances) enlarged the engrailment into a fess of fusils conjoined.

Argent, a fess dancetté sable, belongs to the WESTS, Earls of DELAWARR (Plate XII., fig. 2). The fess *dancetté* has three points only. The coats of CAVILL, *Argent, a fess flory counter-flory gules*; and *Argent, a fess sable flory counter-flory gules*, DUSSEAUX, are uncommon variants.

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

When a fess is blazoned as "embattled" (*crénelé*), only the upper line is cut into battlements (Plate XII., fig. 4). ÁBERBURY, or ADDERBURY, bears: *Or, a fess embattled sable*. If both lines are embattled with the battlements opposite each other, the fess is known as *bretessé*; if the battlements on the one side correspond to the indentations of the other, it is styled "embattled counter-embattled." (See Plate XII., fig. 9, p. 138; the arms of ARKEL quartered by EGMONT, p. 108; and the Glossary of English Terms.)

Plate XII., fig. 5, is the well-known coat of STEWART, or STUART, in Scotland: *Or, a fess chequy azure and argent*. (It may here be remarked parenthetically that three is the proper number of rows of "panes" on a fess, bend, chief, or other Ordinary blazoned as "chequy.") Mr ELLIS combats the popular idea that this coat was allusive to the office of Steward, and represented the chequers formerly used in keeping accounts. The cognate family of BOTELER descended from CHRISTIAN, grand-daughter and heir of WALTER FITZALAN, elder brother of the first Steward of Scotland, certainly bore, but with varying tinctures, the same fess-chequy between six crosslets. CHRISTIAN'S father and grandfather, however, seem to have borne a different coat; and in

any case there is no evidence of a descent which has been suggested from the early bearers of a chequy field—the WARRENS, and the House of VERMANDOIS, who bore *Chequy or and azure*. Or, a fess chequy argent and gules is the coat of the Westphalian Counts de la MARCK, now borne in the *Écu Complet* of the Kingdom of PRUSSIA. SPINOLA bears this coat with in chief a thorn having a fleur-de-lis head of the last. (Vol. II., Plate XVIII., fig. 2.)

A curious variety of the fess is shown in the coat of CARMICHAEL: *Argent, a fess wreathed (cablée, or tortillée) azure and gules* (Plate XII., fig. 6). *Sable, a fess wreathed or and azure, between three crescents argent*, is a coat of WILKIE. In Italian coats the fess seems often *voutée*, or curved upwards; and less frequently downwards (*affaissée*). Plate XII., fig. 7, are the arms of the family of MOSES: *Azure, a fess arched, argent (d'Azur à la fasce voutée d'argent)*; but in most cases this arose simply from the fashion of painting the arms on the convex surface of a shield, or cartouche. The convexity of the surface gave the fess an arched appearance.

The diminutive of the fess is called a “bar” (in French, *divise*) with further diminutions known as the “closet,” and the “barrulet.” In English armory the bar is never borne singly (the “*bar-sinister*” is an ignorant vulgarism, and an entire misnomer for something totally different, as will be shown hereafter). In France under the title of *Fasce en divise*, abbreviated into *divise*, the bar is occasionally seen (two coats in which it appears in chief have been already blazoned on p. 130). M. GUIZOT, the eminent French statesman, bore: *d'Azur, à la divise d'argent*. The Prince of Poets, DANTE ALIGHIERI, bore: *Per pale or and sable, over all a fess diminished, or a bar, argent (Parti d'or et de sable, à la divise d'argent brochante sur le tout.)* (Plate XII., fig. 3.)

In Plate XI., fig. 8, *Ermine, two bars gules*, are the arms of the Irish family of NUGENT, Marquises of WESTMEATH. A branch of this family has reached the highest dignities of the Austrian Empire with the title of Prince.

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

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

Gules, two bars argent, are the arms of MARTIN; SERVATI of Genoa; the Counts ARNIM of Prussia; the Barons von ERTHAL in Franconia, and OCHSSENSTEIN in Rhenish Prussia. *Or, two bars gules*, is the coat of the Counts of BERLO (Prussia), and FÜRSTENBERG; the Princes of OLDENBURG; MAUVOISIN and ROSNÿ in France; VALLGORNERA in Spain; WALLONCAPELLE, or WAELSCAPPEL, VAN SCHOONVELT, and WESTCAPPEL in the Low Countries. *Azure, two bars argent*, is borne by VENABLES.

Vert, two bars dancetty argent, are the arms of the Barons SPIEGEL. *Argent, two bars dancetty sable*, by the Counts REEDE (Guelders), and the REEDE-GINKELS, Earls of ATHLONE. *Gules, two bars counter-embattled argent*, is borne by the Counts of QUADT.

As a pendant to the CARMICHAEL coat, referred to on p. 136, we may give the arms of WAVE of Devon; *Sable, two bars wreathed argent and gules*.

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

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

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

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

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

Azure, three bars argent, is borne by the Neapolitan DE ANGELIS, Dukes of SAN DONATO.

Gules, three bars or, is carried by BEAUMONT ; MASCARENHAS (Portugal) ; LÖVENICH (Westphalia) ; and *Or, three bars gules*, by MUSCHAMP ; GROUCHES, Marquises of CHEPY and GRIBAUVAL ; the Barons HEINBURG ; LÖBENSTEIN ; CORDOVA of Spain, etc.

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

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

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

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

Argent, four bars azure, were the arms of Sir JOHN HORBURY (temp. EDW. I.), and are borne by MOLEMBAIS (France) ; and *wavy* by SABBINGEN (Zealand). *Ermine*,

four bars gules, was the coat of Sir JOHN SULBY, or SULLY, K.G., ob. 1338.

Barrulets are often borne in pairs, and are then called BARS-GEMELS (French *jumelles*) as in the coat of HUNTERCOMBE (Plate XII., fig. 11), *Ermine, two bars-gemels gules* (sometimes *sable*).

As in the case of the bend, hereafter referred to, the fess is often "coticed," thus, in Plate XII., fig. 12, HARLESTON of Essex bears: *Argent, a fess ermine, coticed sable*. BADLESMERE in England, summoned to Parliament as Baron, 3rd EDW. II.; and MONESTAY in France bear: *Argent, a fess between two bars-gemels gules*. By ELIOT, Earl of ST. GERMAN'S the same coat is borne, except that the gemels are *wavy azure* (v. p. 286). FINCHFIELD, again, bears the fess wavy and the gemels straight:—*Argent, a fess wavy between two gemels sable*. With regard to "tiercing," as in the case of the Pale, so is it with the Fess. A shield divided per fess and also charged with a fess, is commonly blazoned *Tiercé*, or *Tierced per fess*; a third part of the field being occupied by each tincture. (See pp. 86, 132).

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

In Plate XIII., fig. 1, *Azure, a bend or*, is the simple coat which formed the subject of the memorable controversy between the families of SCROPE and GROSVENOR, and which was adjudged to the former. It is also borne by the Counts THUN DE HOHENSTEIN (Bohemia); CASSAGNET, Marquis de FIMARCON; the families of HUMIÈRES; HÉRIPONT (Belgium); LONGWY DURFORT; BIRON; DE MOLAY; ZOTRA, etc. Its reverse, *d'Or, à la bande d'azur*, was borne by GUILLAUME DE TRIE in

1147 (Second Crusade), and by the English family of TRYE, of Leckhampton, in Gloucestershire ; as also by LA BAUME, Counts de ST. AMOUR ; and the Venetian family of MOROSINI.

Or, a bend gules, are the arms of the Grand-duchy of BADEN ; of the Principality of LIGNE ; of DE SALINS (First Crusade) ; of CLÉMENT (Maréchal de France in 1248), etc. Its reverse : *Gules, a bend or*, is the coat of CHALON (1096, in First Crusade), quartered by the Princes of ORANGE ; HENNIN, Comte de BOSSU ; of NOAILLES (Ducs de NOAILLES, Ducs de MOUCHY, Princes de FOIX, etc.) ; of DE LENTILHAC ; ANSIDEI ; LA RODE, etc. *Or, a bend sable* is borne by MAWLEY ; SANDOVAL of Spain ; GONNELIEU ; and COMPAGNI (Tuscany). *Argent, a bend or*, is borne by NITSCHWITZ (*v. ante*, p. 91).

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

In the coat of SPARK : *Chequy, or and vert, a bend ermine* (Plate XIII., fig. 2), we see that the ermine spots on a bend are placed bendways, unless the contrary is prescribed in the blazon, as by BUSSY, in the Pays de Vaud, who bears : *Gules, on a bend argent three ermine spots sable, each erect paleways*. This is also the case with the panes of chequy and vair. Thus, the arms of MENTEITH in Scotland are : *Or, a bend chequy argent and sable*. Here the three rows of the chequy are arranged to follow the direction of the bend.

In Plate XIII., fig. 3, BUNBURY bears : *Argent, on a bend sable three chessrooks of the field*. SAVILE, Earl of MEXBOROUGH, uses : *Argent, on a bend sable three owls of the field*. (Coats which are Tierced in bend, or in bend-sinister, are given on p. 96.)

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



1. Bend.
(*Scrope.*)



2. Bend ermine.
(*Spark.*)



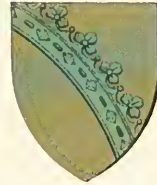
3. Charges on a bend.
(*Bunbury.*)



4. Per pale a bend
counter-changed.
(*Chaucer.*)



5. Bend engoulée.
(*Sanchez.*)



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



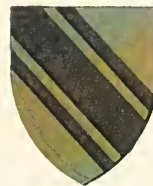
7. Bendlets wavy.
(*Wilbraham.*)



8. Bendlets enhanced.
(*Byron.*)



9. Bendways.
(*Knatchbull.*)



10. Bend cotised.
(*Harley.*)



11. Bendlets.
(*Bonaparte.*)



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

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

Occasionally the bend is of two colours. *Or, a bend per bend gules and azure*, is the coat of NAVI; with the bend *argent and sable*, the same is that of the Lordship of OEPFINGEN. *Per pale argent and gules, a bend counter-changed*, is the coat attributed to the poet CHAUCER (Plate XIII., fig. 4).

Two foreign varieties of the bend deserve notice. In the bend *engoulée*, a characteristic bearing of Spain, each extremity of it issues from the mouth of a dragon, lion, or leopard. Thus in Plate XIII., fig. 5, SANCHEZ, *Argent, a bend vert, engoulée of dragons' heads or*. (See my paper on the "Heraldry of Spain" in the *Genealogist*, vol. v.) The other is that arched and modified bend called in Germany the *Rauten Kranz* (Kränzlein), or "crown of rue." This forms the charge in the arms of SAXONY; *Barry of ten sable and or, over all a crancelin vert*. It is given in Vol. II., Plate XI., fig. 2, and is already familiar to us, both as quartered with the Royal Arms of the United Kingdom by the late Prince Consort, and as borne *en surtout* by H.R.H. the PRINCE OF WALES, and his other descendants. The origin of this bearing is still somewhat a matter of doubt; the legend usually put forth to account for it has no probability at all. VERBRUGGE bears: *Or, a crancelin vert* (Plate

XIII., fig. 6.) The *Crancelin*, though usually borne *vert* is not so always. RÜDICKHEIM uses *Or, a crancelin gules*. FANCHON, of Liège, bears the arms of SAXONY, but with the crancelin *gules*; a change of tincture which is suggestive.

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

Argent, two bendlets sable (d'Argent, à deux bandes de sable), is the coat of BRADSHAW; of the Barons STEIN ZU LEIBENSTEIN; and of PEPPENBERG (*Zürich Wappenrolle*, No. 332), etc. The same, with the bendlets engrailed, is borne by RADCLYFFE; with the bendlets nebuly, by STAPLETON. A curious coat is that assigned to WIGMUR, in Scotland: *Argent, two bendlets, the inner sides alone wavy sable. Or, two bendlets gules (d'Or, à deux bandes de gueules)*, are the arms of D'OYLY, and of GUALTERI (Italy). *Argent, two bends azure*, is borne by the Marquises SPOLVERINI. *Argent, two bendlets wavy azure*, is the coat of the Italian CAETANI, or GAETANI, to which Pope BONIFACE VIII. belonged. *Gules, two bendlets argent* (now borne between as many estoiles of the last) is said to be the ancient coat of BONAPARTE, but in Corsica, both bend and estoiles were borne *or* (Plate XIII., fig. 11). In Plate XII., fig. 7 is the coat of WILBRAHAM, *Argent, three bends wavy azure. Or, three bendlets ermine*, are the arms of the Spanish family of GUEVARA. *Or, three bendlets azure*, are those of the CONTARINI of Venice, etc. ADHÉMAR DE MONTEIL, Comte de GRIGNAN, in France, bears: *d'Or, à trois bandes d'azur*. (The letters of Mme. DE SEVIGNÉ were addressed to her daughter, the Comtesse de GRIGNAN.)

What appears to have been the original coat of

BIRON, viz., *Argent, three bendlets gules*, is now borne with the bendlets enhanced (Fr. *haussés*) i.e. placed higher in the shield, as in the arms of the poet, Lord BYRON. (Plate XIII., fig. 8.) The coat of KNATCHBULL (Plate XIII., fig. 9), *Azure, three crosslets-fitchées bendways between two bendlets or*, may be compared with that of NORTHCOTE (Plate X., fig. 10), to exemplify the difference between "in bend" and "bendways."

The Cotice (*cotice*) is the name applied by the French to bendlets when more than four are placed in the shield; it is also the name given to the bendlets which often accompany a bend, as the endorses do a pale (*v. ante*, p. 133). Thus Plate XIII., fig. 10 is the coat of HARLEY, Earl of OXFORD: *Or, a bend coticed sable. D'Argent, à la bande de sable accostée de deux cotices du même* is the coat of the French Marquises de CUSTINE. *Or, a bend coticed gules*, are the arms of the BEAUFORTS quartered with LOOS. *Burelé, Or and gules*, is borne by the Dukes of BEAUFORT, in Belgium, etc.

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

A single example of the *cotice* as a sole charge occurs in the rather remarkable coat of the family of DES BAILLETS, who bore: *Argent, a cotice purple*. Another curious coat is that of DIAZ, in Spain: *Argent, two cotices, the upper one sable, the lower one vert. Gules, two bendlets, one or, the other argent*, is the coat attributed to

MILO FITZ-WALTER, Earl of HEREFORD; one of the co-heiresses married BOHUN, and the cotices in the BOHUN coat may possibly have this origin.

The bend is sometimes borne doubly coticed; *Ermine, a bend doubly-coticed gules*, is the coat of CELLES in Belgium. The arms of the ancient Counts of CHAMPAGNE are: *Azure, a bend doubly-coticed, each pair of cotices potent* (towards each other) *on the inner sides, or*. A coat of CARMICHAEL has the cotices potent on the outer sides.

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

The BEND-SINISTER (*Barre*) differs from the Bend only by its position. It runs from the sinister chief to the dexter base. Examples of its use formerly existed in Britain; but in most cases the charge has come to be turned into the Bend (dexter), from an idea that in its original form it suggested illegitimacy. This is a popular error. No such association originally attached to it, and in many countries none such attaches to it still. The BENIGNI of Rome bear: *Argent, a bend-sinister sable*. *Argent, a bend-sinister gules*, were the original arms of BISSET; they are those of the Barons HASENBERG, etc. *Azure, a bend-sinister embattled or*, is the coat of RONCHIVECCHI, in Tuscany. *Ermine, a bend-sinister gules (d'Hermine, à la barre de gueules)* were the canting arms of BARRE in France. *Gules, a bend-sinister argent*, are the arms of RAUCH in Würtemberg. *Or, a bend-wavy sinister purpure*, is the coat of KOCH; and *Gules, a bend-sinister or*, is a modern grant to RENVERS, of Austria. To this list large additions might be made, but these are quite sufficient to prove that the use of the bend-sinister has no necessary connection with illegitimacy or dishonour. France was the original birthplace of an idea which was alto-

gether erroneous; it was thought that illegitimacy was denoted if the charges (for instance a lion rampant) faced to the sinister, whereas it was customary in early times for the escucheons on monuments, etc., in churches to have the arms so painted as that the charges faced to the High Altar. (Thus, in the Chapel of the CHEVALIERS DE LA TOISON D'OR, at Dijon, the arms of the Knights whose stalls were on the north side are all arranged in this way, or apparently reversed.) FAVYN, who describes them in the *Théâtre d'Honneur et de Chevalerie*, pp. 956-959, says, "Le peintre ignorant a fait tous les Tymbres tourner à gauche pour regarder le Grand Autel, et mesmes quelques Armes, *ce qui est bastardise.*" He was of course utterly wrong in the last assertion. In our own Chapel of ST. GEORGE at Windsor, the stall-plates of the early Knights of the GARTER have the helmets and shields of those on the north side thus arranged. So are also the coats emblazoned on the stalls upon the north side of the Choir in the Cathedral at Haarlem, which I have described in *Notes and Queries*, 5th Series, vol. ix., pp. 61, 101, etc. The Burgundian Heralds naturally followed the use which still prevails in Germany. By its charges, animate and inanimate, are freely turned to the sinister whenever symmetry or artistic effect appear to require it, and this without conveying to the intelligent observer the smallest suggestion of illegitimate descent. (For fuller treatment of this subject, and an explanation of the use of the Bendlet, Baton, etc., as marks of bastardy, see the Chapter on ILLEGITIMACY, Vol. II., Chap. XXIII., p. 170.)

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

This Ordinary is probably the one most in use in

English armory ; and is certainly that which, interposed between three other charges, is employed most largely in the armory of France. In German Heraldry it is not of frequent occurrence, and it is extremely rare in that of the Peninsula. (*See* my paper on the "Heraldry of Spain and Portugal.") In French armory the limbs of the chevron are for the most part drawn so as to meet at a more acute angle than among ourselves, and the point is somewhat higher in the field ; indeed, sometimes it is drawn so as actually to touch the top line of the escutcheon. On the brass of Sir JOHN D'ABERNOUN, in the Church of Stoke d'Abernon, 1277, the chevron in his shield (*Azure, a chevron or*) touches the top line of the escutcheon. But the necessity of finding room for charges above and below the chevron has caused it to be not only diminished in bulk but drawn with a very obtuse angle. By far the best and most elegant examples are those in which the angle does not at most *exceed* a right angle.

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

Argent, a chevron azure, is borne by the Venetian Counts CANALI ; the Barons von POLLNITZ ; the Danish ERIKSENS ; the families of METSCH ; BROUILLART, etc.: its reverse is used by the English families of LADBROOKE (or LODBROKE) ; GURWOOD, etc.; and by those of BRÜHL ; LA PORTE ; CIOLI, etc., abroad. *Argent, a chevron sable*, is borne by the TRELAWNEYS, and PRI-DEAUX (in the latter case with a *label gules*, which originally borne for difference, has become a regular portion of the charges, *cf.* Vol. II., p. 15). HOLBEACH bears the same, but with the chevron engrailed.

Azure, a chevron or, is borne in France, by the family



1. Chevron.
(*Stafford.*)



2. Chevron chequy.
(*Sempill.*)



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



4. Chevron ployé.
(*Rodnegg.*)



5. Chevrons reversed.
(*Hilgers.*)



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



7. Chevrons interlaced.
(*de Lagrenée.*)



8. Chevron cotised.
(*Holyoake.*)



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



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



11. Chevrons rompus.
(*Beaumont.*)



12. Chevrons interlaced.
(*Wyvill.*)

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

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

When the chevron is of fur, the spots and panes do not follow the lines of the Ordinary, but are placed paleways ; a chevron chequy follows the same rule, as in Plate XIV., fig. 2, the coat of the Lords SEMPILL : *Argent, a chevron chequy gules and of the field, between three hunting horns sable garnished and stringed of the second*. In like manner when a chevron is charged the charges are placed paleways, unless it is specified that they are to follow the direction of the chevron, thus in Plate XIV., fig. 3, the arms of PRINGLE are : *Azure, on a chevron argent three escallops of the field*. In the coat

of HEPBURN: *Gules, on a chevron argent a rose between two lions combatant of the first*, the lions of necessity follow the lines of the chevron.

In foreign coats the chevron is often drawn *ployé*, *i.e.*, with its limbs curved inwards. I believe this has arisen simply, as in the analogous case of the fess *voutée* (page 136), from the surface of the escucheon having been convex; but in course of time, it has become the ordinary use of some families, even when the escucheon affords a plane surface, and it is accordingly so specified in many foreign blazons. Thus *Argent, a chevron ployé gules*, is the coat of the Danish AUGUSTINS, or OWSTINS; the reverse is that of the RODENEGGS, Counts WOLKENSTEIN. (Plate XIV., fig. 4.) *Sable, a chevron ployé or*, is borne by the Austrian Counts von WÖRDT. The Barons von NEYDECK bear: *Or, a chevron ployé gules*. The coat of VON MOLL in Tirol is: *Azure, a chevron ployé between three estoiles or*.

This Ordinary sometimes assumes an abnormal position, springing not from the base but from one of the sides of the escucheon (in which case it is said to be *couché*) or from the chief, when it is blazoned as "reversed." *Gules, a chevron couché (or issuant from the dexter flank) argent*, is the coat of MARSCHALCK. (Plate VII., fig. 5.) *Gules, a chevron reversed argent*, is the coat of the Bavarian Barons RURLINGEN DE BERG; and of the Tyrolese family of MALGÖL; and Plate XIV., fig. 5, shows the arms of the Tuscan family of HILGERS, *Or, two chevrons reversed argent* (notice the *armes fausses*). *Or, a chevron couched azure*, is the coat of DOUBLET.

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

à trois chevrons de gueules brochants sur le tout, le premier écimé).

In the coat of the family of ZUR SUNNEN in Basel (given in the *Zürich Wappenrolle*, No. 548) the point of the chevron *or* is terminated by a *demi-fleur-de-lis argent*—the field is *gules*.

The chevron occasionally appears in chief; thus the arms of the Earls of STRATHERN were those of STUART (*Or, a fess chequy azure and argent*) with *in chief a chevron gules*. (*Or, two chevrons gules*, was the coat of STRATHERNE ancient.) Similar coats are those of the English families of KIRTON, who bear: *Argent, a fess and in chief a chevron gules*; and SPRINGHOSE, *Gules, a fess and in chief a chevron argent*. *Or, a fess between two chevrons gules*, is the coat of FITZWALTER. (Plate XIV., fig. 6.)

Rarely the chevron is united with another ordinary as in the arms of NOTEWORTHY: *Per pale gules and or, a chevron united with a demi-pale all counter-changed*.

The chevron is "broken" or "fracted" (*brisé*), when each limb is broken across, as in Plate XIV., fig. 10, which is the coat of the Counts de LINAGE in France (*d'Azur, au chevron brisé d'or, accompagné de trois roses d'argent*). A solitary example of a chevron thus treated is the Scottish coat of JOHN ALEXANDER of Kinglassie, *Per pale argent and sable a chevron brisé at the summit, and in base a crescent, all counter-changed*. In a chevron *rompu*, or *failli*, there is a lack of continuity in one of the limbs, and the position of the failure must be specified; thus the Provençal family of MAYNIER, Barons d'OPPÈDE, bears: *d'Azur, à deux chevrons d'argent, l'une failli à dextre, l'autre à senestre*. In the coat of BEAUMONT in Maine (Plate XIV., fig. 11) five chevrons are thus *faillis*, or *rompus*; alternatively: "*d'Argent, à cinq chevrons de gueules rompus, les 1, 2, 3, à dextre, les autres à senestre.*"

In the last two examples more than one chevron occurs in the field; when this is the case English heraldic writers often call them "chevronels," as if they were diminutives of the chevron; French blazon knows no such distinction.

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

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

Or, three chevrons sable (d'Or, à trois chevrons de sable) is the coat of Sir WALTER DE MANNY (founder of the Charterhouse); of the LEVIS, Ducs de MIREPOIX and DE VENTADOUR in France; the Barons van HAER-SOLTE; the ARMELLINI of Italy; VAN ALKMAAR of Holland, etc.

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

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

The Chevron, like the pale and the fess, is not infrequently borne coticed, and even double-coticed though rarely; the attenuated chevrons employed for this purpose are called “couplecloses,” but are not used singly. Three chevronels are borne “interlaced” or “braced” in base, in a few English coats. *Argent, three chevrons braced sable* are the coat of HEDWORTH; and BRACKENBURY; most frequently this bearing is found in combination with a chief as in the arms of WYVILL: *Gules, three chevronels braced vair, a chief or* (Plate XIV., fig. 12). The French coat of LA GRENÉE in Picardy, is: *de Gueules, à deux chevrons entrelacés, l’un de l’argent renversé et mouvant du chef, l’autre d’or* (Plate XIV., fig. 7). MALPIGHI, in Italy, bears: *Gules, two chevrons argent, one reversed, both interlaced*. ZATRILLA of Catalonia, bears: *Gules, three jumelles chevronways or*.

THE CROSS.—The CROSS as an Ordinary occupies the space of a pale and a fess united. Its many varieties as a heraldic charge will find separate treatment in a supplement to this Chapter, page 160. In this place we shall only deal with the plain Cross as an Ordinary.

As might be expected, this form is frequently found as a sole charge. *Argent, a cross gules* (Plate XV., fig. 1), is the “CROSS OF ST. GEORGE,” and forms the ancient banner of ENGLAND; is also borne as the arms of the ORDER OF THE GARTER; of CATALONIA, and of the Republic of GENOA, of which ST. GEORGE was the patron saint; by the Prince-Archbishops, Electors of TRIER, or TREVES; by the City of PADUA; and by some

families named ST. GEORGES in France, of whom one family bore the title of Marquises de VÉRAC. The families of IBANEZ DE SEGOVIA in Spain ; of the Florentine POPOLESCHI ; of BIÖRNSSEN in Denmark ; of VAN BOUCHOUT in the Netherlands ; all used the same. The reverse (*Gules, a cross argent*) is the arms of the great ORDER OF THE KNIGHTS HOSPITALLERS OF ST. JOHN OF JERUSALEM, Sovereigns of RHODES and MALTA ; of the Dukes of SAVOY ; of the Lordship of ASPREMONT ; and of the cities of VICENZA and TOURNAY, etc.

Argent, a cross sable, was the coat of the Prince-Archbishops, Electors of COLOGNE.

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

A large number of families bear the cross formed by the varying partition lines. *Argent, a cross engrailed sable (d'Argent, à la croix engrêlée de sable)*, belongs to the SINCLAIRS, Earls of ROSSLYN. (See, too, the arms of the Earls of CAITHNESS, etc., in Vol. II., Plate IX., figs. 5, 6.) It was also the coat of the family of MOHUN, in England ; DU GUÉ, Vicomtes de MÉJUSSAUME in Brittany, etc.

Argent, a cross embattled sable, is the bearing of BALMANNO ; and AUCHINLECK in Scotland ; with the cross *gules* it was borne in early times by DALINGRIDGE ; and GOURNEY (or GURNEY) ; DE LA LYNDE ; and TIPTOT, in England ; by CROVILLE ; LANCY ; and the Cardinal de LENONCOURT, in France. *Argent, a cross raguly sable (d'Argent, à la croix écotée de sable)*, was the coat of SANDYS. *Gules, a cross engrailed argent*



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



2. Cross raguly.
(*Sandys.*)



3. Cross patée-throughout.
(*Lawley.*)



4. Cross moline square pierced.

(*Colville.*)



5. Cross potent quadrate.

(*Lichfield.*)



6. Cross flory.
(*Lamplowe.*)



7. Cross fleur-de-lisé.
(*Pereira.*)



8. Cross botonnée.
(*Goldisburgh.*)



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



10. Cross of Toulouse.

(*St. Gilles.*)



(*Manfredi.*)



(*Pisa.*)

was borne by the INGLETHORPES of Norfolk, of whom one was Bishop of ROCHESTER 1283-1291 ; *Or, a cross engrailed vert*, is borne as a differenced coat for HUSSEY, the original coat being the plain cross. *Sable, a cross engrailed or*, is the well-known bearing of the Suffolk family of D'UFFORD of which JOHN was Archbishop of CANTERBURY, in 1348.

THE SALTIRE (*Sautoir*).—This Ordinary takes up the space occupied by a bend and a bend-sinister combined in the form of the letter X. Its name is of uncertain etymology, but it seems to be derived in some way from the verb *sauter*, to leap. My own idea is that it may have originated in the strengthening stays of a palisade, such as that by which the lists and their enclosures were formed, and that the upper angle formed a convenient place for the foot of one who desired to leap the barrier. The tradition that the apostle ST. ANDREW suffered martyrdom upon a cross of that shape led to the prevalence of the saltire as a heraldic charge in countries where ST. ANDREW is a popular saint ; more particularly in Scotland, where the adoption of ST. ANDREW as the national patron goes back to a date before the introduction of armorial bearings. ST. ANDREW was also the patron saint of Burgundy ; and in Spain the capture of Baeza from the Moors, on ST. ANDREW'S Day in 1227, gave an impulse to the adoption of the saltire by some of the families who figured thereat. The CROSS OF ST. ANDREW, of silver on an azure field, the banner of Scotland, is represented on Plate XVI., fig. 7. The cross known as that of ST. PATRICK is *Argent, a saltire gules*. It occurs as the arms of the FITZGERALDS, Dukes of LEINSTER, Earls of TYRCONNEL, KILDARE, etc. ; but I am not aware of its appearance in any way as a national ensign until it was made part of the insignia of the Order of ST. PATRICK upon its foundation in 1783. Thus while the Crosses of ST. GEORGE and ST. ANDREW appear on

the coins and seals of the Commonwealth, that of ST. PATRICK is not used as the hieroglyphic of Ireland (*cf.* Vol. II., Plate X., fig. 5). *Gules, a saltire argent* (*de Gueules, au sautoir d'argent*), is the coat of the great house of NEVILLE, Earls of WARWICK, WESTMORELAND, etc. It was also borne by VANDER AA, in Flanders; VAN EYCK; VAN JUTPHAAS; and other Low Country families. The reverse is the coat of GERARD and WINDSOR in England; of FLEMAL; GOHAING; and others in the Netherlands. LA GUICHE in France bears: *Vert, a saltire or* (*de Sinople au sautoir d'or*). The family of MAXWELL in Scotland bears: *Argent, a saltire sable*; and the same but with the *saltire engrailed* is the coat of the COLQUHOUNS. The old coat of the house of LENNOX is *Argent, a saltire between four roses gules*. Later they bore the saltire *engrailed*; a coat which is also that of the NAPIERS, and MACFARLANES.

The old rule was that the width of the arms of the saltire if uncharged should be one-fifth of the field, but if charged one-third. The latter part of the rule was not observed in the old examples which remain to us. In Scottish Heraldry the saltire is often used in combination with the chief, this does not encroach upon, or cover any part of, the saltire, which is accommodated to the diminished space of the field. The arms of the old Lords of ANNANDALE: *Or* (sometimes *argent*), *a saltire and a chief gules* (Plate XVI., fig. 8), were adopted by the BRUCES when that lordship was acquired; apparently first by the fourth Lord of ANNANDALE, the father of ROBERT BRUCE the competitor for the throne; whose son charged the chief with *a lion passant-gardant or*, perhaps as a souvenir of the original arms of BRUCE. The BRUCE coat was differenced, both chief and saltire being made *wavy*, by the BRUCES of Balcaskie and Kinross.



1. Cross moline.
(*Molyneux.*)



2. Cross ancrée.
(*Aubusson.*)



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



4. Cross crosslets.
(*Beauchamp.*)



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



6. Cross gringolée.
(*Montfort.*)



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



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



9. Saltire and crosslets.
(*Mehrenberg.*)



10. Crosslet in saltire.
(*St. Julian's Cross.*)



11. Saltire ancrée.
(*Broglic.*)



12. Saltire coupé.
(*Lane.*)

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

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

The Saltire, in foreign armory, is subject to some of the variations incidental to the cross, thus: A saltire crossed is known as the cross of S. JULIAN. *Or, a saltire ancred or moline, azure (d'Or, à la croix ancrée en sautoir d'azur)* is borne by the Ducs de BROGLIE of France, who came originally from Piedmont. *Argent, a saltire pommetty azure,* is the coat of FIOLO of Venice. The saltire may also be borne in greater numbers than one; or may be one of several charges in a coat. In this case, according to our general usage, the arms of the saltire are usually, though not invariably, coupéd horizontally; and not, as in Continental armory, at right angles to the several limbs (Plate XVI., fig. 12). *Per pale azure and gules, three saltires argent,* is the coat of LANE. The arms of GLANVILLE: *Azure, three saltires or;* are also borne by BOYSLEVÉ, Marquis d'HAROUÉ; and MOLEN, Marquis de ST. PONCY, in Brittany. For the Saltire thus used as a charge the French name is *flanchis*. There are many instances of its use in the armory of the Netherlands: *Sable, three saltires or;* and *Or, three saltires gules;* are both coats

borne by Dutch families named ALMOND. *Argent, three saltires gules*, are the arms of the Counts van der DILFT DE BORGHVLOET. *Azure, three saltires argent (d'Azur, à trois flanchis d'argent)* is the coat of BEVERWIJCK; VAN DEN HEUVEL, etc. Perhaps the best known instance is that of the arms of the Lordship of BREDa, *Gules, three saltires argent*, which was quartered in the shield of the Princes of ORANGE, and from it has come into the escucheon of the Prussian monarchy.

Azure, three saltires argent, on a chief or as many of the field, is the coat of BALZAC, Marquis d'ENTRAGUES in France.

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

In Spanish Heraldry bordures (usually of *gules*) charged with eight *flanchis*, or saltires coupé, *or*, are to be met with in great frequency. Hundreds of families in Spain and Portugal use this or a similar bordure.

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

Argent, a pile gules (Plate XVII., fig. 1) is the old coat of the family of CHANDOS. The Lords CHANDOS bore the field *or*. *Or, a pile engrailed sable*, is borne by WATERHOUSE; and *Argent, a pile wavy gules*, by DELAHAY. *Azure, a pile wavy issuant from the dexter corner of the escucheon or*, are the arms of ALDAM of Kent. *Sable, a pile in bend*, is borne by TEUBURG.

Argent, two piles sable (and the reverse) are the arms of HULLES. *Ermine, two piles in point sable* (that is



1. Pile.
(Chandos.)



2. Three Piles.
(Anstruther.)



3. Piles in Point.
(Brechin.)



4. Flames.
(Bataille.)



5. Piles from sinister.
(Henderson.)



6. Piles from sinister base.
(Wroton.)



7. Pile reversed.
(Hulse.)



8. Emanche.
(Rigel.)



9. Pall reversed.
(Kfeller.)



10. Pall, or Pairle.
(Taffin.)



11. Pall.
(Canterbury.)



12. Shakefork.
(Cunningham.)

issuing from the dexter and sinister angles of the escutcheon and meeting, or nearly meeting, in the base) are the arms of HOLLIS, Earl of CLARE (1624). *Or, two piles issuant from the base gules*, is the coat of the Barons d'OMPHAL of Holland.

Plate XVII., fig. 2, contains the coat of ANSTRUTHER of that Ilk: *Argent, three piles sable*. When the piles are three in number a somewhat fanciful connection has been traced between them and *passion nails*, by which designation they are sometimes blazoned. They are often represented *in point* as in the coat of HOLLIS above given, and are not then conjoined where they leave the chief. *Or, three piles in point azure*, is the early coat of BRYAN; and *Sable, three piles in point argent*, that of HALKETT. *Or, three piles in point gules*, are the arms of the Lordship of BRECHIN (see *Roll* of 1256), originally borne by David, Earl of HUNTINGDON, brother of King WILLIAM THE LION (Plate XVII., fig. 3). This coat has often been erroneously tinctured; *Argent* being substituted for the field *Or*. The arms have thus been made identical with those of the family of WISHART. The right tincture of the field is the ancient one of *Or*, whether it appear in the quarterings of the MAULES, Lords PANMURE, and Earls of DALHOUSIE; or in the arms of the City; or in those borne by custom for the See of BRECHIN. In all these cases the arms of the territorial Lords of BRECHIN are intended, and not those of the comparatively insignificant family of WISHART.

Where three piles are used, a common arrangement is that one issues from the chief, and two (reversed) from the base. Three *sable* piles thus arranged in a silver field are the coat of HULSE (Plate XVII., fig. 7). In several English coats the piles are *flory*, *i.e.*, the point of each terminates in a little fleur-de-lis; for example, *Or, three piles issuing bendways from the dexter chief, and*

flory, at the points sable, are the arms of NORTON. Those of WROTON have the piles issuant from the sinister base, and are of the same tinctures. (Plate XVII., fig. 6.) Three piles wavy issuant from the base are frequent in French armory, and are often blazoned as flames. *Or, three piles wavy issuing from the base azure*, is the coat of the Marques de FUMEZ. The HENDERSONS of Fordel (Plate XVII., fig. 5) have the piles issuant from the sinister side of the shield: *Gules, three piles issuant from the sinister flank argent; on a chief of the last a crescent azure* (*vert* in WORKMAN'S MS.) *between two ermine spots sable*. (But see STODART, *Scottish Arms*, i., No. 308.) The coat of BATAILLE (Plate XVII., fig. 4) is *Argent, three flames, or piles wavy, gules issuant from the base*.

In foreign blazon when piles thus issue from the flank they are called an *émanche*; or the shield is said to be *émanché*. Plate XVII., fig. 8, is the coat of VON RIGEL, in Bavaria; *d'Argent, à une émanche de trois pièces de gueules mouvante du flanc dextre*. (The piles here are shorter than our English ones.) The family of HOTMAN, originally from the Duchy of Cleves, use: *Parti émanché d'argent et de gueules*. The family of AQUIN in Dauphiné bear: "*d'Azur, à quatre piles renversées d'argent, appointées en chevron vers le chef; c'étoient anciennement cinq A à l'atiuque liez qui faisoient un A quint*." (MENÉTRIER, *Méthode du Blason*, pp. 132-133.) This Ordinary in its proper English form of a wedge issuing from the chief, is, I believe, absolutely unknown to French armory. The pile-reversed issuing from the base is, however, not rare, and is called a *pointe*. TESAURO in Piedmont bears: *Argent, a pointe azure*. HÜLSEN, of Riga, bears: *Or, a pointe in bend-sinister, voided gules*.

If the *pointe* is formed by concave curves the shield is blazoned *enté en pointe*. Plate XVIII., fig. 5, is the coat



1. Two cantons.
(*de Thomerot.*)



2. Concentric orles.
(*Landells.*)



3. Fusils in bend.
(*von Pirring.*)



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



5. Pointe entée.
(*Lernout.*)



6. "Mit linker stufe."
(*Aurburg.*)



7. Quarterly en équerre.
(*Tale.*)



8. Gyronny charged.
(*Suirot.*)



9. Cantons gironed, etc.
(*Pressigny.*)



10. "Curved girones."
(*Megenzer.*)



11. Lime Leaves adossés.
(*Ortlieb.*)



12. Treflé.
(*Hilinger.*)

of LERNOUT in Flanders, and is : *d'Or, à la pointe entée de sable chargée d'un fleur-de-lis du champ.*

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

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

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

In foreign heraldry the Ordinary is more frequently found. *Or, a pairle sable*, is the coat of the Barons von RÜPPELIN in Würtemberg; *d'Azur, au pairle d'argent*, is borne by COLLET; *Azure, a pairle or*, by LAUVEAU. *Gules, a pairle argent*, is the coat of the Bavarian DEICHSLERS. *Gules, a pairle ermine*, is the coat of TAFFIN. (Plate XVII., fig. 10.) *Gules, a pall-reversed ermine*, is an almost unique example in British armory, and is borne by the family of KELDON, or KELVERDON, in Essex. The Barons KFELLER DE SACHSENGRUN, in Austria, use, *Gules, a pairle-reversed argent*. (Plate XVII., fig. 9.)

In many old representations of the arms of the CUNNINGHAM family in Scotland the charge is the pall, or pairle; *i.e.*, the Ordinary is drawn as touching the edges of the shield. It is now, however, depicted differently; being coupé and pointed at its extremities as in Plate XVII., fig. 12, *Argent, a shake-fork sable*. From a supposed identification with the hay-fork, it is commonly known as a "*Shake-fork*" in Scotland.

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

a pairle engrailed vert. The use of the Pairle to divide quartered coats in Sweden will be spoken of later under MARSHALLING. (See Vol. II., Plates VII., fig. 4; and XIX., fig. 1.)

THE CROSS.

The use of the CROSS as an Ordinary has been referred to in page 151. But it was most natural that the symbol of salvation should be in use also as a favourite armorial charge; and that it should be represented, as is the case, in a great variety of ways. A few only of these can here be brought under the notice of the student for BERRY'S *Encyclopædia Heraldica* enumerates three hundred and eighty-five varieties! The Cross of the Passion itself, with the long vertical arm, and the shorter horizontal one, is that which was probably intended when the charge was first assumed. On the long shields of the crusaders this would be its natural form; but as the shield became shorter in proportion to its width the cross was represented in the form in which it now appears as an Ordinary, having the *traverse*, or horizontal bar, placed nearly in the centre of the shield; so making the four arms of nearly equal size, and extending to the borders of the shield. This alteration was moreover convenient as affording space for the charges which were so frequently placed in the cantons, or spaces around the arms, of the cross.

The true Latin cross, the *Cross of the Passion* or *Long-Cross* (fig. 53) is seldom met with. In this case the arms do not touch the borders of the shield, and the vertical piece is much longer than the traverse. An instance of its use is afforded by the coat used for the See of DUNKELD, which is: *Argent, a long-cross sable between two passion-nails gules.* (The Long Cross reversed is known as the Cross of S. Peter, from the tradition that the Apostle was crucified head downwards.

The arms of Counts Lafond are: *Or, on a cross of S. Peter gules five bezants.*) The coat of AUSTIN of Norfolk is: *Gules, a chevron between three long-crosses or.* In French blazon this charge is sometimes termed a cross *haussée*. *Sable, a Latin cross-patée or,* is borne by the Bavarian family of VOLZ. When the "long Cross" is represented upon three *steps, degrees* or *grices*, it is called a *Cross-Calvary* (fig. 55). *Argent, a Cross-Calvary on three degrees gules,* is the Scottish coat of LEGAT (the steps need not be named as the title alone suffices). *Argent, a cross "graded of three" sable*—the coat of WYNTWORTH—is the same charge. *Argent, a Cross-Calvary gules, on a chief azure five besants,* was the coat of Bishop WESTON of Exeter (1721-1742); the cross being added as a difference to the ordinary coat of WESTON.

A CROSS PATRIARCHAL is the long, or Latin-Cross with a double traverse (fig. 56). *Sable, a Cross-Patriarchal argent,* was the coat borne in the twelfth century by several English prelates named TURBINE: RALPH, Archbishop of CANTERBURY (1114-1122); his brother SEFFRID, Bishop of CHICHESTER (1125-1143), and their nephew JOHN, of ROCHESTER (1125-1137). HESME in France uses the reverse. VESEY, Viscount de VESCI bears: *Or, on a cross sable a cross-patriarchal* of the field. In the Cross-Patriarchal both traverses are situated above the centre of the perpendicular beam; but the CROSS OF LORRAINE has the traverses disposed so that the second and longer traverse is placed as near to the base of the upright as the smaller one is to its summit (fig. 58). This bearing derives its name from the fact that it was used as their badge by the Dukes of LORRAINE; and depends by a chain from the necks of their eagle supporters. It is also used to compose the collar of the ORDER OF THE SERAPHIM of Sweden. *Argent, a cross-of-Lorraine sable,* is the coat of the French MARCELS. The family of ARNOLET DE LOCHEFONTAINE,

Marquises de BUSSY D'AMBOISE used: *Azure, a cross-of-Lorraine or, within a bordure nebulée-fleur-de-lisée of the same*: a noteworthy form of the bordure.

The Cross, having four equal arms known as the GREEK CROSS (fig. 54), also called a *cross coupéd*, and a *cross hummetty* (in French *une croix alésée*), appears in the arms of the modern Kingdom of GREECE—*Azure, a Greek-cross argent*; it is also borne by the Marquises of ST. GELAIS, in France. *Gules, a cross-coupéd argent*, is the coat of SWITZERLAND. XAINTRAILLES of GASCONY uses: *d'Argent, à la croix alésée de gueules*.

The CROSS PATTY (*patée*) in old writers is called sometimes FORMY, or PATÉE FORMÉE (fig. 59). It is a cross of equal arms which are flattened out; the lines which spring from the centre being usually slightly curved, or concave. *Argent, a cross-patty sable* is the early coat of BANASTRE: *Azure, a cross-patty or*, is borne by WARD; *Gules, a cross-patty argent*, by the Marquises de ROUGÉ; *Gules, a cross-patty or* (perhaps *patonce* is intended) by LATIMER. The CROSS-PATTY is sometimes borne, not as a *cross-coupéd*, but as a *cross-patty-throughout*, *i.e.*, its bounding lines are produced to meet the edges of the shield, as in Plate XV., fig 3, the coat of LAWLEY, Lord WENLOCK. That this was the original bearing of the Counts of COMMINGES, or COMMENGES, is shown by the seal of Count BERNARD V. in 1226. Here the shield and caparisons of his horse are charged with a narrow cross which expands rapidly at the ends; and in fact these form a continuous bordure to the escucheon. This fact is especially worthy of remark, because the origin of the present coat, and the meaning of its charges, have been a source of discussion and perplexity to several writers. It is blazoned now as: *de Gueules, à quatre otelles d'argent*. The *otelle* is a charge which occurs but seldom; and it has been taken variously to be the blade of a spear;

a *cicatrised wound*, or a *peeled almond*! (The latter two even in MENÊTRIER, *Méthode du Blason*, p. 24, Lyons, 1718;—and *l'Art du Blason Justifié*, p. 130, Lyons, 1661.) The last is actually the Italian term of blason for *otelles* which are called *mandorle pelate*! Such are the far-fetched *fantaisies* of the old Armorists! Really the *otelles* were nothing more than the pieces of the field which appeared between the arms of the cross-*patée-throughout*: but ignorance turned the charge into the field, and the field into the charge; and then, to account for the result, indulged in such speculations as to its origin as those I have above recorded. We must remark, however, that *otelles* have now become a regular charge. In SEGOING, *l'Armorial Universel*, plate 45, the first quarter of the arms of the Comte de MOMPÉROUX is: *Azure, three otelles in pairle reversed or*. BELLIVIER bears the coat of COMMINGES. *Sable, four otelles argent*, is the *surtout* of the arms of DURAN. In some modern drawings of the arms of the Lords WENLOCK the same process has gone on as in the arms of COMMINGES, and the field is diminished into four *otelles*! (See FOSTER'S *Peerage*. s.v.) *Or, a cross-patty sable, fimbriated (i.e., bordered) gules*; (otherwise blazoned as *gules voided sable*) is the coat of the Counts RAOUSSET DE BOULBON. *Per saltire or and argent, over all a cross-patty azure*, is attributed to the celebrated HUGH PUDSEY, Bishop of DURHAM (1153-1195). A cross *patty-quadrate*, known as the Cross of S. CUTHBERT is a charge in the arms of the University of DURHAM.

Gules, a chevron between ten crosses-patty argent, is the well-known coat of the BERKELEYS, Earls of that place. (Their original coat was the simple chevron.) The Scottish families of BARCLAYS bore: *Azure, a chevron between three crosses-patty argent*, with many differences. *Azure, three crosses-patty argent*, is the coat of DUGUID; with the field *gules*, of DAWSON. *Or, a fess between*

three crosses-patty vert, is borne by RILEY. In French armory the *cross patée* appears most frequently in Breton coats: *Argent, a cross-patty between four mascles gules*, is borne by the Breton KERGROAS; and *de Gueules, à trois croix patées d'hermine*, is the coat of JOUSSEAUME, Marquis de la BRETESCHE. The Poitevin family of BARLOT bear: *Sable, three crosses-patty argent*. The *cross-patty* is occasionally formed by a compound line. *Or, a cross-patty engrailed*, is ascribed to PESHALL. *Ermine, a cross-patty invected gules*, is the coat of GRANDALE.

In common English parlance, the *cross-patty* is often, but quite erroneously, termed a *Maltese-Cross*, which is a bearing quite different in shape (as will be seen by a reference to page 173; figs. 59 and 61, where the two crosses are drawn in close proximity). This is a mistake which is sometimes made by people who ought to be better informed. The badge of the "Order of Valour," the highly-esteemed VICTORIA CROSS, is actually a *cross-patty*, but in the Royal-Warrant of its institution it is declared that the badge "shall consist of a *Maltese Cross* of bronze," etc.

THE CROSS PATTY-FITCHY (*patée-fitchée*) (fig. 60).—The *cross patty-fitchy* consists of the three upper portions of the *cross-patty*, but the fourth is a point or spike—a cross "fixibyll," sharpened so as to be driven into the ground. This is a pretty common charge in British armory. There is a difference which should be noticed between "a cross patty-fitchy," and "a cross patty, fitchy in the foot." In the latter case the lowest arm of the cross is not a mere spike, but is like the other arms with a spike added to it. *Or, a cross patty-fitchy gules*, are the arms of SCUDAMORE. *Gules, a fess counter-compony argent and sable, between three crosses patty-fitchy of the second*, was the coat of BOTELEERS, Lords SUDELEY. *Argent, a chevron (sometimes engrailed) between three*

crosses patty-fitchy sable, is the coat of FYNDERNE, or FINDERNE.

THE CROSS POTENT (*potencée*) is a plain Greek cross, having at the end a piece of equal width placed at right angles, so that the cross appears to be formed of four T's, or *potents* (fig. 57).

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

THE CROSS OF JERUSALEM.—This is the name given to the cross potent with its accompanying crosslets which appear in the arms of JERUSALEM (see Plate X., fig. 1). Many attempts have been made to account for its adoption. The most probable, perhaps, is that which sees in the middle cross the initials H and I of Hierusalem, or of the Blessed Saviour IHESVS, and in the whole bearings the hieroglyphic of the five Sacred Wounds. The charge has been adopted by several foreign families. *Argent, the Cross of Jerusalem gules*, is used by LIBOTTON of Liège ; the reverse by CABELLIC, and CROUSNILHON, and LEZERGUE of Brittany. *Sable, the Cross of Jerusalem or*, is the coat of the Barons BERNARD DE FAUCONVAL. The Swiss DIETRICHs use : *Azure, the Cross of Jerusalem or*. The family of KRUYSSÉ in Zealand use the arms of JERUSALEM without change, as a canting coat.

A coat somewhat resembling the coat of JERUSALEM has already been given for LICHFIELD (Plate XV., fig. 5). It should be noticed that the Cross of JERUSALEM is *quadrate* in *l'Armorial de Gelre* ; and that,

according to BOUTELL (*Heraldry Historical*, etc., p. 8), early examples have the main cross *pommetty*, not *potent*.

THE CROSS PATONCE.—The *cross patonce* is at the same time one of the most frequent, and beautiful of the forms of the Cross used in British armory. It has foliated ends and expands slightly by curved lines from the centre. It is given *voided* on Plate XV., fig. 8, the arms of PILKINGTON, *Argent, a cross-patonce voided gules*, but is better represented in its usual form on page 173, fig. 62.

Argent, a cross-patonce sable, is borne by BANESTRE, or BANESTER; and *azure*, by the Barons of MALPAS. *Barry of eight argent and gules, over all a cross-patonce sable*, is the coat of GOWER (one of the principal charges in the coat of the Dukes of SUTHERLAND); *Gules, a cross-patonce argent* (or more frequently *or*), is the coat of LATIMER (often blazoned *flory*, and see p. 162). *Or, a cross patonce gules*, is borne by FREVILLE. *Sable, a cross-patonce or*, is used by LASCELLES; and, within a bordure, by the Earls of HAREWOOD of that name. *Azure, a cross-patonce or*, is borne by the WARDS, Viscounts BANGOR. *Azure, a cross-patonce between five martlets or*, is the coat assigned by later heralds to EDGAR ATHELING, and other Saxon princes. From it are formed the arms of UNIVERSITY COLLEGE, OXFORD. Its employment by the Plantagenet Sovereigns as a coat of Augmentation is referred to elsewhere in this volume (Chapter XVII; and see p. 46).

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

fleurs-de-lis, as in Plate XV., fig. 6, or perhaps better on page 173, fig. 64. *Or, a cross flory sable*, the coat of LAMPLOWE, or LAMPLUGH. *Sable, a cross-flory between four escallops argent*, is borne by FLETCHER of Saltoun. RADA in Spain bears: *Or, a cross-flory sable*, often drawn as a *Cross of Calatrava*. *Argent, a cross-flory sable*, is the coat of SWINNERTON.

The Cross *fleuretté* or *flurty*, or *fleur-de-lisée* (fig. 63), is again often confounded with the preceding one. But correctly drawn it should be a plain cross coupé having a demi-fleur-de-lis attached to the extremity of each arm; it is represented in Plate XV., fig. 7, the arms of PEREIRA. This is known abroad as the *Cross of Calatrava* from the Cross which appears in the arms of that famous Spanish Order. (The badge of the order was different in shape, being more like the *cross-flory*.) The *Cross of Calatrava* figures in many important Spanish coats, and is often drawn and blazoned *voided*, i.e., the body of the cross is in outline, allowing the field to be visible in the intermediate space. The Spanish VILLAGOMEZ use: *Or, a Cross of Calatrava gules, between four cauldrons sable*. The PANTOJAS of Estremadura bear: *Azure, a cross florencée gules bordered or, within a bordure of sixteen panes gules and argent*. In English blazon this would be, *Azure, a cross fleur-de-lisée or, voided gules*, etc.

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

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

piercing is usually square, but may be round, or lozenge-shaped. It must however be noticed that this is rather a modern refinement, and that the cross moline of the *Rolls of Arms* is not thus pierced. *Argent, a cross moline sable* is the coat of COLVILLE. The COLVILLES of Ochiltree bear the same *square-pierced*. These two are NISBET'S instances (i., p. 115), and it will be noticed that here the piercing is duly expressed. In my view the cross *moline* and the cross *ancrée* are practically the same thing; and if there be a piercing it should be, as in French blazon, distinctly expressed. *D'Or, à la croix ancree de gueules*, is the coat of the AUBUSSONS, Comtes de la FEUILLADE; Ducs de la ROANNAIS (Plate XVI., fig. 2). *Argent, a cross ancree sable*, is borne by the Marquises and Comtes de MONTALEMBERT in France. The Dutch family of BENTINCK, now Dukes of PORTLAND in England, use: *Azure, a cross-moline argent*; the Marquises de SALVERT in France use the same. This coat is also attributed to MOLINEUX; but the MOLYNEUX family, Earls of SEFTON, etc., usually bore the charge *Or* (Plate XVI., fig. 1), and often in later times square, or even quarter, pierced. (The difference between quarter piercing and square piercing is, that the former is much larger than the latter, taking up the whole square at the point of intersection of the arms of the cross.) *Gules, a cross moline argent* (sometimes *ermine*), are the arms of BEC, or BEKE. They are also those of the Principality of RATZEBURG (quartered by MECKLENBURG), and of the Principality of CAMIN (quartered in the full coat of PRUSSIA). Both of these Principalities are Bishoprics seized and secularised at the Reformation. *Per fess or and azure, over all a cross-moline argent*, is the coat of the County of GRADISCA. *Per pale argent and azure, a cross-moline counter-changed*, is borne by LIGNIÈRES. *Gules, a cross-moline or*, is borne by VILLEHARDOUIN.

Sable, a cross-moline argent, is the coat of UPTON in England; UITENHAGE in Holland. The UPTONS, Viscounts TEMPLETOWN, make the charge *or*.

Plate XVI., fig. 3 gives us the arms of KNOWLES, or KNOLLYS, formerly Earls of BANBURY: *Azure, crusily and a cross-moline disjoined (or voided throughout) or*.

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

THE CROSS BOTONNY (or BOTONNÉE) (*treflé*) is represented on Plate XV., fig. 8; in it each arm of the cross terminates in a trefoil. *Azure, a cross-botonny argent*, are the arms of GOLDISBURGH. *Argent, a cross-botonny gules*, is borne by BRYERLEGH. *Gules, a cross-botonny or*, was used by JOHN BOKINGHAM, Bishop of LINCOLN (1362-1398). *Gules, a cross between four crosslets-botonny argent*, are the arms of DE CLAIRON, Comtes de HAUSSONVILLE in France. The cross botonny is occasionally met with *fitchy* at the foot.

THE CROSS POMMETTY (POMMETTÉE), or POMMELLY, is one of which the arms end in a ball, or globe. It is sometimes called a *croix bourdonnée*, from the round ball by which the tops of the *bourdons*, or pilgrim's staves, were surmounted. *Argent a cross-pommetty sable*, are the arms of WASSELEY, WASTERLEY, or WESTLEY, sometimes blazoned as a CROSS CLECHÉE, this is not a common form in British armory. In it each arm of the cross expands into a kind of curvated lozenge shape, voided like the handle of a mediæval key, and having a small knob at each angle (Plate XV., fig. 10). *De Gueules à la croix clechée et*

pommetée d'or, were the arms of the Counts of TOULOUSE; a circumstance from which this cross derives its ordinary Heraldic name of "*a cross of Toulouse.*" In the seal of RAYMOND VII., Count of TOULOUSE in 1228, the "voiding" is only a plain cross. *D'Azur, à la croix de Toulouse d'or*, is the coat of VENASQUE in France. *Azure, a cross of Toulouse argent*, is borne by BOFFIN D'ARGENÇON in France. *Or, a cross of Toulouse gules*, are the arms of LUPIA in Spain. The same coat is borne by the Italian MOZZI, and by VENASQUE, LAUTREC, and ST. GILLES in France. The cross (borne *Argent* in a field *gules*) of the City and See of PISA resembles in general shape that of TOULOUSE, it is pommetty, but its sides are not curvated and instead of being voided the whole cross is coped, or faceted (Plate XV., fig. 12).

A CROSS FOURCHÉE, OR FOURCHETTÉ, is one in which each arm of the cross forks like a V. *Or, a cross-fourchetté sable* is the coat of TRUCHSESS DE KULENTHAL in Germany; the reverse is used by VAN VIERACKER. (Page 173, fig. 65.)

THE CROSS TAU is in the shape of a broad letter T. *Or, a cross Tau azure*, were the arms of the Order of ST. ANTHONY (probably originally the cross, or crutch-head, of a pilgrim's staff). With the field *argent* this forms the first and fourth quarters of the coat of the Barons HANNET in Prussia. *Argent, a cross Tau gules*, is borne by VAN GENT of Utrecht; and, with the cross in bend, by the Counts von ROTHALL (SIEBMACHER, *Wappenbuch*, iii., 14). *Azure, a cross Tau or*, is used by the VROOMBAUTS of Flanders. (Page 173, fig. 67.)

THE CROSS GUIVRÉ, OR GRINGOLÉE, is a plain cross coupé; at the extremity of each arm are two serpent's heads curved outwards. (See Plate XVI., fig. 6, the arms of MONTFORT.) The Barons von UFFELE in Flanders use: *Argent, a cross-guivrée azure* (over all *Argent*, three

fess-de-moulin sable). *Argent, a cross-gringolée gules*, are the arms of HAGEN, and OTHEGRAVEN.

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

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

THE CROSS AIGUISÉE is simply one of which the points are sharpened into the shape of a chevron (p. 173, fig. 66.)

CROSSLETS.

These are properly only little crosses ; but the word is often used as an abbreviation for the fuller term *Cross-Crosslet*, or *Crossed Crosslet*. In these latter each arm of the cross is recrossed by a small piece at right angles. In the *Cross-Crosslet-fitchy* the lower arm is pointed, and the traverse thereon is usually omitted. Crosslets are usually borne in groups ; sometimes as powderings of the field (see *Semé* or *Crusily*, p. 122). There are, however, instances in which both the Cross-Crosslet and the Cross-Crosslet-fitchy are found in arms as a sole charge. *Argent, a cross-crosslet gules*, is a coat of BRIERLEY ; of CROSSLEY ; and of DUNNING in Scotland, *Ermine, a cross-crosslet sable* is the coat of CARROLL. *Gules, a cross-crosslet-fitchée argent*, is a coat of ROUSSET in France. *Sable, a cross-crosslet argent*, is used by DURRANT, or DURANT.

But, as has been said, the chief use of the cross-crosslet is as a subordinate charge. Thus : *Azure, a bend between six crosses-crosslet-fitchy or*, is the coat of the Earldom of MAR. The Scotch family of SPALDING bears : *Or, on a cross azure five crosses-crosslet of the first*.

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

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

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

Vert, a saltire between twelve crosslets or, is the coat of the Lordship of MEHRENBURG, quartered by the House of NASSAU. (Notice these are crosslets proper, *i.e.*, small plain equal armed crosses.) (Plate XVI., fig. 9.)

The Norman family of BRÉZE, Comtes de MAULEVRIER, bore: *d'Azur, à un écusson d'argent bordé d'or en abîme; accompagné de huit croisettes d'or en orle*. These arms appear on the handsome monument by GOUJON, erected in the Cathedral of Rouen by DIANE

DE POITIERS (mistress of HENRI II.) to the memory of her husband the Duc de BRÉZE.

The cross of S. JULIAN was a crosslet in saltire, as Plate XVI., fig. 10.



53. Passion.



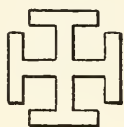
54. Greek.



55. Calvary.



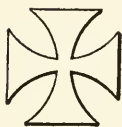
56. Patriarchal.



57. Potent.



58. Lorraine.



59. Patty.



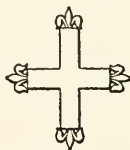
60. Patty-fitchy.



61. Maltese.



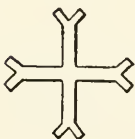
62. Patonce.



63. Fleur-de-lisée.



64. Flory.



65. Fourchy.



66. Aiguisée.



67. Tau.

CHAPTER VI.

THE SUB-ORDINARIES.

THE charges which, for convenience only, I have included under this heading, are as follows:—the QUARTER; the CANTON; the GYRON; the INESCUCHEON; the BORDURE; the ORLE; the TRESSURE; the FRET; the PALE or PAIRLE; the LOZENGE; the FLAUNCHIE and FLASQUE; the BILLET; the LABEL; and ROUNDLIES of various colours.

I. THE QUARTER (*Franc-quartier*). — As its name denotes this bearing occupied originally the quarter of the shield, *i.e.*, the first fourth part of the field cut off by the palar and fess lines meeting in the fess point. It is found drawn of this size in early English blazons. In modern ones it has undergone some diminution and cannot now be practically distinguished in most cases from its former diminutive, the *Canton*, except when, as in the instances now given, it is the sole charge. *Argent, a quarter sable*, is the coat of SUTTON, Lord LEXINGTON; *Gules, a quarter argent*, is the old coat of BLENCOWE (Plate XIX., fig. 1). SHIRLEY, Earl FERRERS, uses: *Paly of six or and azure, a quarter ermine*. *Counter-vair, a quarter ermine*, is borne by SALPERWICK, Marquis de GRIGNY: the Président LAMOIGNON bore: *Losangé de sable et d'argent, au franc-quartier d'hermine*, and DASBOURG of Luxemburg, *Or, a quarter sable*. *Azure, a bend or, and a sinister quarter argent*, is the coat of the family of WINDECK, quartered in the second and third by the Barons von FLECKENSTEIN with their own coat *Barry of six vert*

and argent, in the first and fourth (*vide infra*, Vol. II.). *Gules, fretty or, on a canton of the same a lion passant sable*, is the old coat of DE RIBAUMONT who took part in the First Crusade. *Or, fretty gules, a canton ermine*, is the coat of NOEL, Earl of GAINSBOROUGH (Plate XIX., fig. 2). In the *Armorial de Gueldre* the arms of the Sire de LEEFDAEL are: *Or, three cinquefoils gules, on a quarter of the last an eagle displayed argent*. Only two of the cinquefoils are here visible; the third is hidden by the quarter, but notice that the blazon supposes it to be still existing under that addition or augmentation. A rather remarkable coat is that of SCHATZ of Bavaria: *Per bend sinister argent and gules, a canton of the last*. This is, however, rather a case of a German *parted* coat.

II. THE CANTON (*Franc-canton*).—This as stated above is a diminutive of the *Quarter*. It occupies the ninth part of the shield (or the space either on the dexter or the sinister in the upper portion of the escutcheon if the shield were supposed to be charged with a plain cross drawn of the theoretical proportions). Both the quarter and canton are, theoretically, additions to the original coat; and if occasion require it are considered exempt from the ordinary rule which forbids colour on colour, or metal on metal. Plate XIX., fig. 3, is the coat of KINGSCOTE, *Argent, ten escallops, four, three, two, and one sable; on a canton gules a pierced mullet or*. In all such cases the number of charges named is that which would appear upon what is assumed to be the original coat, including those “absconded” or hidden by the canton. TERWEILER bore: *Or, a canton sable*. Usually the canton used is the dexter one, but in a few cases the sinister canton is employed. But these sinister cantons are often the result of the inversions noted on p. 145. *Chequy or and gules, a sinister canton argent*, are the arms of SLEICH. *Sable, a sinister canton*

argent, is in SIEBMACHER'S *Wappenbuch*, for EYTZENRIET.

Per fess argent and or, on a canton gules the lion of St. Mark, is the coat of the Venetian FOSCARI.

The *Canton* has been sometimes thought to indicate the square banner of a knight-banneret. It may have done so very occasionally. I remember three coats in which the lower edge of the charge is indented, as if it had been intended to give the idea of a banner (though not necessarily that of a banneret, which was simply square). In the second *Calais Roll*, *i.e.*, the *Roll of Knights* made at the Siege of Calais in 1348 (HARL. MS. 6589, printed in *Notes and Queries*, 5th S., vol. iv., pp. 324, 383), is the coat of Sir WILLIAM DE LA ZOUCHE, *Gules, bezantée, a canton indented at the bottom ermine. Or, a canton indented at the bottom gules*, was the coat of BESYNGBURGH. *Azure, a chevron engrailed, and a canton indented at the bottom or*, was borne by DEDHAM.

There are some foreign coats which contain two cantons one in the chief, the other in the base on the same side of the shield, DE THOMEROT (Plate XVIII., fig. 1) bears: *Azure, senestré or, in the first two cantons, one in dexter chief, the other in base argent*. The coat of CAMBRIDGE, Lord Mayor of London, 1420, is an exceptional English use, *Sable, two cantons argent, one in dexter chief the other in base*.

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

A *Canton*, and *Fess* (or *bar*), are sometimes conjoined in one bearing without any dividing line; as in Plate XIX., fig. 4 which is the coat of WOODVILLE or WIDVILLE: *Argent, a fess and canton conjoined gules*, borne by Queen ELIZABETH WOODVILLE, wife of EDWARD IV. *Or, a fess and canton sable*, are the coat of GEOFFREY RIDEL,



1 Quarter.
(Blencowe.)



2. Canton.
(Noel.)



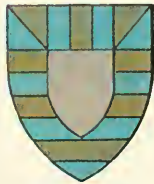
3. Canton.
(Kingscote.)



4. Canton and fess.
(Woodville.)



5. Gyron.
(De Cluseau.)



6. Gyrons.
(Mortimer.)



7. Flanches.
(Hobart.)



8. Lozenge.
(Hyde.)



9. Mascle.
(Fawkes.)



10. Lozenges conjoined.
(Montacute.)



11. Mascles conjoined.
(De Quinci.)



12. Fusils conjoined.
(Percy.)

Bishop of ELY (1174-1189). *Chequy or and gules, a canton Barry argent and of the second*, are the arms of TREDERN in Brittany. *Ermine, on a canton gules an escucheon voided argent*, is the coat of SURTEES of Durham.

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

There is, I believe, only one instance in British armory in which a single *Giron* occurs as a charge; it is in the coat of CHIVERS: *Argent, a giron azure and three cinquefoils gules*. Plate XIX., fig. 5, is the coat of DE CLUSEAU in LIMOUSIN, *d'Argent, au giron de gueules*. EYSERSTETEN in Bavaria bore: *Gules, a giron argent*. Giron appears in the arms of the GIRON, Duke of OSSUNA, Marquis of PENAFIEL in Spain. The name is said by BARNABÉ MORENO DE VARGAS to have been assumed by RODRIGUE GONSALEZ DE CISNEROS who yielded his own horse to ALPHONSO VI., whose charger had been killed under him; and in order to secure the return of the horse to him, he cut off with his sword a *giron*, or gusset-shaped piece, from his surcoat, so that he might be recognised by the king at the close of the combat. (See MENÉTRIER, *Traité de l'Origine des Armoiries*, Paris 1680.) The GIRON arms are: *Or, three points, or giron, moving from the base of the shield gules; and a border chequy of the same tinctures*. The Dukes of OSSUNA bear: *Per fess (a) in chief, CASTILE impaling LEON; (b) in base, Or, three giron accosted, issuing from the base gules*, for GIRON; *the whole within a bordure chequy gules and or, thereon five escucheons azure, on each as many plates in saltire*,—"las Quinas Reales" of PORTUGAL. (*Vide infra*, Vol. II., p. 29,

and Plate VII., fig. 2.) The Styrian family of BEURL bears: *Gules, a large gyron or, charged with a smaller one of sable.* (The first passes beyond the fess point. See SIEBMACHER, ii., 45.)

In the remarkable coat of MORTIMER, Earl of MARCH, Plate XIX., fig. 6, a small *gyron* (sometimes called a "*bast esquierre*") occurs at each end of the chief. The arms are blazoned: *Barry of six or and azure, on a chief of the first two pallets between two gyrons of the second, over all an inescuccheon argent.* Otherwise: *Azure, three bars or, on a chief of the last two pallets of the first, the corners gyronned of the first and second, an inescuccheon argent.* (See the seal of EDMUND MORTIMER, *infra*; and also the chapter on DIFFERENCES, in Vol. II.)

The curious arms of the French family of PRESSIGNY resemble those of MORTIMER; and the coat was one which was thought so difficult to describe clearly and succinctly as to be a test of a man's knowledge of French blazon. It is: *Per pale or and azure, three bars counter-changed; a chief also per pale and of the same tinctures, thereon two pallets between as many girones all counter-changed.* In the centre point of the whole shield an *escuccheon argent.* These were the arms of RENAUD DE PRESSIGNY, Maréchal de France in 1270. (Plate XVIII., fig. 9.) Several old English coats were formed on this model, notably that of BURLEY.

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

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

There are slight variations, but MENÉTRIER (or his editor), for once goes all wrong in *La Nouvelle Méthode du Blason*, 1718, p. 263. A good modern French blazon,

given in RIETSTAP'S *Armorial Général* under MARANS, is: *Fascé-contre-fascé d'or et d'azur de six pièces, à un écusson d'argent en abîme; au chef tiercé en pal (a) tranché d'or et d'azur; (b) parti d'azur et d'or; (c) taillé d'azur et d'or*, but the tinctures are repeated in a way which would be very shocking to an English Herald of the old school; and (b) differs slightly from our blazon.

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

Argent, an inescucheon ermine, is said to be the coat of BAZIN, or BASING; and its reverse that of BLANKFRONT. It is not always easy to determine whether a coat should be blazoned as charged with an escucheon, or with a bordure; for instance in GLOVER'S *Ordinary* the coat of GWYN is said to be both: *Vair, an escucheon or*; and *Or, a bordure vair. Azure, an escucheon argent (d'azur, à l'écusson d'argent)* is the coat of WAVRIN, as borne in 1191 (Third Crusade); and still by the Counts of WAVRIN in Belgium (see *Armorial de Gueldre*, No. 154). *Or, an escucheon gules*, is the coat of the Lordship of BITSCH, quartered by the Counts of HANAU. *Sable, an escucheon argent*, are the arms of the NATTENHEIM family, to which belonged the celebrated philosopher CORNELIUS AGRIPPA. *Or, three escucheons barry of six vair and gules*, is borne by MONTCHENSY (*Rolls* of 1277 and 1296). *Gules, three escucheons argent*, is the coat of JOHN FITZ-SIMON (*Roll temp. HENRY III.*); and its reverse (Plate XXII., fig. 12) is the well-known bearing of the Scottish family of HAY. PLANCHÉ suggests that did we know the paternity of EVA, wife of William DE HAYA, who was living in 1174, we might probably be able to

account for the adoption of these arms without going back, as the preposterous legend does, to the times of the Danish invasion of Scotland.

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

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

But there are a few examples in Scottish armory in which the bordure is used as a principal figure. Plate XX., fig. 2, is the coat of the MAULES, Earls of PANMURE, it is *Per pale argent and gules, a bordure charged with eight escallops, all counter-changed*. These number



1. Bordure.
(Earl of Cornwall.)



2. Bordure.
(Maule.)



3. Bordure.
(Dunbar.)



4. Bordure compony.
(Beaufort)



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



6. Bordure chequy.
(Barclay of Touch.)



7. Bordure of Castile.
(Portugal.)



8. Orle.
(Baliol.)



9. Orle of martlets.
(Gledstones.)



10. Tressure flory counter flory.
(Fleming.)



11. Tressure.
(Howard.)



12. Tressure.
(Earl of Aboyne.)

six only in Sir DAVID LINDESAY'S MS. and on the seal of Sir DAVID MAULE, in 1320. (*See the Registrum de Panmure*, I., clxiv., edited by JOHN STUART, LL.D., privately printed in 1874.) Fig. 3 of the same plate is the coat of the old Earls of DUNBAR and MARCH, unquestionably the chiefs of their family. It appears on the seal of Earl PATRICK as early as 1292; and the bordure is there charged with eight roses; this is the usual number, though it varies in the seals of his descendants, and occasionally the bordure appears to be uncharged.

Bordures are more frequent in Elsass than in the other German states.

The *Bordure* may be formed of any of the compound partition lines, as in the coats of BARNEWALL and KNIGHT above given where the bordure is engrailed. The HAMILTONS of Neilsland differ with a *bordure-quarterly, engrailed argent, and invecked azure*. It may further be parted per pale, or per fess, or be borne quarterly. It may also be compony, or gobony, that is divided into pieces of alternate metal and colour. The Spanish family of IRRIBERI, bear: *Or plain, within a bordure componé of eighteen pieces of azure and of the first*. Such bordures are frequently used, as will hereafter be shown, as marks of cadency; and only one is therefore given here. The legitimated BEAUFORTS, children of John of Ghent, bore the Quartered coat of FRANCE, and ENGLAND, *within a bordure componé argent and azure*, as in Plate XX., fig. 4.

In *goboné*, or *componé*, bordures, the *pieces* or *compons*, are often charged. A bordure *counter-componé* differs from the *bordure-goboné* in having two rows of pieces. Such a bordure appears in the coat of OLIPHANT of Condie (Plate XX., fig. 5). *Gules, three crescents argent, a bordure counter-compony of the tinctures. Barry of six or and sable, a bordure*

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

The expressions a “*bordure of ENGLAND*” or a “*bordure of FRANCE*” are used to imply in the one case, a bordure *gules* charged with (eight) golden lions passant gardant; and in the other, a bordure *azure* charged with (eight) fleurs-de-lis *or*. Similarly, a “*bordure of CASTILE*” (now borne in the Royal Arms of PORTUGAL), is of *gules* charged with the golden castles of CASTILE. (Plate XX., fig. 7.) RICHARD, Earl of CORNWALL, elected King of the ROMANS, second son of King JOHN of ENGLAND, bore: *Argent, a lion rampant gules crowned or, within a bordure sable, charged with bezants, varying in number*. (Plate XX., fig. 1.) *Quarterly or and azure, a bordure counter-changed* is used by AUBER in France, and (with *sable* instead of *azure*) by ADALBERT.

Occasionally a double bordure is found in the Heraldry of the Peninsula. The Portuguese ORTINS bear: *Em campo azul hum Sol de ouro, e duas bordas duras, a primeira de prata cheia de rosas verdes; a segunda composta de prata e vermelho.* (*Azure, a sun in splendour within two bordures, the first argent charged with roses, vert; the second compony argent and gules.*) A still more curious example is that of MENDANHA: *Escudo de prata, e nella Leaõ negro, armada de vermelho; orla de azul coticada de ouro, e segunda orla de vermelho.*

There are some coats in which the effect of several bordures is produced, and which require skill and attention in blazoning. For example: the Counts de THIENNES bear: *Or, a bordure azure, and en surtout an escucheon argent thereon a lion rampant gules crowned or within a bordure azure.* Here the effect is the same as if the *argent* shield bore a triple bordure, *azure, or, and azure.*

A CIRCULAR BORDURE is found in the coat of the Scottish family of KILGOUR. *Argent, a dragon volant in pale wings displayed within a circular bordure sable thereon three crescents of the field* (*see STODART, Scottish Arms, ii., plate lv.*). The French blazon of this bordure would be *Vêtu en rond.* The German family of LEO bear: *d'Or, au lion de sable, le champ vêtu en rond du même.* The Florentine BELLINCIONI use the same, the field of *argent*, the lion and bordure *gules*; and the Swiss RHEINAU, *Azure, a lion rampant or, a bordure circular gules.*

Of this bearing *Vêtu en ovale* is a variation. *Or, six mule shoes azure nailed argent, the field vêtu en ovale ermine,* is the coat of FERRIÈRE DE TESSÉ.

In Scotland a bordure-quarterly is often used with quartered coats and is occasionally formed by more than one compound line (*see the HAMILTON bordure on p. 181*).

The coat of Lord GREY: *Gules, a lion rampant within a bordure engrailed argent*, although to appearance a differenced coat, seems to belong to the same category of principal arms; just as in English armory the TALBOTS, Earls of SHREWSBURY, bore: *Gules, a lion rampant within a bordure engrailed or*, in which coat the bordure appears to be not a brisure denoting cadency from an ancestor who bore simply *Gules, a lion rampant or*, but rather a difference originally assumed to distinguish the family of TALBOT from other families who bore the common charge of *a lion or, on a field gules*. (My MS. *Ordinary* contains the names of over a hundred families to whom this coat is attributed.)

In Spanish coats the bordure is sometimes found of the same tincture as the field, only separated from it by the pourfilar line; thus the Andalucian family of CANIZARES bears: *Gules plain, a bordure of the same charged with eight saltires coupés (flanchis) or*. ESCORNA similarly bears: *Argent, an ox statant gules, on a bordure of the field eight bells azure*. (On Spanish bordures see my "Heraldry of Spain and Portugal;" and pp. 29, 30, *infra*, Vol. II.)

In England the use of the bordure as a principal charge is not unfrequent, and in such cases it is itself generally charged with eight repetitions of a minor charge:—bezants, escallops, roses, etc. The different families of ERPINGHAM bore: *Argent*, with bordures of various tinctures for difference, *azure, vert, gules, and sable*, charged with martlets *argent, or or*. We cannot say which was the original or principal coat. The various D'ARCY coats afford like examples. The diminutive *filet en bordure* is occasionally found in use.

VI. THE ORLE is a narrow bordure detached from the edge of the shield. *Gules, an orle argent* (Plate XX., fig. 8), was the coat of JOHN BALLIOL, the

vassal King of Scotland. The coat of the Berwickshire family of LANDALE of that Ilk, which has long been borne *en surtout* by their heirs-general, the Earls of HOME, is: *Or, an orle azure.*

In very early English blazons the Orle is sometimes described as "*un faux ecusson.*" (See the *Falkirk Roll* of 1298, and the still earlier *Rolls* of 1240 and 1256; MS. 414 in the Heralds' College; and HARL. MS. 6589; see also the Chapter on ILLEGITIMACY, in Vol. II.)

The ORLE is seldom found charged, or formed by any other than the line following the outline of the escucheon in which it is borne. But KNOX, Earl of RANFURLY in Ireland, bears: *Gules, a falcon volant or within an orle wavy argent*; ULSTER'S *Register* also has on record a coat, granted in 1693 to a cadet of this family, which has the orle waved on the outer, but engrailed on the inner, side. A coat of LANDEL, presumably differenced from that already given, has the orle engrailed on the inner edge; and there is another in which the inner edge is indented. PONT'S MS. gives as the coat of NORIE: *Per pale argent and sable an orle engrailed on both sides, and charged with four quatrefoils, within a bordure all counter-changed.*

The family of CHADWICK bears: *Or, on an orle gules, having the outer edge engrailed, eight martlets argent, all within an orle of eight crosslets sable.*

Six, eight, or more minor charges, such as bezants, martlets, crosslets, etc., placed round the shield as they would be arranged if there were a bordure charged with them, are said to be "*in orle*" as in the coat of GLEDSTANES, now GLADSTONE (Plate XX., fig. 9): *Argent, a savage's head couped, distilling drops of blood, wreathed with bay and holly leaves all proper, within an orle of eight martlets sable.*

The coat of CONSIDINE also has an unusual orle:

Argent, an orle gules flory and counter-flory on the outer edge only vert ; in the centre point a dagger in pale azure, hilted or.

Among the curiosities of Heraldry is the coat of BENEWITZ of Bavaria, who bear: *The arms of the EMPIRE within a circular orle nebuly azure.*

The Barons von SCHAWENBURG use: *Argent, a (plain) bordure nebuly of or upon azure, over all a saltire gules.*

VII. THE TRESSURE.—This bearing is almost peculiar to Scotland, and is very familiar in consequence of its position in the Royal Arms of that country. A plain tressure is a diminutive of the orle, and is depicted half its thickness ; it is never borne single. There are a very few instances here given in which a triple tressure is used. *Azure, three concentric orles or*, is a coat ascribed to LANDELLS (Plate XVIII., fig. 2) ; *Gules, three concentric orles argent*, is attributed to Sir JOHN CHIDIOK in the *Roll* of 1308. The Breton family of BAIGNAUX bear: *Or, four concentric orles (or plain tressures) sable.*

Early examples of the single tressure-flory will be found in Laing's *Scottish Seals* (vol. i., Nos. 172, 403, 535), but at the present day in Scotland the tressure is always double, and almost always flory-counter-flory of fleurs-de-lis, to the number of eight at least. In the well-known case of the Royal Arms of Scotland the tressure is often inaccurately depicted, all the heads of the fleurs-de-lis being turned outwards in spite of (or rather in ignorance of the meaning of) the blazon. When properly drawn the fleurs-de-lis are cut horizontally into two parts ; and the upper and lower portions project alternately from the outer edge of the outer tressure, and from the inner edge of the inner one. No portion of the fleurs-de-lis now appears upon the thin strip of the field which is shown between the two tres-

sures. (See Plates XXXVI., XXXVII., XXXVIII., etc.) But upon the binding of some books of Queen MARY STUART the whole of the fleur-de-lis is represented. (See GUIGARD, *Armorial du Bibliophile* p. 21.)

Popular belief long associated this bearing in the arms of Scotland with a supposed alliance between one ACHAIUS, King of the Dalriadic Scots, and CHARLEMAGNE; and declared that it commemorated the agreement that the French lilies should be for all time coming a defence to the lion of Scotland. It is easier to laugh at the transparent absurdity of this fable than to account for the first introduction of the fleurs-de-lis into the Royal Coat of Scotland. Historically no alliance between SCOTLAND and FRANCE can be found earlier than the reign of ROBERT BRUCE.

On the seal of ALEXANDER II. the lion is the sole charge. On the Great Seal of ALEXANDER III. (1249-1286) the lion rampant appears alone upon the shield borne by the monarch, but the caparisons of this charger have the lion surrounded by a bordure; this is charged with small crosslets but the inner edge has a border of *demi-fleurs-de-lis*. (VRÉE, *Généalogie des Comtes de Flandre*, plate xv.) A portion of this seal is engraved in LAING'S *Scottish Seals*, vol. ii., plate ii., fig. 1, and I am inclined to think not so accurately as in VRÉE'S example, where the whole seal is given, and the *crosslets* distinctly shown on the bordure. To this bordure I believe we must trace the origin of the tressure flory-counter-flory, which had no direct connection with any French alliance, connubial or political.

In the *Roll of Arms of the Thirteenth Century*, to which the date 1272 is assigned, we find what is, so far as I can trace, the first blazon of the Scottish Arms, No. 11. "Le Roy d'Escoce, d'or un lion rampant et un borde florette de gulez." This may correspond sufficiently with the bordure upon the seal of ALEXANDER III. referred to

above, but assuredly it is not the tressure flory-counter-flory as borne in later times. This was certainly held in honour in Scotland in the fourteenth and fifteenth centuries, and occasionally bestowed as an augmentation of their arms on persons descended maternally from the Royal House ; and upon others who were thought to have deserved well of their King and country. THOMAS RANDOLPH, Earl of MORAY, whose mother was ISOBEL, sister of King ROBERT BRUCE, bore: *Argent, three cushions pendent within the Royal Tressure gules* ; the tressure being an addition to his paternal coat (Plate XXXVI., fig. 9). No tressure, however, was borne by the CAMPBELLS, or the Earls of MAR, who were equally descended from sisters of King ROBERT. As early as the middle of the fourteenth century we find several families of mark bearing the tressure without having any near connection with the Royal House. Thus the FLEMINGS of Biggar bore: *Gules, a chevron within a double tressure flory-counter-flory argent* (Plate XX., fig. 10). It will be noticed that the chevron, or other Ordinary, in Scottish coats is not prolonged beyond the inner edge of the tressure ; in a few foreign coats hereafter to be given (p. 191) this rule is not observed. MALCOLM FLEMING, on whose seal in 1357 the tressure occurs (LAING, *Scottish Seals*, ii., No. 366), probably obtained that armorial distinction in reward for his devoted service to the cause both of ROBERT BRUCE and his son. It was two generations later that Sir MALCOLM FLEMING, of Biggar and Cumbernauld, allied himself to the Royal House by marriage with a daughter of ROBERT, Duke of ALBANY. The Royal Tressure also occurs on the seal of WILLIAM LIVINGSTON as early as 1357 (LAING, *Scottish Seals*, ii., No. 650), and with these two families may be classed a house of more mark—that of the SETONS, whose representative Sir ALEXANDER SETON bore the tressure in 1337 (*Scottish Seals*, ii., No. 891) ; certainly not (as has been sometimes

PARTITIONS, Etc.



1. Orzon.



2. Tappe.



3. Ruesdorf.



4. Löwenstein.



5. Eggenberg.



6. Squarciafichi.



7. Obernburg.



8. Pilawa.



9. Lindeck.



10. Kauffungen.



11. Heyerling.



12. Dolenga.

represented) in virtue of descent from King ROBERT'S sister CHRISTIAN, whose husband, Sir CHRISTOPHER SETON, was only collaterally related to the head of the Scottish house of SETON.

Of the descendants of the daughters of ROBERT II. and ROBERT III., the Lords of the ISLES; the KENNEDYS; the LYONS; the GRAHAMS of Garvock; and the EDMONSTONES, all bore the Tressure; but no such addition was made to the arms of the Earls of DOUGLAS, or of ANGUS; or to those of the DOUGLASES of Morton; the LINDSAYS, Earls of CRAWFORD; and the KEITHS, who were genealogically equally entitled to it. The families of MURRAY of Touchadam; CHARTERIS of Kinfauns; and MURRAY of Tullibardine (*Scottish Seals*, ii., No. 771) all had the Royal Tressure in their arms before the sixteenth century. The towns of ABERDEEN and PERTH also obtained early the right of honouring their arms with the addition of the Royal Tressure. It appears on the still existing matrix of the Burgh seal of ABERDEEN which was engraved in 1430. It was at a rather later date that it appears in the arms of the BUCHANANS and MAITLANDS. It is not easy to explain the motive of an Act of Parliament of JAMES III. of the date 1471, which, however, was never carried into effect, that there should in future be no tressure about the lion in the Royal Coat:—"In tyme to cum thar suld be na double tresor about his armys, but that he suld ber hale armys of the lyoun without ony mar." The arms of LYON: *Argent, a lion rampant within the Royal Tressure azure*, used by the Earls of STRATHMORE at present, appear on the seal of DAVID LYON of Braky, in 1506; but in ROSE'S MS. the coat has no tressure, and the lion is surmounted by *a bend or, thereon three roses gules*. (See STODART, *Scottish Arms*, ii., 42.) At p. 31, in the same work, there is some curious information on the use of the Tressure by the MURRAY cadets.

In later times the Royal Tressure was occasionally borne by virtue of Royal Warrants, several of which are recorded in the Lyon Register. It has been held to be *ultra vires* of LYON to allow it (except by a special warrant from the Sovereign) to any family which could not prove descent from an ancestor entitled to bear it. JAMES V. in 1542 granted a warrant to LYON to surround the arms of JOHN SCOT, of Thirlstane, with the Royal Tressure, in respect of his ready services at Soutra Edge with three score and ten lances on horseback, when other nobles refused to follow their Sovereign. The grant was put on record by the grantee's descendant PATRICK, Lord NAPIER; and is the tressured coat borne in the second and third quarters of the NAPIER arms. *Per fess or and gules, a lion rampant within a double tressure flory-counter-flory all counter-changed* were the arms of MIDDLETON, Earl of MIDDLETON.

On 12th March 1762, a Royal Warrant was granted directing LYON to add a "double tressure counter-flowered as in the Royal Arms of Scotland," to the arms of ARCHIBALD, Viscount PRIMROSE. Here the Tressure was *gules*, as in the Royal arms, although the field on which it was placed was *vert*. In a new record of the arms of ARCHIBALD, Earl of ROSEBERY, in 1823, this heraldic anomaly is done away, and the blazon is now: *Vert, three primroses within a double tressure flory-counter-flory or.* (See STODART, *Scottish Arms*, vol. i., pp. 262-263, where mention is also made of an older use of the Royal Tressure, *or*, by "Sir ARCHIBALD PRIMROSE of Dalmenie, knight and baronet, be his Majesty CHARLES ye ii. create, *Vert, three primroses within a double tressure flowered counterflowered or.*")

When the Royal Tressure is granted to the bearer of a quartered coat it is usually placed upon a bordure surrounding the quartered shield, as in the case of the

arms of the Marquess of QUEENSBERRY, to whom, in 1682, the Royal Tressure was granted upon a *bordure or*. A like arrangement is borne by the Earl of EGLINTON, and is found upon a seal of Earl HUGH, appended to a charter of 1598.

The Royal Tressure has at least twice been granted as an augmentation to the arms of foreigners. JAMES V. granted it to NICHOLAS CANIVET of Dieppe, secretary to JOHN, Duke of ALBANY (*Reg. Mag. Sig.*, xxiv., 263, Oct. 24, 1529). JAMES VI. gave it to Sir JACOB VAN EIDEN, a Dutchman on whom he conferred the honour of knighthood.

In a few exceptional and later cases the floriation of the Tressure has been somewhat varied. The Tressure (Plate XX., fig. 12) granted to CHARLES, Earl of ABOYNE, third son of the second Marquess of HUNTLY, is adorned with crescents without, and demi-fleurs-de-lis within; and the Tressure borne by the Earl of ABERDEEN, another member of the GORDON family, bears thistles, roses, and fleurs-de-lis alternately.

The double tressure flory-counter-flory has been given in England to two or three families, but not tinctured gules, and there are in Foreign Heraldry a few coats in which the Tressure appears. *Or, a tressure azure*, is the coat of TROMENEC, and LE BARBU in Brittany.

Or, a double tressure flory-counter-flory vert, were the ancient arms of the princely family of GAVRE in Brabant, and with the addition of *over all a cross gules (d'Or, au double trescheur fleuré, contrefléuré de sinople à la croix de gueules brochante sur le tout)* this coat is borne by ROCQUENGHEN of Cambrai; and BAULANDE of Hainault. BOSSUT of Liège bears the same but with a *saltire gules brochant* over all; ESCORNAIX (otherwise VAN SCHORISSE) bears the same, but with a *chevron gules brochant* over all. (See MAURICE,

Toison d'Or, p. 91.) In the cut of the arms of DES CORNAIS in MENÉTRIER'S *Méthode du Blazon* (opposite p. 154, No. 8) the *chevron gules* does not pass the inner edge of the tressure; and there is the addition of an *escucheon en surtout, Azure, a bend or*. In the other cases, and in the example next given, the Ordinary *en surtout* comes to the edge of the shield. *Vert, a double tressure flory-counter-flory or, over all a chevron azure*, is attributed to ALLOIS of Belgium.

VIII. THE FRET.—This Sub-Ordinary at an early period originated in the still earlier fretty coats (*vide* p. 106); as a charge it is peculiar to British armory. It is produced by the interlacing of the bendlet, and the bendlet-sinister, with a large mascle of equal width. (The family of the MALTRAVERS, bore: *Sable, a fret or*; Plate XXII., fig. 11.) The coat of the HARRINGTONS, *Sable, a fret argent*, is probably a canting coat derived from a herring net. The VERDONS, who bore: *Or, a fret gules*; the TOLLEMACHES, whose arms were, *Argent, a fret sable*; the ETCHINGHAMS, whose coat is, *Azure, a fret argent*, and other families who now bear a single fret, are found recorded as originally bearing *Fretty* in the ancient *Rolls of Arms*.

A *Fret*, like a saltire or cross, is also (though infrequently) borne, singly or in combination with others, as a minor charge, and is then of smaller size and coupéd. The coat of OYRY is: *Azure, three lucies hauriant argent, two and one; and as many frets or, one and two*.

IX. THE LOZENGE (and its variations, the FUSIL, MASCLE, and RUSTRE).—The LOZENGE is a four-sided figure (*rhombus*) of which the angles at the top and bottom are acute, and those at the flanks obtuse. As a single charge, or uncharged Sub-Ordinary, it is seldom found in British armory. *Gules, on a lozenge or, a chevron*

azure, is the coat of BROCKE. *Per fess or and gules a losenge counter-changed*, is that of KIRKE, or KYRKE. It is more frequently found in foreign blazons, where it is commonly drawn as a losenge *throughout*, *i.e.*, its points touch the borders of the escucheon. This is also blazoned as *vêtu*, or *chapé-chaussé*. The EUBINGS of Bavaria bore: *de Gueules, le champ vêtu d'argent*.

Gules, a losenge argent (de Gueules, à une losange d'argent) is the coat of the extinct family of RORDORF in Bavaria, and of the Counts von GRAVENECK, or GRAFENEGG (of the Holy Roman Empire). The reverse is borne by the Swedish and Prussian Counts of SCHWERIN; and is the same as the coat of EUBING above.

Gules, a losenge-throughout per pale or and sable, is the curious coat of FIDELER (SIEBMACHER, *Wappenbuch*, ii., 153).

Per fess argent and azure, a losenge-throughout counter-changed; are the arms of CORRER, or CORRARO, of Venice. This coat is also sometimes blazoned: *Couqué d'azur sur argent, chapé-chaussé de l'un en l'autre*, (Plate VI., fig. 11). *Gules, on a losenge-throughout or, a trefoil vert*, is the coat of the French family of BENTOUX.

In the armory of England and of the Low Countries the Lozenge is a frequent charge: either detached, or conjoined with others. Plate XIX., fig. 8, is the coat of HYDE, Earl of CLARENDON: *Azure, a chevron between three lozenges or. Argent, three lozenges gules*, are the arms of the Lordship of Dyck, quartered by the Princes of SALM. *Or, three lozenges gules*, is borne on the Continent by the Dutch families of HOOLA; VAN GEESDORP; and VAN VLIET. *Or, three lozenges sable*, is the coat of DE LINDT; JANS DAM; and KEMP in the Netherlands.

Frequently the lozenges are borne touching each other at the points in fess, in pale, or in bend. *Argent, three*

lozenges conjoined in fess gules, is the well-known coat of MONTAGU, or MONTACUTE, Earls of SALISBURY (Plate XIX., fig. 10). *Argent, three lozenges conjoined in bend sable*, is borne by the Austrian Barons von SEUSENEGG; the same in pale is borne by HOUCHIN, Marquis de LONGASTRE. *Ermines, three lozenges ermine in triangle, meeting at the fess point*; is the coat ascribed to HALLOFTE, or HOLLOFTE. These lozenges in French would be blazoned "*en pairle*;" thus the Counts BRAUN VON WARTENBERG bear (for BRAUN): *d'Argent, à trois lozenges de gueules appointées en pairle*.

The Princes ROSPIGLIOSI at Rome (to which family Pope CLEMENT IX., 1667-1670, belonged) bore: *Quarterly or and azure, in each quarter a lozenge counter-changed*.

Five lozenges are often borne conjoined in pale, fess, bend, or in cross. In the Low Countries there are a very considerable number of coats containing eight, nine, and especially ten, lozenges conjoined. The last are usually arranged 3, 3, 3, 1; thus HAUDION, Count de WYNEGHAM bears: *Argent, ten lozenges conjoined azure, 3, 3, 3, 1*; and the Barons CARTIER D'YVES do the same.

An elongated lozenge, each of whose sides is much longer than its horizontal diameter, is called a *fusil* (*fusée*) from the French *fuseau*. The family of CHAMPNEYS, County Devon, bear: *Argent, two fusils in fess gules. Azure, three fusils conjoined in fess argent*, is borne by the Austrian Counts von EGGER, and by FRIBERG (*Wappenrolle von Zürich*, No. 153). *Per bend sable and or, three fusils conjoined in bend and counter-changed*, is borne by VON PIRRING (Plate XVIII., fig. 3). *Azure, three fusils in fess or*, is the canting coat of FUSÉE DE VOISENON in France (*d'Azur, à trois fusées d'or accolées en fasce*); and LE FUZELIER in Cambay, bears: *d'Or, à cinq fusées d'azur rangées en bande*.

In Italy the fusils are often drawn and shaded as faceted, *i.e.*, lines connect their opposite angles. The coat of the BARDI in their chapel in the Church of Sta. Croce at Florence—*Gules, five fusils conjoined in bend argent*, has the fusils thus represented.

Perhaps the best known English example is that afforded by the coat of PERCY, Earls and Dukes of NORTHUMBERLAND: *Azure, five fusils conjoined in fess or* (Plate XIX., fig. 12). In early *Rolls* these were called "mill pecks," and are probably *armes parlantes*.

Lozenges and fusils are occasionally found *couchées*, as in the coat of HÖBOSCH: *Argent, three lozenges couchées and accolées in pale azure*.

A Lozenge *voided*, that is deprived of its middle, only a border being left, is called a *Mascle*, from *macula*, the mesh of a net. (It may be noted that in some early *Rolls of Arms* this term is applied to a lozenge.) Plate XIX., fig. 8, *Ermine, a mascle sable*, is the coat of FAWKES of Yorkshire. The *Mascle* is frequently found in Low Country and Breton coats. *Argent, a mascle sable*, is borne by LOHÉAC DE TRÉVOASEC; and (with the charge *azure*) by TRÉANNA. *Argent, three mascles azure*, is the coat of MERSEMAN of Flanders; and of MAES of Holland; *Argent, three mascles sable*, of VAN PANHUYS; MADOETS; and WAES; all also of the Netherlands.

Gules, three mascles argent, was borne by LE BASCLE, Comte D'ARGENTEUIL; and by VERRUSALEM, one of the seven patrician families of LOUVAIN.

Mascles are most frequently borne combined, thus the great family of DE QUINCY, Earls of WINCHESTER, bore: *Gules, seven mascles conjoined, 3, 3, 1 or* (Plate XIX., fig. 11). FERRERS bore the same.

Or, seven mascles conjoined azure, 3, 1, 3, is the coat of COURRAN, and the Vicomte de PLÉDRAN in Brittany bore the same but differently arranged—3, 3, 1.

The great house of DE ROHAN (Ducs de ROHAN, BOUILLON, and MONTBAZON, Princes de LEON, MONTAUBAN, SOUBISE, etc.), bore : *de Gueules, à neuf mâcles d'or* (3, 3, 3) *accolées et aboutées*.

The same coat but with the field *azure* is that of LE SÉNÉCHAL, Barons de QUÉLEN, Marquis de PONTECROIX.

Thirteen mascles conjoined or (4, 4, 4, 1) *in a field gules*, is borne by TIGNIVILLE. *Azure, a fess between three mascles or*, is the coat of BETHUNE, or BEATON (the family to which Cardinal BEATON belonged). *Sable, a fess between three mascles or*, is borne by the Scottish MICHELLS, or MITCHELLS.

RUSTRE.—A Lozenge pierced with a circular opening is called a *Rustre* (*ruste*). *Or, a rustre sable*, is borne by CUSTANCE. The Irish PERYS have, *Or, three rustres sable*. SOUMERET D'ESSENAU, in Flanders, uses the reverse.

The fields LOZENGY, FUSILLY, MASCALLY, have been already noticed in Chapter IV. ; and are probably more ancient than these charges which have been derived from them.

X. THE FLAUNCHE (FLASQUE, AND VOIDER).—The FLAUNCHE borne only in pairs, is a projection from each side or flank of the shield, bounded by the segment of a circle. In French blazon the shield is said to be *flanqué en rond*. *De sable, flanqué en rond d'argent*, is the coat of the Spanish family of MARTINET. Exceptionally the coat of the Bolognese family of TARTARINI is : *Or, flanqué en rond to the sinister only, azure, this is charged with a bow paleways, crossed by an arrow in fess argent*. The HOBARTS, Earls of BUCKINGHAMSHIRE bear : *Sable, a star of eight points or, between two flaunces ermine* (*de Sable, à une étoile rayonnante d'or, flanqué en rond d'hermine*) (Plate XIX., fig. 7). The PARKERS, Earls of MORLEY, use : *Sable, a stag's head caboshed*,



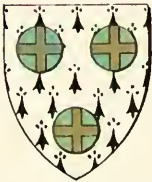
1. Billet.
(*Saxeuse.*)



2. Besants.
(*Hope.*)



3. Torteaux.
(*Courtenay.*)



4. Roundles.
(*Heathcote.*)



5. Fountains.
(*Stourton.*)



6. Gorges.
(*Gorges.*)



7. Roundles.
(*Carbonnel.*)



8. Annulet.
(*Musgrave.*)



9. Annulet Stoned.
(*Eglinton.*)



10. Vires.
(*Viricu.*)



11. Fret.
(*Maltravers.*)



12. Escutcheon.
(*Huy.*)

between two flaunches argent. Gules, two leopard's faces between as many flaunches or, is the coat of FRERE.

There are a very few instances in which flaunches have been formed by a compound line; *Argent, two flaunches indented sable*, and the reverse, are both coats of families named DANIELL, in the county of Chester.

The bearing of the flaunches has been granted pretty frequently in modern times, *e.g.*, to BAGGE, LAWES, SAVORY, baronets, etc.

When the flaunches are smaller in size they are sometimes blazoned as *flasques*, or *voiders*. The HAMILTONS of Colquhoun in Scotland are said to bear: *Gules, three cinquefoils between two flasques argent*.

XI. THE BILLET (AND DELVE).—BILLETS are small oblong rectangular figures, regarding which it has been disputed whether their name is derived from letters or logs of wood. In British armory they are usually borne in a perpendicular position, abroad they are often *couchées*. BILLY in France bears: *de Gueules, à trois billetes, d'argent*. Plate XXII., fig. 1, is the coat of the French Marquis de SAVEUSE:—*Gules, a bend between six billets or. Sable, a bend between six billetes or*, is a coat of CALLENDAR in Scotland; and of ANVIN in Picardy (which goes back to the Second Crusade). A similar coat, but with the bend engrailed, both it and the billets being *argent*, was borne by the Lords ALINGTON.

Azure, a bend between seven billets or (four in chief and three in base) was borne by the Marquises de CHASTELLUX. *D'azur, à onze billetes d'argent, 4, 3, 4*, is the coat of BEAUMANOIR, Marquis de LAVARDIN.

Gules, three billets touching each other in pale sable, are the *armes parlantes* of the Silesian family DIE SCHINDEL. *Argent, six billets couchées sable*, is the coat of the Dutch family of VAN VEEN; *Gules, five billets couchées in pale argent*, is that of ABILLON. Occa-

sionally the billet is borne *voided*; *d'Azur, à dix billettes vidées argent*, was borne by the Marquis de ST. PERN. More rarely still they are pierced circular, as (sometimes only) in the coat of DE LA BÉDOYÈRE: *d'Azur, à six billettes percées d'argent*.

A billet with four equal sides is called a *delve*, and represents a divot, or spade-full of turf, or earth, thus delved out. *Argent, five square billets, or delves, 3 and 2, gules*, is the coat of the Piedmontese MASSON.

XII. THE LABEL (OR FILE).—This figure is sometimes numbered under the SUB-ORDINARIES. Its use as a *brisure*, or mark of difference, will be considered in the Chapters on CADENCY or DIFFERENCE. Here it will be treated of as a common charge. We do not know with certainty what it represented when it was first assumed. It is apparently a narrow ribbon or bar, "*flum*," "*lambel*," stretching across the shield from one side to the other, and having other narrow ribbons, varying in number, dependent from it at right angles. In modern times these *points* are usually three in number; and they are often drawn slightly *patées*, or broader at the lower ends, like pieces of the figure called *bevily* or dove-tail. The modern form of the cadency label is as unsightly as it is without authority.

I have already contributed to BOUTELL'S *Heraldry, Historical and Popular*, p. 469, a number of interesting examples of the use of this bearing as a sole charge in Continental Heraldry.

LE CORNUT DE ST. LÉONARD (Liège) bears: *Gules, a label of three points argent*; DU RUZOU (Brittany), TROGOFF, LARDIER, and CHARDOIGNE (France): *de Gueules, au lambel d'or*. BLANDIN (Brittany) uses: *Argent, a label of five points sable*; DE KERSBEKE the same, but the label of *gules*.

VAN GROBBENDONCK (Brabant): *Quarterly, 1 and 4. Sable, a label argent: 2 and 3. Or, a fess embattled*

counter-embattled gules; VAN OOSTENWOLDE, and DU PONT, bear: *Or, a label azure*.

Very rarely we meet with the label as a sole charge in British armory. *Argent, a label of five points azure*, is ascribed to HENLINGTON: and *Azure, a label of five points or*, to SABBEN. WILLIAM DE HINTLYNTON bears it in PLANCHÉ'S *Roll*, No. 619.

Occasionally the label occupies an unusual position. GUILLIM says that *Argent, a label of five points in bend sable*, was the coat of one MORIEN, buried in St. Mary's Church at Oxford. *Argent, a label of five points in bend gules*, is an Irish coat of GOFFE. In the coat of DE LA ROCHE DE BEAUSAIN: *Per pale gules and ermine, over all a bend wavy argent*; a label azure is placed bendways upon the Ordinary. In the arms of the Dutch BARESTIJS: *Argent, a wolf passant gules, a label of the same* is placed beneath the wolf's feet. The Frisian family of ROORDA bears: *Argent, two roses in chief gules, in base a label sable*. AURELLE DE LA FREDIÈRE in Auvergne bears: *Or, a chevron azure, in chief a label reversed gules*.

The seal of WALTER DE FAUCONBERG, summoned to Parliament as a Baron by writ, in 1295, appears to bear a shield of arms, charged in chief with a label inverted of three points. (*Cat. of Seals in the Brit. Mus.*, ii., No. 9637.) The coat usually attributed to him is *Argent, a lion rampant azure, over all a baton goboné or and gules*.

In the coat of OHA DE ROCOURT in Belgium: *Argent, a barbel in pale gules, a semi-circular label of five points azure* surmounts the head of the fish.

It is rare to meet with a label with less than three points, though I have found a few examples. The Spanish family of BERENGUER has (as its 1st and 4th quarters) *Or, a label of one point azure*.

In HARL. MSS., 1441 and 5866, there is recorded a

coat of FITZ SIMONS: *Sable, three crescents argent, in chief a label of two points, in fess one of a single point of the second.* The coat of DE LA VERGNE in Brittany is *Gules, in chief a label of two points or.* In the Portugese Royal Cadency a label of two points occasionally occurs *v.i.*, Vol. II.

LALANDE bears: *d'Or, à deux lambels de trois pendants, le premier de gueules, l'autre de sable, posés l'un sur l'autre.* The Barons von der LIPPE of Courland use: *Argent, two labels each of four points, in pale sable.* The Barons HOENS in Flanders have: *Azure, three labels argent, respectively of five, four, and three points, in pale;* and (with the labels *or*) this is the coat of EFFEREN VON STOLBERG in Prussia; and of the Florentine BUONACORSI, now extinct.

On early seals the number of the points of the label varies considerably. On that of GUILLAUME D'ASPREMONT, one of the *Chevaliers Bannerets* of Touraine in 1213, his shield bears (*gules*) a lion rampant (*or*) crowned (*azure*), and debriused by a label of ten points. (See *La Touraine*, par BOURASSÉ, p. 371, folio, Tours, 1855, while at p. 347 the number of points is *seven*.) Seven is also the number borne by DE RAMEFORT, another *Chevalier Banneret* of Touraine:—*Fusillé or and azure, a label of seven points gules. Or, a file (i.e., label) of three points gules from each a bell pendent azure, the clapper sable,* is the canting coat of BELFILE.

XIII. ROUNDLIES.—We may include the ROUNDLIES among the Sub-Ordinaries for convenience sake. These are balls, or circular discs, of metal or colour, and have, very needlessly, special names given to them in respect of their tinctures. Unless distinctly described as a *ball*, a roundle of gold is called a *Besant*, a name probably derived from the gold coins of BYSANTIUM in use among the Crusaders; usually it is a small flat plate of gold, but is sometimes *figured* as a coin,—when this is so it

must be expressed. A similar disc of silver is called a *Plate* (from the Spanish *plata*, silver). (Coins as heraldic charges are noted hereafter in Chapter XIV., p. 404.) The French call both bezants and plates by the general name of *besans*, affixing thereto the designation of the metal, e.g., *besans d'or*, *besans d'argent*, etc. The Roundles of colour, or of fur, are similarly called by the general term of *tourteaux*, and their colour is specified. In German Heraldry the roundles are nearly always globes. In British armory by a *Torteau* is meant only a flat, round plate *gules*. The difference between those of the roundles which are globular and those which are flat should be noted, and in drawing duly expressed by shading. A Roundle *azure* is called a *Hurt*; this is probably globular, and the name derived from the English *hurt*, or whortleberry, not, as GERARD LEGH contends, from a hurt, or bruise, received in war! The French call it a *tourteau d'azur*. Roundles of *sable* are called *Ogresses*, *Pellets*, and *Gunstones*; and are evidently intended to be globular. Their most usual name—*Pellets*—is thought to be derived from the Spanish *peletta*, the leaden knob of a bird-bolt or blunt-arrow. *Pomeis*, or *pomeys*, is the name given to roundles of a green colour, obviously from *pomme*, an apple. Roundles of *purpure* are not often met with, but are called *golpes*, or wounds; these, I suppose, should not be globular in shape, as are the still rarer *Oranges*, of *tenné*; and *Guzes*, of *sanguine* (eyeballs according to GERARD LEGH!) Roundles of fur are flat. This confusing English nomenclature is the subject of the just disapproval of foreign armorists and it is not found in the early *Rolls of Arms*; where, as in the armory of the Continent, all roundles of metals are *besants*, and all those of colour *tourteaux*. In Scotland the English use as to roundles of colour has been adopted, but the practice of calling those of metal *Bezants or*, and *Bezants argent*, has never gone out of use.

A few examples of the use of roundles, at home and abroad, may now be given.

Azure, a bezant, is ascribed to BASSINGFORD, and to BISSET ; *Gules, a bezant*, to BURLEY, and GOSPATRIC. RANDLE HOLME gives *Or, a hurt*, as the canting coat of HURTLE ; and, similarly, *Argent, a torteau*, to TORTOX (probably a family of his own invention). In the *Zürich Wappenrolle* (fourteenth century) *Or, a ball sable*, is the coat of TÜFEL ; *Sable, a plate*, is that of SCHMID, according to SIEBMACHER, *Wappenbuch*, iii., No. 115. GUILLAUME V., Seigneur de MONTPELLIER in 1105, bore: *Argent, a torteau gules* (*Salle des Croisés*).

Azure, a chevron or, between three bezants, are the well-known arms of HOPE (Plate XXII., fig. 2).

MONTESQUIOU, Marquis de FEZENSAC, bears: *d'Or, à deux tourteaux de gueules, l'un sur l'autre, en pal*. With the *tourteaux of sable* this is the coat of BELLY in France. *Azure, two plates in pale*, is borne by VERDUZAN. *Azure, three plates, two and one*, is the coat of the Princes of MONTLÉART. *Gules, three bezants*, was borne in England by DENHAM ; LA TOUCHE ; and others ;—the same, but with the bezants (sometimes plates) *figured*, by GAMIN of France. I suspect the roundles in the coat of BOULENGER of Holland to be balls, and not bezants: *d'Azur au chevron d'or, accompagné de trois bezans du même* ; and in that of BOULA DE MAREUIL, *d'Azur, à trois besans d'or*. *Gules, three balls in fess or*, is the coat of CLOOT of Brabant. *Argent, three balls and a label in chief gules*, was borne by the Counts of SCHAESBERG.

The BANDINI of Florence bear: *Gules, three plates*, but these roundles are *balls* in the coat of HOFREITER DE DACHAU. Plate XXII., fig. 3, *Or, three torteaux*, is the well-known coat of COURTENAY, and of the Counts of BOULOGNE ; and was also quartered for the County of GRONSFIELD by the Counts of BRONCKHORST, of the Holy Roman Empire.

Barry of six argent and azure, in chief three torteaux, was the arms of GREY; with a *label ermine* this was the coat of the unhappy Lady JANE GREY, proclaimed Queen of England, and executed in 1554.

Another well-known British coat, that of ZOUCHE, bears: *Gules, ten bezants*, 4, 3, 2, 1. *Argent, six hurts*, 2, 2, 2, are the arms of DE CASTRO in Spain. *Argent, a chevron gules between three hurts*, appears in early *Rolls of Arms* for BASKERVILLE.

Perhaps the most important foreign instance of the use of roundles is afforded by the coat of the Florentine MEDICI, Grand Dukes of TUSCANY, which was originally *Or, six balls gules*. (NOTE, not *torteaux* as very often wrongly blazoned by English writers, but *palle*, *i.e.* balls, possibly pills!) These were formerly borne sometimes seven, or eight in number; but six, in orle, is the most usual modern arrangement. The uppermost one was changed into a ball bearing the arms of France, as an augmentation by LOUIS XI. of France, in 1465. (See the grant in Mrs PALLISER'S *Historic Devices*, etc., p. 171.) (The use of the arms with eight *palle* continued, however, after this date, as in the arms of DONATUS DE MEDICI, Bishop of Pistoia, in 1475.) In the Capella de' Medici in the church of Santa Croce at Florence the arms of COSMO DE' MEDICI, *Pater patriæ*, have the eight *palle* arranged 2, 3, 2, 1. I have noted many similar examples in the churches of San Lorenzo, and San Marco. The *palle* are eight in number on the MEDICI picture by Gozzoli, in the Louvre at Paris. In the Libreria di San Marco this arrangement appears in two finely illuminated antiphonaries, one of 1438, which came from the Convent of San Bonaventura al Bosco. In the other the central one of the three *palle* in the second row has the French augmentation. This is sometimes wrongly depicted. While the *palle* are properly drawn as balls, the one in chief is wrongly represented as a flat plate of *azure*. In Florence

itself, however, the French augmentation is properly shown as a ball, like the others in shape; these are often in very high relief, as in the MEDICI chapel in the church of San Lorenzo.

Roundles are often charged, thus: *Ermine, three pomeis, each charged with a cross or*, is the coat of HEATHCOTE, Lord AVELAND; and *Gules, three plates, on each a fleur-de-lis sable* is that of TOMLIN. *Or, three hurts, on each a mullet argent*, is borne by MONTCHAL, of France (Plate XXII., fig. 4). *Per fess gules and azure, three plates on each an ermine spot sable*, are the arms of CARBONNEL, Marquis de CANISY in France (Plate XXII., fig. 7). When roundles are parted, or counter-changed, they retain in English the name of *roundles*; thus *Per bend argent and sable, three roundles within a bordure engrailed, all counter-changed*, are the arms of PUNCHYON of Essex.

In French Blazon a roundle composed of metal and colour is called a *besant-tourteau*, or a *tourteau-besant*, according as the *field* on which it is placed is of colour, or of metal.

A curious instance of the bearing of *besants-tourteaux* is afforded by the Spanish coat of FUENSALDA: *de Gueules, à six bezants-tourteaux d'argent et de sable posés 2, 2, 2, les 1 et 3 à dextre, et le 2 à senestre, coupés; les trois autres partis*.

Roundles *barry wavy of six argent and azure* (the conventional representation of water), are called *Fountains*, or *Sykes*, as in the canting coat of WELLS; *Azure, three fountains*; and in that given on Plate XXII., fig. 5, *Sable, a bend or between three fountains*, the arms of STOURTON; in some fifteenth century seals of STOURTON, the *fountains* are represented by concentric annulets. *Argent, a chevron sable between three sykes*, is the canting coat of SYKES. Akin to this last bearing is the *Gorge* or *Gurges*, or *Whirlpool*, a spiral line of *azure*

commencing in the fess point of a field of *argent*, and occupying the whole shield ; it is figured in Plate XXII., fig. 6, and was borne, in the reign of HENRY III., as *armes parlantes*, by the Wiltshire family of GORGES. In GLOVER'S *Roll of Arms*, No. 188, this bearing takes an unusual form : being, *Argent, four concentric annulets azure*, the exterior one is cut by the outline of the shield. It is there given thus : " Rauf de Gorges, Roele d'Argent & dazur" (*sic*).

The heraldic annulet is a ring of equal thickness through the whole of its circumference. *Sable, an annulet argent* is the coat of the Barons von KNÖRINGEN : MUSGRAVE (Plate XXII., fig. 6) bears : *Gules, six annulets or* ; the Counts von NEIPPERG use : *Gules, three annulets argent*. Sometimes several annulets are borne in a concentric series, and are then called *vires* ; *Sable, two concentric annulets or*, is the coat of the ALBIZZI. PAFFY of France bears : *Argent, two vires gules* ; and *Azure, three vires or*, is the canting coat of the Counts de VIRIEU. Sometimes the annulets are found interlaced, *Azure, three rings interlaced in triangle or*, is borne by BOURGEOIS-MOLERON in France. When an annulet is set with a precious gem, it is said to be *stoned* ; thus, *Gules, three annulets or, stoned azure*, is the coat of EGLINTON, quartered by the family of MONTGOMERIE, Earls of EGLINGTON and WINTON (Plate XXII., fig. 9). In modern blason it is often called a gem ring ; *Vert, three gem-rings or, set with rubies*, is borne by COP of the Netherlands.

CHAPTER VII.

ANIMATE CHARGES :—I. THE HUMAN FIGURE.

NEXT to geometrical figures, the most prominent charges in armorial bearings are those derived from the animal and vegetable creation ; and of these those which represent man its lord, may be supposed to claim precedence in our consideration.

The entire human figure, naked or clothed, appears occasionally in our own armory, but is still more frequently met with in the wider range of Foreign Heraldry ; this contains many very curious examples, only a few of which can find description within the limits of the present work.

The figure of the BLESSED SAVIOUR seated in majesty (as represented in REVELATION, i. 16—ii. 12—xix. 15) is the charge, derived from ancient seals, of the arms of the Sec of CHICHESTER. The figure of the Saviour, standing, holding in His right hand the seven stars, and having the two-edged sword issuing from His mouth, is carved in the tympanum of the door of the church of La-Landede-Cubzac, in the Gironde. (*See DE CAUMONT, Abécédairé d'Archéologie*, vol. iii., p. 179.) The utter ignorance of many of the old heraldic writers (if we can in courtesy confine it only to those of far back times) could scarcely be better exemplified than by the treatment which the noblest of all charges has undergone at their hands.

The figure of the "Lord of Life and Glory" has become according to them "*Azure, a PRESTER JOHN sitting on a tombstone, in his left hand a mound, his right*



1. Man.
(*Dalzell.*)



2. Savage.
(*Emlyn.*)



3. Horseman.
(*Maguire.*)



4. Saracen's Head.
(*Lloyd.*)



5. Heads conjoined.
(*Morison.*)



6. Moors' Heads.
(*Sardinia.*)



7. Sinister Hand.
(*Maynard.*)



8. Leg.
(*Prime.*)



9. Legs.
(*Isle of Man.*)



10. Arms.
(*Tremayne.*)



11. Eye.
(*Heshuysen.*)



12. Heart.
(*Douglas.*)

hand extended, all or ; on his head a linen mitre, and in his mouth a sword proper." (FOSTER'S *Peerage*.) Where the whole bearing was thus travestied it is no wonder that the details have become ridiculous! "The rainbow throne of light" has been degraded into a tombstone, and the sword into a skewer passing through the mouth!

The bearings which appear in some of the Post-Reformation Sees are assumed from representations of the Blessed Trinity, or of the Saints to whom the Cathedrals were dedicated, which appeared on the ancient seals. The figure of the Blessed Virgin bearing the Divine Child which appears on an *azure* field, in the arms of the See of SALISBURY had a similar origin. These are identical with the arms of PHOUS-KARNAKI (or FOUSKARNAKI) of Greece. As *armes parlantes* the curiously designated Breton family of LENFANT-DIEU use: *d'Azur, à un enfant JÉSUS, les mains jointes d'argent naissant d'un croissant d'or, surmounté d'un soleil du même, et accosté de deux étoiles d'or.* The family of LORETTE use also as *armes parlantes* the following coat: *Per pale azure and or, the figure of NÔTRE DAME DE LORETTE holding in her arms the Holy Child.* The Evangelistic symbols appear in Portuguese Heraldry as the arms of the family of EVANGELHOS: *Azure, a cross between four roundles or, on them the Evangelistic symbols proper.* (On their use as *quasi* supporters *vide infra*, Vol. II.)

The families who bear the names of saints, such as ST. ANDREW, ST. GEORGE, ST. MICHAEL, have (perhaps not unnaturally) included in their arms representations of their family patrons.

The Bavarian family of REIDER include in their shield the mounted effigy of the good knight ST. MARTIN dividing his cloak with a beggar (date of diploma 1760). The figure of the great Apostle of the Gentiles appears

in the arms of the VON PAULI. JOERG, and JÖRGER, of Austria, similarly make use of ST. GEORGE.

Continental Heraldry affords not a few examples of the use of the personages of Holy Writ. The ADAMOLI of Lombardy bear: *Azure, the Tree of Life entwined with the Serpent, and accosted with our first parents, all proper (i.e. in a state of nature).* The addition of a *chief of the Empire* to this coat makes it somewhat incongruous.

The family of ADAM in Bavaria improve on Sacred History by eliminating Eve, and by representing ADAM as holding the apple in one hand, and the serpent wriggling in the other. On the other hand the Spanish family of EVA apparently consider there is a sufficiently transparent allusion to their own name, and to the mother of mankind, in the simple bearings: *Or, on a mount in base an apple tree vert fruited of the field, and encircled by a serpent of the second.*

The family of ABEL in Bavaria make the patriarch in the attitude of prayer to serve as their crest; while the coat itself is: *Sable, on a square altar argent, a lamb couchant surrounded by fire and smoke proper.*

SAMSON slaying the lion is the subject of the arms of the VESENTINA family of Verona. The field is *gules*, and on a terrace in base *vert* the strong man naked bestrides a golden lion and forces its jaws apart. The Polish family of SAMSON naturally use the same device, but the field is *Azure* and the patriarch is decently habited. The STARCKENS of the Island of OESEL also use the like as *armes parlantes*; the field in this case is *Or*. After these we are hardly surprised to find that DANIEL in the lions' den is the subject of the arms of the Rhenish family of DANIELS, granted late in the eighteenth century; the field is *Azure*.

The Archangel ST. MICHAEL in full armour, as conventionally represented, treading beneath his feet the

great adversary, *sable*, is the charge on an *azure* field of the VAN SCHOREL of Antwerp ; and he also appears in the arms of the city of BRUSSELS.

Heathen mythology has been laid under contribution even more frequently than Holy Writ. NEPTUNE is to be found in the arms of NOLTHENIUS of Guelderland. *Azure, Hercules proper, combating a lion rampant or*, appears as the coat of WILL at Augsburg ; rending a tree in the arms of FAURE ; and slaying the hydra in the canting coat of HERKLOTS.

The personification of FORTUNE is a favourite, both as a crest and as a charge, in German armory. Usually she is represented, as in the arms of ANTONELLI, naked, standing on a globe (sometimes floating on waves), and holding a veil, or sail, above her head. The arms of WITWER of Nürnberg are: *Purple, the figure of Fortune proper*. The Dutch family TEN HAEGE bear: *Per fess ; (a) Argent, a Wheel of Fortune sable, supporting the seated figure of a man, and having bound to it three other human figures in flanks and base, all gules ; (b) Or, three fishes naiant proper, two and one*.

Besides such instances as have already been referred to, the naked human figure is a not unfrequent charge abroad, though we have not many instances of it at home. The shield of the Scottish family of DALZIEL of that Ilk (Plate XXIII., fig. 1), which goes back at least to the fourteenth century, is *Sable, a naked man proper*. Occasionally in early examples the arms are drawn extended, and in some representations, though not in the earliest, the body is swinging from a gibbet. This is an allusion to a probably not very ancient legend, in which the founder of the family is said to have recovered the body of King KENNETH III., who had been hanged by the Picts.

All such legends in connection with Heraldic bearings must be received with the utmost incredulity. In

ninety-nine cases out of a hundred the story has been invented to account for the arms ; not the arms assumed as a historical hieroglyphic.

The coat of the VEGNUDINI of Bologna is: *Argent, on a terrace a naked woman standing between two vine shoots, and holding in her right hand a pruning-hook, all proper, on a chief azure three mullets or.*

The Pomeranian family of PIRCH have a very remarkable coat: *Per pale (a) Azure, a fish haurient in pale argent ; (b) Gules, on a terrace a naked woman affrontée, a fox running between her legs from right to left and holding in his mouth a quantity of hay—" la dite femme empoignant de ses deux mains la queue du renard et s'en frottant le corps," all proper !* The curious motto is : PFUI, TEUFEL, WIE RASEN DIE FLOEH !

Azure, a naked boy pointing to a star in the dexter chief, all proper, is the coat recorded for the Scottish family of OSWALD, in PONT'S MS. (*vide infra*). A naked boy shooting (not *Cupid*) is one of the charges of the Bolognese ARFETTI ; and the SCHEUCHENSTUEL DE RHAIN in Bavaria, a family now extinct, bore: *Gules, on a mount in base sable a naked boy with extended legs, and arms akimbo proper.* (*Cf.* Vol. II., Plate XXII., fig. 3.)

I have a good many similar examples in which the motive for the adoption of the charge is hard to find. This, however, is not the case in the canting coat of the family of BESSON, who bear: *d'Or, à deux enfans (jumeaux, en patois bessons) de carnation, affrontés, se tenant d'une main et portant de l'autre chacun un rameau.*

The Barons GEMELL, and the Sicilian GEMELLI, have arms of which the *motif* is the same. Two nude children are the supporters of the family of NICEY in Champagne ; and two naked virgins with dishevelled hair those of the Counts des ULMES. (*Cf.* Vol. II., Plate XXII., fig. 10.)

A SAVAGE, or wild man, usually represented naked, but

wreathed about the head and loins with verdure, and holding a rough bough of a tree as a club, occurs frequently both at home and abroad, but with us is more common as a crest or supporter than as a charge of the escutcheon. See Vol. II., Plate XXII., fig. 11; and the arms of the Prince of PUTBUS. (The charge in the coat of OSWALD is often thus drawn.)

In Germany still, and among ourselves before the sixteenth century these savages are often not wreathed but are drawn covered with hair, and in aspect "*affenartig*," as a German writer terms them. An English example of the savage man is afforded by the arms of the families of EMELIE, EMLAY, or EMLINE, of Northamptonshire, and elsewhere (Plate XXIII., fig. 2). They bear: *Sable, a wild man standing wreathed, and holding* (sometimes a *staff raguly*, at others) *a tree eradicated, all proper.*

The coat ascribed to DRUMMOND of Kildies is: *Or, three bars undy gules, over all a naked man in motion brandishing a sword proper.*

In Foreign Heraldry kings, queens, bishops, priests, mounted or dismounted knights, pilgrims, miners, and men of other occupations, appear properly habited in great variety; in our own armory they occur only occasionally. Plate XXIII., fig. 3, is the coat of the Irish MAGUIRES—*Vert, a mounted knight armed cap-à-pie and holding in his hand a sword all proper.*

The arms of LITHUANIA (which were quartered with the arms of POLAND, *Gules, an eagle displayed argent* in the shield of that kingdom) were: *Gules, a knight armed cap-à-pie mounted on a white horse, brandishing his sword all proper, and bearing an oval buckler: Azure thereon a cross-patriarchal or.*

A volume would be required for the full description of all the curious instances of the use of the human figure in Continental armory. The Spanish family of PALACIO in the Asturias, bears: *On a green field two couples of both*

sexes performing the national dance of the fandango! The city of DANTZIG bears as *armes parlantes*: *Or, on a fess vert two couples dancing proper, in chief an eagle displayed, and in base a cross, both sable.*

When we come to the consideration of the HUMAN BODY in its several parts as a Heraldic charge the abundance of examples is even more embarrassing.

HUMAN HEADS are borne in profile, or *affrontés*, and either couped or erased, that is either cut cleanly off at the neck, or having a ragged edge of pieces of skin. The *Saracen's head* is usually banded, or wreathed about the temples, Plate XXIII., fig. 4 gives us the arms of MARCHYDD, or MERGETH, AP CYNAN, a Welsh chieftain, still borne by his descendants the LLOYDS, Lords MOSTYN; the PRICES; and WYNNNS; it is: *Gules, a Saracen's head erased at the neck proper, wreathed about the temples sable and argent.* This is also the coat of the BRUUNS of Denmark. The *Savage's head* is usually wreathed with foliage as in the arms of GLEDSTANES or GLADSTONE (Plate XX., fig. 9). It should be remarked that "Moor's heads" are generally drawn as those of "blackamoors," or negroes, as in Plate XXIII., fig. 6 which represents the arms of SARDINIA: *Argent, a cross gules between four Moor's heads couped sable banded of the first.* A single Moor's head proper, on a chief *argent* (as the "arms of CORSICA") was granted as an augmentation to the arms of ELLIOTT, Earl of MINTO, and is still borne in their escucheon. It is also the coat of the Florentine PUCCI; of VAN DER ELST and of GENDRON in HOLLAND. *Or, a Moor's head and bust proper, wreathed sable and or,* is the canting coat of the Tirolese Counts MOHR DE TARANTSBERG, and by TESTENOVIE of France but *wreathed argent.* *Argent, three negro's heads in profile sable, wreathed of the colours,* is borne by the CANNINGS. *Vert, three men's heads in profile (those in chief addorsed) proper, crined and bearded or,* was a coat borne by the

MALATESTAS of Rimini. *Gules, three men's heads proper*, was the ancient coat of the Counts TESTI of Ferrara.

The long-continued struggle between the Turks and Hungarians accounts for the introduction of the head of a dead Turk with his single long lock of hair into several important Hungarian and Transylvanian coats. The Austrian Counts and Princes of SCHWARZENBERG impale, or use as a quartering, with their own arms of SEINSHEIM (*Paly of eight argent and azure*) the following concession:—*Or, a raven sable, collared of the field, perched on the head of a dead Turk, and picking out his eye*; no doubt an agreeable memorial of a hard fought fight!

A singular coat, Plate XXIII., fig. 5, belongs to the Scottish family of MORISONS of Dairsie in Fife. *Argent, three Saracen's heads erased, conjoined in one neck, and wreathed with laurel all proper, the faces respectively turned towards the chief and flanks of the shield*. In Foreign Heraldry a somewhat similar arrangement is known as a "*Tête de Gérion*," and is borne as the canting coat of the TRIVULZI of Milan, *d'Or, à un tête de Gérion de carnation, couronné d'or, avec les barbes et cheveux grises*. Here the *tre volti*, triple faces, are two in profile towards the flanks; the third is *affronté*.

The head of JANUS with its double face, occurs in the arms of several families, *e.g.*, JANER in Spain bears: *Or, the head of Janus crowned with an antique crown proper*.

The head of ARGUS is the charge of the arms of the French family of SANTEUIL: *d'Azur, à une tête d'Argus d'or*, the head being plentifully covered with an indefinite number of eyes—of course these are *armes parlantes*—"cent œuil."

Other heads are occasionally met with; the heads of BOREAS, ÆOLUS, MIDAS, and of ST. JOHN THE BAPTIST, and ST. DENIS, have all of them come under my observation, and some of them in more than one instance.

The conventional representation of a CHERUB—the

angelic head surrounded by six wings—appears in the arms of the Italian family of BUOCAFOCO;—*Gules, a seraph or*. Three such cherubs are the coat of the French CHÉRINS; *d'Or, à trois cherubins de gueules*; and the Counts TRIANGI naturally bear: *Gules, a chevron ployé argent between three cherubs proper, their wings or*. The GRYNs of Cologne chose as their heraldic property the coat: *Sable, three human heads affrontes, grinning, or grimacing, proper (!) and crowned or*.

The HUMAN EYE appears as a charge (usually in *armes parlantes*) in more coats than might have been expected. The coat of the HESHUYSENS of Amsterdam is: *Azure, two human eyes in fess proper* (Plate XXIII., fig. 11). The Roman family of BUSSI bore the same. *Vert, on a canton argent an eye proper*, is the coat of WALKER of Barbados (? a waker!!) The Catalan GRANULLAS bear: *Or, two human eyes in chief proper*.

The FINIELS of Languedoc have no less than nine; *d'Azur, à neuf yeux ouverts d'argent, 3, 3, 3*.

In the coat of the French family of DENIS the eyes are weeping, *de Gueules, à deux yeux larmoyants au naturel, les larmes d'argent en chef, et une rose d'or en point*. The BELLEVOIRS carry the matter further; their coat is: *Sable, two human eyes in chief proper, the base of the shield semé de larmes argent*. One more example will suffice—the FORMANOIRS bear: *Or, fretty sable, the claire-voies charged with human eyes proper*.

Of the HUMAN HEART in Armory, not perhaps the oldest but the most famous example occurs in the DOUGLAS coat to which the heart was added (at first uncrowned) by the first Earl of DOUGLAS, in commemoration of his uncle the good Sir JAMES having set out to Palestine bearing the heart of his royal master, in order that it might be deposited in the soil of the Holy Land: a journey frustrated by his falling in an encounter with the Moors in Spain (*see* LOCKHART'S *Spanish Ballads*).

It may be remarked here that the heart in the arms of DOUGLAS remained uncrowned until a date later than the Union of the Kingdoms in 1603 (Plate XXIII., fig. 12). *Or, a heart gules*, is borne by CORTI. *Argent, three hearts gules (d'Argent, à trois cœurs de gueules)*, is the canting coat of CŒURET, Marquis de NESLE; and *d'Argent, three green hearts (d'Argent, à trois cœurs de sinople)*, that of CŒURVERT. *Or, three hearts sable, the points in pairle*, are the arms of the Counts of DERNBACH. *Argent, a chevron sable, between three hearts inflamed gules*, is the allusive coat of AMANT, in France. The arms of JACQUES CŒUR of Bourges, in 1450, were: *Azure, on a fess or, between three hearts proper as many escallops sable*.

In many coats additions of a sentimental character are found. *Azure, a heart inflamed or*, is borne by ST. HILAIRE; *Or, a heart gules, a pansy issuant therefrom, azure (or vert)*, is the coat of CHAILOUS, or CHAYLAU; *Azure, a heart or, winged argent*, is that of GENESTET. But even a more distinctively "Valentine" character is found at times. The GOESHEN, or GÖSCHEN, family bear: *Argent, a heart gules, inflamed and pierced by an arrow or, the point and feathers azure*. The GUJANS of Chür bear: *Azure, a heart gules, pierced by two arrows in saltire argent*, the flame has been sublimed into a surmounting estoile. The family of RHODIUS of Brabant bear: *Gules, a heart inflamed, pierced by two darts or*. The VANNs of Holland use: *Or, two human hearts gules inflamed or, the dexter projecting over the sinister*. The arms of the Counts COLLEONI of Milan are, in modern times, blazoned as: *Per pale argent and gules, three hearts reversed counter-changed*. In ancient, and less delicate, times the bearings had a different significance as *armes parlantes*.

Sable, a comb argent in a lock of golden hair, was borne by BLOUD. *Or, six beards sable*, are the arms of the

Venetian BARBANI; and *Or, a beard sable*, of the BARBONIANI.

The TONGUE appears as a charge in the coat of LINGUET: *Azure, two pens in saltire argent, on a chief of the last three tongues gules.*

The LIPS (and TEETH) are used in the canting coat of LIPPE of Switzerland: *Argent, two upper lips each above a row of teeth fesseways in pale proper, all within a bordure azure.*

The TEETH sometimes appear alone: *Argent, three molars gules* are borne by CAIXAL of Spain; *Or, on a fess gules three double-teeth argent*, is the coat of the Dutch KIES.

The JAW-BONE is used in the coat of the Spanish QUEXADA: *Argent, five jaw-bones gules* 2, 1, 2; while QUIJADA bears: *Argent, four lower jaws*, 2, 2, *azure.*

The whole SKULL, either alone, or in conjunction with crossbones, is occasionally used as a heraldic charge; as by DIDIER DE MORTAL: *de Sable, à trois têtes de mort d'argent; au chef d'azur chargé d'un cheval issuant du second* (note the "pale horse" of death, REV. vi. 8, in the chief). *Argent, on a chevron wavy sable a skull proper*, is the old coat of CUST. VAN GORCUM in Holland bears: *Per pale* (a) *Gules, two crossbones supporting a skull argent*; (b) *Azure, two swords in saltire proper.* The Dalmatian family of MORTE is even more funereal: *Sable, two crossbones in saltire supporting a skull argent*; these were the bearings on the piratical flag known as the "Jolly Roger."

The whole SKELETON is used as supporters by the PELETS; and as a crest by the VAN SCHOONHOVENS of Ghent (holding an arrow and between two wings *or*), and by TOD VON LEWENTHAL (holding bow and arrow and between two horns *per fess*, the dexter *or* and *sable*; the sinister *sable* and *argent*).

In the coat of the family of DE LA SABLONNIÈRE of

the Netherlands two human skeletons *sable* hold a seive *gules* in an *argent* field. The family of LEICHNAM, in Hesse, bear: *Gules, a corpse enshrouded on a bier proper*, as canting arms.

In British armory the HUMAN ARM is very frequently employed as a crest, often *embowed* and *vambraced*, that is in armour; sometimes couped at the elbow, and upright (a *cubit arm*), and holding a variety of weapons, etc.: *Argent, a hand appaumé* (*i.e.*, open, showing the palm) *couped gules*, are the arms of O'NEILL, Earl of TYRONE; the sinister hand is known as the "Badge of ULSTER," and is the distinguishing mark of the dignity of all Baronets except those of Nova Scotia.

Azure, a hand appaumé argent, are the canting arms of MAGNE, in France, and are also those of the family of WAROQUIER, or VAROQUIER; whence arose the French proverbial "*Je te donnerai les armes de VAROQUIER!*" a threat of a box on the ear! A BLESSING HAND is one of which the thumb and two first fingers are alone extended, as in the act of Episcopal benediction. In Italian armory the hand thus drawn is called *mano giurante*, when it issues from clouds it becomes the *mano benedicente*.

Such a hand occurs occasionally as in the arms of BENOIT: *Azure, a chevron or, between three hands blessing argent*. It is the crest of the MILLARS of Scotland.

Azure, three hands (sometimes dexter, sometimes sinister) *argent*, are the *armes parlantes* of MALMAYNS; and *Or, three clenched fists proper*, those of POIGNET; *Azure, a clenched fist proper*, is the coat of FAUST.

Argent, a chevron azure between three sinister hands appaumés gules is borne by the Lords MAYNARD (Plate XXIII., fig. 7), while the French Counts MAYNARD DE ST. MICHEL are content to use *d'Azur à une main dextre appaumée d'or*.

Gules, a fess between four hands (argent or or) is the coat of the QUATERMAINES.

An arm is often represented as issuing from the edge of the shield. In some University arms it issues from the chief, as in those of the UNIVERSITY OF PARIS, which are : *Azure, three fleurs-de-lis or, a hand and arm issuing from clouds in chief and holding a book proper*. In French blazon an arm is called *a dextrochère*, or *a senestrochère* according as it is represented with a right or a left hand. (RIETSTAP says, but wrongly, according as it issues from the dexter or sinister flank.) If the elbow is not shown the term is *un avant bras*.

Or, a right hand and arm issuing from a cloud in sinister flank and holding a sword proper in pale, was borne by the princes POTEKIN in Russia. The arms of the County of SCHWERIN as quartered by the Princes of MECKLENBURG are : *Gules, an arm in armour to the wrist embowed issuing from clouds on the sinister side, and holding a gem ring, all proper, round the arm a scarf azure*. (The clouds were originally only the puffings at the top of the sleeve !)

Or, a chief azure, thereon a hand and arm proper vested ermine, the maniple ermine extending over the field in pale ; is the coat of VILLIERS DE L'ISLE ADAM, Grand Master of the Knights of the Hospital of St. John. Similar to this the coat of MOHUN : *Gules, a dexter arm proper in a maunch ermine, the hand holding a fleur-de-lis or*.

In French armory two arms are sometimes represented as issuing from the flanks, the hands being clasped in the centre of the escucheon ; this bearing is known as a *Foi*.

D'Azur, à une Foi d'or were the arms of FOI DE ST. MAURICE. (Plate XXXVI., fig. 12), is the coat of FERRUS : *de Gueules à une Foi d'or, les mains d'argent*.

This bearing occurs in a very few instances in English Heraldry. *Sable, two arms issuing from the flanks and*

embowed in fess argent, the hands conjoined, between three crescents of the second, is recorded in CAMDEN'S Visitation of Huntingdonshire in 1613 (Camden Society), p. 55 for CRESPIN, or CRISPIN. Gules, two arms issuing from the flanks, the hands conjoined argent between three hearts or; are the armes parlantes of PUREFOY, Bishop of HEREFORD (1554-1557). Another coat borne by a family of the same name is: Sable, six armed hands embracing in pairs argent two and one. Sable, two arms issuing from the flanks in base, conjoined in chevron and grasping a human heart or, is the allusive coat of DE LA FOY.

Gules three dexter arms vambraced fessways in pale argent, the hands proper, is the coat of ARMSTRONG.

Gules, three dexter arms conjoined at the shoulders, and flexed in pairle or, the fists clenched proper; is borne by the family of TREMAYNE (Plate XXIII., fig. 10).

HUMAN RIB BONES appear in the canting coats of COSTANZO of Naples, DE LA COSTE DU VIVIER, etc. The arms of the Portugese DA COSTA are: *Gules, six human ribs argent, ranged 2, 2, 2, fessways in pale.*

HUMAN LEGS AND FEET occur with some frequency as Heraldic charges. *Argent, a man's leg erased at the thigh in pale sable, is borne by the family of PRIME in Sussex (Plate XXIII., fig. 8).*

The well-known insignia of the ISLAND and KINGDOM OF MAN (Plate XXIII., fig. 9) is at least as ancient as the middle of the thirteenth century. This with a winged head at the junction of the legs was the ancient symbol of Trinacria (SICILY) afterwards adopted as the arms of that kingdom under MURAT, and it is interesting as an example of a heraldic charge evolved out of ancient symbolism. As borne in comparatively modern times it is blazoned as: *Gules, three legs in armour embowed and conjoined at the thighs proper, spurred and garnished or.* An early example of this coat is engraved

in Mr PLANCHÉ'S *Pursuivant*, p. 112, with the legs encased in the banded chain mail of the thirteenth century, and without spurs. The arms of MAN have been quartered as "Arms of Pretension" by various English families; and still appears among the quarterings borne by the Earls of DERBY; the Dukes of ATHOLE; and M'LEOD. The legs would in foreign blazon be described as "conjoined in pairle:" and on the Continent the coat is thus borne by the Franconian family of RABENSTEINER; and by DROGOMIR in Poland.

A remarkable Spanish coat is that borne by the family of BONES COMBES: *Or, two legs issuing from the flanks of the shield, the feet immersed in water in base all proper.* (*Escudo de oro, y dos piernas en ademan de bañarse.* PIFERRER, *Nobiliario de los Reinos y Señorios de España*, vol. i., No. 279, Madrid, 1857-1860.)

The MALAGAMBAS bear: *Azure, a human leg proper, shod, and pierced by an arrow in bend argent, distilling blood.* *On a chief of the second three estoiles of the first.*

FEET alone occur in the *armes parlantes* of VOET and SNEEVOET of Flanders; *Azure, three human feet argent.* A family of VOET in Holland bears: *Gules, a human foot argent;* and one of the same name in Flanders bears: *Azure, three human feet, the soles alone appearing, proper.* *Argent, gutty de sang, on a fess vert three human feet proper,* is the coat of the Counts von BARFUSS in Prussia.

CHAPTER VIII.

ANIMATE CHARGES:—II. BEASTS.

I. THE LION. — No animal has anything like so prominent a position in early, and even in later heraldry, as that which is held by the Lion.

The earliest known example of it is on the seal of PHILIP I., Count of FLANDERS, appended to a document of 1164; and before long it became the ensign of the Princes of NORWAY, DENMARK, SCOTLAND, and (according to most writers on the subject) ENGLAND, of the Counts of HOLLAND, in fact of most of the leading potentates of Europe, with the important exception of the German Emperors and the Kings of FRANCE. In England in the reign of HENRY III. it was borne by so many of the principal nobles, that no idea can have existed that sovereign houses had an exclusive right to it. In Foreign armory the coats in which the lion appears as the principal, most frequently as the sole charge, may be numbered by thousands.

The English lions which appear first on the seals of RICHARD I., 1195, 1198 (DEMAI, *Le Costume d'après les Sceaux*, p. 144) were, in the reign of HENRY III. and for two centuries afterwards, more generally designated leopards, and that not only (as has been said) in derision by the French but by the English themselves. In token of their being his armorial insignia, three leopards were sent to HENRY III. by the Emperor FREDERICK II., GLOVER'S *Roll*, c. 1250, which gives lions to six of the English Earls, begins with "*Le roy*

d'Angleterre porte, Goules trois lupards d'or." On the occasion of the marriage of the same King's daughter, the Princess MARGARET, with King ALEXANDER III. of Scotland, a robe was made for the King, of purple sarsenet with three leopards in front and three behind ; and these little leopards were also placed on the violet brocade robe made for the Queen (*Close Roll*, 1252). The designation of leopards continued to be generally adhered to throughout the reigns of the three EDWARDS, though the identity of the animals was occasionally disputed ; and NICOLAS SERBY was "*Leopard*" Herald in the reign of HENRY V. But by the end of the fifteenth century it seems to have been decided by competent authority that the three beasts in the royal coat were lions ; and the early armorialists, JOHN of Guildford, NICHOLAS UPTON, and the rest, protest strongly against their being called anything else.

Mr PLANCHÉ considers that, from a historical point of view, these writers and their successors are in the right, and his reasoning is somewhat as follows. In the early days of coat-armour, more especially in England, the animals most usually met with were lions and leopards, which in the rude drawing of the day were distinguishable only by their respective attitudes. The lion's normal position was rampant ; the "ramping and roaring lion" of the Psalmist, erect and showing but one eye and one ear ; that of a leopard was what came to be defined as "passant-gardant," walking along but showing both eyes and ears. As the necessity for varying the attitude of either animal arose out of the multiplication of coats, the terms came into use of *léopard lionné* for what we call a lion rampant-gardant, and *lion léopardé* for a lion passant. Now, when a lion came to be repeated more than once in a coat of arms, and space did not admit of its being placed in the rampant attitude, it was very apt to assume the position of

a *lion léopardé*, or even of a leopard simply. In any case, however, after a universal and authoritative recognition of four hundred years' standing of the English royal animals as lions, they can hardly again be degraded on doubtful antiquarian grounds into leopards. The idea that sprang up in the Middle Ages that the leopard was the issue of the pard and lioness, helped to bring that heraldic animal into disrepute, and accounts for the anxiety of the early English armorial writers to adopt or revert to the designation of lions. The earliest trace which we have of the arms of any member of the English royal house is on the shield of King JOHN as prince, on whose seal are two lions passant, or *lions léopardés*. On the other hand the earliest Great Seal of RICHARD I. (c. 1189), where we have also the earliest representation of the arms of any actual monarch, exhibits a lion rampant *contourné*; but as the convex shield presents but half its surface, Mr PLANCHÉ (following HENRY SPELMAN in his *Aspilogia*) considers that the complete device had been two lions rampant-combatant. (See the *Catalogue of Seals in the British Museum*, vol. i., No. 80.) He finds corroboration of this view in the words of the contemporary poet WILLIAM DE BARR, who says of RICHARD, "rictus agnosco leonum illius in clypeo;" and in the description in GEOFFREY VINESAUF'S Chronicle of his interview with FREDERICK BARBAROSSA, in the Isle of Cyprus, where the English King's saddle is described as having behind "two small lions of gold turned towards each other with their mouths open and each stretching out his fore-legs as if to attack and devour the other." It may be remarked that VINESAUF'S evidence would be stronger if he had alluded to the lions as the coat-armour of RICHARD; his description rather implies that they were embroidered on his saddle.

The first certain appearance of the lions of ENGLAND is on the second Great Seal of RICHARD I., in 1198.

On it the shield borne by the king is charged with the three lions passant gardant in pale (*Catalogue of Seals in British Museum*, vol. i., No. 87).

In French blazon the old distinction between the lion and the leopard is still preserved. The *lion* is our lion rampant. The *léopard* is the same beast but passant-gardant; while the name *lion-léopardé* is given to our lion passant, and that of *léopard-lionné* to the lion rampant-gardant.

The knowledge of natural history possessed by the early heralds, or wearers of coat-armour, was limited. Most of them had never seen a lion; but the graphic and spirited character of the drawing made up for its want of realism. The lions of the fourteenth century are perhaps the best. Towards the sixteenth their grotesque character becomes somewhat exaggerated; but they still convey the idea of strength and kingly dignity; and are vastly superior to the utterly unidealised lion of more modern heraldry.

When a lion, or other animal, is described as *armed argent and langued gules*, it is meant that the claws and teeth are *argent*, and the tongue *gules*. In English heraldry it is presumed that, unless otherwise blazoned, the lion is armed and langued *gules*, and there is therefore no occasion to mention the fact. In the case, however, of either the lion, or the field on which it is borne, being *gules*, the lion is represented armed and langued *azure*, unless otherwise described.

In foreign armory a lion is understood to be represented rampant unless some other position be expressed, and it may be noticed that the royal beast is only very exceptionally borne *proper*, that is of its natural colours. An instance is found in the arms of the TERREROS of Biscay who bear: *Argent, a lion rampant proper*; the same on a field *or*, is the coat of the English family of DEAN. Of the multitude of coats charged



1. Lion Rampant.
(*Holland.*)



2. Lion rampant-gardant.
(*Sayn.*)



3. Lion rampant-regardant.
(*Pryse.*)



4. Lions passant.
(*Gifford.*)



5. Lions passant-gardant.
(*Le Strange.*)



6. Lions passant-regardant.
(*M' Mahon.*)



7. Lion salient.
(*Felbridge.*)



8. Lion dismembered.
(*Maitland.*)



9. Lion queue fourchée.
(*Sutton.*)



10. Tricorporate Lion.
(*Nashe.*)



11. Winged Lion.
(*Venice.*)



12. Lioncels.
(*Longespée, Earl of Salisbury.*)

with lions only a few ancient examples can be recorded here.

Or, a lion rampant sable (d'Or, au lion de sable) is the well-known coat of the Counts of FLANDERS; of the House of WETTIN, Markgraves of MEISSEN; of the Duchy of JULIERS (quartered by the Counts PALATINE OF THE RHINE, and in the Royal Escucheon of PRUSSIA); of the Lords of KÖNIGSTEIN; and of MAHLBERG (the latter quartered by the Princes of NASSAU, and the Grand-Dukes of BADEN). It was borne by the Counts of LYONNAIS ET FOREZ, and the families of GRASSE, and LEON (*Salle des Croisés*, 1096). In Britain it was used by the families of WELLES; GRIFFITHS, Princes of CARDIGAN; and by their kinsmen the MATHEWS.

Or, a lion rampant gules (d'Or, au lion de gueules) is the blazon of the Counts of HOLLAND (Plate XXIV., fig. 1), and was the original coat of the Counts of HAPSBURG, now Emperors of AUSTRIA. It was also early borne in France by the families of FOUCAULD; and DU PUY; in Germany by the Counts UNRUH; RECKHEIM; and ROUCY; in Britain by the CHARLETONS, and other descendants of the Princes of POWYS; in Scotland by FARQUHARSON, MACDONALD, and MACINTOSH; and by the DUFFS, Earls, now Dukes, of FIFE.

Argent, a lion rampant azure (d'Argent, au lion d'azur) is the coat of the CRICHTONS of Fren draught; of the BRUCES, and FAUCONBERGES, or FALCONBRIDGES; and of the Counts MENS DORFF-POUILLY of Austria.

Argent, a lion rampant gules (d'Argent, au lion de gueules) is borne by POWYS in Wales; the Counts of ARMAGNAC in France; the Barons of WARTENBERG (*Wappenrolle von Zürich*, No. 191), the Counts von ALTDORF; the PREISSACS, Ducs de FIMARCON, and D'ESCLIGNAC in France; and by the family of FEZENSAC (*Salle des Croisés*, 1097).

Argent, a lion rampant sable (d'Argent, au lion de sable),

are the arms of STAPLETON, and FITZ ROGER in England, the Welsh families of LLOYD; MORGAN; WYNN, etc., the Counts BARBARANI, and LOREDAN of Venice, the Barons BERSTETT of Austria, the French families of FIENNES, and POLASTRON (both in the *Salle des Croisés*, thirteenth century), etc.

Azure, a lion rampant argent (d'Azur, au lion d'argent) is borne in England by the MONTALTS, and CREWES; in Scotland by LAMONT, M'DOUGALL, etc. In Italy it was carried by the BELLUOMI, and the Venetian ROSSI, etc.

Azure, a lion rampant or, is a coat of frequent occurrence both in Britain and on the Continent. At home it is an early coat of NEVILE; BRAOSE or BREWYS; and was borne by HUGHES; MEREDITH; and LLOYD in Wales; in France by SAULX, Duc et Pair de TAVANNES; the families of LA NOË, PIEDEFER, MUSY, etc.

Gules, a lion rampant argent are the arms of the English MOWBRAYS, quartered by the Duke of NORFOLK; and of the Scottish WALLACES. Abroad it is borne by the PONTEVÈS, Ducs de SABRAN (*Salle des Croisés*, 1096); the Neapolitan Counts d'ARIANO; the LÖVENSCHILDS of Denmark: the ANTOINGS, VAN NOORDENS, etc., of the Low Countries, etc.

Gules, a lion rampant or (de Gueules, au lion d'or) the arms of FITZ ALAN of Arundel, is also a coat borne with great frequency. It is the old coat of the Dukes of ZÄHRINGEN; of the Vicomtes de GOYON; of the MAULÉONS, and LAUTRECS, crusaders in 1224; of the MONTLEONS, bannerets of Touraine; MONTBAZON, SOISSONS, ROSTAING, SABRAN, VERTHAMONT, etc.

Or, a lion rampant azure, the arms of LOUVAIN, is the well-known coat of PERCY, Earls of Northumberland; and of RIVERS, Earls of DEVON, etc. It was also borne by the Counts of ZUTPHEN, in Holland; by the Princes

of SOLMS ; by the GRAMONTS (Ducs de CADEROUSSE, GUICHE, and GRAMONT, in France) ; by the Neapolitan ACQUAVIVA, Dukes of ASTI, etc.

Sable, a lion rampant argent is the coat of CROMWELL ; and of SEGRAVE (later *crowned or*) in England ; of the Duchy of AOSTA ; of the Norman Counts of MEULLENT ; of the Barons of QUERNFURTH ; and the Counts of GONDRECOURT.

Sable, a lion rampant or (de Sable, au lion d'or) are the arms of the Duchy of BRABANT ; of the CAPECI of Naples ; the Marquesses of NYDEGGEN ; (crowned it is borne by the Princes of REUSS).

Vert, a lion rampant argent (de Sinople, au lion d'argent), is borne by the Barons BOLEBEC in England, the HUMES or HOMES of Scotland, the DIAZ of Spain, etc. A list at least as extensive might easily be given in which the like arms are borne with the simple differences of the addition of a crown—as in the coat of the Lordship of GALLOWAY : *Azure, a lion rampant argent, crowned or*, also borne by the Counts of GLEICHEN ; and of EBERSTEIN (one of the BRUNSWICK quarterings),—or of the lion's tail being *fourchée* (originally a mere freak of the artist's brush, afterwards converted into a real mark of difference) thus : *Argent, a lion rampant queue fourchée gules*, is the coat of VALKENBURG ; and in England was borne by MOUNTFORD ; HAVERING ; ST. PAUL ; and BREWSE.

It must be remembered that many coats which are now charged with a lion crowned, bore originally the lion uncrowned. With regard to two coats differing only in this particular we are not able to say that one certainly belongs to such a family, and that the other certainly does not. With the above indications of the important position occupied by the lion in British and Foreign Heraldry it may suffice to add here a few other examples in which the royal beast figures in important coats.

The MARSHALLS, Earls of PEMBROKE bore : *Per pale*

Or and vert, a lion rampant sable. The TALBOT coat is, *Gules, a lion rampant within a bordure engrailed or*; the GREYS of Howick bore the same, but with the charges *argent*.

The Counts of POICTOU; the GOYONS, Ducs of VALENTINOIS; the Dukes of COURLAND; the Counts of SUSENBERG, etc., all bore: *Argent, a lion rampant gules, crowned or*.

Azure, billetty and a lion rampant or, are the well-known arms of the Counts of NASSAU (*v. Vol. II., pp. 81, 108*). A similar coat: *Argent, billetty (couchés) azure, a lion-rampant gules*, was borne by the Counts of GEROLDSECK (*v. Vol. II., p. 114*).

Azure, fleury and a lion rampant argent, is the coat of HOLLAND of England; and, with the charges *or*, of BEAUMONT, both in England and in France. *Azure, crusily a lion rampant or*, was borne by the BRAOSES, BREUS, or BREWES (*v. ante BRUCE, p. 154*); the LOVELLS bore the reverse.

The tressured lion of SCOTLAND is treated separately (*p. 187, etc.*), but *Argent, a lion rampant within the Royal Tressure azure*, is the coat of LYON, Earl of STRATHMORE. With regard to the coat of the Earls of STRATHMORE it is noticeable that in modern times the tincture of the tressure was often changed to gules, but without any authority. It is curious that Sir JAMES BALFOUR gives *a bend sinister engrailed over all*, with the date 1423; PORTEOUS also adds a bend engrailed (*See STODART, Scottish Arms, ii., 42*). There is in the Record Office in London a document bearing the seal of Sir JOHN LYON of Glamis, son of the Sir JOHN who married the Lady JEAN, second daughter of King ROBERT II., and father of PATRICK, first Lord GLAMIS. It bears the LYON arms as now used, but with the addition of a dexter bend engrailed, and with lions as supporters. On the seal of PATRICK the bend is omitted.

Or, a lion rampant gules, crowned azure was the coat of the Counts of KATZENELNBOGEN, on the Rhine, since quartered by the Princes of ORANGE, and NASSAU. It was also borne by the French ALBERTS, Ducs de LUYNES, CHAULNES, CHEVREUSE, etc. The Princes of TOUR and TAXIS quarter it for the County of VALSASSINA.

In Plate XXIV., are exhibited the attitudes of lions in later heraldry, some of which are applicable to other animals. In the examples which were given above, all are in the original and most frequent attitude known as *rampant*, the left foot alone supporting the body, the head in profile, the tail elevated and curved, as in fig. 1, the arms of PERCY. In the position known as *rampant-gardant* (the *léopard lionné* of French blazon) the attitude of body, legs, and tail is the same but the head is front faced, *i.e.* the full face is turned towards the spectator as in the coat of SHERBURNE of Stonyhurst in Lancashire, *Argent, a lion rampant-gardant vert. Azure, fleury, a lion rampant-gardant argent* is the original coat of the HOLLANDS, or HOLLANDS, Earls of KENT, and Dukes of SURREY. *Gules, a lion rampant-gardant or*, is borne by the Counts and Princes of SAYN. (Plate XXIV., fig. 2.)

When the lion is *rampant-regardant* the general attitude is the same but the head looks backward and is accordingly seen in profile, as in No. 3, the coat of PRYSE of Goggerdan in Wales, *Or, a lion rampant-regardant sable. Or, a lion rampant-regardant gules*, was borne by GUTHRIE of Halkertoun in Scotland.

When *passant* (in French blazon, *un lion léopardé*) the beast is depicted in a walking attitude the dexter fore-paw elevated, the other three resting on the ground, the head in profile and the tail curved over the back, as in the English coat of GIFFARD, or GIFFORD (No. 4). *Gules, three lions passant argent (de Gueules, à trois lions*

léopardés d'argent). *Gules, two lions passant in pale or*, was borne by the House of GUELF, Dukes of BRUNSWICK, and is also quartered in the shield of NASSAU for the Counts of DIETZ. The position termed *passant-regardant*, the attitude of the Royal lions of ENGLAND, is the same, but the animals are front or full-faced, as in No. 5, the coat of LESTRANGE, *Gules, two lions passant-gardant argent (de Gueules, à deux léopards d'argent)*. *Argent, a lion passant-gardant gules, crowned with an imperial crown, and gorged with an open one, both proper*, are the arms of OGILVY, (Earls of AIRLV, FINDLATER, SEAFIELD, etc.). The same position with the head in profile and looking backward is known as *passant-gardant*, as in (No. 6) the Irish coat of MACMAHON: *Argent, three lions passant-regardant in pale gules*. This coat is also borne by the Marquises of MACMAHON in France, the family to which belonged the late President of the French Republic, Le Maréchal MARIE EDMÉ PATRICE MACMAHON, Duc de MAGENTA, who bore the same arms: *d'Argent, à trois lions léopardés de gueules gardant*; with the addition of the special augmentation of a Duke of the French Empire: *a chief gules semé of étoiles* (drawn as mullets) *argent (à un chef de gueules semé d'étoiles d'argent)*.

An attitude slightly differing from *rampant*, is that known as *salient*, in which the animal is represented in the act of springing upon its prey, both its hind legs being on the ground and its fore-paws elevated and extended, as in Plate XXIV., fig. 7. *Or, a lion salient sable*, the coat of FELBRIDGE. The arms of the DAL-LINGTONS are: *Gules, a lion salient or*. (This is an attitude seldom, or never, met with in foreign blazon.)

A few other attitudes are enumerated by heralds, but though sometimes used for crests, are rarely if ever found in arms; such is *statant*, in which the lion stands with all four legs upon the ground. In French blazon this is described as *posé*. A lion in the same attitude but

presenting his full face to the spectator, is said to be *statant-gardant*. This is the attitude in which the lion now appears in the Royal Crest of England. In some modern blazons the word *statant* is omitted.

The lion *couchant* is represented lying down; and *dormant*, as sleeping with its head resting on its fore-paws. *Sable, a lion or, couchant upon a terrace azure* is the coat of the family of HEIN of Lorraine. *Sejant* is the term applied to a lion sitting;—*sejant-gardant*, when in this attitude the full face is shown;—*sejant-rampant* when though still seated the fore-paws are raised in the air, as in the coat of HOHENHAUSER of Suabia; *Argent, a lion sejant-rampant sable*;—and *sejant-affronté* when, as in the Royal Crest of SCOTLAND, the seated lion is shown with its whole body facing the spectator.

Or, a lion rampant dismembered, or coupé at all its joints, gules (Plate XXIV., fig. 8), borne within the Royal Tressure, or various bordures, is the coat of the MAITLANDS, an allusive coat to an old orthography of the name “mautelent,” or mutilated. Allusion has already been made to the representation of the lion with a double tail (*queue fourchée*), and to the fact that this, which has in process of time become a real difference in the case of some important coats, arose simply from the exuberance of the painter’s fancy in treating the central enlargement of the tail of the conventional mediæval lion.

The coat of the kingdom of BOHEMIA is now, *Gules, a lion rampant, queue fourchée argent, crowned or*. (In the fourteenth century *Zürich Wappenrolle* the tail is thus treated.) In the Historical Heraldry of ENGLAND we have other examples: *Gules, a lion rampant queue fourchée argent*, is the coat of SIMON DE MONTFORT, Earl of LEICESTER, and *Or, a lion rampant queue fourchée vert*, was borne by the SUTTONS, Barons DUDLEY (Plate XXIV., fig. 9); *Azure, a lion rampant queue fourchée or*, appears in the old *Rolls of Arms* for STAPLETON. In many

important historic coats the lion is represented crowned (in some cases the crown is a much later addition to the original arms). In many coats especially in foreign armory the lion grasps some object with its paws; thus *Azure, a lion rampant, or holding a quince of the last, slipped vert*, are the arms of the Italian SFORZA. *Azure, on a mount in base vert, a lion rampant crowned or, and holding a sabre argent*, is borne by the Princes of KOHARY in Hungary. At times it is collared (with or without a chain), or gorged with a coronet or antique crown. A lion is said to be *morné* in the very rare examples in which it is deprived of its natural weapons the teeth and claws. A lion *morné* appears as a canting charge in the coat of the old French family of DE MORNAY: *Fascé d'argent, et de gueules, au lion morné de sable couronné d'or brochant sur le tout*. I have noticed that the lion *morné* occurs in the arms of several old Breton families, KERBOURIOU, KERBESCAT, KERANGUEN, etc. It is styled *diffamed* when without a tail, and *eviré* when represented without indications of sex. Other leonine monsters are occasionally found, e.g., two-headed lions, and lions bicorporate and tri-corporate. An example of the last is afforded by the coat assigned to the family of NASH; *Or, a tricorporate lion rampant azure, the bodies issuing from the dexter and sinister chief points and from the base, all uniting in one head gardant in the fess point* (Plate XXIV., fig. 10).

The arms of the Republic of VENICE are the Evangelistic Symbol of its Patron Saint, ST. MARK. *Azure, a winged lion couchant or, holding between its fore-paws an open book thereon the words PAX TIBI, MARCE, EVANGELISTA (MEUS) proper* (Plate XXIV., fig. 11).

By an utterly unnecessary refinement the name of *lioncels* is often given to a number of lions represented in the same field, or to lions charged upon an Ordinary, and therefore of smaller size. Thus, the coat of WILLIAM

LONGESPEË, Earl of SALISBURY (Plate XXIV., fig. 12), is often blazoned: *Azure, six lioncels three, two, one, or.* The family of DE BEAUVAU in France thus blazons its coat: *d'Argent, à quatre lionceaux de gueules armés et couronnés d'or* (these lions are represented 2 and 2).

We often find instances in which the lion is borne not of one tincture but barry, or bendy, or chequy, or otherwise divided. The arms of the Grand Dukes of HESSE are: *Azure, a lion barry argent and gules crowned or* (Vol. II., Plate XI., fig. 3). The Spanish MENDEZ bear: *Argent, on a lion gules three bends or.* BLANCARS uses: *Or, a lion rampant per bend argent and gules.*

Lions and other animals ordinarily face to the dexter side of the shield, unless otherwise blazoned; when they are required to face the sinister they are said to be *contournés*. But in Germany this is a matter which is treated as of no importance. The German Heraldic artist who arranges a series of shields for decorative purposes has no hesitation about turning the charges to the sinister if it seem desirable; and in the case of quartered or impaled coats in which several lions appear, it is quite usual to make the lions turn so as to face each other, or to look towards the central line of the shield. Thus in the arms of WALLENSTEIN, Duke of FRIEDLAND, the arms are *Quarterly, 1 and 4. Or a lion rampant azure, crowned of the field; 2 and 3. Azure, a lion rampant crowned or.* *Over all, as an augmentation, the Imperial arms: Or, a double-headed eagle displayed sable.* Here the lions in the first and third quarters are drawn *contournés*, so as to face those in the second and fourth (*cf.* p. 145). The German Heralds arrange helmets and crests on the same principle of symmetry. (*See* Chapter XX.) It is needful to press these facts on the minds of British Heralds who have been led into ludicrous mistakes and absurd criticisms through their ignorance of them.

In British heraldry two lions rampant placed face to face are said to be *counter-rampant*, or *combatant*. When back to back they are said to be *addorsed* (*addossés*), as in the arms of the Counts of RECHBERG: *Or, two lions rampant addorsed gules, their tails intertwined.*

Azure, two lions combatant argent, is the coat of GARRARD (Plate XXV., fig. 1). *Per pale argent and or, two lions combatant, the dexter gules the sinister azure*, is borne by the Barons STEIN DE BRAUNSDORF.

When two or more lions *passant* in pale face in opposite directions they are said to be *counter-passant*, as in Plate XXV., fig. 2; the arms of LEGGE: *Or, two lions counter-passant in pale azure. Or, three lions counter-passant sable*, is the coat of TESTU, Marquis de BALINCOURT.

A demi-lion rampant, that is, the upper half of a lion rampant, with a portion of the tail, often occurs as a crest; and very occasionally is used as a heraldic charge, either *issuant* or *naissant*, terms which, though often confounded, should be carefully distinguished. The latter term is only used when the charge is represented as rising out of the *middle* of an Ordinary, or other charge (*quasi nunc esset in nascendo*). Thus in Plate XXV., fig. 5, is the coat of Sir HENRY EAM, or ESME, K.G., temp. EDWARD III; *Or, a demi-lion rampant gules naissant from a fess sable*. Whereas fig. 4, the coat of CHALMERS of Balnacraig, is blazoned: *Argent, a demi-lion rampant sable issuing out of a fess gules; in base a fleur-de-lis of the last*. Fig. 3 is the coat of MARKHAM: *Azure, on a chief or a demi-lion rampant issuant gules*. It should be noticed that this distinction between *naissant* and *issuant* is not observed by modern French Heralds, who apply both terms indifferently to a *demi-lion*. So far as my observation goes, if there is any distinction it is this: that an animal rising from the base line of the shield, or of an Ordinary, is generally said to be *issuant* (*issant*),



1. Lions combatant.
(Garrard.)



2. Counterpassant.
(Leggc.)



3. Issuant.
(Markham.)



4. Issuant.
(Chalmers.)



5. Naissant.
(Esme.)



6. Lions' Heads.
(Scott.)



7. Lion's Gambs.
(Newdegate.)



8. Lion's Paws.
(Usher.)



9. Lions' Tails.
(Corkc.)



10. Tiger.
(Loane.)



11. Leopards' faces reversed
and jessant de lis.
(See of Hereford.)



12. Leopard's Face.
(Pole, Duke of Suffolk.)

while an animal rising out of the midst of it is usually blazoned as *naissant*. *D'Azur, au lion naissant d'or*, is the coat of CLAIRAMBAULT, Marquis de VENDEUIL; with the lion crowned this is also the coat of the Barons ERATH of Nassau. *D'Azur, semé de fleur-de-lis d'or, au lion naissant d'argent*, was borne by the old French crusading family of MOREUIL. (*Salle des Croisés*, 1202.)

Per fess, or, and wavy azure and argent; in chief a lion rampant issuant gules, are the arms of the County of RÖTELN, or RÖTELEN (*see* Vol. II., Plate XV., fig. 3), quartered in the full shield of the Grand-Dukes of BADEN (*v.* Vol. II., Plate VI., fig. 5). *Or, three demi-lions rampant gules*, is borne by TOURNAI, Comtes d'OISI. *Gules three demi-lions rampant argent, in the centre point a bezant*, is the coat of the BENNETS, Earls of TANKERVILLE.

Parts of a lion are not unfrequent as charges, particularly the head, either erased or coupéd. *Argent, three lion's heads erased gules* (Plate XXV., fig. 6) is the coat of SCOTT of Balweary.

A *lion's gamb* is the whole fore-leg, in the walking attitude unless otherwise specified, as in Plate XXV., fig. 7, the coat of NEWDEGATE, which is *Gules, three lion's gambes erased argent*. *Two lion's gambes, issuant from the flanks of the shield and conjoined in chevron*, is the bearing of several English families, *e.g.*, *Azure, two lion's gambes chevronways argent, supporting a cinquefoil or*, is a coat of CHIPPENDALE.

A *lion's paw* is cut off at the middle joint, and is usually drawn erect, as in Plate XXV., fig. 8, the coat of USHER: *Argent, three lion's paws coupéd and erect sable*.

Lion's tails are occasionally found as heraldic charges; as in the Cornish coat of CORKE: *Sable, three lion's tails erect erased argent* (fig. 9). They also occur as the canting coat of TAYLARD: *Or, on a mount gules in base three lion's tails erect of the second curved towards the sinister*.

Only a single example of the use of the *lioness* as a

heraldic charge is known to me. The family of COING in Lorraine bears: *d'Azur, à une lionne arrêtée d'or.*

The following fourteenth century examples of the use of the lion as a heraldic charge are taken from the oft quoted *Wappenrolle von Zürich*, and should be of interest to the student of early armory.

(51) END: *Azure, a lion rampant-gardant argent, its feet or.*

(284) CASTELN: *Per pale or and argent, a lion statant-gardant gules.*

(305) WILDENVELS: *Per pale argent and sable, in the first a demi-lion statant-gardant gules issuant from the dividing line.*

(408) TANNENVELS: *Azure, a lion rampant or, queue argent.*

(489) RINACH: *Or, a lion rampant gules headed azure.*

A curious use of the lion as a charge occurs in several ancient coats of the Low Countries, e.g. in that of TRASEGNIES, whose arms are: *Bandé d'or et d'azur; à l'ombre du lion brochant sur le tout, à la bordure engrêlée d'or.* Here the *ombre du lion* is properly represented by a darker shade of the tincture (either of *or* or of *azure*), but often the artist contents himself with simply drawing the outline of the animal in a neutral tint.

Of coats in which several lions appear the following are examples. *Argent, two lions passant-gardant in pale sable*, are the arms of the Princes of HOHENLOHE.

Argent, three lions rampant gules, crowned or, is the coat of the Princes and Dukes DE BARBANÇON. *Argent, three lions rampant sable, crowned or*, was borne by HALEWIJN of Flanders (*Armorial de Gueldre*). *Gules, three lions rampant or*, was the coat of Prince TALLEYRAND-PÉRIGORD.

Per pale azure and gules three lions rampant argent, is the coat of the HERBERTS, Earls of PEMBROKE and MONTGOMERY; it is also borne by VAUGHAN. *Quar-*

terly or and gules four lions passant-gardant counter-changed, was borne by LLEWELLYN AP GRIFFITH, Prince of NORTH WALES; and is still used at times as the arms of the Principality of WALES. As such they appear on the great seal of CHARLES, Prince of WALES, afterwards King CHARLES I. (*Cat. of Seals in Brit. Mus.*, vol. ii., No. 5565.)

II. OTHER BEASTS.

THE TIGER.—The tiger of real life is but rare as an armorial charge, and it is used in British armory mainly as a crest, and for supporters granted to persons for service in India. Thus the supporters granted to OUTRAM (baronet) are two tigers, rampant gardant, wreathed with laurels and crowned with Eastern crowns, all proper.

The HERALDIC TIGER found in a few English coats, and sometimes used as a supporter, bears but little resemblance to the real animal. As drawn it has the body of a lion but the head nearly resembles that of a wolf (Plate XXV., fig. 10). *Azure, a tiger passant or*, is the coat of LOANE. In one or two old English coats the tiger is drawn in combination with a mirror. One of the old beliefs regarding the tigress was that she was so greatly afflicted with vanity that she could be robbed of her whelps if a mirror were placed in her path, the depredators finding it easy to carry off their prey while the mother was contemplating her personal charms! (*See GUILLIM, Display of Heraldry*, pp. 188, 189.) *Argent, a tiger passant or, regardant at a mirror on the ground proper*, was the coat of SIBELL of Kent.

THE LEOPARD.—The leopard of natural history, as distinct from the lion, is not a frequent charge in British armory, and it is quite probable that in most ancient instances in which it is found the lion was really intended. *Gules, a leopard passant-gardant or, spotted*

sable, is the coat of ARLOTT, and here the charge is clearly canting on the leopard of natural history (v. p. 223). The Princes of STELLA CARACCIOLI bear: *Quarterly*, 1 and 4. *Or, a leopard rampant azure* (STELLA); 2 and 3. *Gules, three bends or, a chief azure* (CARACCIOLI). The leopard also occurs occasionally as a supporter. The leopard's head, however, is a frequent heraldic charge: it is represented full-faced, and no part of the neck appears. Plate XXV., fig. 12, is the coat of POLE, Duke of SUFFOLK: *Azure, a fess between three leopard's faces or*.

The Marquises de BARBANÇOIS in France bore: *de Sable, à trois têtes de léopard d'or, arrachés et lampassés de gueules*.

A curious combination of the leopard's head (often reversed) with the *fleur-de-lis* occurs in several old English coats. *Gules, three leopard's heads jessant de lis or*, appears to have been borne by the family of CANTELUPE in the thirteenth century. Of this family was THOMAS DE CANTELUPE, Bishop of HEREFORD, 1275-1282, and the arms since borne for that see (Plate XXV., fig. 11) are the arms of that prelate only differenced by the leopard's heads being reversed. Mr PLANCHÉ (in his *Pursuivant of Arms*, pp. 103, 104,) shows that the original arms of the CANTELUPEs were the *fleurs-de-lis* alone; and though it is quite possible that the leopard's heads were added intentionally to mark an alliance or sub-infeudation, it yet appears probable that, as his engravings show, the charge may have been developed out of a variation in the drawing of the *fleur-de-lis*. *Sable, three leopard's heads reversed jessant-de-lis argent* are the arms of WOODFORD. *Sable, three leopard's heads or, jessant-de-lis argent*, are those of MORLEY. *Gules, three leopard's heads or, jessant-de-lis azure, over all a bend of the last*, are the arms of TENNYSON, and probably are only a variation of the similar arms of DENYS, or

DENNIS. Lord TENNYSON, the poet-laureate, had a grant of the following coat: *Gules, on a bend nebulé between three leopard's heads jessant-de-lis or, a laurel wreath in chief proper.*

With the heraldic leopard we may couple the LYNX, the PANTHER, and the WILD CAT, or CATAMOUNT. *Sable, three lynxes passant gardant (otherwise salient) argent*, is the canting coat of LYNCH. The PLOMBIOLI of Padua, use: *Gules, a panther rampant or, spotted vert.*

The domestic cat, dignified by the old Heralds with the title of *musion*, occurs in the canting arms of KEATE, or KEATS (*Argent, three cats in pale sable*). The COMPTONS of Catton, bore in allusion to their place of residence: *Sable, three cats passant-gardant argent collared and belled or.* There are several foreign coats which bear a panther, but in the armory of Britain the heraldic panther is only met as a supporter; as thus borne by the Duke of BEAUFORT it is a leopard-like beast, inflamed at the ears and mouth, and *semé* of roundles of various colours.

Per fess argent and gules, in chief a demi-panther issuant azure inflamed proper, is borne by the Princes of STARHEMBERG. *Argent, a panther rampant azure*, is the coat of HOCHART of Würtemberg; *Azure, a panther rampant argent crowned or*, is that of the Pomeranian JATSKOW, derived from the Polish *herba* of RYS who bear: *Azure, a lynx passant-regardant argent, crowned or.*

BOAR.—The boar, *i.e.*, the wild boar, or *sanglier*, is represented in profile, and in British armory is usually *passant*. Like the lion it is often described as *armed and langued*, but this is needless when tusks and tongue are of the natural colour. The French armorists call the tusks of the wild boar its *défenses*, and the beast instead of being termed *armed* is said to be *dépendu*. *Vert, a boar passant argent* (Plate XXVI., fig. 1) is the coat of the family of POLLARD. *Argent, a boar*

rampant sable, is the coat of the Counts von BASSEWITZ ; the Barons von EBERSPERG bear : *Argent, on a mount vert a boar passant sable*.

The head of the wild boar (*hure*) is of frequent occurrence as a heraldic charge ; and is often described as *armed* ; thus, Plate XXVI., fig. 2 is the coat of ELPHINSTONE : *Argent, a chevron sable between three boar's heads erased gules armed argent (d'Argent, au chevron de sable, accompagné de trois hures de sanglier de gueules aux défenses d'argent)*. *Azure, three boar's heads coupéd or*, is the well-known coat of the great Scottish family of GORDON ; and *Or, three boar's heads erased gules, armed and langued azure*, is borne by URQUHART. Sometimes the heads are borne erect, muzzle upwards ; *Argent, three boar's heads erased erect sable*, is the coat of BOOTH (originally that of BARTON, see NISBET, ii., 49).

The domestic PIG, as distinct from the savage wild boar, finds a place in Heraldry, usually as the charge of a canting coat ; as for instance :—*Azure, three boars passant in pale argent*, is the coat of BACON. *Sable, three boars argent*, is the coat of SWYNEHOWE. Similarly in France the DES PORCELLETS (Marquises de MAILLANE) bore originally, *d'Or, à un porcelet passant de sable*. Other less important branches of the house blazon the beast as a *sanglier*. The Marquises de HOUDETOT bore anciently, *d'Or, à six porcs de sable* ; and the blazon of the Norman HAUTOTS is, *d'Or, à sept porceaux de sable*. *Argent, à chevron between three "porcs" sable*, appears in the *Rolls of Arms* for SWYNETHWAYTE.

WOLVES.—The wolf occurs in a good many coats in British armory and is usually drawn *salient*, or leaping forward as if to seize its prey. It is however sometimes represented *passant*, as in the canting coat of LOWE, *Gules, a wolf passant argent*. *Or, a wolf passant sable*, is the coat of the old Counts of WOLFFSTHAL. *D'Or, au loup rampant d'azur, armé de gueules*, are the arms



1. Boar.
(Pollard.)



2. Boars' Heads.
(Elphinstone.)



3. Wolves' Heads.
(Louvcl.)



4. Bear.
(St. Gall.)



5. Bears' Heads.
(Forbes.)



6. Foxes countersalient.
(Williams.)



7. Stag trippant.
(Strachan.)



8. Stag at gaze.
(Lowe.)



9. Stags courant.
(Rotherham.)



10. Stag lodged.
(Downes.)



11. Stag's Head cabossed.
(Mackenzie.)



12. Stags' Horns.
(Boyle.)

of the French Marquises d'AGOULT. *Gules, a wolf rampant argent*, were the *armes parlantes* of the Counts of WEISSEWOLFF. *Gules, a wolf saliant or*, is the coat of the Marquis d'ALBERTAS.

In Spanish Heraldry the wolf is one of the most common of animals. It is there very often represented as *ravissant*, i.e., carrying the body of a lamb in its mouth and across its back. *Or, a wolf saliant-regardant sable, ravishing a dog proper*, is the coat of the Austrian Barons von KALITSCH.

The she-wolf occurs in several foreign coats: the French family of LOPPIN bear: *d'Argent, à deux louves rampantes et affrontées de sable*. The SÉGURS bear: *Azure, and the same charges argent*. *Gules, on a mount vert, a she-wolf couchant and suckling her young or*, is the coat of the LUPARELLA family at Rome. *Gules, a she-wolf suckling two children proper*, is the allusive coat of the Bavarian family of ROMUL. *Gules, the head and neck of a wolf couped argent*, are the arms of the Princes of WINDISCH-GRÄTZ. The coat of the Kingdom of BISCAY is: *Argent, on a mount a tree, two wolves passant one in front, the other behind its stem, each ravishing a sheep, all proper*.

The wolf's head appears frequently as a charge, especially in Scottish coats. The arms of ROBERTSON of Strowan are: *Gules, three wolf's heads erased argent*. *Azure, three wolf's heads or*, is the coat of LOUVEL (Plate XXVI., fig. 3). In representing the head of the wolf it is usual to have a portion of the neck depicted; and in the older representations of the boar's head, both at home and in Germany, the same was the case.

BEAR.—The Bear is not an animal frequently represented in its entirety in British coats. When borne it is usually in reference to the name, and is drawn with a muzzle, and often with a collar and chain. *Argent, a bear rampant sable muzzled or*, is the coat of BERNARD, or

BARNARD, and, with the addition of a collar and chain, of the BERESFORDS. *Argent* (or *Or*), *a bear passant sable*, are the arms of FITZ URSE. In Foreign Heraldry, as might be expected, its use is somewhat more frequent; and it is generally drawn without collar, muzzle, or chain. *Or*, *a bear rampant sable*, is the coat of BERNER, BERNECK and OELPER in Bavaria; *Argent*, *a bear passant sable*, of the Prussian families of BEHR, and ROCHOW. *Argent*, *a bear statant sable*, appears in the *Wappenrolle von Zürich* for BÄRENSTEIN. The well-known arms of the Swiss Canton of BERNE are: *Gules*, *on a bend or*, *a bear passant sable*. *Argent*, *a bear erect sable*, is the coat of the Swiss Abbey of ST. GALL (Plate XXVI., fig. 4).

The white POLAR BEAR is certainly intended in the coat of WOHNSFLETH of Holstein: *Azure*, *a white bear rampant contourné*, *collared gules*. *Gules*, *a bear rampant argent*, is borne by BIORN of Denmark, and the same animal is very probably represented in the arms of ARESEN; *Azure*, *a bear passant argent*. Two such bears are the supporters granted in Sweden to Baron NORDENSKJOLD, the Arctic navigator.

The BEAR'S HEAD frequently figures as a charge, and is usually drawn muzzled. *Azure*, *three bear's heads argent*, *muzzled gules* (Plate XXIII., fig. 5) are the well-known arms of the family of FORBES in Scotland. *Azure*, *a fess or*, *in chief a bear's head proper*, *muzzled and ringed gold*, is the coat of the BARINGS, Earls of NORTHBROOK, etc. The Swiss family of PLANTA bears these *armes parlantes*: *Argent*, *a bear's foot in pale*, *sable*, *showing its sole proper*, *the nails upwards gules*.

FOX.—The FOX is an animal seldom met in British Heraldry. *Gules*, *a fox or*, is assigned to the family of GAVENOR. *Argent*, *two foxes counter-salient in saltire gules*, *the sinister surmounting the dexter* (Plate XXIII., fig. 6), is the coat given for CADRODHARD, a British prince of the tenth century who certainly never bore it.

It is, however, quartered in memory of their descent, by the family of WILLIAMS-WYNNE of Wynnstay.

Abroad, it is somewhat more frequently found. *Or, on a mount, a fox proper*, is the canting coat of the Dutch Counts van VOS ; other families of the name bear the *fox passant, or rampant, gules*. *Or, a fox rampant sable*, is the coat of the Venetian BALBI ; *Vert, a fox rampant argent*, is borne by the Barons von REINECK ; *Argent, a fox rampant gules*, are the *armes parlantes* of the Tirolese Counts FUCHSS, whose supporters are two foxes *gules, mantled ermine*. *Per fess argent and azure* (sometimes *azure and argent*) *a fox rampant counter-changed*, is the coat of the ZANI of Venice. The French families of RENARD, and RENAUD, bear the fox passant *or* ; the first on a field *gules*, the other on a field *azure*. *Or, three foxes rampant gules*, is the coat of the Barons VAN DER HEIM, and of VAN RODENBURG in Holland.

THE ELEPHANT is but little used in Heraldry ; and in British armory is seldom found except as an allusive charge. *Gules, an elephant passant argent (armed or)*, is assigned to the English ELPHINSTONES. *Gules, an elephant argent on a mount in base or*, is the canting coat of the Counts von HELFENSTEIN of Suabia, and appears very quaintly drawn in the *Wappenrolle von Zürich*, taf. ii., fig. 40. In its conventional representation, *Argent, with a castle on its back proper*, it is borne in an *azure* field by the Russian and German Barons LE FORT. An elephant's head, the trunk elevated *sable*, tusked *argent*, was the crest of the MALATESTAS of Rimini ; it issues from a coronet, and has a golden crest *échancré* running down its back from its forehead. (See the Medal of SIGISMONDO PANDOLFO DI MALATESTA by VITTORE PISANO. *Cat. of Italian Medals in Brit. Mus.*, No. 4. An elephant was the badge of the house, and appears on the medal of ISOTTA ATTI, mistress and wife of PANDOLFO. *Ibid.*, No. 23.) The French family of

DE BARRY bears : *Azure, three elephants or, the two in chief affrontés.* As supporters the elephant is used by the Prussian Counts von GOTTSTEIN ; the Danish families of AHLEFELD, DANESKIOLD, etc. ; and the English Earls of POWIS.

The ELEPHANT'S HEAD alone, is the charge of the arms of the Dutch family of DERX, who bear : *Or, an elephant's head in profile proper.* *Sable, on a fess between three elephant's heads argent as many mullets of the field,* is the coat of PRATT, Marquis of CAMDEN. Its tusks are borne by the Counts AVOGLI of Ferrara : *Azure, three elephant's tusks issuing from the dexter flank argent.*

THE CAMEL (or DROMEDARY), is used in British armory as an allusive charge by the families of CAMEL who bore *Azure (or sable), a camel argent ;* and *Or, three camels sable.* The French CALMELS D'ARTENSAC use : *d'Argent, à trois chameaux arrêtés d'azur.* Its hump makes the camel an appropriate coat for the Italian GOBBI : *Azure, on a terrace vert a camel argent ;* and for the French BOSSU, *Azure, a dromedary passant on a terrace argent.* *Camel's heads* are borne by KEMELS in Flanders, *Azure, a chevron between three camel's heads or :* and by DIEK of Holland. Camels support the arms of the Counts of ROMRÉE.

STAGS (BUCKS, HARTS, HINDS, DOES) are frequent in British and German heraldry ; much less so in that of the southern countries.

The terms of blazon used in regard to them differ somewhat from those applied to beasts of prey, and require separate explanation. The antlers of stags, being regarded as ornaments rather than as weapons, are known as *attires*, their branches are called *tynes* (*cors* in French), and the beast is said to be *attired*, (*ramé* in French). As in the case of bulls, unicorns, and other cloven-footed animals, the stag is said to be *unguled* (*onglé*) when its hoofs are of a different tincture

from its body. A stag in the walking attitude is said to be *trippant*. Plate XXVI., fig. 7, *Azure, a stag trippant or, attired and unguled gules*, is the coat of STRACHAN of Glenkindy, in Aberdeenshire. *Azure, three bucks trippant or*, is borne by GREENE. When standing still and full-faced, it is described as *at gaze*. The Barons von HIRSCHBERG bear: *Argent, a stag at gaze gules*. (Plate XXVI., fig. 8) *Azure, a stag at gaze or*, is borne by LOWE. *Vert, three harts at gaze or*, was a coat of GREEN, and appears in the quartered shield of Queen KATHARINE PARR. The arms of ROTHERHAM are: *Vert, three stags courant or* (Plate XXVI., fig. 9). A stag reposing is said to be *lodged*, or *couchant*: *Sable, a stag lodged argent* (Plate XXVI., fig. 10), is the coat of DOWNES of Chester. *Vert, three bucks lodged or*, is a coat of ANDERSON. In the attitude of a lion saliant it is described as *springing*; *d'Azur, à trois cerfs elancés d'or*, is the coat of the Counts BORLUUT DE HOOG-STRÆTE of Holland. *Or, three bucks rampant sable, unguled or, their attires wreathed of the tinctures*, is borne by the German Counts of WALMODEN.

The REINDEER is drawn as a stag with two sets of attires; it is borne by WALSTONE, *Azure, a reindeer trippant ermine*, and appears in the coat of the Swedish province of CASTRIKLAND: *Argent, semé of (small) hearts, a reindeer proper*. STEMPFER bears: *Sable, a reindeer passant proper*: tinctured *gules* it is used as a supporter by the Marquis of DOWNSHIRE, Viscount HEREFORD, the Lords KENSINGTON, etc. (see *English Glossary, s.v.*).

MOOSE-DEER are the supporters of the Lords CARLINGFORD and CLERMONT.

In Scotland the stag's head erased in profile, is borne by several branches of the family of CRAWFURD; and it also appears on the seal of the ABBEY of HOLYROOD HOUSE. The favourite position however of the stag's

head is *cabossed* (or *caboshed*), that is, full-faced with no part of the neck visible. LEGGE, Earl of DARTMOUTH bears: *Azure, a buck's head cabossed argent.* *Sable, three buck's heads cabossed argent* belongs to the family of CAVENDISH, Dukes of DEVONSHIRE. *Argent, on a bend azure three buck's heads cabossed or*, to that of STANLEY. *Barry of six argent and azure, over all three stag's heads cabossed or*, was the old coat of WOODWARD of Gloucestershire as early as the fourteenth century, since which time it has been borne with several variants and additions by families in the neighbouring counties. In Scotland the stag's head cabossed, known as the *Caberfae*, is most associated with the family of MACKENZIE, whose arms are, *Azure, a stag's head cabossed or* (sometimes with a *star or*, between the tynes). The French term of blazon for this bearing is *un rencontre*. BOUTON uses the term *massacre*, which is only applied properly to the attire and the piece of the skull connecting the horns, as in the coat of COCKS, Earl SOMERS; *Sable, a chevron between three stag's attires argent.* Single antlers also occur as in the Scottish coat of BOYLE of KELBURNE (the paternal coat of the Earl of GLASGOW), *Or, three hart's horns erect gules two and one* (Plate XXVI., fig. 12).

In the quartered coat of the Dukes of BRUNSWICK two quarters are charged each with a single stag's horn, *Argent, a stag's horn gules*, is used for the County of REGENSTEIN; *Argent, a stag's horn sable*, for that of BLANKENBERG.

BULLS, OXEN, COWS and CALVES.—When bulls or cows, etc., occur in Heraldry they are said to be *armed* of their horns, and *unguled* of their hoofs, as in the coat of D'ELBŒUF, Plate XXVII., fig. 1. *Argent, a bull passant gules, armed and unguled or*, is the coat of the Margravate of NIEDER-LAUSITZ; and of the Swedish province of DALSLAND. ASTLEY, Earl of SHAFTESBURY bears: *Argent, three bulls passant sable, armed or.* *Gules, on a mount in base vert an auroch*, or

wild ox, argent, were the original arms of the AUERSPERGS, Princes of AUERSPERG, Dukes of MUNSTERBERG, in Silesia, etc. *Argent, on a mount vert, a young bull statant gules*, is the coat of the Princes PONIATOWSKI, and the Counts ZALEWSKI, and KOMOROWSKI of Poland, of the clan CIOLEK. *Argent, a bull rampant gules*, is the coat of TORÀ in Spain. *Or, a bull passant sable horned or*, is borne by the Barons PLESSEN; *de Gueules, à une vache d'argent*, is borne as a canting coat by LA VACHE DE LA TOUCHE of Brittany. *Or, a cow sable*, is borne by VACHER of Cambrai. *Or, two cows passant in pale gules, collared, armed and belled azure*, were the arms of the Counts of BÉARN, and borne by the Kings of NAVARRE. The French term for *belled* is *clarinée*. (On the original arms of STYRIA, v. Vol. II., p. 120.)

The calf is frequently used as a canting charge. *Azure, a calf passant or*; and the same *on a mount vert*, are both borne by the families of KALFF of Holland. *Argent, three calves passant sable*; are the arms of MEDCALFE, or METCALFE. *Argent, on a bend sable three calves or*, are those of VEALE. The family of VAQUER of Majorca bear: *Azure, on a terrace a cow with her calf all argent*.

The *heads of bulls, oxen*, etc., may like those of stags, etc., be borne either caboshed, or in profile; they are drawn in profile unless the other form is prescribed in the blazon. *Argent, a bull's head erased sable*, Plate XXVII., fig. 2, is the older coat of the Scottish family of TURNBULL; in later times three heads were substituted for the single one. (See BUFFLE, in *French Glossary*.)

GOATS and GOAT'S HEADS are found occasionally as heraldic charges. The family of THOROLD of Lincoln bears: *Sable, three goats salient argent* (Plate XXVII., fig. 3). *Sable (or Vert), three goats passant argent*, is borne by the families of STANSFELD, or STANSFIELD, of

Yorkshire. CABRERA, in Spain, bears : *Argent, a goat rampant sable within a bordure of rocks proper*; a very curious example (PIFERRER, *Nobiliario . . . de España*, No. 537).

SHEEP, both rams and lambs, are frequently found as allusive charges. The coat of LAMBTON, Earl of DURHAM, is : *Sable, a fess between three lambs trippant argent. Vert, a lamb argent*, is the coat of LAMBERT of Ireland; VAN BUTEN; LAMMENS; and ADRIANI. LAMBRECHT of Flanders bears the same with the field *azure. Azure, a sheep argent*, is borne by SCHAEF of Holland; and *rampant* by the Marquis AGNELLI.

The sheep which is borne on an *azure* field by the Counts ALESSANDRI of Florence has two heads.

The Barons von WIEDERHOLD of Bavaria use : *Per pale or and azure, over all a ram salient argent. Gules, a ram passant argent*, is the coat of the Franconian Counts VOIGT DE RIENECK; and, with the ram *salient*, is also borne by the Barons BOJANOWSKI. In the *Wappenrolle von Zürich, Or, on a mount vert a ram passant sable*, is the canting coat of RAMENSPERG (No. 72). *Or, three lambs sable*, is borne by LAMMENS of Holland. *Vert, three rams argent*, is borne by BELIN; and *Azure, a chevron between three rams or*, is the coat of RAMSEY.

THE PASCHAL-LAMB.—A lamb bearing on its shoulder a flag, or banner, *argent charged with a cross gules*, and having its head adorned with the saintly glory similarly charged, occurs not unfrequently in German armory. *Gules, a Paschal-Lamb argent, on a terrace vert*, is the coat of the Bavarian WÜLFER, and (without the terrace) of LAMPOINS of Holland. *Azure, a Paschal-Lamb argent*, is borne by PASCAL of France, and is the coat of the Swedish province of GÖTTLAND. A curious use of this charge as a symbol of the Resurrection, and as a canting coat, is found in the arms of the families of OSTERTAG in Bavaria and Suabia : *Azure, on a mount in base, a*

Paschal-Lamb argent (Plate XXVII., fig. 4). (OSTERHAUSEN, OSTERHAMMER, and OSTERRIETH, also have the Paschal-Lamb among their charges (*see* also the arms of BRIKEN, p. 121).

THE ANTELOPE of Heraldry is generally represented in a very conventional manner (*see Glossary of English Terms*); its chief use in British armory is as a supporter. Plate XXVII., fig. 5, is an instance of its employment as a charge; *Per pale argent and gules, an antelope passant counter-changed*, the coat of DIGHTON of Lincolnshire.

THE HORSE alone, as distinct from its use in conjunction with a mounted knight, is scarcely so frequent a charge as we might have expected. The escucheon of WESTPHALIA, *Gules, a horse courant argent*, formed part of the arms of the Electors of HANOVER, and so was borne by our four GEORGES, and by WILLIAM IV., as a part of the Royal Arms; it is frequently drawn rampant, or salient, as in the *Écu Complet* of the Prussian Monarchy. *Gules, a demi-horse argent, hoofed and maned or, issuing out of water* (either *proper*, or in its conventional representation *barry wavy argent and azure*) is the coat of TREVELYAN. *Gules, on a base vert, a horse passant argent, cingled sable*; is borne by the Counts BYSTRONOWSKI.

The horse is often employed as an allusive charge. *Gules, a horse salient argent*, are the arms of the Roman CAVALLI (Plate XXVII., fig. 6), and of the French CHIVALETS, and CHEVALERIE; *Or, a horse rampant gules*, are those of RENNER; *Argent, a horse sable, saddled gules*, those of POULAIN; *Azure, a horse argent*, of RÖSSLER. *Argent, a fess between three colts courant sable*, is the arms of COLT (Baronet). *Gules, a mule passant argent*, is the canting coat of MOYLE. The humble ass is the charge of the family of ESEL (*Sable, an ass argent, a chief of the same*); and *Or, an ass issuant from the base sable*, is the coat of VAN DER EESE of

Holland; *Azure, an ass passant sable* (? *proper*) is borne by LOVARI of Udine. *Sable, a fess (or) between three asses argent*, are the canting arms of AYSCOUGH. The Bavarian family of FRUMBESEL, now extinct, used to bear: *Argent, an ass rampant gules*.

Or, a horse salient sable, was the coat borne for the Kingdom of NAPLES, and quartered with the Sicilian *triskele* (v. p. 219) by MURAT. An escutcheon bearing the arms of the French Empire, and royally crowned, was placed *en surtout* above these quarterings.

We have the HARE in the Scottish coat of CLELAND of that Ilk (Plate XXVII., fig. 7). *Azure, a hare saliant argent with a hunting horn vert, garnished gules, pendent at its neck*. HAAS of Bavaria bears: *Gules, a hare courant argent*. *Vert, on a mount a hare sejant proper*, is borne by VAN NOORT.

THE RABBIT occurs more frequently still. *Argent, a chevron between three conies sable*, is the coat of STRODE of Devonshire. *Vert, three rabbits argent*, is borne by VAN DEN SANTHEUVEL of Holland. The family of AYDIE, Marquises de RIBÉRAC in France, bore: *de Gueules, à quatre lapins d'argent, 2 et 2*. *De Gueules, au chevron d'or accosté de trois têtes de lapin d'argent*, is the coat of DUMONT DE BOSTAQUET, in Normandy. *Or, a lion rampant gules, on a bordure azure seven rabbits argent, spotted sable*, are the *armes parlantes* of the Portuguese family of COELHO; sometimes the lion is charged with *three bars chequy or and azure*. King MANUEL granted to NICOLAO COELHO, a companion of VASCO DA GAMA, a special coat: *Gules, between two columns argent (each on a mount in base vert, and bearing a shield azure charged with the "Quinas" of PORTUGAL) in chief a lion rampant or, and in base a ship upon the sea proper*.

SEALS are borne by the BEUNS of Holland: *Gules, three seals argent fessways in pale, the middle one con-*



1. Bull.
(*Torell.*)



2. Bull's Head.
(*Turnbull.*)



3. Goats.
(*Thorold.*)



4. Paschal Lamb.
(*Ostertag.*)



5. Antelope.
(*Dighton.*)



6. Horse.
(*Cavalli.*)



7. Hare.
(*Cleland.*)



8. Otter.
(*Meldrum.*)



9. Talbot.
(*Wolseley.*)



10. Herrison.
(*Herries.*)



11. Mole.
(*Milford.*)



12. Monkey.
(*Affenstein.*)

tourné; and by DE WULF: *Vert, two seals rampant addorsed or.*

OTTERS, and OTTER'S HEADS, are occasionally found in Scottish armory. OUTREQUIN bears: *Argent, five otters sable* (2, 2, 1, or 2, 1, 2). The coat of MELDRUM, quartered by SETON, is: *Argent, a demi-otter issuant from a bar wavy sable* (Plate XXVII., fig. 8). *Argent, a chevron between three otter's heads erased sable*, is the old coat of BALFOUR; and the same with the charges *gules* is that of FULLERTON. It is also the charge in the arms of the Styrian FISCHL, *Gules, on a bend an otter holding in its mouth two fish proper.*

THE BEAVER is borne as canting arms by the Swiss family of BIBER, *Or, a beaver rampant sable* (*Wappenrolle von Zürich*, No. 294) and also, but sometimes *gules*, by the Barons BIBRA.

THE BADGER is naturally the charge in the coats of the English families of BROCK (*Argent, a badger passant sable*); and BADGER (the same but the field *or*); as well as in those of the Swiss DACHS, *Gules, a badger rampant or*, and of the Bavarian Counts von DACHSBERG (the same but with the charge *argent*). *Azure, a badger argent*, are the arms of TASSIS, borne *en surtout* by the Princes of THURM and TAXIS.

THE HEDGEHOG, called anciently an Urchin, appears in the allusive coats of HÉRISSEON and HERRIES (Plate XXVII., fig. 10), *Argent, three urchins sable*; and in the French coats of LE HÉRISSE: *d'Or, à trois hérissons d'azur*; and *d'Argent, au chevron de gueules accosté de trois hérissons de sable*. JEZ, of Poland, bore: *Gules, a hedge-hog or.*

The kindred PORCUPINE is the canting coat (*Argent, a porcupine sable, mal peau*) of the French family of MAUPEOU, Comtes d'ABLEIGES, Marquises de MAUPEOU. It is the dexter supporter of the DE LISLES.

MOLES are borne by the MITFORDS (Lords REDES-

DALE), *Argent, a fess between three moles passant sable*; (Plate XXVII., fig. 11); and by the Polish TRZYKRETI: *Argent, three moles fessways in pale sable*. In Holland MOLL uses: *Or, on a mount in base vert a mole sable*; another Dutch family of MOLLE bears: *Vert, on a chief or, a mole sable*.

THE SQUIRREL occurs in some English coats, usually as an allusive charge. *Or, a squirrel sejant gules*, are the arms of SQUIRE. *Argent, a squirrel sejant gules, cracking a nut*, are, with trifling variations, those of several families of NUTSHALL, and SQUIRE. *Argent a chevron azure between three squirrels gules* (with or without nuts), is the coat of LOVELL. FOUQUET, the celebrated Finance Minister of LOUIS XIV., bore: *d'Argent, un écureuil rampant de gueules* (often augmented thus: *à la bordure de gueules semée de fleurs-de-lis d'or*); with the ambitious motto: "*Quo non ascendam?*" *Or, a squirrel on a mount proper*, is the coat of STUMPF of Bavaria; and of SICHTERMANN in the Netherlands. *Or, three squirrels gules*, is borne by the Danish ALKEVEDERS.

THE APE as a charge is more frequently met with abroad than in British Heraldry. *Vert, an ape sejant, banded and chained to the sinister side of the shield argent*, is the coat of APPLIGH. *Sable, a chevron or, between three apes argent chained gold*, are the arms of LOBLEY. *Argent, an ape gules, holding an apple or*, is the canting coat of AFFENSTEIN (Plate XXVII., fig. 12, from the *Zürich Wappenrolle*, No. 412). Without the apple this is borne by PASCAL-COLOMBIER of France. Apes are used as supporters by the FITZGERALDS, Dukes of LEINSTER; and by the MAXWELLS of Pollock, as far back as the reign of Robert III.

RATS.—Rats seldom occur as a British charge. *Paly of six or and gules, on a canton argent a rat salient sable*, is borne by TRAT of Cornwall. The arms of the See of ARRAS are: *Or, a rat sable in the centre point between two*

pastoral staves paleways addorsed proper, the whole within an orle of ten rats of the second. Or, three rats gules, is the coat of the Breton family of DE LA BENNERAYE. Argent, a rat rampant sable, was the coat of the Bavarian BILLICHS now extinct. Rats support the arms of RENAUD DE VELORT, in 1449.

DOGS.—I have left until the last the Dog, the faithful companion of man, which appears frequently in armory, both at home and abroad; the talbot (a species of mastiff) and the greyhound are the most frequently used.

Or, a dog statant sable, collared of the field, is the coat of the Counts of TOGGENBURG in Switzerland. (In the Wappenrolle von Zürich, No. 35, the collar is gules.)

Argent, a talbot passant gules (in chief a crescent for difference), is the coat of Viscount WOLSELEY (Plate XXVII., fig. 9); Argent, a greyhound courant sable, is that of MORETON. Azure, a greyhound (saliant) argent collared gules, is borne by the Austrian Counts BLOME; and with the collar or by the French Counts NICOLAY.

Vert, a greyhound passant argent collared gules buckled or, is ascribed to the Byzantine house of SCYLITZES; Azure, a talbot statant argent, to the Silesian Barons HUNDT.

Three greyhounds courant fessways in pale, argent, was borne with the field gules, or sable, by various families of MAULEVRIER; and Azure, three greyhounds pursuing a stag argent, all bendways and "at random," is the coat of YARDLEY. JEAN DE WITT, "Grand Pensionary" of Holland, bore: Vert, a greyhound pursuing a hare in chief, in base a hound courant and viewing the hare all argent. Argent, a chevron gules between three talbots passant sable, was used by TALBOT of Norfolk. Azure, a chevron or, between three greyhounds courant argent, is the coat of GRIMMINCK of the Netherlands; and, with the hounds also Or, of DE HONDT of Flanders.

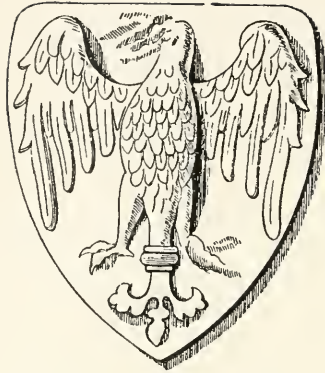


FIG. 68.—THE EAGLE OF GERMANY.

CHAPTER IX.

ANIMATE CHARGES. III.

A. THE EAGLE.—B. OTHER BIRDS.

SECTION A.

THE EAGLE.—In the eagle as a heraldic bearing we have a point of contact between ancient Mythology or symbolism, and mediæval Heraldry. The bird of Jove King of gods and men, adopted as the standard of the Roman Emperors in heathen times, continued in use after Rome had become Christian.

After the coronation of CHARLEMAGNE in Rome, on Christmas Day in the year 800, that prince, claiming to be the successor of the old Roman Emperors, is said to have adopted the eagle as his ensign, and placed it conspicuously on his palace at Aachen.

The eagle of the Holy Roman Empire was borne by the German Emperors in the attitude known as “displayed;” that is with the body upright, the wings on either side raised to the level of the head, and the legs extended beneath them. The eagle thus displayed is

enamelled on the hilt of the Sword of CHARLEMAGNE still preserved in the Imperial Treasury in the Burg at Vienna. (See LABARTE, *Handbook of the Arts of the Middle Ages*, fig. 50, p. 114, 1855.)

The Imperial seal upon which the eagle first appears in any shape is that of the Emperor HENRY III. (1039-1056) in which the sceptre carried by the prince is surmounted by a single-headed eagle. (See DR ROEMER BÜCHNER'S *Die Siegel der Deutschen Kaiser*, No. 26, p. 24, whose note is worth transcribing. "Die römischen Consuln hatten einen elfenbeinern Stab, mit darauf geschnitztem Adler, wie viele Münzen, und diptycha consularia beurkunden. Sollte nicht von denselben HEINRICH III. dieses uralte Zeichen der Herrschaft angenommen haben, und hierdurch der Adler, als Reichsadler aufgenommen worden sein?")

At the battle of Mölsen on the Elster, in 1080, GODFREY DE BOUILLON, afterwards the first Christian King of JERUSALEM, is said to have borne the banner of the Emperor HENRY, which was charged with the eagle—"dux cum aquila præcedens Imperatorem" (WILLIAM OF TYRE, *Historia Belli Sacri*, p. 150). HENRY'S rival, RODOLPH of SWABIA, who fell in the same battle, used, after his coronation in 1077, a Great Seal on which he is represented holding in his right hand a very short sceptre or staff surmounted by an eagle with close wings. (GLAFEY, *Specimen decadem Sigillorum*, table iv., p. 25; Leipsic, 1749; and ROEMER BÜCHNER, *Die Siegel*, etc., p. 26.)

The earliest appearance of the eagle as a heraldic charge, which has come under my notice, is afforded by the Great Seal of the Markgrave LEOPOLD of Austria in 1136; on it the mounted figure of the Markgrave bears a shield charged with the eagle displayed. (HERGOTT, *Monumenta Austriæ*, tom i., tab. 1.) From about this time it was borne not only by the Emperor, and the King

of the Romans, but by the princes who, as Vicars of the Empire, or Lords of its Marches, were charged with the government, or defence of its provinces. It was thus borne, for example, by the Counts of SAVOY, as Marquesses, or Markgraves, of the Empire in Italy, a title which constantly recurs upon their seals. (See also Vol. II., Chapter on SUPPORTERS.)

The single-headed eagle displayed of the Empire was also borne as the supporter of the escutcheon of Savoy. (See the gold "*Doppel Doppia*" of CHARLES EMANUEL, King of Sardinia, 1746; and it has not yet been disused by the Kings of Italy. It thus appears, for instance, on the centre of the reverse of the Cross of the Order of the Crown of Italy.)

Under FREDERICK I. BARBAROSSA (Duke of Swabia, elected King of the Romans in 1152; crowned as Emperor at Rome in 1155), the eagle had become the recognised standard of the Holy Roman Empire.

"At quæ Cæsareæ, signum latiale cohortis
Regia fulget avis, magnorum densa virorum
Agmina ceu magni glomeravit viscera regni."

(Quoted from GUNTHERUS, by DUCANGE, tom. vii., sectio xviii.).

The eagle is embroidered with the *Heiligenscheine*, or "glory" round its head, upon the gloves which formed part of the Imperial coronation robes in the twelfth century (See BOCK'S splendid work; *Die Kleinodien des Heil. Römischen Reiches*, etc., taf. viii., Wien 1864); and the head of the eagle is for the first time thus encircled (*diademed*) on the Imperial seals, by ALFONSO of CASTILE, elected King of the Romans in 1257. (See ROEMER-BÜCHNER, *Die Siegel*, etc., No. 48; VRÉE, *Genealogia Comitum Flandriæ*, pl. xvi.; OETTER, *Wappenbelustigung*, i., 50.)

The eagle appears on the coins of the Emperor OTTO



1. Eagle displayed.
(*Doria.*)



2. Two-headed Eagle.
(*Guistiniani.*)



3. Imperial Eagle.
(*France.*)



4. Eagle's Head.
(*Munro.*)



5. Wings.
(*Seymour.*)



6. Goshawk.
(*Hawker.*)



7. Falcon rising.
(*Howell.*)



8. Hawks' Bells.
(*Van Drongen.*)



9. Owls.
(*Fleming.*)



10. Swans.
(*Wolryche.*)



11. Stork.
(*Oglander.*)



12. Pelican.
(*Tresilian.*)

IV., 1208, and on those of several of his successors. The Emperor is represented on horseback bearing a shield charged with the eagle. OTTO was thus armed at the battle of BOUVINES:—

“Quar il porte, ce n'est pas fable,
L'escut d'or à l'aigle de sable.”

(PHILL. MOUSKES, MS. *Historia Francorum.*)

From BOCK'S *Kleinodien*, etc., taf. x., 13, we see that OTTO'S imperial mantle was powdered with single eagles displayed, and with lions rampant.

In his letters FREDERICK II. (elected King of the Romans at the age of three years; and crowned as Emperor at Rome by Pope HONORIUS in 1220) often speaks of his victorious eagle banners. A boldly sculptured escucheon of this Emperor, with the single-headed eagle displayed, is still extant in the north aisle of the choir of Westminster Abbey (fig. 62, p. 254).

The *secretum* of FLORENT V., Count of HOLLAND (son of WILLIAM, Count of HOLLAND, who was elected King of the Romans in 1247, crowned at Aachen 1248, and slain in 1256), bears the lion of HOLLAND in a shield placed upon the breast of a single-headed eagle displayed (VRÉE, *de Seghelen der Graven van Vlaendren*, pl. lxxix.). This eagle is also one of the charges on the seal of WILLIAM'S sister ALICE, wife of JEAN D'AVESNES, and on the counter-seal it is curiously dimidiated with the lion rampant (Plate II., fig. 6).

The seal of RICHARD, Earl of CORNWALL and POICTOU, brother of our King HENRY III., and elected King of the Romans in 1257, bears, *circa* 1260, his arms (*Argent, a lion rampant gules, within a bordure sable charged with bezants*) supported by the eagle displayed; and his son EDMUND used the same arrangement.

These arms remain in the painted glass, or appear on the encaustic pavement, in many of the churches in

England with which he was connected, A list of these churches will be found in an article on "RICHARD King of the Romans" in *The Gentleman's Magazine*, vol. ccviii., pp. 1-13, which also contains coloured plates of the encaustic tiles to which reference is here made. It is curious that, at least in England, RICHARD does not seem ever to have used the German eagle as his arms, but at Great Malvern the eagle (which is there double-headed) is surrounded by the *bordure bezantée*. At Warblington in Hampshire the rampant lion is borne, without the bordure, in an escucheon on the breast of a double-headed eagle. It must be noted, however, that in many cases the glass and tiles are probably of a later date, and we cannot safely appeal to them as affording evidence of RICHARD'S own use.

The coins of ADOLF of NASSAU, elected King of the Romans in 1291, bear the single eagle displayed; and we learn from the rhythmical chronicle of a contemporary poet, OTTACAR VON STEYERMARCK, that in 1298 the surcoats and housings used at the battle of Gellheim by ADOLF and his rival competitor for the Imperial Crown—ALBERT of AUSTRIA, son of the Emperor RODOLPH,—were of yellow cloth charged with the same figure.

SPENER (*Opus Heraldicum*, pars. spec., pp. 66-67, quoting from FUGGER, *Spiegel der Ehren des Hauses Oesterreich*) says that, as Emperor, ALBERT bore, on the breast of the single-headed eagle of the Empire, his arms—*Quarterly*; 1. AUSTRIA; 2. STYRIA; 3. CARNIOLA; 4. HAPSBURG.

On the Great Seal of the Emperor LOUIS IV. (Duke of BAVARIA, elected King of the Romans in 1314, crowned as Emperor at Rome in 1328) the throne is borne by eagles, and the eagle-displayed surmounts the cross on the Imperial sceptre.

This is the first Imperial Great Seal to which a counter-seal is attached; this bears (without a shield) a standing eagle turned to the sinister, but with its head regardant

to the dexter. (ROEMER-BÜCHNER, *Die Siegel der Deutschen Kaiser*, etc., No 55.)

On the *secretum* of MARGARET, Sovereign Countess of HOLLAND, second wife of the Emperor LOUIS, the single eagle is represented; and on others of her seals it supports upon its breast a lozenge shield charged with four lions; two of HOLLAND, and as many of FLANDERS: the red lions of HOLLAND in chief and base; the sable lions of FLANDERS in the flanks. (VRÉE, *Gen. Com. Flandr.*, p. 58.) The pourfilar lines which would have made the lozenge *quartered per saltire* are omitted, as they are also in the quartered escucheon of Queen PHILIPPA of HAINAULT in Westminster Abbey. (See Vol. II., pp. 76, 77.)

The eagle properly displayed as a heraldic charge upon a shield is shown on a somewhat smaller seal of the Emperor GUNTHER VON SCHWARZBURG, elected King of the Romans in 1349 (No 58, of ROEMER BÜCHNER).

On the Great Seal of the Emperor CHARLES IV. (King of BOHEMIA, elected King of the Romans in 1308, crowned at Rome in 1312), this throned effigy is placed between two shields, one of the single eagle; the other bearing the lion of BOHEMIA. (ROEMER BÜCHNER *Siegel der Deutschen Kaiser*, No. 59, etc.)

An Imperial dalmatic of the fourteenth century bears golden roundles charged with the single-headed eagle (BOCK, *Kleinodien*, taf. xi., 14).

THE DOUBLE-HEADED EAGLE.—The origin of the double-headed eagle displayed is a matter of some uncertainty. Double eagles were among the gold ornaments found by Dr SCHLIEMANN, *Mycenæ*, p. 318, No. 480.

DUCANGE (vol. vii., *Dissertatio de Inferioris Ævi Numismatibus*, p. 151) writes:—

“Quidam Germanos bicipitem aquilam sibi adrogasse existimant ex quo in ciade Variana signa Romanorum,

et aquilæ duæ in eorum venere potestatem; tertia a signifero priusquam in manus hostium veniret, in cruenta palude demersa, ut ait Florus, quas quidem binas aquilas diis patriis in lucis ii suspenderint.

Ulricus Huttenus :—

“Vindice ut Arminio, celeris prope rura Visurgis
 Romanas acies miro Germania motu
 Quintiliumque ducem conciderit, unde birostræ
 Contigerint aquilæ, traducti insignia regni
 Excussumque jugum non tantum hæc tempora nossent.”

NISBET (who, without any acknowledgement, makes large use of MENESTRIER'S remarks on the Imperial eagle, as given in *l'Origine des Armoiries et du Blason*, pp. 538-549) adopts the opinion of that learned writer that the double eagle originated in the arms of the Emperors of the East, who, he says, when the throne was occupied by two co-regnant princes, placed two eagles, one above the other in one shield on their seals and coins; and that it was adopted in Germany “by the Emperors of the Western Empire, upon the decline of that of the East, especially by SIGISMUND who joined both the eagles together with their heads separate, to show the sovereignties of the two empires conjoined in his person: which practice was continued by his successors” (*System of Heraldry*, i., 337-338). The Imperial eagle was “not one eagle with two heads, but two eagles, the one laid upon the other, and their heads separate, looking different ways, which represent the two heads of the Empire after it was divided into East and West.”

“ Il grande imperio ch'era un corpo solo
 Avea due capi; un nell'antica Roma;
 Che regeva i paesi occidentali,
 E l'altra nella nova, che dal volgo
 S'appella la città di Constantino,
 Quest' era capo à tutto l'oriente; ”

Onde Paquila d'oro in Campo rosso
 Insegna imperial, poi si dipinse
 E si dipinge con due teste ancora.'”

(J. G. TRISSINUS, *Italia a Gothis liberata.*)

(The double-headed eagle of gold on a red field, here referred to as borne by the Emperors of the East, was indeed used by them in later times, and appears in more modern days as a quartering in the shield of the Dukes of MANTUA to denote the pretensions to the Eastern Empire which they derived from the Marquesses of MONTFERRAT. Cf. the coat of *Giustiniani*, p. 265).

But DUCANGE very properly remarks that—“hæ recentiorum conjecturæ ingenii potius acumine quam ipsa nituntur rei veritate, cum biceps aquila longe recentior videatur præsertim apud Byzantinos; utpote quæ *uniceps* in insignibus gentilitiis Palæologorum Montferratensium descripta sit qua Imperium Constantinopolitanum designatur; deinde in effigie Constantini Palæologi (1041-42), Michaelis imperatoris filii (quam initio hujus dissertationis describimus) pallium aquilis cum unico capite inspersum conspiciatur.” So also on the coins of THEODORUS LASCARIS, MICHAEL, and ANDRONICUS PALÆOLOGUS, the eagle is single-headed.

The eagles on a coin of THEODORUS LASCARIS in 1251 are double-headed: and the letter of DEMETRIUS PALÆOLOGUS to CHARLES VII. of France, *circa* 1400, has a seal of blue wax (according to Imperial custom), charged with the double-headed eagle. MENÊTRIER thinks that the use of the double-headed eagle by the Emperors of the East arose in the same manner as that of the double cross which appears on their coins.

He says that as the cross was used as a sceptre, and when two Emperors were co-regnant it was represented with a double traverse and held by both; so on their seals and coins they united two eagles into one. But it appears more likely that the Byzantine princes borrowed

the double-headed eagle from the Turkish dynasty of the Seljuks. This emblem still remains carved over the principal entrance of the Turkish fort of Kara Hisar in Anatolia. Professor WILLIAM RAMSAY of Aberdeen, writing in vol. iv., of the *Supplementary Papers of the Royal Geographical Society* (London, 1890) carries the pedigree of the double-headed eagle a step further back. On the ruins of Eyuk in Northern Cappadocia, amid the relics of a very early civilisation, the symbol of the double-headed eagle appears, and was thence borrowed by the Seljuk Sultans who "adopted it as their symbol, placed it on their coins, and carved it on their buildings." (See *Quarterly Review*, July, 1892. It also appears on the walls of Amid. See *Saturday Review*, March 1895.) The double-headed eagle, which is the charge of the Imperial arms of Russia, was assumed by the Grand Duke IVAN BASILOVITZ of Moscow, who, in 1472, married SOPHIA, daughter of THOMAS PALEOLOGUS, and niece of the last Emperor of Byzantium, CONSTANTINE XIV. It appears first on a seal appended to a charter of 1497. (See KOEHNE, *Notice sur les Sceaux et Armoiries de la Russie*, pp. 8, 9, Berlin, 1861.)

STEPHEN NĒMANJA, Czar of SERVIA and BOSNIA, had long previously assumed the double eagle of Byzantium (but, silver instead of gold, on a shield *gules*); and used it, crowned with an eastern crown, as the crest of his crowned helm. (See the account of *The Book of Arms of the Nobility of Bosnia, or Illyria, and Servia*, etc., in the year 1340, given in EVANS' tour *Through Bosnia and the Herzegovina*, in 1875, pp. 214-225.)

The double-headed eagle displayed was borne, with variations of tincture and accessories, by several of the great Byzantian families: KORESSIOS bore: *Sable, beneath the Imperial crown proper, a double-headed eagle displayed or, holding in each of its claws a sword paleways argent.* VATATZES used: *Vert, the double-headed eagle*

displayed or, above each of its heads an estoile argent. LASCARIS bore : *Or, a double-headed eagle displayed sable armed gules, beneath an Eastern crown of three points of the last.*

Although, as we have seen, the assumption of the double-headed eagle displayed as the arms of the Holy Roman Empire has been commonly attributed to the Emperor SIGISMUND, it is quite clear that it had been in use at an earlier date. It appears, I think not for the first time, on the coins of the Emperor LOUIS THE BAVARIAN in 1314. The seals of his sons Duke WILLIAM of BAVARIA, Count of OSTREVENT, and ALBERT, Count PALATINE of the RHINE, *circa* 1350, bear the shield of their arms (Quarterly, 1 and 4. BAVARIA; 2 and 3. FLANDERS quartering HOLLAND, *vide* Vol. II.), upon the breast of a double-headed eagle displayed. (VRÉE, *Généalogie des Comtes de Flandres*, plate lix.) Earlier instances still are afforded by a shield in one of the windows of York Minster, *circa* 1307; and in a MS. copy of MATTHEW PARIS, *circa* 1250, now preserved in the British Museum, this eagle occurs unmistakably for the Emperor of GERMANY. In the *Roll of Arms of the Thirteenth Century*, probably written about 1280, its first and third entries are:—I. L'Empereur d'Almaine; d'or a ung aigle espany ove des deux têtes sable. III. Le Roy d'Almaine, d'or un egle displaye sable. (*Archæologia*, xxxix., p. 378.)

In the *Wappenrolle von Zürich*, if No. 12 be (as seems pretty certain), the shield of the Empire, the eagle is still single-headed.

The earliest use of the double-headed eagle on an Imperial seal with which I am acquainted is afforded by a counter-seal of the Emperor WENZESLAUS (King of BOHEMIA, elected King of the Romans, and crowned at Aachen in 1376, but deposed in 1400). On this counter-seal the double-headed eagle bears on its breast a round escutcheon charged with the Bohemian

lion. But on this Dr ROEMER BÜCHNER makes the following remark :—

“Irrig ist es wenn dieses Contrasiegel als doppelter Reichsadler angesehen wird, schon als böhmischer König fül rte er solches, daher kein Reichswappen, wahrscheinlich sind die Adler von Brandenburg und Schlesien hier vereint.” (*Die Siegel der deutschen Kaiser*, etc., No. 64, Frankfurt am Main, 1851.) On the Great Seal itself of WENZESLAUS the Emperor is seated between two shields, the dexter one charged with the single eagle displayed, the arms of the King of the Romans ; the sinister bearing the double-tailed lion of BOHEMIA. If this view be correct, as an undoubted emblem of the Holy Roman Empire the double-headed eagle first occurs (so far as seals are concerned) on that of the Emperor SIGISMUND (son of CHARLES IV.), King of HUNGARY and BOHEMIA, crowned at Aachen in 1414, and as Emperor at Rome in 1434, died in 1437. Here, for the first time, the armorial shield is charged with the double-headed eagle, of which the heads are “diademed” or surrounded by the golden *Heiligenscheine*. (The double-headed eagle, thus adorned, also appears on the counter-seal with an inscription allusive to EZEKIEL xvii. 3 and 7. See ROEMER BÜCHNER, *Siegel*, etc., No. 73.)

After the adoption of the double-headed eagle as the arms of the Empire, the single-headed eagle displayed became the distinctive possession of the King of the Romans ; the second head being added on his attainment of the Imperial Crown. See, among other examples, the fine counter-seal of MAXIMILIAN, as King of the Romans, in VRÉE, *Die Seghelen der Graven van Vlaendren*, plate xlvi., Bruges, 1640. Here the single-headed eagle with the *Heiligenscheine* is the charge of his shield, and bears on its breast a small escucheon of AUSTRIA-MODERN, impaling BURGUNDY-ANCIENT (apparently *sans bordure*). But on MAXIMILIAN’S signet

(*Ibid.*, No. 56) after his attainment of the Imperial dignity the eagle (which bears the correct impalement) is double-headed.

On the *Aurea Bulla* of CHARLES VI. (1711-1740) the *Heiligenscheine* is converted into a flat circular plate. It is only on the seal of CHARLES VII. (1740-1745) that the sword and sceptre both appear in the dexter claw, and the orb in the sinister, of the Imperial eagle.

The first instance of a Great Seal in which the Imperial Eagle is represented bearing on its breast the escucheon of the personal bearings of the Emperor, is that of CHARLES V. (ROEMER BÜCHNER, *Die Siegel*, etc., No. 88); on this the arms of the Spanish kingdoms are represented crowned. Many of CHARLES'S seals have this escucheon uncrowned (*see* VRÉE, *Die Seghelen der Graven van Vlaendren*, plates lxii., etc.). On one seal, as Duke of BURGUNDY, Plate LXII., his escucheon is of AUSTRIA-MODERN only. The coats of CASTILE impaling LEON are sometimes similarly used alone.

As a heraldic charge, apart from any connection with the Empire, we find the double-headed eagle displayed in a lozenge, upon the seal of ISABEL DE ST. VRAIN in 1262. (DEMAÏ, *Le Costume d'après les Sceaux*, p. 229.) On the magnificent encaustic pavement of the church of Saint Pierre de Dive, in Calvados, which is probably of the early part of the thirteenth century, the double-headed eagle displayed occurs with very great frequency. (This pavement is engraved in DE CAUMONT, *Abécédaire d'Archéologie*, pp. 384-386.) *Argent, a double-headed eagle displayed sable, over all a cotice gules*, was the coat worn by the celebrated BERTRAND DU GUESCLIN, Constable of France (d. 1380). The Maréchal de BOUCQUAUT bore a like eagle, though his arms are differently tinctured; they are:—*d'Argent, à l'aigle éployée de guenles, armée d'or. Gules, a double-headed eagle displayed or*,

on its breast an *escucheon azure*, thereon within a narrow *bordure a fess of the second*, is the coat of GIUSTINIANI (Plate XXVIII., fig. 2).

The consideration of the use of the Imperial eagle as an augmentation may be fitly deferred to the special Chapter on AUGMENTATIONS, in Vol. II.

The eagle now borne for the German Empire is single-headed, of *sable*, armed and langued *gules*. Over its head is placed the crown of CHARLEMAGNE. Upon its breast is an *escucheon* which contains the personal arms of the Emperor, viz., the Royal Arms of PRUSSIA:—*Argent, an eagle displayed sable crowned, and with klee-stengel or, armed gules, holding in its dexter claw the Royal sceptre, and in the sinister the Royal Orb; on its breast a small escucheon of the arms of the House of HOHENZOLLERN, viz., Quarterly argent and sable.*

The arms of the Kingdom of POLAND are: *Gules, an eagle displayed argent crowned or.* This appears as early as the year 1255, on the seal of King BOLESLAS, where the shield borne by the royal knight is charged with the eagle. Later on, since the union of Lithuania to Poland in 1385, the arms were quartered with the following coat: *Gules, a knight mounted on a white horse, and bearing on his buckler azure a cross patriarchal or*, for LITHUANIA.

The arms of the imperial city of FRANKFURT are identical with those of POLAND.

The arms of the Markgravate of BRANDENBURG, which was given in pledge by the Emperor SIGISMUND to FREDERICH of HOHENZOLLERN, Burg-grave of Nürnberg in 1417, and which became the foundation of the splendid fortunes of the present Imperial German dynasty, were: *Argent, an eagle displayed gules, with "klee stengeln" on its wings or, and armed of the last.*

As might be expected, both the *sable* single-headed eagle of the German kingdom, and the double-headed eagle of the Holy Roman Empire, enter with great

frequency into the armorial bearings of the Princes, provinces, and cities of the Empire. A large and interesting volume might easily be written which should deal exclusively with the Heraldry of the Eagle. It is not possible in our limited space to do more than allude to a few of the most important examples.

The coat of the Duchy of SILESIA is: *Or, an eagle displayed sable, crowned (and often armed) of the field; on its breast and wings a crescent with a cross between its horns argent.* The Dukes of GLOGAU bore the same without the cross.

The County of TIROL bears: *Argent, an eagle displayed gules crowned, armed, and with "klee-stengeln" or.*

The arms of the Markgravate of MAHREN, or MORAVIA, in the Austrian *Écu Complet* are: *Azure, an eagle displayed chequy argent and gules, crowned or.*

The Duchy of WESTPHALIA (one of the Saxon and Anhalt quarterings) bears: *Azure, an eagle displayed, crowned or;* and the same coat (but often with the crown omitted) is used for the Palatinate of SAXONY.

Azure, an eagle displayed argent, is the coat of the Counties of ARENSBERG (quartered by PRUSSIA), and of MÜHLINGEN, which appears in the ANHALT shield; and, with a golden crown, of the house of ESTE, from which our own Royal family derives its descent, and of which the Dukes of MODENA are the chief representatives.

The arms of the Duchy of CARNIOLA, or CRAYN, are given in Vol. II., p. 125. *Gules, an eagle displayed argent,* the coat of the County of RUPPIN, is borne among the Prussian quarterings. *Sable, an eagle displayed or,* are the arms of the Swedish province of WERMELAND. *Sable, an eagle displayed argent,* was borne by the old lords of ARNSTEIN, and quartered by the Counts of MANNSFELD. The famous Genoese family of DORIA bore: *Per fess or and argent an eagle displayed sable*

(Plate XXVIII., fig. 1). The poet ALFIERI bore: *Or, an eagle displayed sable.*

The Princes of LORKOWITZ quartered with their own arms (*Per fess gules and argent*, the coat of the house of ZEROTIN):—*Argent, an eagle displayed in bend sable, crowned or, and charged on the breast with a crescent of the field.* (These are also the arms of the Counts of HATZFELD.) A parallel coat to this curious blazon is recorded in the *Wappenrolle von Zürich*, No. 115, where *Argent, an eagle displayed in bend gules*, is the coat of SCHÖNEN. The Marquises of FAGNANI in Italy also bear: *Azure, an eagle in bend argent.*

The Counts of SAARWERDEN used: *Sable, a double-headed eagle displayed argent*; a coat which appears in the escucheon of the Dukes of NASSAU.

Gules, an eagle displayed chequy sable and or, is the coat borne by Popes INNOCENT III., GREGORY IX., and ALEXANDER IV. of the family of SIGNI at AGNANI.

Per bend argent and gules an eagle counter-changed, is the coat of the Italian family of SECCANO; and with the tinctures *azure* and *argent*, of the Venetian LOMBARDI. ORLOVCICH in Servia bears: *Per pale, sable and argent, an eagle counter-changed, armed, and crowned or.* POLENTA, *Per pale or and azure, an eagle per pale gules and argent.* The family of DE LIMESAY in Normandy, from which the great Scottish house of LINDSAY, Earls of CRAWFORD, etc., derives its origin, bore: *Gules, an eagle displayed or*, which was also the bearing of the families of RYE, Marquess de VARAMBON; VIENNE; FERRONAY (banneret of Touraine), etc. *Or, an eagle displayed azure*, the coat of the PRIGNANI, was borne by Pope URBAN VI. *Sable, on a fess argent the Imperial Eagle, crowned proper*, is borne by the Princes COLLOREDO-MANSFELD.

The French family of COLIGNY (Ducs de CHÂTILLON, Marquesses d'ANDELLOT, etc.), used: *Gules, an eagle*

displayed argent, crowned or. In England in early times the eagle was only borne by a very few families of distinction. RALPH DE MONTHERMER, Earl of GLOUCESTER in right of his wife, bore (as in Plate XXV., fig. 1), *Or, an eagle displayed vert*, arms which were afterwards quartered with those of MONTACUTE in the shields of the Earls of SALISBURY and WARWICK. The notorious PIERS GAVESTON, created Earl of CORNWALL by EDWARD II., bore: *Vert, six eagles displayed or.*

The eagle appears in the coat of QUEEN'S COLLEGE, OXFORD, which are those of its founder ROBERT DE EGLESFELD, confessor to PHILIPPA, Queen of EDWARD III.:—*Argent, three eagles displayed gules armed or.* The heraldic eagle has usually its beak and claws (sometimes the beak, legs, and claws) of a different tincture from the rest of its body. In the first case it is sufficient to use the phrase *armed*, which includes beak as well as claws: in the latter case the term employed is usually *beaked and membered* (in French *becquée et membrée*), the legs including the claws. In the armory of Germany and the Low Countries the whole unfeathered part of the leg is intended when the term *armed* is used.

The arms of the great French family DE LA TRÉMOILLE (Vicomes and Ducs de THOUARS, Ducs de la TRÉMOILLE, Princes de TALMONT, et de TARENTE, etc.), are: *d'Or, au chevron de gueules accompagné de trois aigles d'azur, becquées et membrées du second.*

The famous CHARLOTTE DE LA TRÉMOILLE, Countess of DERBY (d. 1664), was daughter of CLAUDE, Prince de TALMONT, etc., by CHARLOTTE, daughter of WILLIAM, Prince of ORANGE (Vol. II., p. 128, and *cf.* Vol. II., Plate V., figs. 1 and 4).

In Scotland the eagle displayed occurs at an early date. The RAMSAYS, Earls of DALHOUSIE, bear: *Argent, an eagle displayed sable, beaked and membered gules.* The CARNEGIES, Earls of SOUTHESK, now use:

Argent, an eagle displayed azure, beaked and membered gules, charged on the breast with a covered cup of the field or. But the field is *Or* in the old entries in the Lyon Register, and it is so borne still by the cadet branches of the family. Early seals of this family show the eagle standing on a barrel, which was allusive to their tenure of the estate of KINNAIRD "for the serwise of the kepeing of the Kyngis ale sellar within the Schirefdome of Forfar" (STODART, *Scottish Arms*, ii., pp. 137-138). *Argent, three eagles displayed gules, crowned or*, is the coat of the DE COURCYS, Barons of KINGSALE, in Ireland.

The *allerion* (in French *alérion*), originally synonymous with an eagle, was in the hands of some fanciful heralds, deprived of its legs and beak, as in the arms of the House of LORRAINE still quartered by the Emperors of AUSTRIA:—*Or, on a bend gules three allerions argent.* The myth which refers the origin of this coat to a fowling exploit in Crusading days is too absurd for further quotation. The charges are really anagrams (*alerion*) of the name LORRAINE (see PLANCHÉ, *Pursuivant*, pp. 86-91).

The coat of the great French family DE MONTMORENCY is still blazoned with *allerions* instead of the original four eagles: *d'Or, à la croix de gueules cantonné de seize alérions d'azur.* The MONTMORENCY-LAVAL (*vide supra*) differenced this coat by charging the cross with *five escallops argent.* (See Vol. II., Plate V., fig. 3; and p. 62.)

When two or more eagles are borne in a shield they are sometimes, but quite needlessly, blazoned *eaglets*; but even the heraldic purists who insist on this distinction admit that it need not be made when the birds are separated by an Ordinary. Thus: *Azure, a pale between two eagles displayed argent*, is the coat of WOODWARD, of Warwickshire and the neighbouring counties. *Argent, a saltire gules between four eagles displayed azure*, is used by HOBART, Earls of BUCKINGHAMSHIRE. The great

Italian house of the GONZAGAS, Dukes of MANTUA, bore: *Argent, a cross patée-throughout gules, between four eagles displayed sable.*

Except as a crest, or supporter, the eagle of heraldry seldom appears in any other attitude than *displayed*. An eagle *volant*, *i.e.*, flying bendways across the shield, occurs in the armorials as the coat of STAYLTON or STALTON;—*Sable, an eagle volant argent*, but I do not remember any other example.

An eagle *rising*, that is in the act of taking flight (in French *essorant*), is almost equally rare. The French family of SAFFRES, bear the canting coat; *de Gueules, à cinq saffres, ou aigles de mer, essorants d'argent, 2, 1, 2.*

The founder of the French Empire deviated from the mediæval idea of the imperial bird, in favour of the preheraldic and classical type. The arms of the Napoleonic Empire are:—*Azure, an eagle rising* (its head turned to the sinister); *grasping in both claws a thunderbolt or.* (Plate XXVIII., fig. 3.) The official blazon of this coat was simply: *d'Azur à l'aigle d'or, empiétant un foudre du même.* (SIMON, *l'Armorial Général de l'Empire Français*, tome i., p. 1. Paris, 1812.)

The American eagle (*vide infra*, Vol. II., Plate XXVIII., fig. 2) is the bald, or white-headed eagle (*Haliaetus leucocephalus*). In mature specimens it is of a brown colour with white head, and tail feathers. Its feet, legs, and beak are yellow.

Parts of eagles occur not unfrequently in armory; MONRO of Foulis bears: *Or, an eagle's head erased gules.* (Plate XXVIII., fig. 4.) *Or, an eagle's head sable, crowned or*, is the coat of Prince PUCKLER-MUSKAU. WINGS, presumed to be those of eagles, are often borne in pairs. *Gules, three eagle's wings or*, is the coat ascribed to Sir WALTER BAND in the *Roll* of EDWARD II. When the wings are thus conjoined they are often termed a *vol*; and when the points are turned downwards this is styled

un vol abaissé, or the wings are said to be *conjoined in lure* (that is, after the fashion of the instrument used by falconers to lure the hawk back after its flight). The coat of the SEYMOURS, Dukes of SOMERSET is: *Gules, two wings conjoined in lure, the tips downward, or; (de Gueules, à un vol abaissé d'or)*. (Plate XXVIII., fig. 5.) A single wing is often termed a *demi-vol*. *Gules, a demi-vol abaissé argent*, is the coat of the Princes of BEVILACQUA of Italy.

Per chevron argent and gules, three demi-vols erect counter-changed, was used by the important family of the Counts von ORTENBURG in Carinthia.

EAGLE'S LEGS are also borne, coupé, or erased at the thigh. Of these a single example may suffice:—the Marquis d'ARCHIAC in France, bore: *Or two eagle's legs coupé at the thigh in pale gules*. (SEGOING, *Armorial Universel*: planche 24. Paris, 1679.)

Among the curiosities of Heraldry we may number the coat of the Danish family of STIXEN, now extinct, which was: *Azure, an eagle displayed, without a head or*. The STAHLIN VON STORKSBURG, in Bavaria, carried: *Azure, an eagle displayed or, its head concealed by a tilting helm argent*.

The Norman family of SACQUEVILLE, or SACQUINVILLE, used: *d'Hermine, à l'aigle pamée de gueules*, that is, with drooping wings and head and open beak. The *Wappenrolle von Zürich* gives (No. 503) a curious example of the eagle displayed in an unusual position: *Or, an eagle displayed sable, armed gules; its body fessways with the head to the dexter flank*. This coat is attributed to EPTINGEN, of Basel. (See also EGGENBERG, Plate XXI., fig. 5.)

SECTION B.—OTHER BIRDS.

THE VULTURE.—The Vulture appears but rarely in armory, but there are some examples of it. *Azure, a vulture rising argent; on a chief or, an estoile gules*, is the

coat of the Dutch family of BUSC, settled at Berbice. *Or, on a mount vert, a vulture rising gules*, is used by GEYER of Bavaria; *Gules, a vulture rising argent*, by GEYER of Strasburg; other families of the name have similar bearings with different tinctures.

THE FALCON is generally represented *close*; that is, in a sitting posture with its wings closed on the body; an attitude presumed with regard to other birds when the contrary is not expressed in the blazon. The falcon is distinguished from the eagle by being also *jessed and belled*, *i.e.*, having globular bells (*cf.* Plate XXVIII., fig. 8) attached to its legs by small thongs, or *jesses*. These jesses are sometimes drawn *flotant* from the leg, and with *vervels*, or rings, at the ends.

Armorists sometimes profess to distinguish the large goshawk, or falcon, from the smaller sparrow-hawk; but practically they are hardly recognisable from each other in heraldic drawings. When the beaks, claws, jesses, bells, etc., are of a different tincture from the bird the fact requires to be specified in the blazon.

Plate XXVIII., fig. 6, is the coat of HAWKER: *Sable, a goshawk, perched on a stock issuant from the base, argent armed, jessed, and belled or*. The charges in the arms of the Princes of LEININGEN, now blazoned as eagles, were formerly vultures. (SPENER, *Op. Her. pars. spec.* p. 470.)

Gules, a falcon rising argent, was the coat of Bishop HOWELL of Bristol (Plate XXVIII., fig. 7). *Azure, a falcon belled argent*, is the canting coat of FALCOZ DE LA BLACHE, Comtes d'ANJOU (*d'Azur, au faucon d'argent grilleté du même*).

The family of LE TONNELIER, Comtes de BRETEUIL, Marquises de FONTENAY, carried: *d'Azur, à un epervier essorant d'or, longé et grilleté* (lined and belled) *du même*. HAWKER of Wiltshire bears: *Sable, a hawk on its perch argent, beaked and legged or*. NOBELAER of Holland

uses: *Or, a falcon sable, hooded, and standing on its perch in base gules.*

In several coats the falcon is represented seizing on its prey (*trussing* is the English phrase, *empiétant* the French). *D'Azur, à un faucon d'or, grilleté d'argent empiétant une perdrix du second, becquée et onglée de gueules*, is the coat of TARLET. *Sable, a hawk or, trussing a duck proper, on a chief of the second a cross bottonny gules*, is borne by MADAN, or MADDEN, in England and Ireland. *Or, three falcon's heads erased gules*, was the coat of NICOLSON, baronets.

In armory OWLS are represented full-faced, as in the arms of FLEMING: *Gules, a chevron between three owls argent* (Plate XXVIII., fig. 9).

THE SWAN besides being the device of the great family of BOHUN (*vide infra*, Vol. II., Chap. XIX.), is a favourite bird in the old heraldry both of England and of the Continent. WOLRYCHE bears: *Azure, a chevron between three swans argent* (Plate XXVIII., fig. 10). The PARAVICINI bore: *Gules, a goose argent, beaked and membered or*; a canting coat (*Par avis cygno!*)—a good specimen of mediæval taste. *Or, a swan gules, beaked and membered sable*, was used by the old Westphalian Counts von STEINFURT. *Gules, a swan argent, beaked and membered sable, gorged with a crown or*, is the coat of STORMARN in the Royal Arms of Denmark.

The head and neck of the swan, frequently used as a crest (Vol. II., Plates XV., fig. 2, and XXII., fig. 4); also occurs as a heraldic charge: *Azure, three swan's heads erased argent, gorged with ducal coronets or*, is carried by BAKER of Gloucestershire. *Gules, three swan's heads and necks conjoined in pairle argent*, is the curious coat of the Counts PRZICHOWITZ of Poland.

THE HERON, STORK, and CRANE are seldom distinguishable in heraldic drawings. Plate XXVIII., fig. 11 is the coat of OGLANDER: *Azure, a stork between three*

crosslets fitchées or. The Barons DOBRZENSKY bear: *Azure, a stork proper. Gules, three cranes argent,* were the arms of the Scottish Lords CRANSTOUN.

THE CRANE is usually represented standing on one leg holding in the claw of the other bent one a stone called its "*vigilance*," from a fable that this was so held that the noise of its fall might awaken the bird if it fell asleep! This makes it a fitting canting charge for the name of WACHTER! Several baronial families of this name bear: *Argent, a crane sable with its vigilance on a mount vert. Argent, a crane* (without the *vigilance*) *or,* is the coat of the Lordship of KRANNICHFELD, quartered by the Princes of REUSS. KRANNICH, of Strassburg, bears the reverse.

Argent, a heron volant in fess azure, membered or, are the *armes parlantes* of HERONDON; while families of HERON use: *Gules, a heron argent; Argent, a heron sable;* and the reverse. This bird is the chief charge in several coats of the Spanish GARCÍAS.

THE OSTRICH is usually depicted in early Heraldic drawings with a horse-shoe, key, or nail in its beak. This arose from the mediæval idea, not altogether extinct even now, that the bird had the capacity to digest any substance however hard, and especially iron.

The MACMAHONS of Ireland carried: *Argent, an ostrich sable, in its beak a horse-shoe or. Gules, an ostrich argent, in its beak a horse-shoe azure,* are the *armes parlantes* of the Bavarian family of STRAUSS. Other families of the name vary the tinctures.

OSTRICH FEATHERS are often borne for Crests and Badges; the best known instance is afforded by the Badge (often erroneously called the Crest) of the Prince of WALES (on which *see* Chapter XIX.). The feathers are occasionally used as charges, (*see* the arms of the BLACK PRINCE "for peace"). *Gules, three ostrich feathers in pairle argent, issuant from a ball or, in the centre point,* are the well-known arms of the Counts of HARRACH.

THE PELICAN is represented in both British and Foreign armory with a bowed neck *vulning* (*i.e.* wounding) her breast; from an old belief that she was accustomed to feed her young with her blood. When thus occupied, standing in her nest, and surrounded by her little ones, she is said to be *in her piety*, as in Plate XXVIII., fig. 12, the coat of TRESILIAN: *Gules, a pelican in her piety, or*. Bishop FOX of Winchester, who founded Corpus Christi College at Oxford, bore: *Azure, a pelican or, vulned gules*; which still forms part of the coat armorial of the college. *Azure, three pelicans argent, vulned proper*, is the coat of PELHAM. *Argent, three pelicans in piety or, their nests vert*, was borne by the Scottish family of PATTERSON.

THE RAVEN occurs early in British armory as a canting charge. *Or, a raven sable*, was the coat of PETER CORBETT, Baron DE CAUX, in the *First and Second Nobility Rolls of EDWARD I.* In GLOVER'S *Roll*, THOMAS CORBET bears: *Or, two crows (or corbies) sable. Argent (and or), a raven proper (i.e. sable)*, are the coats of several families of this name, as well as of RAVENTHORPE.

Or, three crows (or ravens) sable, is borne by the Counts de CORNEILLAN, and the families of CORBOLI of Tuscany, VAN RAVESCHOOT of Flanders; RAVENS, and DE ROECK of Holland; CRAYEN of Prussia and Saxony, etc. The *Cornish-Chough* of Heraldry is a crow of purplish-black colour, with red beak and legs. We have it in Plate XXIX., fig. 1; the coat of ONSLOW: *Argent, a fess gules between six Cornish choughs-proper*.

Three such choughs in a field *argent* are said to be the bearings of THOMAS À BECKET, Archbishop of CANTERBURY. *Argent, a cross sable between four Cornish-choughs proper*, is the coat of the Lords AYLMEY.

THE PARROT (*Papingoe*, or *Popinjay*), occurs in GLOVER'S *Roll* as the coat of MARMADUKE DE THWENG,

or TWENGE, "*d'Argent, à trois papegayes de vert ung fece de goules.*" In Scotland its most familiar use is as the coat of PEPDIE: *Argent, three papingoes vert, beaked and membered gules* (Plate XXIX., fig. 2), a coat which is quartered by the HUME, or HOME, family in most of its different branches. The same coat, but with the field *Or*, is borne in France by the Counts GUIOT DE PONTEIL, and the Marquesses GUIOT DE DOIGNON.

A single popinjay appears in the coat of the French family of PARIZOT (*d'Azur, à un perroquet d'or*). In the *Zürich Wappenrolle* of the fourteenth century No. 527 is, *Gules, a parrot azure legged or, holding in its beak a horse-shoe argent*, a coat attributed to HEIDEGK.

COCKS occur frequently in armory. *Argent, three cocks gules, armed, crested, and jelloped* (the term applied to its gills) *sable*, is the coat of COKAYNE (Plate XXIX., fig. 3). *Argent, three cocks gules*, is with similar allusive intent, the bearing of the COCKBURNS of Scotland. *Argent, a cock gules, armed, crested, and jelloped or*, is used by the Counts HAHN, of Mecklenburg; and *Argent, a cock sable, armed and crested gules*, by LE COCQ, Counts de HUMBEKE in Brabant. The Marquises de VOGUÉ bear: *Azure, a cock or. Gules, a cock argent, having pendent from its neck a shield azure charged with a fleur-de-lis or*, is the coat of the Marquises de l'HÔPITAL DE VITRY.

A curious coat is assigned by GOUSSANCOURT (*Martyrologie des Chevaliers de S. Jean de Hierusalem*; tome i., p. 36) to BOLDAGION: *Argent, a bend azure, between six cock's combs gules. Or, on a mount in base vert, a hen sable crested gules*, was borne by the princely Counts of HENNEBERG, now quartered by PRUSSIA, and in the arms of the Saxon Duchies.

LE CAUDRELIER of Artois uses: *Azure, a hen sheltering her chickens or (d'Azur, à une poule d'or,*

couvante des poussins du même). *Argent, three hens sable*, are the arms of the Counts VON MOLTKE, Denmark, etc. (Vol. II., p. 165).

SWALLOWS (*Hirondelles*) were allusively borne by the ARUNDELS of Sussex, whose coat, *Sable, six swallows argent*, 3, 2, 1, is found upon a seal of the twelfth century. The Martin, or swift, a species of swallow, is the origin of the martlet, one of the best known charges of Heraldry. There are early examples of the martlet properly furnished with legs, but about the close of the thirteenth century the custom arose by which the bird is represented without feet, and sometimes without a beak. It was early in use as a charge for differencing coats, but was employed in a manner quite different from its use as a mark of cadency in modern Heraldry (*v. infra*, Vol. II., p. 59).

The canting coat of NIEL, Maréchal de France, under the Second Empire, is : *Azure, the letter L, and in chief a bird's nest or*. This coat appears among the escucheons of the Knights of the Seraphim in the Riddarholms Kyrka at Stockholm.

THE MERLETTE in Foreign armory is drawn somewhat differently from the British martlet ; it is without the long cleft tail, and in fact only differs from the *canette* (or duckling) by being represented without beak, or feet. The coat of FENWICK is : *Per fess gules and argent, six martlets counter-changed* (Plate XXIX., fig. 4). *D'Argent, à la fasce de sable, accompagnée de trois merlettes du même, rangées en chef*, was borne by the French Marquises de BEAUHARNAIS, to which belonged the Empress JOSEPHINE. The Duc de MORNY, who was conspicuously associated with the Second French Empire, bore : *Argent, three martlets sable, within a bordure compoy alternately of the arms of Dauphiny and of those of the French Empire* (*vide infra*, Vol. II., Chapter XVIII.). *Or, three martlets in fess gules*, is the coat of the Counts



1. Cornish Chough.
(*Onslow.*)



2. Papingoes.
(*Pepdie.*)



3. Cocks.
(*Cokayne.*)



4. Martlets.
(*Fenwick.*)



5. Bream Naiant.
(*Breamc.*)



6. Salmon hauriant.
(*Salmon.*)



7. Dolphin.
(*Dauphin of France.*)



8. Dolphins.
(*Dolfini.*)



9. Barbel.
(*Bar.*)



10. Trout.
(*Troutbeck.*)



11. Stockfish.
(*Iceland.*)



12. Escallops.
(*Daerc.*)

of VELEN in Westphalia. (On the imaginary arms of EDWARD *the Confessor*, see Vol. II., p. 93, etc.)

THE PEACOCK occurs in a few instances, and mostly as an allusive bearing; it is borne either with its wings close, or with its tail expanded, in the latter case it is blazoned as *in its pride*.

Or, on a mount vert, a peacock in its pride, is the canting coat of DE PAEUW of Holland, and is sometimes borne without the mount. *Or, four bendlets gules, over all a peacock (close) proper*, is borne by the Princes of WIED.

In the *Wappenrolle von Zürich*, No. 476 is a coat attributed to HURUS. In it the head and neck of a peacock *azure* rises from a small *champagne gules*; and the whole of the rest of the field is occupied by the feathers of the expanded tail *proper*. The French family of PONNAT use: *d'Or, à trois têtes de paon d'azur*, and have peacocks (close) as supporters.

Sable, three peacocks close argent, is the canting coat of PEACOCK. Another family of the name in Scotland uses: *Argent, three peacocks in pride proper*, which is also borne allusively by PAWNE.

Or, three thrushes proper, were the arms of SAVONAROLD, the family to which belonged the celebrated patriot and preacher FRA GIROLAMO of Florence.

DUCKS, PHEASANTS, MOOR-FOWL, PLOVERS, FINCHES, DOVES, and many other birds, occasionally appear both in British and Foreign armory, and then usually with an allusion to the name of the bearer; there is nothing in their use which makes it needful to enlarge this chapter with examples, but the BIRD OF PARADISE requires a special mention as a foreign charge. *D'Argent, à trois oiseaux de paradis sable*, is borne naturally enough by the French family of PARADIS DE PAULHAC. The Russian families of RJEVSKI; and YEROPKIN, use: *Argent, on a terrace vert, a cannon mounted or, supporting a bird of paradise proper*; this is also the coat of the Princes

WIASEMSKI of Livonia. (See KLINGSPOR, *Baltisches Wappenbuch*.) The arms of the family of FINCKEN-AUGEN in Courland are: *Or, three finches' eyes proper.* (*Ibid.*, plate xxxiii.)

The mythical PHŒNIX, represented as an eagle amid flames, comes more properly under the head of Chimerical or Mythological Figures (*vide infra*, Chapter XI.).

CHAPTER X.

ANIMATE CHARGES. III.—FISH,—REPTILES,—INSECTS.

FISH.—The Heraldry of Fish is the subject of a very interesting and beautifully illustrated monograph by Mr THOMAS MOULE, published in 1842. Under this category are recognised various animals which in modern zoology would not be so designed, such are the Whale, Dolphin, etc. The kind of fish which forms a heraldic charge is often unspecified, though an acquaintance with local phraseology would often enable us to determine the exact species of the fish intended. Thus the blazon of the coat of GARVINE in Scotland is simply : *Azure, three fishes naiant argent*, but we know at once that these fish are “garvies,” or sprats. *Vert, three fishes hauriant or, spotted gules*, is borne by DOGGE, and we see that the Dog-fish is certainly intended. In the early *Rolls of Arms*, however, we have the Luce, or Pike ; the Herring, Salmon, etc., borne allusively by the families of LUCY (*Gules, three luces hauriant argent*) ; HERINGAUD (*Gules, three herrings hauriant argent*) ; SALMON (*Sable, three salmons hauriant argent*), etc. *Hauriant* is the term employed when the fish are represented paleways, rising to the surface for air ; *naiant* describing them when swimming fesseways.

Azure, three bream naiant or, are the arms of the family of BREAME of Essex (Plate XXIX., fig. 5). *Sable, three salmon hauriant or* : is the coat of SALMON (Plate XXIX., fig. 6).

The DOLPHIN is in Heraldry considered the King of

fish, as the lion is of beasts, or the eagle of birds. Its form, borrowed from classical mythology, resembles but faintly that of the dolphin of zoology. Whether blazoned *naiant* or *hauriant*, the dolphin is most frequently depicted as *embowed*, or in a curved attitude.

Dauphin was a title given in France in ancient times to certain feudal seigneurs, and was adopted from the charge borne in their shields of arms. The old romance of GERARD DE ROUSSILLON mentions "dauphins," in an enumeration of feudal titles along with "comtes, bers (barons), et bannerets." The chiefs who bore this title were the Dauphin de VIENNOIS, and the Dauphin d'Auvergne.

In 1343 King PHILIP of France purchased the domains of HUMBERT III., Dauphin de VIENNOIS. The common story that it was a special condition of the purchase that the title and arms of the Dauphin should be always borne by the *eldest* son of the King of France seems to be without solid foundation. ("Le titre de *dauphin* fut spécialement affecté au fils du roi qui reçut cette province en appanage. Ce fut d'abord le second fils du roi qui porta le titre du *dauphin*; mais dans la suite ce nom fut réservé au fils aîné, héritier présomptif de la couronne." CHÉRUÉL, *Dictionnaire Historique des Institutions, etc., de la France*, tome i., p. 260, Paris, 1855.)

The Dauphins of VIENNOIS bore: *d'Or, au dauphin d'azur, crêté, oreillé et barbé de gueules* (Plate XXIX., fig. 7). This coat was quartered in the second and third quarters by the Dauphins of FRANCE, with the plain coat of FRANCE in the first and fourth; the addition of the quartering of DAUPHIN being a sufficient brisure. The *fleur-de-lisé* coronet of the dauphin was arched in with four golden dolphins (Vol. II., Plate XXIII., fig. 19).

The title of Dauphin d'Auvergne, appears to have commenced with a son of GUILLAUME *le Jeune*, Comte d'Auvergne, who lived in 1366. This son received the

baptismal name of DAUPHIN in memory of his maternal grandfather the Dauphin de VIENNOIS. His descendants continued the name as a title which, with the lands, passed in 1368, to LOUIS II., Duc de BOURBON, and Comte de CLERMONT, by his marriage with the Dauphine ANNE, heiress of her brother BÉRAUD III., Comte de CLERMONT, and Dauphin d'Auvergne. The family of LA TOUR DU PIN, who claimed descent from the Dauphins d'Auvergne, also quartered their arms, but the French Heralds make this difference that in the latter case the dolphin is borne *pané*, *i.e.*, lifeless, with gaping mouth and closed eye, and of the one colour only. The normal position of a heraldic dolphin is that which it assumes in these coats, *viz.*, *embowed*, with the head and tail towards the dexter side of the escutcheon. If the dolphin be blazoned as *naiant*, it is still, if borne singly, represented as *embowed*, but when as in the case of the Venetian DOLFINI (Plate XXIX., fig. 8) three dolphins are borne *naiant* in pale (of *or* on an *azure* field in this case) the bodies are more nearly straight; and the same is the case when three dolphins are blazoned *hauriant*), as in the arms of VANDEPUT (*Or, three dolphins hauriant azure*).

The Scottish family of MONYPENNY bears; *Argent, a dolphin naiant azure*. Two dolphins *hauriant adorsed* form the charge of several English coats, *e.g.*, *Argent, on a field vert*, HAMNER: *Sable, on a field argent*, COLSTON; *Or, on a field gules*, ELLEY, etc.; and are used as supporters by the TREVELYANS, BURNABYS, etc. *Azure, a sea-pellock, having a naked man seated on its back playing a harp, all proper*, is the coat of WATERTON (VALTERTOUN), etc. (See STODART, *Scottish Arms*, ii., p. 261.)

THE BARBEL, or BAR, is in favour in French Heraldry, the fish being borne in pairs *adossés*, their backs curving towards each other; as in the arms of the powerful

Counts and Dukes of BAR (BAR LE DUC), whose territories lay on the Meuse, west of Lorraine. They bore : *d'Azur, semé de croix recroisettées, au pied fiché, d'or, à deux bars adossés de même* (Plate XXIX., fig. 9). It is said that the seal of THIERRY II., 1093-1104, bears the barbel, and that the field was made *crusily* by RENAUD I. (d. 1149). CLERMONT-NESLE bore a similar coat but with the field *de gueules treflé*. DE ROUVILLE carried : *d'Azur, semé de billettes d'or, à deux bars adossés d'argent*. The Counts LAVAULX-VRÉCOURT bore : *d'Azur, à deux bars adossés d'argent, accompagnés de quatre croisettes d'or*. The Counts of BARBY, whose arms are included in the Saxon quarterings, used : *Azure, two barbel addorsed between four roses or. Gules, two barbel addorsed or*, is the coat of the Counts of MUMPELGARD, or MONTBEILLARD ; and of the Counts of PFIRDT, or FERRETTE. *Ermine (or Or), two barbel addorsed gules*, is the coat of the Marquis de GAUCOURT.

SALMON are sometimes represented in the same attitude, as by the Princes of SALM who carry : *Gules, two salmon addorsed between four crosslets argent. Argent, two salmon addorsed gules*, is the coat of the Counts von WERNIGERODE of Prussia.

Azure, three chabots hauriant, 2 and 1, or, is the coat of the Marquises DE CABOT, etc.; but *Or, three chabots gules*, was the coat of the Counts de JARNAC, etc.; and was quartered by a branch of the great house of ROHAN (ROHAN-CHABOT). PHILLIPPE CHABOT, Comte de NEUBLANCHE, Admiral of France, was made a Knight of the Garter by HENRY VIII. (See BELTZ, *Order of the Garter*, p. 92.)

PIKE were known as lucies, or geds. Under the latter term they form the charge of the GEDDES arms : *Azure, three geds hauriant argent. Azure, a pike in bend argent*, is borne by GIEDE, of Denmark. A curious Dutch coat is that of the Viscounts JAN DE LA HAMELINAYE, etc. :—

Sable, two pike affrontés in bend, biting an eel ondoyant in bend sinister, argent.

In foreign armory three fishes are occasionally found in pairle (arranged in the form of the letter Y), thus KIPPENHEIM and BERNBACH both bore: *Gules, three barbels in pairle or, their tails to the centre.* So also DORNHEIM, *Gules, three fish in pairle heads inward argent*: DIE HINDER bore: *Gules, three fish conjoined in pairle with one head argent.* *Azure, three fish in pairle argent,* is the coat of KRECHWITZ. An unusual but rather tasteful arrangement is shown in the arms of TROUTBECK, as shown in Plate XXIX., fig. 10. *Azure, three trout fretted tête à la queue argent.*

A salmon with a ring in its mouth is one of the charges of the arms used for the City of GLASGOW; and two such salmon are employed as supporters of its shield. It is here connected with a local legend of ST. MUNGO, or KENTIGERN, though Mr MOULE (*Heraldry of Fish*, p. 126) reminds us that it occurs in the tale of POLYCRATES, related by HERODOTUS a thousand years before ST. MUNGO lived; as well as in the Koran. *Gules, three salmon hauriant, each with a ring in its mouth argent,* are the arms of SPROTTIE.

The arms of ICELAND; *Gules, a stockfish* (or dried cod), *argent, crowned with an open crown, or,* is borne among the quarterings of the Kingdom of Denmark (Plate XXIX., fig. 11, and Vol. II., Plate XIX., fig. 1). The arms of the Hanseatic League in Norway were composed out of the arms of the Empire dimidiated with this coat, as we still see in their interesting ancient House at Bergen.

THE WHALE.—Only two or three examples of the use of the whale as a heraldic charge have come under my notice. The arms of the Dutch family of DOLL are: *Azure, a whale argent, naiant upon the upper part of a fess wavy of the same,* but this seems to be only a variation of the coat borne by the DOLKS, which was: *Argent, a dolphin*

sable crowned or, its tail curved in the air, disporting itself above the base of the shield barry of four azure and argent. Azure, a whale argent finned and tailed gules; is the coat of WAHLEN. (See *Fierté*, in the *Glossary of French Terms*.)

Gules, three whales hauriant, each having in its mouth a crozier or, were the arms of WHALLEY ABBEY. *Argent, three whale's heads erased sable*, is the coat of WHALLEY.

Gules, the skeleton of a fish in bend sinister or, is the coat of GRADNER, borne *en surtout* by the Franconian Counts and Princes of WINDISCHGRÄTZ. In French Blazon the head of a fish (like that of a wild-boar) is termed a *hure*. *D'Azur, à la fleur-de-lis d'or, accompagné de trois hures de saumon d'argent*, is the coat of LE BRIS DE HOUARÉE. LE BOURG of Brittany bears: *de Sable, au sautoir d'argent cantonné de quatre hures de saumon du même*.

The Polish family of BYDANT bear: *Gules, two fish-jaws argent affrontés in pale*; a like coat is borne by LUZYANSKI.

THE EEL occurs not unfrequently in armory. It is represented *ondoyant*, *i.e.*, with a wavy outline (see ANGUILLARA, p. 130). I cannot help suspecting that eels were intended as the original charges in the arms of ELIOT, and ELLIOT (*v.* p. 139). The bars-gemels wavy and the shepherd's pipe may all well have been eels, canting on the name. *Or, three eels gules without heads paleways, 2 and 1*, is the very curious coat of VERGEYLL of Holland. (For eels in Spanish coats *vide infra*, p. 489, and *sub voce* "CAULDRON.")

Of SHELL-FISH, or what pertains to them, the most prominent and important bearing is the shell of the scallop, or escallop. *Argent, on a bend azure three escallops of the field*, is borne by the BERNARDS, Earls of BANDON, in Ireland. This charge was associated with the ancient pilgrims, of whose equipment

the scallop-shell, probably as a convenient drinking vessel, usually formed a part. (*Vide infra*, p. 391.) The banner of ROBERT DE SCALES at the siege of CARLAVEROCK was of *Gules, charged with six escallop shells argent*. An even better known example is afforded by the coat of the great family of DACRE: *Gules, three escallops or*. (Plate XXIX., fig. 12.) This is also the coat of the KEPPELS, Earls of ALBEMARLE. *Azure, three escallops or*, was borne by the PRINGLES, whose name was supposed to be a corruption of pilgrim. *Argent, nine escallops gules, 4, 3, 2*, is one of the coats of the family of PELEGRIN (*v. p.* 391). *Or, on a chief sable three escallops of the field*, is the coat of GRAHAM, Duke of MONTROSE; and *Argent, a chevron between three escallops sable*, is borne by LITTLETON, Viscounts COBHAM. *Or, five escallops in cross sable*, is used by the Counts VAN DER NOOT, Marquises d'ASSCHE, etc. When the inside of the escallop shell is shown it is called a *vannet*, and is often drawn without the *oreilles*:—the little projecting pieces at the junction of the shell. The French VANNELATS bore: *Azure, a vannet or*.

CRABS, LOBSTERS, CRAYFISH, WHELKS, PRAWNS and SHRIMPS, all are found in the armorial menagerie. *Azure, a chevron argent between two fleurs-de-lis in chief and a crab in base or*, is the coat of CRAB of Robslaw.

Or, a lobster in pale gules, is the coat which is blazoned on the tomb of Cardinal NICOLAS DE CUSA in the Church of S. Pietro in Vincoli at Rome. THIARD, Marquis de BISSY, bears: *d'Or, à trois écrevisses de gueules, posés en pals 2 and 1*. *Or, a chevron between three lobster's claws gules*, is the coat of KERNE.

REPTILES.

Reptiles of all kinds, serpents, adders, crocodiles, lizards, scorpions, tortoises, down to frogs and toads, are

found occasionally in British armory, and still more frequently are to be met with in the heraldry of Continental States.

Serpents or snakes may be represented *erect*, or *erect-wavy* (*ondoyants en pal*), or *gliding* forward in a horizontal line: or *nowed*, that is tied in a knot, or, in the form by which the ancients symbolised eternity, in a circular form with the tail in the mouth. Three such serpents *argent* on an *azure* field were borne by the French family of LAUZON.

Argent, two serpents erect addorsed sable, are given as the arms of LONGSHARE; and *Gules, an adder nowed or*, the coat of NATHELEV, is represented in Plate XXX., fig. 1. The coat of VAUGHAN of Talgarth (Plate XXX., fig. 3), is, *Azure, three boy's heads argent, having serpents encircling their necks proper*.

The most famous instance in which a serpent is used in Continental armory is afforded by the arms of the family of VISCONTI, which afterwards became from them the recognised coat of the Duchy of MILAN:—*Argent, a serpent ondoyant in pale azure, crowned with a ducal crown or, and vorant a child gules*. (Plate XXX., fig. 2, and Vol. II., Plate V., fig. 1.) A very fine example of the Visconti arms is afforded by a rectangular buckler of polished steel, on which they are embossed preserved in the armory of the Kladskammer in the Royal Palace at Stockholm. I noticed that the crown above the guivre is of fleurs-de-lis. An absurd fable is of course extant to account for the origin of this remarkable coat; but when we find it, as we do, among the series of escucheons adorning the splendid tomb of JEAN GALEAZZO VISCONTI in the Certosa at Pavia, and accompanied by the name of the lordship ANGLERIA, or ANGUIVARIA, for which it was borne, we see that we have here only another instance of the adoption of *armes parlantes*. (See MENËTRIER,

Origine des Armoiries, p. 105.—DANTE refers to “*la Vipera*,” *Purgatorio*, viii., 81. See also TASSO, *Gerusalemme Liberata*, i., 55 ; and ARIOSTO, *Orlando Furioso*, iii., 26, xiii., 63.) It is worthy of notice that the demi-guivre which is the crest of the VISCONTI is winged like a dragon.

In the coats borne by the several families of the GUZMANS of Spain, of which one is engraved in Vol. II., Plate X., fig. 1, the caldron, or cooking pot, which was the peculiar ensign of the *ricos hombres*, is accompanied by a number of serpents issuing from it. This has been thought to indicate some legend of African campaigns, but I have elsewhere said that they have a more prosaic origin, and are simply the eels which would find a natural place in the *caldera* (*vide* p. 280).

The serpent represented, as in the arms of MILAN, *ondoyante en pal*, is termed in French blazon *une couleuvre*.

The celebrated JEAN BAPTISTE COLBERT, Marquis de SEIGNELAY, Ministre des Finances of LOUIS XIV., bore : *d'Or, à une couleuvre ondoyante en pal d'azur* ; and the same coat was used by the COLBERTS, Marquises de TORCY, de SABLÉ, de MAULEVRIER, de ST. PONANGE, and de COLBERT-CHABANNAIS. The same coat but with the charge *vert*, was that of the old Grison family of SCHMID VON GRÜNECK.

The Roman family of BICHI, or BISSI, used : *Gules, a column argent, its capital and base or, encircled by a serpent azure vorant a child vert (!)* *Argent, a couleuvre vorant a smaller one proper*, is one of the quarters (formerly the crest) of the Italian CIPRIANI. Several Polish houses originating in, or affiliated to, the families of WONZ, bear the *couleuvre*. WONZ I.—*Azure, a couleuvre ondoyant in pale or*. WONZ II.—*Gules, a like couleuvre sable, in its mouth a slip of orange fruited proper*. WONZ III.—The same, but *crowned and holding a globe or in its mouth*. WONZ IV.—*Gules, a couleuvre crowned*

or. WONZ V.—Like VISCONTI, but *the infant proper*.
 WONZ VI.—*Gules, two couleuvres ondoyants and affrontés in pale, each crowned or*. The ORMANI of Rome bear : *Per pale or and gules, two couleuvres ondoyants and affrontés in pale vert*.

Argent, two bars gules, over all as many serpents affrontés paleways azure, is the coat of the well-known Breton family DU REFUGE.

In a good many foreign coats the serpent is represented entwined around the stem of a tree (sometimes holding in its mouth the forbidden fruit) as in the coat of the Austrian SCHRECKS, the Dutch CRULLS, etc. (See also Chapter VII., p. 208.) Under the system adopted in the French Empire by which the dignity or office of an individual was indicated by an addition to the charges of the shield, *A canton azure, on it an antique mirror in pale or, wreathed with a serpent argent* ; was the distinguishing badge of a "Count Senator." (See *L'Armorial Général de l'Empire Français*, tome i., planche xv., etc.)

The Polish family of DZIULI bear : *Or, three serpents ondoyants fessways in pale azure*. *Vert, three asps paleways or*, is the canting coat of ASPENELL.

The *Heads of serpents*, apart from their bodies, are sometimes met with as heraldic charges. The coat of the Castilian BEJARANO is heads, *Argent, five serpent's heads or, langued gules*. *Argent, four serpents vert, interlaced in the form of a cross gringolée, their heads addorsed in chief and base*, are the arms of CERMISONA in Italy. (The coat may be put among the examples of *armes fausses* ;—*armes pour enquérir*, etc.) A cross coupé and ornamented at its extremities with serpent's heads is termed a cross *gringolée* (see p. 170, and Plate XVI., fig. 6).

LIZARDS.—*Azure, three lizards or*, is borne by the Irish COTTERS. The French family of LE TELLIER, Marquis

de LOUVOIS bore a doubly canting coat : *d'Azur, à trois lézards d'argent, posés en pals, rangés en fasce ; au chef cousu de gueules chargé de trois étoiles d'or*. Here notice the *chef* blazoned *cousu*, or tacked on to the field, to avoid the reproach of false heraldry ; the three lizards (*stelliones*) and the three étoiles (*stellæ*) as canting charges. *Or, three lizards vert*, is the coat of ROSVERN in Brittany ; and of VAN DER HELCK in Holland. *Argent, a chevron sable between three cameleons vert*, is borne by LANDON.

THE CROCODILE, or ALLIGATOR, appears as the charge of a few coats. *Gules, a chevron argent between three alligators proper*, is the coat of HITCHCOCK. DUCLAU, Barons of the French Empire, bore in their first quarter : *Or, three grenades sable, inflamed proper, 2 and 1, in base a crocodile azure*.

A crocodile is the crest, and is also the dexter Supporter granted as an Augmentation to SPEKE, the discoverer of the sources of the Nile (*v. Appendix*).

The city of NÎMES has for its arms (derived from a medal of Nemausus) : *Gules, a crocodile proper chained in front of a palm tree rising from a terrace vert*. On either side are the letters COL and NEM for *Colonia Nemausensis*, founded for the veterans of Africa after the battle of Actium.

SCORPIONS.—*Argent, a chevron between three scorpions sable*, is the coat of COLE. Other varieties exist ; sometimes the chevron, sometimes the scorpions, are tinctured *gules*. *Argent, a scorpion sable in pale*, is the coat of the CAPRINI of Verona ; one of the quarterings of SCORPIONE of Milan ; and is also borne by the GUINANDS of Neufchâtel.

TORTOISE.—The tortoise is borne as the charge in the arms of several English families of GAWDEY, either *passant*, or *erect* : *i.e.*, displayed like the heraldic eagle. *Vert, a tortoise passant argent*, is the coat most frequently seen. HENRION, Baron de PANSEY, bears : *Or, a chevron*

azure between three tortoises erect, sable. The French ROSSELS use: *d'Azur, à trois tortues d'or.*

FROGS AND TOADS.—These reptiles occur as Heraldic Charges with considerable frequency, and are often allusive in some way to the name. The best known family in Britain which bears them is probably that of the BOTREAUX of Cumberland: *Argent, three toads erect sable. Argent, a chevron between three powets* (or tadpoles) *sable*, is a coat of some Scottish families of RUSSELL (the chevron is sometimes *gules*), and the tadpoles are often blazoned as *gouttes* reversed.

We may pass over the old fable that the French *fleurs-de-lis* were derived from an earlier coat (borne by PHARAMOND !!), *Azure, three toads or*; a legend from which our neighbours across the channel have perhaps (though by no means certainly) derived the *sobriquet* of "*Johnnie Crapaud.*" Rather it seems probable that this appellation is of Flemish origin. PHILIP VON ARTEVELDE perhaps had it in his mind when he declared that the French soldiers could not pass the river Lys to attack him "*à moins qu'il ne fussent crapauds,*" a conviction which cost him dear; but thenceforth "*crapauds franchos*" appears to have been the *sobriquet* attached to the victorious French. (See REY, *Histoire du Drapeau, etc., de la Monarchie Française*, tome ii., p. 32. Paris, 1837.)

As a canting charge the frog is found in the arms of the German families of FROSCH (*Sable, on a bend wavy or, three frogs proper*), FROSCHAMMER, FROSCHAUER, FRÖSCHL, etc. Of the latter name two families in Bavaria use: *Gules, a frog paleways proper*; and *Sable, a frog or*. Similarly the Spanish family of GRANOLLACHS use: *Azure, two bends or, on each three frogs vert*. The Saxon family of LOSS, Counts of the Empire, carry: *Gules, a frog bendways within a circular wreath of laurel vert. Vert, three frogs seated or*, are the

arms of the Netherland families VAN RYCKEVORSEL. Frogs were used as supporters by Lord SOMERVILLE, c. 1570-1580.

The zoology of armory makes no pretensions to scientific accuracy, and we may therefore include in this Chapter LEECHES. Of these PREEDE in Shorpshire bears three in a field *argent*. The IGELSTRÖMS of Livonia and Esthonia use: *Gules, a river in bend wavy argent, thereon five leeches sable*. EGLOF DE SCHÖNAU in Swabia: *Azure, on a bend argent three leeches sable*. The French family of DOULLÉ bears: *d'Argent, à trois sangsues de sable posées en pals 2 and 1*.

The ordinary EARTH-WORM appears in the coat of the RÉVÉRONI: *de Gueules, à un ver tortillé d'argent en fasce; au chef d'azur chargé d'un soleil naissant d'or*. The Barons von FECHENBACH of FRANCONIA use: *Argent, a worm embowed in pale sable*. The DU VERNEY of Lyons use: *Vert, three silk-worms bendways, 2 and 1, and charge the chief (? or) with as many mulberry leaves proper*. The Breton SOUEFF bear: *Barry azure and or, semé of silkworms counter-changed*.

SNAILS are borne by ALESSO, Marquis d'ÉRAQUY in Italy, etc. (*d'Azur, au sautoir d'or accompagné de quatre limaçons d'argent*). *Azure, a bend or, thereon three snails gules*, was the coat of the MASSONS de Maison-Rouge (*v. Limaçon* in the French Glossary).

INSECTS.

BUTTERFLIES.—This insect is more frequently found as a heraldic charge in French Armory than in our own. The PAPILLON, Vicomtes de BRAITEAU, use *d'Or, à trois papillons de gueules*. The family of the same name settled in England bear: *Azure, a chevron between three butterflies argent*. *Sable, a butterfly volant argent*, is the coat of BOLLORD. The Breton family of BARIN (from which came the Marquises of BOIS-GEFFROY; LA

GRANDE-GUERCHE, and DE LA GALISSONNIÈRE) bear : *Azure, three butterflies or*, as did also the English MUSCHAMPS. The AVAZZI of Bologna used : *Azure, on a pale argent two butterflies (proper, or or)*. DROUALLEN, in Brittany, carries : *Argent, three butterflies sable*.

FLIES.—The ordinary House Fly is borne as a canting charge in the coat of the Venetian family of FIERAMOSCA : *Paly gules and argent, over all on a bend or, three flies sable*. The family of VLIEGE in Flanders used : *Azure, a cross argent between four flies or*. (This coat is now borne by a family of GHISELIN, who have assumed the name and arms of VLIEGE.) *Argent, a chevron between three flies sable*, is the coat of DE THOU, Comte de MESLAY : and *Azure, a chevron between three flies or*, that of MOUCHARD, Comte de CHABAN, both of France. The Florentine VESPUCCI bear : *Gules, a bend azure semé of flies or*. On the tomb of ANTONIO STROZZI in Santa Maria Novella at Florence this VESPUCCI coat appears, with, in the sinister chief, a pot of lilies. (See also LITTA, *Celebri Famiglie Italiane*.) *Per pale gules and azure (or azure and gules) three flies (sometimes blazoned gad-flies, sometimes bees) or*, are coats used by several English families named DORE, DAWRE, or DOORE, canting on the blazon *mouches d'or*.

After the FLIES naturally come SPIDERS, of which there are some rather curious examples. *Or, three spiders azure*, is the coat of the English CHETTLES. The Russian family of RUKOFF bears : *Tierced in bend-sinister, 1. Vert, a spider in its web proper ; 2. Azure, a dragon sable winged gules ; 3. Lozengy argent and azure, a dragon, as in 2*. The extinct family of RAGNINA at Ragusa, used the canting coat : *Gules, a bar argent, in chief three spiders sable, in base as many bends of the second*.

BEEES are often used in armory as an emblem of industry and perseverance, as well as in allusion to the name of the bearer. *Azure, three bees volant or*, is used

in England for BYE ; and, with a chevron of the same, for BEE, and BEEBEE. The flies of MUSCHAMP (*vide supra*) are sometimes blazoned as bees. *Argent, a bend between six bees sable*, is the canting coat of BEESTON.

The Emperor NAPOLEON replaced the proscribed *fleurs-de-lis* by golden bees, which he used as decorations for his coronation robes, and also employed in the heraldic augmentations hereafter to be described. The origin of the assumption of the bee by NAPOLEON as an Imperial badge is curious. In the year 1653 there was discovered at Tournay a tomb supposed to be that of CHILDERIC (*d.* 480), father of CLOVIS. Among the precious articles enclosed therein, or found in proximity to it, were about three hundred small objects of gold and fine stones, which somewhat resembled in shape an insect, and to which the name of "bees" was given. These, and the other contents of the tomb were presented by the Archbishop of Mentz to LOUIS XIV., and were long preserved in the Bibliothèque Royale at Paris. These so-called bees were stolen in 1832, and only two remain at the present day. One of them is figured in the separate plate opposite p. 21 of the *Historie de l'Orfèvrerie-Joallerie*, by MM. LA CROIX et SERÉ. Paris, 1860.

Among those who were present at the discovery, or whose attention was immediately directed to it, was JEAN JACQUES CHIFFLET, at that time physician to the Archduke LEOPOLD, Governor of the Netherlands, and afterwards chamberlain of PHILIP IV. CHIFFLET was charged by the Archduke to write an account of the discovery ; and in his opinion these golden insects had been employed as the decorations of the royal mantle, which very possibly was the case. But CHIFFLET went further, and declared that in these insects was to be found the origin of the *fleur-de-lis*. This statement occasioned a great literary controversy

with regard to which it will be sufficient to say here that CHIFFLET'S assertion was very hotly contested by TRISTAN DE ST. AMAND (*Traité du Lis*, 1656); and later by the celebrated antiquary MONTFAUCON in his great work, *Les Monumens de la Monarchie Française*. The Emperor NAPOLEON, whose ambition it was to pose in some sort as the successor of Princes anterior to the lines of CAPET, assumed these bees as the badge of his new Empire; and, as has been stated, caused them to be largely employed among its heraldic insignia.

Not only his coronation mantle, and that of the Empress JOSEPHINE were thus *semés*; but the mantling surrounding the Imperial arms was similarly decorated; as were those of the "Princes-Grands-Dignitaires" of the Empire, to whose armorial bearings there was also added, as indicative of their high office, a *chef d'azur semé d'abeilles d'or* (SIMON *l'Armorial Général de l'Empire Français*, tome i., p. v., planches 5, 7, 8). The *chief azure charged with three fleur-de-lis or*, which had figured in the arms of Paris, and of so many of the cities of the French Monarchy, was replaced by a *chief gules charged with three golden bees*. This chief also figured for a time in the escutcheons of Aachen, Amsterdam, Antwerp, Bremen, Brussels, Cologne, Dijon, Florence, Genoa, Ghent, Hamburg, Lyon, and Parma.

The Low Country family of NOUST bears: *Argent, three bees vert*; *Or, a bee azure*, is the coat of the Castilian PECHA. The coat of Sir ROBERT PEEL, Bart. (Prime Minister, 1834-1835; 1841-1846) was: *Argent, three sheaves of as many arrows proper banded gules, on a chief azure a bee volant or*.

The Swiss HUMMELS use: *Azure, a bee in pale or, winged argent, its legs sable*; a family of the same name in Bavaria, uses the curious coat: *Argent, on a bend or, three bees of the first, their heads downwards*. (This is a curious coat, being what would be styled "false heraldry,"

as composed of metal on metal. The *lambrequins* of the helmet are similarly of *argent* and *or*; so that whatever may be its cause the infraction of the general rule is certainly deliberate.) The French FREPPÉLS bear: *Azure, a bee or. Gules, semé of bees volant or*, is the coat attributed to the Byzantine house of SCLEROS. The French family of GUESPEREAU has as its *armes parlantes*, *Azure, three wasps or*. Beehives with bees flying around them appear in some very modern coats, and, though improperly, occur as crests.

ANTS—The family of BIGOT, Counts de ST. QUINTIN in France, have the curious coat *d'Azur, à trois fourmis d'or posées en fasce l'une sur l'autre*. Another family of the name BIGOT DE LA CHAUMIÈRE has the coat: *Argent, a chevron gules between three ants sable*. As *armes parlantes* the CASSANTS of Piedmont bear: *Bendy or and vert, each piece of the first charged with an ant sable; a chief of the Empire*. A most singular coat is that of the family of ALQUERIA DE BOIGUES, in Catalonia: *Or, eight ants in pale, 2, 2, 2, 2, sable, each enveloped in a flame proper*. (See PIFERRER, *Nobiliario de los Reinos y Señoríos de España*, iv., No. 1742. Madrid, 1857-1860.) *Argent, six ants, 3, 2, 1, gules*, is assigned to an English family of TREGENT. *A hillock semé of ants proper*, was a BRISBANE crest (STODART, *Scottish Arms*, ii., 393).

GRASSHOPPERS and CRICKETS may be not unfitly joined together here. Both are used as *armes parlantes*. The Genoese family of GRILLO (Marquises d'ESTOUBLON in France) carry: *Gules, on a bend or a cricket sable*. The GRIONI of Venice used: *Azure, on a bend or three grasshoppers sable. D'Argent, à une cigale de sable*, is the canting coat of the SEGALAS of France. The most familiar example of the use of this insect in British armory is afforded by the crest of the GRESHAMS; a golden grasshopper (usually on a mount *vert*), which

forms the vane of the Royal Exchange in London. The VAN DEN WOUDES of Belgium bear: *d'Or, à trois chenilles de sable.*

Even the unattractive WOODLOUSE has its representatives in the armory of the Continent, the arms of the French family of MAÇON being: *d'Argent, à un chevron accompagné de trois cloportes de sable.*

Perhaps of all insect coats the most singular is that of the PULLICI of Verona: *Or, semé of fleas sable, two bends gules, over all two bends sinister of the same.* This may remind us of the jest of HENRY VIII., who affected to take the ermine spots in the arms of WISE—(*Sable, three chevrons ermine*)—for even more ignoble insects, as charges “becoming *an old coat!*” The old Heralds, who pretended to find in armorial charges the hieroglyphic of the moral character of the bearer, would no doubt have discovered in the PULLICI charges the symbols of restless activity and relentless bloodthirstiness!

CHAPTER XI.

ANIMATE CHARGES.—V. MONSTERS.

IT has been seen that the conceptions of the old heraldic writers with regard to many actual animals partook largely of the fantastical. But creatures altogether imaginary also figure largely in armory, though perhaps not to so large an extent in our own as in that of the Continent. A large number of the Supporters of our Peers are, however, of this character. The monster of most frequent occurrence in English Heraldry is the GRIFFIN, or GRYPHON.

We find the original idea of this creature in classical sculpture (probably derived from Assyria), and in Teutonic legend:—a creature supposed to have been originally generated between the lion and the eagle, having the body and hind-legs of the former; the head, wings, and fore-legs being derived from the latter. Golden griffins were among the treasures discovered by Dr SCHLIEMANN at MYCENÆ. He thinks them of Indian origin and sacred to the Sun, which is represented as borne in a chariot drawn by four griffins. “It appears certain that the griffins came in the retinue of Dionysus from India to Greece, and that it therefore became here the symbol of wisdom and enlightenment.”—*Mycenæ*, pp. 127, 178. In mediæval times the existence of such a creature was no matter of doubt. The voracious Sir JOHN MAUNDEVILLE tells us in his *Travels* that they abound in “Bacharia.” “Sum mem seyn that thei han the body upward as an egle, and benethe as a lyoun; and treuly thei seyn sothe that thei ben of that schapp. But o Griffoun hathe the body more gret and more strong

than 8 lyouns of such lyouns as ben o' this half (of the world) and more gret and stronger than an 100 egles such as we han amonges us"

"Griffin's claws," probably the horns of a species of ibex, were to be found not only in cabinets of antiquities but in the treasuries of cathedrals and other religious foundations. The *gryphishey*, or "Griffin's egg," possibly that of an ostrich, was often mounted as a drinking cup, and esteemed a treasure of the greatest rarity. (See *The First Report of the Historical MSS. Commission*, p.66; but it seems more probable that at least in some cases the griffin's egg was a cocoa-nut.) I am inclined to think that griffins, and other monsters afterwards noticed, may have found their way into armory from the Lombardic style of architecture, in which they are continually employed. DE CAUMONT (*Abécédaire d'Archéologie*, iii., 184) says, "Le basilic, l'aspic, le dragon, et autres figures symboliques du demon, méritent d'être attentivement étudiées dans les églises romanes où elles se trouvent."

These grotesque figures were denounced by ST. BERNARD in a letter written to WILLIAM, Abbot of ST. THIERRY, about the year 1125 (*i.e.*, just about the time of the rise of Hereditary Heraldry). He says "À quoi bon tous ces monstres grotesques en peinture et en sculpture? . . . À quoi sert une telle difformité, ou cette beauté difforme? Que signifient . . . ces centaurs monstrueux . . . ces quadrupèdes à queues de serpent . . ." etc. (Quoted by DE CAUMONT from MABILLON, *inter opera Sti. Bernardi*.)

In one of the earliest Heraldic MSS. in the College of Arms (L. 14), the arms of SIMON DE MONTACUTE are represented. The shield contains a Griffin statant; but the usual attitude in British armory, and the all but invariable attitude of the creature in Foreign Heraldry, is *segreant* (the equivalent phrase for *rampant*); this charge was afterwards adopted by others of the name

of MONTACUTE, and was, I suppose, the origin of its use as Supporter by the Dukes of MANCHESTER.

Or, a griffin passant gules, is the canting coat of GRIB in Denmark.

Mr PLANCHÉ, in his *Pursuivant of Arms*, gives four examples of its use from a *Roll* temp. EDWARD III. "Monsire de GRIFFIN" is there said to have borne, as *armes parlantes*, "*Sable, à une griffin d'argent beke et pieds d'or.*" The coat of TRAFFORD, of TRAFFORD in the County of Lancaster: *Argent, a griffin segreant gules*, also occurs in the *Wappenrolle von Zürich* (No. 352) for BERNSTEIN. The Russian Princes LAPOUKHIN bear a shield *Per fess, in chief* the arms of the Russian Empire; *in base Argent, a griffin gules*. The Supporters of the Austrian Imperial arms are *Two griffins or, the wings and plumage of the breast sable*. As a supporter the griffin appears frequently in British armory. It is thus used by the Dukes of MANCHESTER, the Viscounts BARRINGTON, Earls of CAITHNESS, Lords DELAMERE, and by the Earls of MAR.

Or, a griffin segreant sable, is attributed to IVAN AP CADIFOR VAWR, a Welsh Prince; and is still borne by several families of MORGAN. *Argent, a griffin segreant azure, diademed or*, is the coat of the Italian FRANCIOTTI.

The Griffin occurs with considerable frequency in the arms of the Baltic Provinces; and forms, consequently, the charge of several quarterings in the arms of MECKLENBURG, and in the full shield of the Prussian Monarchy; thus, *Azure, a griffin segreant gules, armed and crowned or*, are the arms of the Duchy of STETTIN; *Azure, a griffin segreant or*, are those of the Lordship of ROSTOCK. *Argent, a griffin segreant barry (or bendy sinister), gules and vert*, is borne for the Duchy of WENDEN. *Or, a griffin segreant sable*, are the arms of the Prussian Duchy of CASSUBEN; and of the Swedish province of SÖDERMANIA. *Gules, a griffin segreant or, between four roses argent*, are those of OSTER-GÖTLAND. *Argent, a griffin segreant gules*

(*crowned or*), is carried for POMERANIA. Without the crown these arms are used for MONTEPULCIANO.

The great princely family of the ESTERHAZY-GALANTHA in Hungary use: *Azure, a griffin segreant crowned and standing upon a crown or, holding in its right claw a drawn sword, and in its left a rose branch proper.* *Azure, a griffin segreant or*, is the coat of the Portuguese ROBALOS, or REVALDOS; the Italian RIVARI, and AFFAITATI; of GRATET (Count de BOUCHAGE, and Marquis de DOLOMIEU in France), etc.

Gules, a griffin segreant argent, are the arms of English families of BRENT, and SWILLINGTON, and of the Polish *herba*, or clan of GRYF; as such they are borne by SZCEPANOWSKI; OSTROWSKI; ODORSKI; and the Counts KONARSKI. *Argent, a griffin segreant gules*, is the coat of the Neapolitan House of GRIFFO. *Or, a griffin sable*, is borne by GREIFFEN. The Silesian GREIFFEN (SIEBMACHER, *Wappenbuch*, i., 67), and the Barons von GREIFFENSTEIN, bear: *Sable, a griffin segreant argent*; and the Sicilian ACCORAMBONI: *Per fess, gules and or, a griffin segreant counter-changed*. In the *Wappenrolle von Zürich*, No. 74, is the coat of GRIFFENSTEIN: *Or, on a conventional mount vert (isolated, and of four coupeaux) a griffin statant sable, the beak and fore-legs gules*.

In British armory when three griffins appear they are usually represented passant, as in the later arms of WITH, or WYTHE (with the same tinctures as above). *Argent, a chevron between three griffins passant sable*, is the coat of FINCH, Earl of AYLESFORD. *Argent, a chevron gules between three griffins segreant vert*, is a coat of FORSYTH, in Scotland. *Azure, two griffins segreant and combatant argent*, is the coat of CASTELAIN in French Flanders.

The head of the griffin is represented in armory with prominent ears; a feature which requires attention, inasmuch as it is this which distinguishes the griffin's heads,

borne as separate charges, from the heads of eagles similarly used. The coat of TOKE in Kent is, *Per chevron sable and argent, three griffin's heads counter-changed. Or, a griffin's head erased gules, crowned proper*, is the coat of the Swedish province of SKANE. The Counts d'HANE DE STEENHUYSE in Belgium bear: *Argent, a chevron gules between three griffin's heads erased sable. Per pale or and azure, on a chevron between three griffin's heads erased, four fleurs-de-lis, all counter-changed*, were the arms of POPE, Earl of DOWNE, and are attributed to the poet of that name: they are also borne by TRINITY COLLEGE, Oxford.

A variety of the Griffin is found in the *Gryphonmariné*, or Sea-Griffin. In it the fore part of the creature is that of the eagle, but the wings are sometimes omitted; and the lower half of the animal is that of a fish, or rather of a mermaid. Such a creature is the charge in the arms of the Silesian family of MESTICH; *Argent, a sea-griffin sable, its tail proper. Azure, a (winged) sea-griffin per fess gules and argent, crowned or*, is the coat of the Barons von PUTTKAMMER. Some other Pomeranian families have the like charge without wings. GORCKEN bears: *Or, a sea-griffin per fess sable and gules*, and PAULSDORF: *Gules, a sea-griffin per fess or and argent*. GORKE used: *Argent, a sea-griffin azure, its tail gules*.

THE DRAGON.—Before the beginnings of Heraldry the winged and four-legged monster known as the DRAGON was familiar in legend; and it is hardly yet a settled question whether the armorial monster, which also figures in so many early romances, may not be the traditional representation of the last survivors of real animals now extinct. The description of the dragon slain at Rhodes (*circa* 1350) by the Chevalier DEODATO DE GOZON, Knight of the Order of S. JOHN, does not altogether agree with the modern conventional representation. It is said to have been thirty-three feet long;

and DU MONT (who says that he saw its head still remaining above the Watergate at Rhodes), describes it as having a head like a hog, but much larger, its ears like a mule, but cropped, its teeth of extraordinary length and sharpness. (This might have been the head of a hippopotamus.) The dragon is said also to have had two small wings, while its legs and tail resembled those of a lizard. (See *Myth Land*, by F. E. HULME, p. 231. Other, and varying, accounts of the head are given in PORTER'S *History of the Knights of Malta*, pp. 147-150.)

As now depicted the dragon has a head resembling that of the griffin, a scaled body with four legs with claws, bat wings, and a long barbed tail and tongue. A monster somewhat of this kind (but with two legs only) is found upon some of the shields borne by the Normans in the Bayeux Tapestry, and in more than one instance appears with its head transfixed by the Saxon spears.

Mr FRENCH in an interesting pamphlet, *On the Banners of the Bayeux Tapestry*, etc. (reprinted in 1857), very plausibly suggests that, as the figures on the Saxon spears correspond exactly with those nailed upon the Norman shields, they were those which had been torn off by the spears of the Saxon warriors from the shields of their invaders. Standards of this shape are represented as borne by the Dacians in the sculptures on TRAJAN'S Column, and on the Arch of TITUS, at Rome. AMMIANUS MARCELLINUS describes a dragon used by the Dacians which was of bag-like construction, so that when it was carried the wind inflated it, and gave it a certain appearance of life. In the *Psalterium Aureum* of the Monastery of St. Gall (said to be of the eighth century), a mounted knight is represented bearing a lance, the point of which passes into the head of a dragon standard (Plate II., fig. 4). It seems that the dragon was used to bear a torch in its mouth for incendiary purposes. We may here remark that the term "*dracones*" which is



1. Adder nowed.
(*Natheley.*)



2. Serpent Vorant.
(*Visconti.*)



3. Snake entwined.
(*Vaughan.*)



4. Griffin and Dragon.
(*Voltterra.*)



5. Dragon.
(*de Draeck.*)



6. Foreign Dragons.
(*Chitignano.*)



7. Griffin.
(*Griffo.*)



8. Wyvern.
(*Drake.*)



9. Cockatrice.
(*Dancye.*)



10. Unicorns' Heads.
(*Preston.*)



11. Seahorse.
(*Tucker.*)



12. Mermaid.
(*Prestwich.*)

occasionally applied to standards in mediæval chronicles has no reference at all to standards of this kind. "*Draco*" was a general term for a serpent; and the long snake or whip-like pennons were so called. As the "dragon" borne at Crecy was of red silk *semé* of golden fleurs-de-lis, it was probably of this shape.

In Plate XXX., fig. 4, the arms of VOLTERRA are: *Argent, a griffon gules rampant upon a dragon couchant beneath its feet vert, having the head regardant and one wing torn off.*

In *Excerpta Historica*, p. 404, there is printed a mandate of King HENRY III. in 1244, directing "a dragon to be made in fashion of a standard, of red silk sparkling all over with gold, the tongue of which should be made to resemble burning fire, and appear to be continually moving, and the eyes of sapphires or other suitable stones, and to place it in the Church of St. Peter, Westminster, against the King's coming."

The Dragon is not a frequent charge in British armory, but is more often met with as a supporter, or as a crest.

The arms of the City of LONDON are, I believe without any authority, supported by *two dragons rampant argent, the inside of their wings charged with a cross gules.* The Red dragon is the badge of the Principality of WALES, derived from CADWALLADER, the pendragon, from whom the house of TUDOR claimed descent. A dragon passant is the crest on the helm, and on the horse's head of OWEN GLENDOWN on his great seal as Prince of Wales. On his *secretum* his arms: *Quarterly gules and or, four lions rampant counter-charged,* are supported by a dragon and a lion, and crowned with an open crown. The dragon was used as a Supporter of the Royal Arms by all our Tudor Sovereigns, and also appears on the Standards of HENRY VII. and HENRY VIII. (*Excerpta Historica*, pp. 56, 57.) *Two dragons sable, ducally gorged and*

chained or, are the supporters of the arms of the Baroness NORTH.

The English family of DAUNEY bears: *Argent, a dragon rampant sable*; and the family of RAYNOR is said to use: *Argent, a dragon volant in bend sable*. Dragons are the supporters of the Royal Arms of PORTUGAL. The supporters of the arms of the city of DUNDEE are dragons, whose tails are nowed beneath the shield.

The Imperial yellow Dragon of China (*gorged with a mural crown and chained sable*), is the sinister supporter of the arms of Viscount GOUGH, and the dexter supporter of HART, baronet, but is in this case of *argent* charged with a *torteau*.

It should be remembered that the DRAGON of Foreign Heraldry corresponds with the WYVERN of British armory, having only two legs, and being usually represented with its tail nowed in a circle. The arms of DRAKE of Devonshire are blazoned, *Argent, a wyvern, its wings displayed, and the tail nowed gules*; but these are obviously *armes parlantes*, and the charge is the *dragon* of foreign armory (Plate XXX., fig. 8). *Gules, a dragon winged argent, inflamed* (i.e. with fire issuing from its mouth) *proper*, was borne by the Barons von DRACHENFELS. A like coat, but with the dragon *or*, belongs to DRAGE of Denmark. *Argent, a dragon sable crowned or, holding in its mouth a flaming brand proper*, is the coat of the Austrian Counts von WURMBRAND. The Genoese house of DRAGHO used, *Azure, a dragon argent*; and the DE DRAGO of Rome, *Argent, a dragon vert*. The BORGHESE family, to which Pope PAUL V. (1605-1621) belonged, used, *Azure, a dragon or* (often with a chief of the Empire). In the Low Countries the Barons de DRAECK carry: *Azure, a dragon or* (Plate XXX., fig. 5); this is also the coat of DE DRAGON DE RAMILLIES in Artois. The Florentine

DRAGOMANNI have, *Or, a dragon gules. Two wyverns gules* are the supporters of the arms of the Duke of MARLBOROUGH. The arms of CHITIGNANO (Plate XXX., fig. 6) are; *Or, two dragons combatant vert, armed and langued gules.*

The Dalmatian GAZZARI bear: *Argent, two dragons affrontés their tails nowed in saltire rampant against a covered cup or, surmounted by a fleur-de-lis of the same.* The dragons in the arms of the Italian families of POZZO (Princes DELLA CISTERNA, etc.) correspond to our wyverns:—*Or, a well gules accosted by two dragons affrontés vert, their tails nowed in saltire beneath the well.*

A dragon with a human face is known in French blazon as a *dragon monstreux*. The family of ANCEZUNE, Ducs de CADEROUSSE, bear: *Gules, two such dragons affrontés or* (each holds with one claw its beard of snakes, and the tails and each claw of the feet are also serpentine).

Sometimes only a portion of the dragon is represented. The BONCOMPAGNI, Princes of PIOMBINO, Dukes of SORA, etc., bear: *Gules, a dragon naissant or* (issuant from the base); to this family belonged Pope GREGORY XII. (1572-1585).

Two wyverns inflamed proper, are the supporters of the arms of the Earls of EGLINTON.

THE COCKATRICE only appears to differ from the Wyvern in possessing a cock's head and wattles, with a barbed tongue. It occurs in the coat of DANCYE, *Argent, a cockatrice sable, beaked, wattled, and membered gules* (Plate XXX., fig. 9). This creature was, I believe, identical with the BASILISK; it was assumed to possess the same deadly powers which PLINY attributed to that monster, of killing by a glance (*cf.* SHAKESPEARE, RICHARD III., Act I., scene 2), and to have been produced in a very remarkable way, viz., from an egg laid by a patriarchal cock and hatched by a toad! "Le

basilic a par devant la forme d'un coq, par derrière celle d'un serpent;—'habet caudam ut coluber, residuum vero corporis ut gallus,' selon le texte de Vincent de Beauvais. C'est ainsi qu'il était représenté sur un église des environs de Lyon." The cut given by DE CAUMONT in illustration of this passage, from the Lombardic sculpture at Lyon, has the name BASILICUS engraved above the creature (*Abécédaire d'Archéologie*, iii., 183, 184. See also the "Account of the Basilisk" in J. ROMILLY ALLEN, *Christian Symbolism*, p. 390; and *Notes and Queries*, 2nd Series, xii., 57, 464). *Or, a basilisk vert*, is the coat of the Spanish family of BAS: with the charge *sable* it is that of TRAPPEQUIERS in Flanders. *A cockatrice or, winged azure*, is one of the Supporters used by the Earls DELAWARR. RIED, in Bavaria, bears: *Or, a cockatrice, its tail nowed in saltire sable*.

THE SALAMANDER,—the well-known device of FRANCIS I. of France, which occurs with such frequency in the chateaux of Fontainebleau, Blois, Chambord, etc.—in shape like a wingless dragon, surrounded by, and breathing forth flames, is the charge of the Italian family of CENNINO: *Azure, a salamander or, in flames proper*. Tinctured *vert*, and in flames, it is the crest of DOUGLAS, Earl of ANGUS. On the Garter Plate of JAMES, Earl of DOUGLAS, it is depicted as simply breathing out flames. The "lizards" which form the crest of the Ironmongers' Company were probably intended for salamanders on the old seal of the Company in 1483, but are blazoned as lizards in later exemplifications.

THE AMPHIPTÈRE is simply a winged serpent. *Azure, an amphiptère or, rising between two mountains argent*, are the arms of CAMOENS the Portuguese poet. *Azure, a bendlet purpure* (probably originally *argent* but discoloured) *between two amphiptères or*, was borne by

POTIER of France. These were used as supporters by the POTIERS, Ducs de TRESMES, and DE GEVRES, who, however, used quite different arms: *Azure, three dexter hands or, over all a canton chequy argent and azure.*

THE CHIMÆRA is a monster of rare occurrence abroad, and does not occur in our own Heraldic menagerie. It is depicted as possessing the head and breast of a woman, the forepaws of a lion, the body of a goat, the hind legs of a griffin, and the tail of a serpent. A simpler prescription for its composition consists of the fore parts of a lion, the body of a goat, and the tail of a dragon. The Chimæra on the mosaic pavement at Aosta is thus represented. (See DIDRON, *Annales Archéologiques*, xvii., p. 389.) The family of FADA of Verona have their own peculiar recipe: *Gules, a winged chimæra argent, the head and breasts carnation (or proper) the feet those of an eagle.*

THE SPHYNX resembles the preceding in having the head and breasts of a woman; as usually drawn the rest of the body is that of a lion, though according to some writers, it should possess the paws of a lion, the body of a dog, and the tail of a dragon. (See Lord Chancellor BACON'S book on *The Wisdom of the Ancients*, in which there is an exposition of the meaning of the sphynx which is as curious as the creature itself.) It occasionally appears in Foreign Heraldry as a convenient hieroglyphic to commemorate some service in Egypt, and is the crest of the British families of ASGILL, Baronets LAMBERT, GOATLEY, etc., and is found in the arms of Sir JOHN MOORE, the hero of Coruña. The SAVALETES of Paris use: *Azure, a sphynx, and in chief an estoile or.* The Austrian Counts PROKESCH D'OSTEN carry: *Azure, a sphynx couché on a pedestal or, on a chief indented argent a cross of Jerusalem gules;* and have sphynxes as supporters. The arms of the families of VRANX D'AMELIN; HOLBERG; OSTER-

BECH, etc., have the same supporters. The old family of FRIES in Austria, has its arms charged with a creature which can differ but little from a sphynx: *Per fess sable and or, a lion rampant counter-changed, the head being that of a girl.* FRISS in Carniola bears: *Or, a chimæra sable, the head and breasts proper.* *Sable, three lampagoes, or man-tigers, in pale argent,* is the coat of RADFORD of Devon. The crest of Don LOUIS RAYMOND D'ARRAGON DE CORDOVA, Duke of SEGORBE, etc., Knight of the Golden Fleece, was, on a crest coronet, a lion sejant purpure, having the head of a woman proper, ducally crowned. (MAURICE, *Toison d'Or*, No. 423.)

THE HARPY is somewhat more frequently found in armory. It has a woman's head and the body of an eagle. In British Heraldry it is, I think, used only as a crest (*e.g.* by TRIMNELL, ASHLEY, etc.) and as the supporters of the arms of the extinct Lords HOO. (*See the Cat. of Seals in Brit. Mus.*, vol. iii., No. 10,802.) On the Continent there are several examples of it in arms. Probably the most important is the coat borne by the extinct RIETBERGS, Princes of OST-FRIESLAND: *Sable, a harpy crowned, and with wings displayed all proper; between four stars, two in chief as many in base, or.* The family of RITTBERG in Ost-Frisia, probably connected with the preceding, bear: *Or, a harpy proper crowned of the field.* The Harpy of the Danish REIGSDORPS (or RIGSTRUPS), has a human body and arms, as well as the ordinary female head. The body is habited *gules*, and the head is crowned *or*; but the rest of the charge has the usual *sable* feathers. The extinct family of KNOB in Denmark used: *Azure, a harpy proper habited or, the arms akimbo.* The City of NÜRNBERG bears: *Azure, a harpy displayed armed, crined, and crowned or.* (*See also under SIREN*, p. 316.)

Another classical monster is the HYDRA, a dragon

with seven heads. *D'Argent, à un hydre de sinople*, is borne by GARRAULT of France. The Marquises de BELSUNCE, in Navarre, use the same coat, but one of the creature's heads is nearly severed and jets forth blood. The Comtes de JOYEUSE used: *Azure, three pallets or, on a chief cousu gules three hydras of the second*. The ZUÑIGAS, Dukes of VEJAR in Spain, used a Hydra as their crest upon an open crown.

THE UNICORN.—Of fabulous creatures none is more famous than the Unicorn, mentioned by Greck and Roman authors as a native of India. It is represented as a horse furnished with a single long and twisted horn, and having a goat's beard, and cloven hoofs. The supporter of the Royal Arms of SCOTLAND for about a century antecedent to the union of the crowns, became at that time one of the supporters of the arms of the United Kingdom, and in that function is familiar to all. An early example of its use as a supporter by the Royal House of Scotland is afforded by the seal of JAMES STUART (second son of King JAMES III.). Duke of ROSS, and Archbishop of ST. ANDREWS, 1497-1503. Here the Unicorns which support a shield of the Royal Arms of SCOTLAND are not chained or collared. (LAING, *Scottish Seals*, ii., p. 169.) The Unicorns were similarly employed by ALEXANDER STUART (a natural son of JAMES III.), who also was Archbishop of ST. ANDREWS in 1509, and was slain at Flodden in 1513. Its use as a charge in British Heraldry is comparatively modern. *Sable, a unicorn passant argent*, is the coat of STEAD. In Scotland the coat of the PRESTONS of that Ilk, afterwards of Craigmillar, *Argent, three unicorn's heads coupéd sable, armed or* (Plate XXX., fig. 10), is at least as old as the fifteenth century. *Gules, a fess vair between three unicorns passant argent* (or or), is borne on both sides of the border by several families of WILKINSON.

The Unicorn is somewhat frequently used by British Peers as a supporter. *A unicorn argent, armed, maned, and unguled (hoofed) or, gorged with a collar compony argent and gules, on each piece of the first a rose of the second* is the dexter supporter of the arms of the Duke of RICHMOND. A like creature, but gorged with a collar per pale *azure* and *or* and chained of the last, is the dexter supporter used by the Duke of SOMERSET. Two unicorns *argent* support the arms of the Duke of RUTLAND. The *argent* supporters used by the Earls of STAMFORD are spotted *ermine*. The Barons of KINGSALE use two unicorns *azure* each maned, armed, gorged with the coronet of an English prince, and chained *or*. There is no more real incongruity in a blue unicorn than there is in a red lion; but the unicorn is so generally used of a white colour that this example seems somewhat exceptional. It is not, however, quite unique; Unicorns are frequently found as supporters in foreign armory, and those used by the Livonian Barons de BRUININGK are green with golden horns. (KLINGSPOR, *Baltisches Wappenbuch*, plate xix.) A unicorn was one of the supporters of COLBERT, Minister of Finance to LOUIS XIV. (LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planches 128, and 5). Other branches of the family used two unicorns. BAYARD's supporters were unicorns. As a charge the unicorn occurs on the armory of Germany with considerable frequency. *Azure, a unicorn salient argent* is borne by the Silesian Barons von PARCHWITZ, and the Bavarian Barons von WALDENFELS. *Argent, three unicorns sable*, is borne by CLAIRAUNAY of France.

A SEA UNICORN, that is a unicorn whose body ends in a fish's tail, is borne by the Prussian DIE NIEMPTSCHER: *Per fess argent and gules, a sea unicorn counter-changed* (SIEBMACHER, *Wappenbuch*, i., 69).

THE PHENIX is represented as an eagle displayed

issuing from flames. The modern coat of the family of SAMUELSON, created baronet in 1884, is: *Sable, three piles wavy, two issuing from the chief, the third from the base, argent, on each a phoenix in flames proper.* The Phoenix issuing from a ducal coronet is the well-known crest of the SEYMOURS, Dukes of SOMERSET. It was one of the very numerous devices of Queen MARY STUART, and also of her rival Queen ELIZABETH.

· THE PEGASUS, the winged horse of APOLLO, is a charge somewhat analogous to the unicorn. It is best remembered as appearing in the coat granted to MICHAEL DRAYTON, the poet: *Azure, gutty d'argent a Pegasus of the second. D'Azur, à un Pégase d'argent, ailé d'or,* are the arms of POLLIA in Bresse. The Bavarian family of HABERSTOCK, now extinct, bore: *Gules, on a mount in base argent, a Pegasus statant of the last.* There is a canting allusion to the name in the arms borne by the Prussian HOCHREUTERS: *Argent, a Pegasus saliant sable. Sable, a Pegasus saliant argent between seven flames or,* are the original arms of SEEBACH. Two Pegasi are the supporters of the arms of the Viscounts MOLESWORTH, the dexter is *Argent, winged or*; the sinister *Gules, semé of crosses crosslet or.* A Pegasus *argent* is the sinister supporter of the arms of Lord MOUNT-TEMPLE. Two winged stags were the supporters of JAMES ELPHINSTONE, Lord COUPER, in 1620 (LAING ii., p. 58). (See also the French Royal Supporters, Vol. II. *infra*).

THE CENTAUR, a monster, half man, half horse, is but seldom met with in Heraldry. *Gules, a female centaur passant without arms argent, the hair plaited en queue,* is the singular coat of the KRAUTERS of Nürnberg. The DE BROUILLI, Marquises de PIENNE, used as supporters *two centaurs gules, holding clubs or.* As represented in LA POINTE, *Chevaliers de l'Ordre du St. Esprit*, planche 57, these have no fore legs but this is, I conjecture, an

error of the artist. (It must, however, be noted that this is the earliest type of the centaur, as is evident from the *bassi relievi* at Olympia.) In the metopes of the frieze of the Parthenon, of which there are many in the British Museum, and which are sculptured with representations of the conflict between the Centaurs and the Lapithæ;—in the sculptures preserved in the Capitoline Museum at Rome; and in the celebrated Borghese centaur of the Louvre in Paris, all four legs are those of a horse, but in some early Grecian vases the fore legs of the centaur are those of a man. When represented discharging an arrow from the bow the technical term employed is *centaur-sagittaire*. A centaur-sagittary shooting backwards, is the sinister supporter of the arms of Baron HOOD of Avalon. A centaur *per fess or and argent* is the crest of the LAMBARTS, Earls of CAVAN. *Vert, a centaur-sagittaire or*, is borne by the Counts REILLE; and *Per fess or and azure, a centaur-sagittary counter-changed*, is the coat of the Roman SATURNINI. Such a figure is sculptured on a column in the Romanesque cloister of ST. AUBIN at Angers. (DE CAUMONT, *Abécédaire d'Archéologie*, iii., 185; cf. DANTE, *Divina Commedia*; *Inferno*, xii., 56, 60.)

THE SEA-HORSE.—The sea-horse is found in the Scottish coat of ECKFOORD; *Argent, a sea-horse rampant proper issuant from the sea vert*. *Per chevron gules and or, three sea-horses crowned, counter-changed*, is borne by ESTON of Eston in Devon; and *Azure, a chevron between three sea-horses or (or argent)*, is the coat of the TUCKERS (Plate XXX., fig. 11).

THE SEA-STAG was borne by the family of LINDENBERG in Prussia, now extinct: *Argent, a sea-stag gules*. *Gules, a sea-stag or, its tail curved to the dexter*, is the coat of the Silesian POGORSKI (correct MOULE, *Heraldry of Fish*, p. 209).

THE SEA-HARE is the charge of the arms of

GUNDRIPHEN in Suabia : *Gules, a sea-hare per fess or and azure* (SIEBMACHER, *Wappenbuch*, i., 89).

THE COCK-FISH is a still more curious compound ; it is used as the charge in the arms of the Bavarian family of GEYSS : *Or, a cock sable, beaked of the first, crested and armed gules, its body ending in that of a fish curved upwards proper.*

THE SEA-LION.—This creation occurs in the “*Mediæval Bestiaries*,” under the name of the “*Serra*,” it is there usually described as winged. Without wings it appears in the arms granted to Sir ROBERT HARLAND, Baronet : *Or, on a bend wavy between two sea-lions sable three buck’s heads caboshed argent.* The crest is a sea-lion holding an anchor in pale. The sea-lion is also the crest of the Earls of THANET, and of HOWTH ; of azure and supporting a tower in flames it is that of the DUCK-WORTHS, Baronets. Two sea-lions *argent, guttéés de larmes*, were the supporters granted to Admiral BOSCAWEN, and his descendants, Viscounts FALMOUTH. A sea-lion and a mermaid are the supporters of the arms of the ST. LAWRENCES, Earls of HOWTH : *Gules, two swords in saltire proper between four roses argent, barbed vert.*

THE SEA-DOG is a supporter of the arms of the Lords MOWBRAY and STOURTON. Mr MOULE, *Heraldry of Fish*, p. 149, says :—“The sea dog of heraldry is no other than the male or dog-otter, being a four-footed animal, but is drawn, according to heraldic fancy, with a broad fin continued down the back from the head to the tail ; the feet webbed, and its whole body, legs, and tail covered with scales.” The otter, however, of whose use in armory *The Heraldry of Fish* contains a sufficient number of instances both as a charge and as a supporter, is usually drawn *proper*, and is thus very unlike the heraldic sea-dog.

THE MERMAID, or SYREN (*Sirène*), is represented with

the head, body, and arms of a beautiful girl, but with the tail of a fish.

“Desinat in piscem mulier formosa superne.”

HORACE, *de Arte Poetica*, l. 4.

Such were, perhaps, the syrens of Cape Pelorus who failed to lure to destruction ULYSSES and his companions; HOMER, *Odyssey*, xii., 39, 166; but OVID (*Metamorphoses*, v., 552) represents them in their earlier form of half-women, half-birds. On a Greek vase in the British Museum, painted with the story of Odysseus, the Syrens are clearly harpies. See ARIOSTO, *Orlando Furioso* c. xxxiii. (On the Syren, see the chapter on the “Mediæval Bestiaries” in *Christian Symbolism in Great Britain and Ireland*, by J. ROMILLY ALLEN, 1887, being the “Rhind Lectures on Archæology for 1885.”)

In British and French armory the mermaid usually carries in her hands a comb and a mirror. *Gules, a mermaid argent crined or, holding a mirror and comb of the third*, is the coat of PRESTWICH, formerly Baronets (Plate XXX., fig. 12). *Argent, a mermaid gules (or proper)* is borne by two families of ELLIS. The seal of Sir WILLIAM BRUWERE, or BRUERE (temp. RICHARD I.), is one of the earliest instances of the use of this bearing in British armory; in it the right hand rests on the hip; the left touches the head, possibly has the traditional comb. (MOULE, *Heraldry of Fish*, p. 214.) *Vert, three mermaids two and one proper, each with comb and mirror or*, is the coat of WOLLSTONECROFT. *Gules, three winged syrens argent*, is borne by BASFORD (see p. 319).

Few of the monsters of Heraldry have so ancient a pedigree as the mermaid. Mr MOULE says (*Heraldry of Fish*, p. 211): “The relation of a being, half-fish and half-human, is of the earliest antiquity.” It was thus that the Phœnician goddess Dirceto and the Philistine

idol Dagon were represented. In Babylonia a similar idol was worshipped. (See LAYARD'S *Nineveh*, p. 168. Khorsabad sculptures. At Kouyunjik also were colossal bas-reliefs of a similar character; and see ELLIS, *Antiquities of Heraldry*, pp. 95, 96.) The mermaid is depicted on the ancient Greek Vases; and occurs frequently in Norman and Lombardic Church Architecture. In it the syren is usually represented holding in each hand the long tresses of her luxuriant hair, sometimes she bears a comb; at others a fish. (See the Sculptures of the crypt of the church at Parize-le-Châtel, figured by DE CAUMONT, *Abécédaire d'Archéologie*, tome iii., p. 189.) A mermaid was the crest of the WARNSTEDTS of Sweden. CHRISTOPHER WARNSTEDT was page of JOHN III., and governor of Upland. He married LUCRETIA, natural daughter of Duke MAGNUS, and their descendants assumed the present crest: *A girl habited per pale sable and argent, crined or.* The mermaid, or syren, is frequently used in Britain and in France as a crest, and as a supporter to the shield. The Viscounts BOYNE thus employ two mermaids each holding a mirror proper. The shield of the Viscounts HOOD is supported by a merman and a mermaid; the former holds a trident, the latter a mirror, all proper. (The supporters of the Earl of HOWTH have already been mentioned, p. 315.) The dexter supporter used by the Earl of SANDWICH is a merman (or triton) holding a trident, and crowned with an eastern crown. The SCOTTS of Harden had mermaid supporters (see STODART, *Scottish Arms*, ii., 383); and one is still used in this capacity by Lord POLWARTH; as the dexter supporter it was employed by Sir WALTER SCOTT ("the Wizard of the North"). A triton and a mermaid were the supporters of the CAMPBELLS of Ardkinlas. Mermaids are the supporters of the arms of PIERRE, Duc de BOURBON, in 1352 (DEMAY). They were early the supporters and badge of the great family

of the BERKELEYS (*see my Heraldry of Bristol Cathedral; and the Cat. of Seals in the Brit. Mus. vol. ii., pp. 497-8*). They were also used by this family as a livery collar.

The seal of natural history may not improbably be the real progenitor of the mythical mermaid.

Often in ancient sculpture, as still frequently in German armory, the mermaid is represented with a double tail; a tail, replacing each leg, held up in either hand; and this I believe to be the more correct mode of delineation, though it is not, I think, known to British armory, except as a crest of WALLOP.

Such a mermaid appears in the arms of the Bavarian family of BAIBEL (*Gules, a mermaid with two tails which she holds in her hands, all proper*). The Bavarian BENDERS use: *Azure, a mermaid proper, holding her two tails sable*; and the Augsburg family of FEND carry: *Gules, a syren proper, habited and holding in her hands her two tails or*. Such a syren (*proper*) is the crest of the great Roman house of COLONNA. The DIE RIETER of Nürnberg bear: *Per fess, sable and or, a mermaid holding her tails proper, vested gules and crowned or*. The BERBERICH of Würzburg, have as arms: *Gules, a syren with two tails, crowned and holding in each hand a fish all proper*. *Or, a syren proper, crowned with an antique crown or, holding her two tails vert in her hands*, is the coat of the Counts DA SCHIO.

The supporters of the great Neapolitan house of DI SANGRO (who bore *Or, three bends azure*), are two mermaids with double tails. This house had many ducal and princely titles:—CASTELFRANCO, SAN SEVERO, TORRE-MAGGIORE, etc.

The French THOLOSANI bear: *Azure, a siren, with two tails, and upraised hands, proper*. The supporters are two mermaids with double tails, each holding a banner of the arms. The crest is a demi-mermaid, holding in each hand a banner *argent*. The SERENELLI of Verona use: *Azure, a*

mermaid proper, habited gules, holding her two tails argent. The Dutch Barons MEERMAN bear: *Sable, a merman in armour, holding a sabre and a circular buckler argent.*

In France the family of DU BEC, Marquises de VARDES, etc., had their arms (*Fusilly argent and gules*) supported by two mermaids. The like supporters of ST. GEORGES, Marquises de VERAC, hold mirrors. (In LA POINTE, *Les Chevaliers du St. Esprit*, planches 40, 149, the mermaids in both instances are drawn so as to indicate a division of the tail into two.) The latter family also used as a crest a syren in a tub, holding a mirror. This is the famous MELUSINE, used as crest and supporters by the house of LUSIGNAN, in memory of ISABEL, the betrothed of HUGH DE LUSIGNAN, Comte de la MARCHE, who was Queen of JOHN, King of England, and afterwards wife of HUGH DE LUSIGNAN. The same supporters (without mirrors) and crest, were used by DE CASTILLE, Marquis de CHIENOISE; these, and the supporters of the GIBELLINI, also have bat-wings. Mermaids support the arms of NAPLES, and of the Royal Burgh of MONTROSE.

DEVILS.—As some of the monsters described in this chapter were taken to be the hieroglyphics of the Evil One, we may not unfitly add here a few examples in which his personality is represented without the interposition of any veil. The German family of TEUFEL naturally bear: *Or, a devil gules.* The TROLLES of Denmark, with equal propriety, carry the same personage in a less mischievous form: *Or, a devil in profile decapitated gules, his right hand raised, his left clutching his tail; his head full-faced resting against his breast.* The HÖEGKS, Barons of HOEGHOLM, use the same but omit the head. The KÜGLERS of Würtemberg bear: *Or, a devil standing on a ball, and holding another in each hand, all sable.* The demon of the SISSINKS of Groningen is a personage of more elaborate construction:

Or, a horned devil having six paws, the body terminating in the tail of a fish, all gules.

The classical FAUN, half-man, half-goat, out of which the modern conception of the form of the devil appears to have been developed, appears as a supporter of the arms of SWEERTS, YSEMBART, and other Low-Country families. The Bavarian Counts van FROHBERG have their arms supported by creatures which partake of the nature of a faun :—savages whose legs adjacent to the shield are replaced by those of a deer, or goat (TYROFF, *Wappenbuch des Adels des Königreichs Baiern*, Erster band, Taf. 39).

In the armory of Germany the grotesque element has very much more play than in our own; and an account of its curiosities would contain many examples of monstrous beings as wonderful as those which have been described above; but as for the most part they occur in single instances only, I have not thought it needful to swell this chapter by descriptions of them. I conclude with one more classical example. The family of MEDICO DAL SALE in Verona bear: *Or, a Cerberus sable, collared gules, sejant on a terrace vert.*

CHAPTER XII.

INANIMATE CHARGES.—I. ASTRONOMICAL.

ASTRONOMICAL charges consist for the most part of conventional representations of the heavenly bodies, and also of certain representations of what used to be called "the elements," some of which impart a semi-pictorial character to heraldic shields.

THE SUN, surrounded by rays, is described in British armory as being *in his splendour*. In all but the earliest heraldry it is depicted as a globe of gold with the lineaments of a human face, surrounded by rays, alternately waved and straight. French armorists tell us that when the sun is depicted of any other tincture than *or*, or *argent*, it is only the *ombre du soleil*, or the sun in eclipse. Nevertheless in the earliest English example, the coat of JEAN DE LA HAYE, in the *Roll of Arms* known as ST. GEORGE'S ROLL, the blazon is: *Argent, the sun in his splendour gules*, and the human lineaments are not expressed. *Azure, the sun in splendour or*, is borne as a coat of Augmentation for the Marquisate of LOTHIAN, being quartered with: *Gules, on a chevron argent, three mullets of the field* for KER, Lords of JEDBURGH. It is used as *armes parlantes* by the French family of SOLAGES, and by ZON (or VAN SON) in the Netherlands. It is similarly borne by the Counts de SONNBERG in Austria, and the families of SONNEBERG (who however sometimes difference by making the sun *argent*, or bearing it of *gules* in a silver field). In the coat of the Counts von SONNEBERG (Plate XXXI., fig. 1.) the sun is clear of

the mountain, the blazon being: *Azure, the sun or, in base a mount of the same*; and the Swiss family of the name bear: *Argent, a sun gules, in base a mount of three coupeaux vert. Azure, the sun rising from behind a hill or*, is the coat of the Scottish family of HILL. The Spanish family of BILQUES DE ORCION substitute the quartered arms of CASTILE and LEON for the human face; and some English families of DYSON bear *the sun half eclipsed, i.e. per pale sable and or*. There are other coats in which two, or three, suns appear. *D'Azur, à trois soleils d'or*, is the canting coat of the Breton TRÉSÉOLS, and of VAN SON in Holland. *Sable, two demi-suns accosted, or*, are the curious arms of HAEHNEL of Bavaria.

THE MOON is usually represented by a crescent (*croissant*), one of the prevalent figures in Heraldry, and one which, perhaps with more reason than in other cases, is associated with crusading times. It is said that the crescent was adopted by the Turks from its having been employed as the emblem of Byzantium from classical times, in commemoration of the failure of an attack made upon the city by PHILIP of Macedon, which was frustrated by the sudden appearance of a crescent moon from behind some dark clouds. Really it appears that the crescent was in use as a badge by the Seljukian Turks at a date anterior to their conquest of Byzantium. But SCHLIEMANN says: "Hera, under her old name Jö, had a celebrated temple on the site of Byzantium, which city was said to have been founded by her daughter KERÖESSA, *i.e.*, 'the horned.' The crescent, which was in all antiquity and throughout the Middle Ages, the symbol of Byzantium, is a direct inheritance from Byzantium's mythical foundress KERÖESSA, the daughter of the moon-goddess Jö (Hera); for it is certain that the Turks did not bring it with them from Asia, but found it already an emblem of Byzantium." *Mycenæ*, p. 21. Its ordinary position in armory is *montant*, or with both horns



1. Sun.
(*Sonnenberg.*)



2. Crescents.
(*Edmonston.*)



3. Increscent, Decrescent, etc.
(*Puchberg.*)



4. Rainbow.
(*Hacke.*)



5. Stars.
(*Murray.*)



6. Comet.
(*Pecci.*)



7. Mulletts.
(*Wollaston.*)



8. Estoile.
(*Goethe.*)



9. Hill.
(*Hinsberg.*)



10. Burning Mount.
(*M'Leod.*)



11. River.
(*Lauterbach.*)



12. Clouds irradiated.
(*Leeson.*)

upward, a position which is only expressed in French armory when a crescent thus depicted is found in conjunction with others not so situated. *Azure, a crescent argent*, was borne as an allusive coat by LUCY; by VERNON, Marquis de BONNEUIL; and by TOGORES of Spain.

When the horns of the crescent are turned to the dexter side of the shield it is called a *crescent-increscent*, (*croissant-tourné*); when to the sinister its appellation is a *crescent-decrescent* (*croissant-contourné*); and when reversed *croissant-versé*. We have an example of these three less frequent positions of the crescent in the shield of the Austrian family of PUCHBERG. (Plate XXXI., fig. 3.) *Azure, three crescents, those in chief addorsed, that in base reversed, or.* BANNES, Marquis de PUYGIRON, bears a similar coat, but the crescents are of *argent*, and the single one is in *chief*. The LUNELS of Languedoc, bore: *Azure, a crescent versé argent*; and the great Arragonese house of LUNA: *Chequy or and sable, on a chief argent, a crescent versé, chequy as the field*. Exceptionally the family of CUBELLS in Catalonia bears: *Azure, the full moon, figured, argent*. When ERIK XIV. of Sweden ennobled KARIN MÄNSDOTTER, his mistress, and afterwards (unhappily) his queen, he gave her as arms a rising crescent.

The great Italian House of STROZZI bore: *Or, on a fess gules three crescents-increscent argent*. This coat was derived from Fiesole, which was their place of origin, and of which the arms were, *Argent, a crescent-increscent azure, surmounted by a star of eight points in chief gules* (*Armi de Municipij Toscani*, No. lxxix.). It is curious that in Florence (*e.g.*, in the Strozzi Chapel in Sta. Maria Novella) the crescents have their horns directed to the point of the dexter-chief, and not as usual to the dexter-flank. This is an arrangement which I have frequently

observed, both in monumental carvings, and in the painted glass.

In SCOTLAND the coat of the OLIPHANTS (Plate XXXI., fig. 2), is *Gules, three crescents argent; Or, three crescents gules*, that of the EDMONSTONS; and, *within the Royal tressure or*, that of the SETONS. The EDMONSTONS later assumed the Royal tressure, those of Duntreath having originally differenced by the addition of an annulet (*see* SETON, *Scottish Heraldry*). As an indication of royal descent, the EDMONSTONES had as good a right as the SETONS to use the tressure. But *vide ante*, p. 188. (Plate XXXI., fig. 2.)

Gules, three crescents argent, is the coat of the ancient family of VAN WASSENAER in the Netherlands; often quartered with those of the Burg-gravate of LEYDEN: *Azure, a fess or*.

Azure, three crescents interlaced in triangle or, is the coat of GIMBAL, in France: and this bearing was the well-known device of HENRY II. of France, which occurs so frequently at Chenonceaux, Blois, etc., in allusion to his mistress DIANE DE POITIERS.

LUNEL is the term applied in French blazon to a bearing composed of four crescents arranged in cross with their points turned inwards towards the centre of the shield. The great Spanish statesman, the Marquis de POMBAL, bore: *Azure, an estoile of five points in the centre of a lunel or*.

The Princes PICCOLOMINI of Siena bear: *Argent, on a cross azure five crescents or*. To this family belonged Popes PIUS II. and PIUS III.

The combination of the crescent and cross in the shield of CATHCART, *Azure, three crosslets fitchées rising from as many crescents argent*, has a pleasing effect. The coat of MINSHULL combines the crescent and star, *Azure, an estoile issuing from a crescent argent*; these are also the arms of the town of PORTSMOUTH.

Sable, a crescent between two stars in pale argent, is the coat of the East Anglian family of JERMYN, Earls of ST. ALBANS, 1660-1683.

Some confusion exists in the language of blazon between the armorial representation of the stars as heavenly bodies, and a very different object, the mullet (*molette*) or rowel of a spur. Mr PLANCHÉ lays it down as a rule that an estoile or star should always have six points, to distinguish it from a mullet, which has five, and that these points should not be wavy unless the star be said to be *rayonnant*.

In most European countries, however, the *estoile* has five straight rays (a single one uppermost, otherwise it is blazoned in French *renversée*) and the *molette* six. I should be inclined to make the distinction consist solely in the charge being pierced or unpierced; in the one case a *molette*, or spur rowel, is obviously intended; in the other a star. In Plate XXXI., fig. 7, the coat of WOLLASTON: *Argent, three mullets pierced sable*, is given as indicating the distinction referred to above. In the case of stars of more than five points the number should be specified. *Gules, a star of eight* (sometimes of twelve) *points argent*, is the coat of BAUX, Duc d'ANDRÉE, quartered, with LUXEMBURG, by Queen ELIZABETH WIDVILLE, wife of EDWARD IV.; of six points it is used by the Counts von STERNENBERG. *Azure, a star of six points within a bordure argent* was the arms of GOETHE (Plate XXXI., fig. 8). The Princes of WALDECK bear: *Or, an estoile of eight points sable*, (Vol. II., Plate VII., fig. 6). *Per fess gules and argent, three estoiles of six points counter-changed*, is the coat of the Counts of ERPACH, who quarter therewith, *Argent, two bars gules*, for BREUBERG.

The English coat of DE VERE (Plate X., fig. 2) is usually blazoned: *Quarterly, gules and or, in the first quarter a mullet argent*. But the charge in this coat is really a star. A beautifully diapered example of this

shield exists at Hatfield Broad Oak, Essex, of the date 1298. *Gules, three stars or*, is the Scottish coat of SUTHERLAND. The MURRAYs bore: *Azure, three stars argent* (Plate XXXI., fig. 5), and INNES the reverse; and the BAILLIES of Lamington: *Azure, nine stars, 3, 3, 2, 1, argent*. The existence of the thirteenth century MURRAY seals is sufficient evidence that, as in the case of DE VERE, the bearings were stars, not mullets. The rowelled spur was unknown in England before the reign of HENRY VI. (1422). (See DEMMIN, *Weapons of War*, p. 342.) In Germany and France its use was a century earlier.

The Portuguese ROJAS (whence came the Spanish Dukes of LERMA) bear: *Gules, five stars of six points or*.

When minutely drawn or sculptured, the star is not depicted as a plane figure but with each ray raised to a central ridge. This point is much more attended to in French armory than in our own.

Argent, a star of sixteen points gules, was borne by the Duke DE BLACAS in France. An estoile of twelve points appears on the shield of the mounted effigy of Sir JOHN DE LA HAY in 1281. (*Cat. of Seals in Brit. Mus.*, ii., 61-63.)

Azure, the sun and moon in chief, and the seven stars in base or, is the coat said to have been borne by JOHN DE FONTIBUS, Bishop of ELY (1219-1225). (PARKER'S *Glossary of Heraldry* places the stars in orle, and the other charges in pale.) *Azure, semé of estoiles argent*, was the coat of GASSENDI the astronomer.

The PLANETS and even CONSTELLATIONS are occasionally found in modern coats. The astronomer LAPLACE, created a Count by NAPOLEON I., bore: *d'Azur, à deux planètes de Jupiter et de Saturne, avec leur satellites et anneaux placés en ordre naturel, posées en fasce, d'argent; à un fleur à cinq branches d'or en chef*.

The constellation of the *Great Bear* appears as one

of the many charges in the landscape which is called the *arms* of the STOFFELLA of Austria; and in the coat of ADLERSTJERNA of Finland.

Azure, the stars composing the constellation of the Great Bear arranged in bend argent, is a much better coat from a heraldic point of view, and is borne by BAR of Hanover. In the Ridderhus at Stockholm I noticed the escucheon (No. 2340) of OSCAR DICKSON of Gothenberg, introduced there September 14, 1880. It is; *Or, on a bend azure, between in chief a heart gules winged sable, and in base a rose of the third, barbed and seeded vert, so much of the constellation of the Great Bear as is known as "the Plough," or "Charles' Wain," of the field.* The crest is: Out of a crest-coronet or, a heart winged as in the arms. Motto, *Coelum Versus*. But on the elevation of this gentleman to the rank of Baron, in 1886, a new grant of arms was made as follows:—*Quarterly, 1 and 4: Or, a rose gules, barbed and seeded proper;—2 and 3: Or, on a bend azure the constellation as above. On an escucheon en surtout:—Or, a heart gules, winged sable.* The shield is surmounted by a baron's coronet, between two helms crowned with baronial coronets, and crested respectively with the winged heart, and a laurel wreath proper.

In Swedish armory occasional use is made of the astronomical planetary signs; and the symbol ♃ for MARS appears in several coats granted to distinguished military officers. In British Heraldry the azure chief in the unheraldic coat granted to Sir JOHN HERSCHEL, the astronomer, is charged with the planetary symbol of Uranus ♅ irradiated *Or*. The rest of the *argent* shield bears, a pictorial representation of the "forty-feet reflecting telescope," with all its apparatus of ladders, elevators, and observer's house,—a sad specimen of the degraded state of heraldic taste at the period of the grant.

A COMET, or blazing-star, occurs in several foreign,

and in one or two British coats. *Azure, a comet in the dexter chief, its rays in bend or*, is borne by CARTWRIGHT in Scotland; and by the Roman MELIORATI. The same coat, but with the charge in pale, is borne by one of the Spanish families of DIAZ; and identical with the last, but with the field *gules*, are the arms of the Sicilian ROSSI, Princes of CERAMI. The Norman family of FIGACHE DE LAMBERVILLE bear: *Argent, three comets gules*.

The arms of the present Pope, LEO XIII., of the Counts PECCI, are: *Azure, on a mount in base a pine tree proper, in (sinister) chief a comet its tail in bend sinister, and in base two fleurs-de-lis or, over all a fess argent*. (The Comet is now placed in the *dexter* chief.) (Plate XXXI., fig. 6.)

The Roman Dukes of TORLONIA bear: *Quarterly, 1 and 4:—Gules, on a bend argent three roses or; 2 and 3. Azure, a comet in bend-sinister argent, the head in chief*.

RAINBOWS are found in a good many foreign coats; they are conventionally represented as of four bands, *or, gules, vert*, and *argent*; unless their tinctures are specified, as in the coat of the Barons HACKE, who bear: *Argent, two rainbows addorsed, moving from the flanks each of three bands, gules, or, and the external one azure* (Plate XXXI., fig. 4). Occasionally the rainbow is borne *proper* as by the Barons PFUEL or PFUHL: *Azure, three rainbows in pale proper*.

CLOUDS AND LIGHTNING are also heraldically represented. The family of LEESON, Earls of MILTOWN in Ireland, bear: *Gules, a chief argent in the base thereof a cloud proper, and issuant therefrom rays of light paleways or*. (Plate XXXI., fig. 12.)

A more conventional coat is that of DONNERSPERG: *Sable, three thunderbolts or issuing from a chief nebuly argent; in base a mount of three coupeaux of the second*. This conventional THUNDERBOLT, of arrow-headed

rays conjoined with wings, was the canting coat of the Danish family of BLIX: the field *azure*, the thunderbolt *argent*. Two thunderbolts appear in the elaborate shield of the family of the Russian Marshal SUWAROFF, Prince ITALISKY. A thunderbolt is the crest of the CARNEGIES, Earls of SOUTHESK.

The family of CLAPS in Flanders have a landscape in a thunderstorm! The Italian TEMPESTA bear a storm represented more conventionally: *Gules, eleven hailstones argent* (3, 2, 3, 2, 1).

Azure, three water bubbles proper, is the coat of AIRE.

The conventional representation of the north wind, the head of BOREAS, is borne as *armes parlantes* in the escucheon of the BORIAS of Spain; and also appears in that of the BRASCHI, Dukes of NEMI. Pope PIUS VI. (1775-1800) was of this family. The arms are: *Gules, a garden lily slipped proper, in dexter chief the conventional symbol of the wind blowing on and bending down the lily; on a chief argent three estoiles or*.

From the heavens above we descend to the earth beneath. Examples already given have shown how the earth is represented: (*a*) by a *champagne*, a piece in base cut off by a straight horizontal line, corresponding to a chief, and often counted as an Ordinary by French Heralds (p. 131): (*b*) by a *terrace*, which is a *champagne* represented more naturally with a less regular outline and usually green in colour; (*c*) by a *mount* (as in Plate XXXII., fig. 4); this is simply a piece of a roughly semicircular shape in the point of the shield, but is usually blazoned conventionally with three or more *coupeaux* (in French it is called a *tertre*) one above two, as in Plate XXXI., figs. 1 and 9. A considerable number of German and Swiss coats bear the *mount-in-base* after this fashion. The Dutch family of SNEEUW bear: *Azure, three snowy mountains issuing from the base argent*.

The conventional representation of WATER is by a base or *champagne, Barry-wavy argent and azure*, as in the well-known coats of the cities of OXFORD, BRISTOL, etc., is frequent in Spanish armory, e.g., in the arms of COLUMBUS. But later the sea is represented rather as in nature, at times still, at times *un mer agité*, and a semi-pictorial character is given to the bearings employed. Thus MARINO and MARPI, in Spain, both bear: *Or, a sea azure in point, agité argent*.

In the earliest times of heraldry, the charges depicted on the shield were separate and independent, and were more or less conventional, even when the objects, such as birds or beasts, might have been represented naturally. The best and most artistic heraldry retains this conventional character to the present day.

A less severe style seems to have been introduced upon the Continent at an earlier date than among ourselves. But while our own armory was severe in character that of some of the states of the Continent aimed not unfrequently at more pictorial effect. For instance, as I have shown in greater detail elsewhere, many Spanish coats effloresced into the landscape style. Castles rise out of the waves, or are placed upon a mount; armed men appear upon their battlements, and beasts of prey ramp against their sides or issue from their doors. In the coats granted to COLUMBUS and CORTEZ, towns with spires and belfries, (p. 379) and seas strown with palm-clad isles, replace the conventional and more artistic charges which had amply sufficed for earlier times. A tree upon a mount in base occurs with great frequency, birds perch upon it, beasts of prey ramp against its trunk (*v. p. 335*), or are represented passant in front of or behind it. The arms of the city of MADRID are: *Argent, on a mount in base a tree with a bear rampant against its trunk proper, the whole within a bordure azure, charged*

with seven stars or. In Italy and Germany the same tendency is not so pronounced, at least in mediæval coats, for later the degraded and debased style which characterised English Heraldry in the seventeenth and eighteenth centuries finds too many counterparts in the Heraldry of Germany of the same period.

It will be sufficient to cite here one or two instances in which the tendency to depart from earlier simplicity becomes manifest. Plate XXXI., fig. 11 is the coat of LAUTERBACH: *Gules, a river flowing in bend sinister*; here the river, represented with the outline of a bend sinister wavy, has lost something of its conventionality. Its surface is slightly flecked, sometimes even fishes disport themselves therein. The PESCATORI of Bologna bear: *Water, in which are two fish naiant in pale all proper. Or, a river in fess wavy proper*, is borne by VAN BÜREN of Saxony. Some of the worst specimens of landscape coats are to be found in the arms assumed in modern times for the Colonial Sees. One of them actually contains a pictorial representation of the Falls of Niagara! The arms of the ARIGONIO family of Rome are represented as, *Argent, a lion passant along the tops of three columns gules, on a chief azure, an eagle displayed or.* (Plate XXXV, fig. 8.) The Silesian coat of BUSCH (Plate XXXII., fig. 5) shows the commencement of the landscape style. *Azure, a lion passant or, issuant from, and half concealed by a forest proper.*

THE MOUNT IN BASE, which nearly corresponds to the French *terrasse* is not unknown in Scottish Heraldry. The coat of WATSON of Saughton (Plate XXXII., fig. 4) is: *Argent, an oak tree growing out of a mount in base proper, surmounted by a fess azure.*

HEDGES, etc. *Argent, an ozier hedge in fess vert* (Plate XXXII., fig. 11) is the coat of YARE, and also of LA HAYE MALAGUET in France. ZAUNE of Lübeck has the same bearings but the field is *azure*, and the charges *or*.

A barrière de prairie is the charge in the arms of VECQUEMANS, *Sable, on a field or, or ; Or, on a field vert.*

The conversion of the devices which appeared on the Burgh Seals into armorial coats assisted the spread of a less pure style of heraldry. Instances of the semi-pictorial style will be found in Plate XXXI., fig. 10, the coat of M'LEOD of Lewis, *Or, a mountain azure, inflamed proper.* The FLAMMEN in Tirol bear: *Argent, a detached mount (tertre) in base sable, surmounted by three flames proper.* It will be noted that in both these coats the mountain is not, as is usual in Continental heraldry, in the base of the shield, but is detached from it. *Argent, a volcano proper,* is borne by CHAUMONT in France. The Barons GYLDENHOFF, of Sweden and Livonia, have as the second quarter of their arms; *Argent, two volcanoes in action accostés proper.* With these exceptions, we have left untouched the element of fire, but it will be sufficient to say that the conventional representation of it by wavy piles, *gules* or *or*, issuing from the edges of the shield, as in the coat of BATAILLE, *Argent, three flames issuant from the base gules,* degenerated into flames *au naturel.* *D'Or, à trois flammes de gueules,* is the coat of AROUET DE VOLTAIRE; *d'Azur, à trois flammes d'or, ombrées de gueules,* is that of BRANDT, Counts de MARCONNÉ. *Or, on a chief gules three flames of the field,* is used by CHAUMELLS in France. *Argent, a fire-brand in bend azure inflamed proper,* is the coat of BRANDIS in Bavaria. The Polish clan of BRANT I. has the same charge *sable* on a field *or*; and the Barons BRANDT, of Baden, use: *Or, three fire-brands paleways sable each inflamed at the top, and in three places on either side, proper.* *Argent, three icy volcanoes azure, inflamed proper,* is the coat borne for the Swedish province of VASTMANLAND. (The coats of arms of the Swedish provinces were invented for them by Duke JOHN, brother of King ERIK XIV., and son of GUSTAF VASA.)

CHAPTER XIII.

INANIMATE CHARGES.—II. THE VEGETABLE KINGDOM.

TREES, FLOWERS, FRUITS, ETC. — The vegetable kingdom has largely contributed to armorial blazonry. Entire trees though not found in early examples became fairly common by the fourteenth or fifteenth centuries. Though sometimes drawn “eradicated,” that is, showing the branches of the root, they are for the most part represented on a mount in base, which in German Heraldry is often replaced by the conventional symbol of a hill with three rounded tops or *coupeaux*. Oaks are the trees most common in British armory.

The family of WOOD of Harestone in Devon bore at the Visitation of 1620, *Argent, on a mount in base an oak tree proper fruited or* (Plate XXXII., fig. 1). *Argent, on a mount in base a tree, the trunk surmounted by a salmon holding in its mouth a ring; from the dexter branch a bell* (that of ST. KENTIGERN) *pendent, and on the top of the tree a robin all proper*, are the arms of the SEE, also assumed for the City of GLASGOW. The salmon and robin refer to miracles attributed to ST. MUNGO, or KENTIGERN. An interesting historical coat is that granted to the PENDERELLS, who hid CHARLES II. in an oak tree after the defeat of Worcester: *Argent, an oak tree proper fruited or, surmounted by a fess sable, thereon three Royal crowns*. *Argent, an oak tree vert*, is the coat of the O'CONNOR-DON of Ireland.

Argent, on a mount in base a grove of (fir) trees proper, appears in the Scottish Registers for the family of

WALKINSHAW of that ILK. The same coat, with the species of tree undefined, is used as canting arms by FORREST, and by BUSH.

In France a family in the Lyonnais, named DUBOIS, naturally uses : *d'Argent, à un forêt de sinople* ; others of the name in Lorraine are more simply contented with : *d'Azur, à une arbre d'or*. In Holland the VAN DEN BOGAERT use : *Argent, on a terrace five trees vert*. The coat of the Viscounts O'CALLAGHAN of Ireland is : *Argent, a mount in base on the sinister side thereof a "hurst" of oak trees, therefrom a wolf issuant all proper*. With this we may fitly compare the coat given in Plate XXXII., fig. 5 for the Silesian family of BUSCH : *Azure, on a mount in base vert, a lion passant or, issuant from a grove of trees in the sinister flank of the second*. The DE BUISSONS of Geneva use : *Or, three bushes vert*. The French BUISSONS (Marquises d'AUSSONNE, and DE BOURNAZEL), bear : *Or, on a mount in base a bush proper, on a chief argent a lion issuant sable*.

Azure, on a mount an apple tree fruited proper, are the *armes parlantes* of the Dutch APPELBOOMS, and of the Barons APFALTREER. The coat of M'GREGOR, called M'GREGOR of AULD in a sixteenth century MS., is : *Argent, a fir tree eradicated in bend sinister surmounted by a sword proper in bend, supporting on its point an antique crown gules (sometimes or)* (Plate XXXII., fig. 2). *Argent, a pine tree eradicated vert, fruited or*, is borne by the Marquises CHATON DE MORANDAIS in France. *Azure, a palm tree eradicated or*, is the coat of TAGLIAVIA of Sicily ; *Or, a palm tree on a mount vert*, are the *armes parlantes* of PALM in Austria (Plate XXXII., fig. 3). *Gules, an olive tree proper, eradicated argent and fruited or*, is the canting coat of OLIVIERA in Portugal ; and the OLIVIERS, of which name there are many families in France and the Low Countries, nearly all use the olive in some form or other as the charge of

their arms. *Ermine, an olive branch vert*, is borne by the Barons ZANGIACOMI. *Argent, three cypress trees eradicated vert, on a chief gules as many besants*, was used by TARDY, Comte de MONTRAVEL; *Or, three laurels vert, on a chief azure as many thunderbolts argent*, by the LAURÈS of France (*cf.* PLINY on the laurel). *Azure, a tree eradicated proper, its stem enfiled with three open crowns or*, is the coat of the Swedish province of BLEKING.

In the Heraldry of Spain, Portugal, etc., a tree on a mount in base is a frequent charge, and it is very generally supported by one or two animals rampant against the trunk of the tree; or passant in front of, or behind it (*cf.* Arms of BISCAY, p. 241). *Gules, a pine tree vert, eradicated argent between two lions rampant against it or*, is the Portuguese coat of MATOS. *Or, a palm tree vert, supported by two lions rampant azure*, is borne by LANARIO of Naples. *Or, a tree eradicated vert, supported by two lions rampant gules*, is attributed to the Byzantian house of CANTACUZENE.

The wild cherry tree, in French *créquier*, is depicted in the ancient conventional manner in the arms of the French Ducs de CRÉQUY (p. 361, fig. 80). *Gules, a créquier argent*, are the arms of LE JOSNE (now LE JEUNE) Marquis DE CONTOY. *Argent, a nut tree eradicated vert*, is borne by NOZIER, and NOGARET in France, and by FACCHINETTI in Italy. To the last named family belonged Pope INNOCENT IX. (1591-1592.) *Or, a willow proper*, is the coat of the Counts de SALIS.

Occasionally we find a dead tree used as a charge. *Argent, on a mount vert a dry tree proper*, is the coat of the Barons MÜHL of Brunswick. The KORNKOOPERS of Holland use: *Argent, a dry tree sable*. The stocks, or stems of trees eradicated, with or without branches sprouting from them; or the branches alone, are frequent

armorial charges. *Or, the stem of a tree coupéd in bend sable*, is borne by the Counts von SCHÖNFELD of Austria. The ancient coat of the family of SARMIENTO in Castille was a canting one: *Argent, a sarment (or branch) coupéd at both ends, in bend sinister or*. The modern one is *Gules, thirteen bezants*, (3, 3, 3, 3, 1). The Portuguese TRONCOSO have the *armes parlantes*, *Azure, two tree trunks in saltire or*. *Argent, three tree trunks coupéd sable*, is similarly the coat of BLACKSTOCK in Scotland; and *Vert, three trunks of trees raguly and erased argent*, is that of the English STOCKTONS.

Equally conventional in its drawing with the coat of CRÉQUY given on p. 361 is the linden branch which forms the charge of the arms of the Counts von SECKENDORFF, knotted into a form somewhat resembling the figure 8 (Plate XXXII., fig. 6). The Italian family DELLA ROVERE, Dukes of URBINO, bore: *Azure, an oak tree eradicated or, its four branches knotted saltireways*. (See ARIOSTO, *Orlando Furioso*, xiv., 4.) These were the arms of Pope SIXTUS IV. (1461-1484), and were also quartered in the first and fourth by ALEXANDER VII., with his personal arms of CHIGI (*Gules, in base a mount of six coupeaux, and in chief an estoile or*) in the second and third places.

Argent, on a mount in base three hop-poles with the vines all proper, is the coat of the English HOUBLONS, who came from Lille during the persecutions of the Dukes of ALVA in 1568.

Palm branches are a frequent armorial charge: *Azure, two palm branches in saltire between four estoiles or*, is the coat of RICHARDOT, Comte de GAMARAGE, Prince de STEENHUYSEN. *Azure, three palm branches or*, is the coat of the PALMIERI.

Argent, two vines interlaced, issuing from a mount of six coupeaux in base all proper, is borne by the Princes RUSPOLI; and *Gules, two vine shoots addorsed, each*



1. Oak Tree.
(Wood.)



2. Fir Tree.
(M'Gregor.)



3. Palm Tree.
(Palm.)



4. Mount.
(Watson.)



5. Forest.
(Busch.)



6. Lime Branch.
(Seckendorf.)



7. Hazel Leaves.
(Huzlerigg.)



8. Laurel Leaves.
(Leveson.)



9. Trefoil and Oak Leaves.
(Bismark.)



10. Trefoil.
(Hervey.)



11. Hedge.
(Yare.)



12. Quatrefoil.
(Vincent.)

bearing a bunch of grapes proper, is used by the Austrian Counts and Princes LICHNOWSKI.

Leaves of plants are common in armory both at home and abroad. Mention has already been made, pp. 22, 23, of the use of the Kirimon, the badge of JAPAN. The family of HAZELRIGG have: *Argent, a chevron between three hazel leaves slipped vert* (Plate XXXII., fig. 7). *Argent, three laurel leaves vert*, is used by FOULIS canting, of course on the French *feuilles*. *Azure, three laurel leaves or*, is quartered by the Dukes of SUTHERLAND for LEVESON (Plate XXXII., fig. 8).

Argent, three holly leaves vert, the coat of QUELEN (Ducs de la VAUGUYON, Princes de CARENCY), of France, is also borne by TERBRUGGEN, and VAN DER HULST, of Holland. The Scottish coat of IRVINE of Drum:—*Argent, three bunches of holly leaves each consisting of as many leaves, slipped vert, banded gules*, is both ancient and well known.

The English family of MALLERBY used *Or* (sometimes *Argent*), *a bunch of nettles vert*, canting on *mal herbe*. It is somewhat strange that the French MALHERBES resisted a like temptation, and preferred, *Ermine, six roses gules*.

The FIGUEROAS of Spain use: *Or, five fig leaves in saltire vert*, Vol. II., Plate VII., fig. 5; while the FIGUEIREDOS of Portugal use the same on a field *gules* (the stalks are usually in chief).

A single leaf is not often found as a heraldic charge, but *Argent, a linden leaf vert*, occurs in the *Zürich Wappenrolle*, No. 273, for REGROLTZWILE (REYNOLDSWYLE); and the like coat, but, with the charge in bend, and with the stem in base, is the coat of the Austrian Barons DEBSCHÜTZ DE SCHADEWALDE. A curious use of the linden leaf as a portion of a partition line is shown in Plate XVIII., fig. 11, the arms of ORTLIEB of Nürnberg. The coat of the Counts von BISMARCK, to

which family Prince BISMARCK, the late great Chancellor of the German Empire, belongs, are: *Azure, a trefoil without a stalk or, in each of the spaces between the foils an oak leaf argent.* (Plate XXXII., fig. 9.)

The TREFOIL is usually blazoned *slipped* (*i.e.* stalked), *Gules, on a bend argent three trefoils slipped vert* (Plate XXXII., fig. 10), is the coat of the HERVEYS, Marquesses of BRISTOL, and was borne by JOHN HERVEY (apparently their ancestor) before 1407, as is evident from the proceedings in the GREY and HASTINGS controversy.

Gules, a chevron argent between three trefoils slipped or, is borne by the Marquis DE GALIFET, Prince DE MARTIGUES.

The Irish national badge of the shamrock, is identical with the trefoil. A curious example of the trefoil in conjunction with a partition line may here be given as a pendant to the somewhat similar coat of ORTLIEB already referred to. It is that of the extinct family of HILINGER of Bavaria, and is given on Plate XVIII., fig. 12.

The *Klee-Stengeln* which appear on each of the wings of the eagles-displayed of PRUSSIA, BRANDENBURG, etc in the form of a golden trefoil with a long curved stalk reaching to the breast, appear to be only the development of some simple lines which are found in early examples of the thirteenth century to indicate the anatomical construction of the eagle's wings (*See HILDEBRAND'S Heraldisches Musterbuch*, plate xxviii., fig. 9).

The rue leaves of the *Crançelin*, or *Rauten-kranz*, to which allusion has been already made, p. 141, are undistinguishable from trefoils.

In French armory the trefoil is especially frequent as a charge in Breton coats. It is also often met with in Low Country arms, but is seldom found in those of other countries.

In German Heraldry a charge known as the *nenuphar* leaf, which resembles a trefoil without a stalk, occurs in the charge of some important coats. This leaf, which is that of an aquatic plant, has given rise to some curious divergences of blazon. It is sometimes found described as a "heart;" as the *bouterol* of a sword; and even as the horns of a species of beetle,—*Schröterhörner!* These variations have been the result of the ignorance of artists who gave themselves licence in depicting a charge of whose true meaning they were in doubt.

The coat of the Duchy of ENGERN, or ANGRIA: *Argent, three (such charges) gules* (sometimes the field is *gules*, with the charges *or*), which appears in the coat of the Princes of ANHALT; in the *Écu Complet* of PRUSSIA, and in the *escucheons* of the Saxon Duchies, for the County of BREHNA, is blazoned in all the ways referred to above. (See SPENER, *Opus Heraldicum*, pars. spec., p. 26, etc., who leaves the question of the real meaning of the charge in an uncertainty which I shall not pretend to remove.) The coat, *Sable, on a bend argent three hearts vert*, is given as the arms of VAN DER MEGE of Holland; but the hearts are clearly leaves. The *nenuphar* leaf as now borne is usually slipped. *Gules, two leaves of nenuphar their stalks twisted in saltire argent*, is the coat of the Austrian Princes von KAUNITZ. *Or, three nenuphar leaves (sjöblads) in bend sable*, are the arms of the great house of STURE in Sweden, to which CHARLES VII. (STURE) belonged. The Royal line of VASA descended from his half-sister BRIGITA STURE. The last of the male-line, AMUND STURE, is interred in the church of Töresund, beneath an altar tomb, bearing his effigy holding in each hand a shield of STURE. *Azure, three leaves of nenuphar slipped or*, is borne by the Swedish Barons KOSKÜLL; *Argent, three nenuphar leaves slipped gules*, is the coat of the Counts of TECKLENBURG now quartered by PRUSSIA. In German coats linden leaves

are often found in *pairle*, the points of the leaves being directed to the two upper corners and the base of the shield. *Argent, three linden leaves in pairle gules, issuing from a ball in the centre or*, is used by the Barons ROMBERG.

The flowers called QUATREFOILS, and CINQUEFOILS, are of very frequent use as heraldic charges. (In these names the syllable *foil* imports petal, not leaf, in the botanic sense.) Neither of these charges is furnished with a stalk. *Azure, three quatrefoils argent*, is the coat of the VINCENT family (Plate XXXII., fig. 12), sometimes with the addition of two bars of the same between the charges. *Per fess azure and argent, two quatrefoils in pale counter-changed*, are the arms of the MOCENIGO family of Venice. *Azure, three quatrefoils or*, appears in early English *Rolls* for BARDOLF.

Cinquefoils appear at an early date as an armorial charge, and they are usually, though by no means invariably, drawn *pierced*, *i.e.*, having a small central circular aperture. A cinquefoil *ermine* appears on the seal of ROBERT DE BELLOMONTE (or BEAUMONT) Earl of LEICESTER, in the earliest days of Heraldry, and even in the thirteenth century cinquefoils were used in the arms of several families related to, or feudally connected with, the Earls of LEICESTER (who bore the *ermine cinquefoil* on a field *gules*). *Azure, a cinquefoil ermine*, is the coat of the Lords ASTLEY (temp. EDWARD I.). *Gules, crusily a cinquefoil or*, was borne by GILBERT DE UMFRAVILLE, Earl of ANGUS in 1290 (his seal *see* LAING, *Scottish Seals*, i., No. 87, has ten crosses in orle).

Gules, three cinquefoils ermine, often *argent* (Plate XXXIII., fig. 1), is the coat of the great family of HAMILTON in Scotland, whose alleged descent from the Earls of LEICESTER is without foundation. Their cinquefoils probably came from the UMFRAVILLES. *Argent, three cinquefoils sable*, is the coat of the Lords

BORTHWICK. In foreign armory the cinquefoil, like the trefoil, is found chiefly in Breton and Low Country coats.

A charge resembling the cinquefoil is the FRAISE, or strawberry flower, which in Scottish armory is recognised as a distinct bearing: the difference in representation is that the foils are somewhat less widely separated, as in Plate XXXIII., fig. 2, the arms of FRASER: *Azure, three fraises argent*, a coat in use in the thirteenth century, but with this difference that the number of charges is more frequently six (borne three, two, one), than the present number. The field seems to have been *sable*, originally.

In the earliest Heraldry, cinquefoils, sexfoils, and roses, are hardly distinguishable from each other, thus in the *Wappenrolle von Zürich*, No. 343, is the coat of ROSENBERG, *Argent, a rose gules, seeded or*. There are no barbs and it might as well be blazoned a *cinquefoil pierced*, did we not know from the name of the bearer the flower intended.

Azure, crusily, three cinquefoils argent, is one of several D'ARCY coats, varying only in tincture for difference, but the charge is often drawn as a sexfoil in early *Rolls of Arms*. *Gules, three "narcissuses" (sexfoils) argent, pierced of the field*, are the arms of LAMBART, Earl of CAVAN.

THE ROSE.—The Rose, which is now esteemed the national floral emblem of England, appears to have been first used as a badge by EDWARD I., who probably inherited it from his mother, ELEANOR of PROVENCE, or assumed it in memory of his descent from her. The Rose of Provence was, according to tradition, introduced into that country by THIBAULT IV. and the returning Crusaders.

On a great seal of EDWARD III., in 1340, small roses appear between the words of the inscription. Under RICHARD II. in 1377, the garters prepared for the King and the Earl of DERBY had roses thereon (BELTZ;

History of the Order of the Garter, p. 244), and there are other instances of its use; but it was not, it seems, one of the prominent Royal Badges until the "*Wars of the Roses*;" these derived their names from the Red and White Roses which formed the respective badges of the rival houses of LANCASTER and YORK.

It is not at all clear under what circumstances the roses were assumed as the emblems of the rival factions. The red rose has been thought to be a badge of the Lancastrian honour of RICHMOND. With perhaps greater probability the use of the white rose has been traced to RICHARD of CONINGSBURGH, Earl of CAMBRIDGE, second son of EDWARD III. He married, as his second wife, MAUD, daughter of Lord CLIFFORD, whose family are said to have assumed the white rose as a badge in memory of "*Fair Rosamond*" CLIFFORD.

The rose seldom appears as a sole charge in English armory; but abroad it was used by several important families. *Argent, a rose gules, barbed and seeded proper*, was borne by the old Counts, now Princes, of LIPPE. It is quartered in the Saxon arms for the Burg-gravate of ALTENBURG; and formed the *armes parlantes* of the Barons, Counts, and Princes of ROSENBERG. These are also the bearings of the ancient Royal Burgh of MONTROSE.

Per pale gules and argent, a rose counter-changed, barbed and seeded or, are the arms of the Austrian TRAUTTMANSDORFFS, Princes of the Empire. *Ermine, a rose gules, barbed and seeded proper*, is borne by BOSCAWEN, Earls of FALMOUTH. *Or, a rose sable*, is the coat of the Lordship of WILDENFELS, quartered by the Counts ZU SOLMS.

As early as the thirteenth century roses (possibly then not clearly distinguished from cinquefoils) were borne by the Earls of LENNOX; *Argent, a saltire between four roses gules* (Plate XXXIII., fig. 3), and at a comparatively

early date by other families feudally connected, or allied, with them, *e.g.*, the NAPIERS, and WEDDERBURNS. Fig. 3 is the coat of LENNOX: *Argent, a saltire between four roses gules.* The conventional representation of a rose, has five (occasionally six), fully opened petals, between which are barbs to represent the calix; and stamina, or seeds, in a small circular centre. Thus borne, it is not represented as *slipped* or leaved, unless these facts be expressed in the blazon. When a rose is said, as above, to be *barbed and seeded proper*, it is meant that the barbs are green; and the stamens, or seeds, of yellow. The colour of the rose always requires specification.

In the early Heraldry of England the rose is not generally slipped. The arms granted in 1450, to KING'S COLLEGE, CAMBRIDGE, by HENRY VI., are: *Sable, three roses argent; a chief per pale azure and gules, in the first a fleur-de-lis, in the second a lion passant gardant, or;* but in later grants, as in the coat granted to WILLIAM COPE, cofferer to HENRY VII., *Argent, on a chevron azure between three roses gules, as many fleur-de-lis or* (Plate XXXIII., fig. 4), the roses are slipped.

THE FLEUR-DE-LIS.—Of all the floral devices used in Heraldry the most famous is the *fleur-de-lis*, now generally identified with the iris. Its floral character has been altogether denied by some writers, who have professed to trace its origin to the head of a lance, spear, or sceptre to an architectural finial, to a frog, a bee, a sacred monogram, etc. (The student who is interested will find all these suggestions stated, and refuted, in the excellent work of M. REY; *Histoire du Drapeau, des Couleurs, et des Insignes de la Monarchie Française*, 2 vols. 8vo, Paris, 1837, and can hardly fail to be surprised at the prodigious number of treatises which have been published on the subject of this bearing.)

It is at first sight so difficult to explain the reason why, when other great potentates were assuming for their

armorial emblems the lion, the eagle, etc., the sovereigns of France should have preferred the apparently humble iris-flower, that we are hardly surprised to find the fact accounted for by the tradition that it was brought from heaven itself by an angel to CLOVIS, King of the Franks, on the occasion of his baptism, as a special mark of favour on the part of the BLESSED VIRGIN, whose peculiar symbol the lily has always been. The tradition has many variations of place and circumstance. It is, however, somewhat surprising to find that the French Bishops at the Council of Trent, when disputing for the precedence of their Sovereign, fortified their claim by alleging that the King of FRANCE had received the *fleurs-de-lis* direct from heaven: "Gall(or)um regem unctum esse, et lilia divinitus accepisse!" (DE LA ROQUE; *Traité singulier du Blason*, p. 47.) It is remarkable that the Bedford Missal, and the old French chronicles represent the coat said to be thus divinely given to CLOVIS, as FRANCE-MODERN. The old historical shield *semé-de-lis*, is never alluded to by them.

The most probable explanation of the origin of the *fleur-de-lis* as the device of the Kings of France is that put forth by M. REY, which has also received the approval of Mr PLANCHÉ, "that the Fleur de lys, or Flower de Luce was merely a rebus signifying Fleur de Louis." Up to the time of LOUIS VII. the kings of that name (identical with CLOVIS) called themselves, and signed themselves, LOÏS or LOYS. Even after the name had settled into its present form, "Loys" was still the signature of the Kings of France up to the time of LOUIS XIII. LOYS, or LOUIS, VII. received from his father the surname of "FLORUS."

The coins of LOUIS VI. and LOUIS VII. are the earliest on which the *fleur-de-lis* appears. But it also appears at that time on the coins of FLORENCE (a city which was the mint of many European sovereigns, and

whence the designation of *florin* is derived). M. REY, in view of these facts, inquires:—"Ne peut-on pas dire alors que cette coincidence du surnom de Florus avec le nom de Loys ou lîs, de celui de Florence avec celui de fleur de lis, et enfin de tous ces noms et surnoms entre eux, a donné lieu à la formation du nom de notre illustre insigne?"

M. REY traces the *fleur-de-lis* as an artistic ornament to very early times; centuries antecedent to its adoption as an armorial ensign. (It is curious that on a coin of HADRIAN, Gaul is personified by a woman bearing in



FIG. 69.

her hand a lily: the legend is *Restitutori Galliæ*.) On a medal of GALBA the *fleur-de-lis* forms the head of the sceptre. MONTFAUCON gives an example from an ancient diptych in which the crown of the Empress PLACIDIA (daughter of THEODOSIUS THE GREAT), who died in 450, is ensigned with a *fleur-de-lis*.

In France, as in many other countries, the sceptre borne by the Prince was, at a very early date, ornamented by a floral emblem, varying in details but bearing a general resemblance to the *fleur-de-lis* of later times.

The seals of the Emperors HENRY I. (d. 1024) and CONRAD II. (d. 1039) afford early illustrations of the custom. (See GLAFÉY, *Specimen decadem Sigillorum*, etc., tab. iv., Lipsiæ 1749; and ROEMER-BÜCHNER, *Die Siegel der deutschen Kaiser*, etc., pp. 22, 23, Frankfurt am Mayn, 1851.) In France the germ of the armorial *fleur-de-lis* may thus be traced to the *fleurons*

which adorn the sceptres and the crowns of HENRI I., PHILIPPE I., and LOUIS VI. A signet of LOUIS VII. bears a *fleur-de-lis florencée*, but the charge first takes a definite heraldic shape on the seals of PHILIP AUGUSTUS (d. 1223); whose Great Seal represents him crowned with an open crown of *fleurons* and holding in his right hand a *fleur-de-lis* (several of his successors are similarly



FIG. 70.—FROM THE SEAL OF ST. LOUIS.

represented), in his left a sceptre surmounted by a lozenge charged with the like emblem. On his counter-seal is engraved in an oval a *fleur-de-lis* entirely of the heraldic shape. (M. DEMAY points out, pp. 194-196, the analogy which exists between the *fleurons*, held in the hand, or surmounting the sceptre as well as adorning the crown, of the effigies of the BLESSED VIRGIN depicted on the seal of the chapter of Notre-Dame at Paris in 1146, and on that of the Abbey of Faremoutiers in 1197, with those borne by ST. LOUIS IX. in 1226, fig 65.) On the occasion of the coronation of his son PHILIP (in

his own lifetime), the king, LOUIS VII., regulated the details of the ceremony, and among other things prescribed that the prince should wear "ses chausses appelées sandales ou bottines de soye, couleur bleu azuré semée en moult endroits de fleurs de lys d'or, puis aussi sa dalmatique de même couleur et œuvre" (GOURDON DE GENOUILLAC, *L'Art Héraldique*, p. 224).

On the counter-seal of LOUIS VIII. (1223-1226) there is a heart-shaped escucheon *semé de fleurs-de-lys* (Vol. II., Plate II., fig. 5). The counter-seal of ST. LOUIS IX. bears a single *fleur-de-lys*. The shield and caparisons of the horse of his brother CHARLES, Comte d'ANJOU (afterwards King of SICILY), as borne on his Great Seal, have FRANCE-ANCIENT (*i.e. semé de fleurs-de-lys*) within a *bordure of CASTILE*, derived from his mother BLANCHE, daughter of ALFONSO VIII. of CASTILE. On her seal of vesica shape Queen BLANCHE is represented holding a *fleur-de-lys* in her hand, and the space between the legend and her effigy is occupied by two *fleurs-de-lys*. On her circular counter-seal the field is occupied by a large castle for CASTILE, having on either side a small *fleur-de-lys* (*see* Vol. II., Plate II., fig. 4), and a third *fleur-de-lys* surmounts the castle on the inscription band which bears the words "BLACHA FILIA REGIS CASTELLE" (VRÉE *Généalogie des Comtes de Flandres*, plate xxxix.). By an edict dated 1376, CHARLES V. reduced the number of *fleurs-de-lys* in his shield to three "pour symboliser la Sainte-Trinité." On the counter-seals of LOUIS XII. and FRANCIS I., the escucheon is surmounted by an open crown of *fleurs-de-lys*, is supported by two kneeling angels, and the point rests in the petals of a garden lily, slipped and budded proper. (Vol. II., Plate II., fig. 1.)

On the first Great Seal of EDWARD III. (Jan.-Oct. 1327) a small *fleur-de-lys* is placed above each of the castles which had appeared on either side of the throne in the Great Seal of his father EDWARD II. (The

same matrix had served for EDWARD I. and EDWARD II. with slight additions.) On his second Great Seal (1327-1336) a *fleur-de-lis* alone appears on either side of the throne. The fourth Great Seal (Feb.-June 1340) is the first on which his arms appear: *Quarterly*, 1 and 4. FRANCE; 2 and 3. ENGLAND. The shields upon the canopy of the obverse have but three *fleurs-de-lis*; but on the reverse the shield, surcoat, and housings, have the French quarter *semé de fleurs-de-lis*. On the second Great Seal of HENRY IV., in 1411, the *fleurs-de-lis* in the quarters of FRANCE, are reduced to three (Plate XXXIII., fig. 5). In the Burgundian series, the first seal on which the *fleurs-de-lis* are reduced to three is that of Duke John (1405-1407) (VREE, *Sigilla Com. Fland.*, p. xxx.). The French quarter was only removed from the arms of the Kings of ENGLAND in 1801. (See the *Catalogue of Seals* in the British Museum, vol. i., Nos. 160, 161, 182, 259.)

In Scotland, Queen MARY, in 1564, has on her counter-seal the shield charged with the arms of FRANCE (dimidiated), and SCOTLAND (entire) (LAING, *Scottish Seals*, i., No. 64).

On page 350 are indicated several of the many forms in which the beautiful bearing of the *fleur-de-lis* has been represented in the arms of FRANCE, up to the close of the Monarchy.

The arms of FLORENCE are: *Argent, a fleur-de-lis florencée gules*, as in Plate XXXIII., fig. 7. The original arms of FLORENCE were the white *fleur-de-lis* in a field *gules*, but in 1251, when the Ghibelline faction was expelled, the Guelfic party inverted the colours as at present. To this DANTE alludes, *Paradiso*, Canto xvi.:—

“ Con queste gente vid' io glorioso
 E giusto il popol suo tanto, che'l giglio
 Non era ad asta mai posto o a ritroso,
 Nè per division fatto vermiglio.”

The *fleur-de-lis* which ornaments the north point of the mariner's compass was so applied by the inventor, FLAVIO GIOJA of Positano, in honour of CHARLES II. (of ANJOU), King of NAPLES, in whose dominions he was born.

The family of CHÂTEAUBRIAND, who used originally the arms: *de Gueules, semé de pommes de pin d'or*, are said to have received permission from ST. LOUIS IX. to substitute for them *de Gueules, semé de fleurs-de-lis d'or*, in reward for the valour displayed by GEOFFREY DE CHÂTEAUBRIAND at the battle of Mansourah in 1250. They assumed the proud motto, "*Mon sang teint les bannières de France.*"

The letters of nobility granted by CHARLES VII., in December 1429, with the surname of DU LIS, to the brothers of LA PUCELLE, JEANNE D'ARC, are: *Azure, between two fleurs-de-lis of FRANCE, a sword in pale proper, hilted, and supporting on its point an open crown, or.* (Plate XXXIV., fig. 1.)

The *Fleur-de-lis* appears early in British armory. In the *Roll of Arms* known as GLOVER'S *Roll*, said to be of the time of HENRY III., WILLIAM DE CANTELOWE (CANTELUPE) bears: *Gules, three fleurs-de-lis or* (*vide ante*, p. 238); and ROBERT AGULON, *Gules, a fleur-de-lis argent*. Others of this name bore: *Azure, a fleur-de-lis argent*, afterwards the coat of the DIGBYS, Earls of BRISTOL. *Or, a fleur-de-lis azure*, are the arms of PORTMAN. *Or, a fleur-de-lis sable*, is the coat of TILLY, Marquis de BLARU in France. *Per pale azure and or, two fleurs-de-lis accostés counter-changed*, are the arms of the FUGGERS, the merchants and bankers of Augsburg; Counts in 1507, and in 1803 Princes of the Holy Roman Empire. The Barons DEDEL, in Holland, bore: *Vert, three fleurs-de-lis or*.

Azure, fleury (or *semé de fleurs-de-lis*) *argent*, is an old coat of MORTIMER; and was also borne by the MALAPERTS, Barons de NEUFVILLE. Some

important Low Country families bear: *Argent, fleury gules*, e.g. the Barons d'HAULTEPENNE; and KERCKEM, Barons de WYER. *Azure, six fleurs-de-lis and a chief or*, was borne by the Princes of PORTIA, of the Holy Roman Empire.

Several ancient families in the Low Countries bore *fleurs-de-lis* dimidiated by a horizontal line, i.e. with the lower half of the flower wanting. In the thirteenth century MS. just quoted (*L'Armorial du Héraut Gelre, or Gueldre*), the arms of "Le Sire de LINTRE" are: *d'Argent, à trois fleurs-de-lis au pied coupé de sable*. The Sires de WESEMAEL bore the same, *Gules and argent*,



FIG. 71.



FIG. 72.



FIG. 73.



FIG. 74.



FIG. 75.



FIG. 76.



FIG. 77.



FIG. 78.

and those of BERGEN OP ZOOM, *Or, the flowers gules*. The French DE VIGNACOURTS, of whom were two Grand Masters of the Knights of St. John, ALOF DE VIGNACOURT (1601-1612), and ADRIAN (1690-1697), bore: *Argent, three fleurs-de-lis dimidiated gules*.

The Barons VENNINGEN bear (Plate XXXIII., fig. 6): *Argent, two staves or sceptres in saltire, ending in fleurs-de-lis gules*. A similar coat is that of the DELBENE of

France who bear : *Azure, two fleurs-de-lis in saltire, each of the long stalks ending in three roots argent.* The Veronese DEL BENE bear : *Azure, two garden-lilies in saltire argent,* so these are only varieties of drawing the same coat.

The *fleur-de-lis* has been represented in a hundred different ways, as may be seen in the plates of REY'S work already referred to, from these most of the characteristic examples engraved in the preceding woodcut are taken.

Fig. 71 is from the demolished church of ST. HILAIRE at Poitiers ; and also appears on the tombs of the Comtes d'EU, at that place (REY, plate ii., fig. 12).

Fig. 72 is from a portrait in panel in the Sauvageot Collection, dating from the close of the fifteenth century (REY, plate ii., fig. 85).

Fig. 73 is from stained glass in the Depaulis Collection (REY, plate iv., fig. 16).

Fig. 74 (REY, plate iv., fig. 31).

Fig. 75 is from the seal of Falaise (REY, plate iv., fig. 33).

Fig. 76 appears on the seal of the Châtelet of Paris in 1337 (REY, plate i., fig. 8).

Fig. 77 (REY, plate xvii., fig. 210).

Fig. 78 is the bulging and ungraceful form affected under the latest Bourbon Kings.

Argent, on a chief azure, two fleurs-de-lis or, was borne by CLINTON of Baddesley. *Azure, a cross argent between four fleurs-de-lis or,* is the coat of SEVASTOS of Byzantium.

The earliest known armorial shield in Sweden bears a *fleur-de-lis* between two stag's attires, connected by the crane, or scull plate in base (*vide* fig. 79). *Sable, a chevron between three fleurs-de-lis argent,* is borne by several important Welsh families (VAUGHAN, Earls of LISBURNE ; WYNN, POWELL, EVANS, etc., who claim descent from EDNOWAIN AP BLEDDYN). *Sable, a fess*

between six *fleurs-de-lis or*, is borne by the Barons de la MOTTE FOUQUÉ.

With the *fleur-de-lis* in its conventional form we may fitly couple its prototypes the iris and garden lily. In their botanical forms both are occasionally found as heraldic charges. The Picard family of LIHONS bears: *Azure, two garden lilies argent*. The Marquises of ANJORRANT in France, now extinct, used: *Azure, three garden lilies argent, slipped and leaved vert*. HENRY VI. in 1440, granted to the COLLEGE of ST. MARY at ETON, the coat: *Sable, three garden lilies argent, on a chief per pale azure and gules, a fleur-de-lis of France, and a lion of*



FIG. 79.—EARLY SWEDISH COAT.
(FROM HILDEBRAND, *Det Svenska Riks Vapnet*.)

England. Sable, three lilies proper, are the arms attributed to WINCHESTER COLLEGE.

The arms of the city of DUNDEE are: *Azure, a pot of growing lilies proper*.

The natural lily supports the shield of France in the counter-seals of LOUIS XII. and FRANCIS I. (see Vol. II., Plate II., fig. 1).

THE THISTLE, now the national emblem of SCOTLAND, has no place in the early armory of that country. It was unknown as the badge of Scotland prior to the reign of



1. Cinquefoils.
(Hamilton.)



2. Fraises.
(Fraser.)



3. Roses.
(Lennox.)



4. Roses slipped.
(Cope.)



5. Fleurs de lis.
(France.)



6. Fleur-de-lisé.
(Venningen.)



7. Fleur de lis florencée.
(Florence.)



8. Thistle.
(Leven.)



9. Chaplet.
(Lascelles.)



10. Pomegranate.
(Granada.)



11. Rye.
(Riddell.)



12. Garb.
(Grosvenor.)

JAMES III., 1460-88 when, in 1474, it appears first on the groats in the silver coinage. In an inventory of the effects of that prince made at his death in 1488, a coverlet "of variand purper tarter browden with thris-selis" is one of the items. On the altar diptych preserved at Holyrood, which contains the portraits of JAMES III., and his Queen, MARGARET of Denmark, the arras behind the kneeling figure of the Queen is powdered with thistles. The picture, or at least this portion of it, was probably painted by MABUSE about 1485. (See Dr LAING'S *Historical Description of the Altarpiece*, Edinburgh, 1857. This should be read with the *Athenæum* criticism on the picture, then exhibited at the STUART Exhibition in London, No. 3199, Feb. 16, 1890.) The thistle only appears on the gold coins of Scotland in 1525.

THE ORDER OF THE THISTLE was instituted by JAMES V. in 1540. On the counter-seal of Queen MARY, 1542-1567, the shield of the Royal Arms of Scotland is surrounded by the collar of the Order; and behind each of the supporters is a badge of the crowned thistle. (LAING, *Scottish Seals*, i., 59.) The signet of Queen MARY (No. 66) similarly has the collar of the Order of the Thistle around the shield. It need hardly be said here that the legend attributing the date of the foundation of the Order of the Thistle to the year 809 is as mythical as the person, King ACHAIUS, who is said to have been its original founder.

The reader may gauge the real ignorance which exists as to the reason for the assumption of the thistle as the badge of Scotland by consulting the articles on the subject stored in that most useful of all periodicals or magazines, *Notes and Queries*. In it the question has been raised, over and over again, but we never get one step further than the well-worn story that at the battle of Largs one of the Danish invaders trod with bare foot

on the prickly flower, and that his cry of pain caused the failure of the attempted surprise !

After the thistle had become the national badge we naturally find it often introduced into new coats of arms, and in augmentations granted to old ones. It was usually slipped and leaved, as in the coat of concession granted to the first Earl of LEVEN (Plate XXXIII., fig. 8), *Azure, a thistle ensigned with an Imperial Crown, all proper* ; and its use is pretty frequent in the somewhat debased heraldry of the close of the last century and the beginning of the present. *Or, three thistles vert, flowered gules*, is the coat of the Scottish family of ROMANES.

The thistle is found also as a charge in Foreign Heraldry, and, usually, as an allusive one. For example, *Gules (or Azure), three thistles or* (often with a chief of the Empire), is the coat of the CARDONAS of Spain. (Vol. II., Plate VII.) *Or, three thistles vert, flowered gules*, is borne by CARDON, and DIBBITS in Flanders, and CHARDON DU HAVET in France. *Argent, three thistles proper*, is the coat of DONODEI, and of the French TRICARDS.

DAISIES, OR MARGUERITES ; ASTERS.—*Argent, three daisies gules, stalked and leaved vert*, is attributed as *armes parlantes* to DAISIE, or DEISIE, of Scotland. The Marquises de MARGUERIE in France similarly use : *d'Azur, à trois marguerites, tigées et feuillées d'argent*. MARGUERIT in Franche-Comté uses : *Vert, three marguerites or*.

The Bavarian HORNUNGS had a grant in 1589 of *Gules, on a mount in base vert, three asters azure, slipped proper*.

WREATHS, or CHAPLETS OF LEAVES or FLOWERS, or of both combined, are found both in British and Foreign Heraldry. *Argent, three chaplets gules* (Plate XXIII., fig. 9) is borne by LASCELLES ; and by HILTON, in early *Rolls of Arms*.

A well-known coat of this class is that borne by FITZWILLIAM, and the Barons of GREYSTOCK : *Barry*

(of six, eight, or more) *argent and azure, three chaplets of roses gules (leaved vert)*. *Gules, three chaplets argent*, are the canting arms of GARLAND. *Gules, a wreath of white roses leaved proper*, is the coat of the German GRANTZ, or KRANTZ (SIEBMACHER, *Wappenbuch*, ii., 75).

The Counts WREDE in Germany use: *Or, a laurel wreath proper, set with five roses gules (on a canton azure a sword in pale proper)*. *Azure, three laurel wreaths proper*, is borne in France by MILLY. *Or, a chaplet of oak leaves proper, banded gules*, is the surtout of the arms of the Princes CAROLATH-BEUTHEN (of the Holy Roman Empire) by whom it was borne for the Barony of SCHÖNAICH. *Azure, three oak-wreaths or*, is the coat of CHAMPREDONDE. *Sable, three chaplets argent*, is the coat attributed to VAN ARTEVELDE of Flanders.

Argent, five crowns of thorns sable, 2, 2, and 1, was borne by the Vicomtes de MEAUX. (*Salle des Croisés*, à Versailles, 1248.)

GILLYFLOWERS, PINKS, ETC.—*Argent, three gilly-flowers slipped gules within a Royal-tressure vert*, was the coat of the LIVINGSTONES, Viscounts KILSYTH. *Argent, three carnations gules, slipped vert*, is borne by NOYCE. The Earls of ROSEBERY now bear: *Quarterly, 1 and 4; Vert, three primroses within a double tressure flory-counter-flory or* (for PRIMROSE) (*v. p. 190*); *2 and 3: Argent, a lion rampant double-queued sable* (for CRESSY).

CORNFLOWERS, ETC.—*Argent, a chevron gules between three "blue bottles" slipped proper*, is borne by BOTHELL; with the *chevron azure* this is also the coat of BOTHELIER in France.

TULIPS.—As might be reasonably expected a considerable number of families, and especially in Holland, have this flower as a heraldic charge. VAN GENNEP uses, *Or, on a terrace vert a tulip gules, slipped proper, and crowned of the first*; LOKE in Zealand has: *Argent, on a terrace vert a tulip or, slipped and leaved proper*. The coat

of D'ARRIPE of Amsterdam is, *Or, a chevron azure between three tulips proper.*

THE PANSY AND VIOLET.—These flowers which are almost, if not entirely, unknown in our own armory, are not very scarce as Continental charges. *Gules, three violets slipped argent*, is the canting coat of VILLY in France. The Barons de LEUZE, in the Low Countries have for arms: *Argent, a chevron gules, between three pansies slipped and leaved proper.*

SUNFLOWER AND MARIGOLD.—The DADVISARDS, Marquises de TALAIRAN bore: *Azure, a sunflower on a terrace, and turning towards a sun in dexter chief, all or.* The Marquises d'ESPAGNET in Provence use: *Azure, three marigolds on one stalk leaved or; on a chief gules a sun in splendour.* The Counts de MAISTRE use: *Azure, three marigolds or* (XAVIER DE MAISTRE was of this family); another Dutch family of BLOM use the same.

Many other flowers are found as heraldic charges, especially when they can be employed as *armes parlantes*; e.g., the arms of the family of GIACINTO are: *Gules, a hyacinth proper.* The Dutch VLASBLOMS have: *Argent, on a terrace a flax-plant with three flowers, all proper.* The cotton plant is the charge of the arms of COTONER of Majorca; *Or, a cotton plant of five shoots vert, each flowered argent*; to this family RAFAEL and NICOLAS COTONER, Grand-Masters of the Knights of ST. JOHN (1660-1680), belonged. The Counts JACQUEMINOT bear: *Or, an orange branch vert, flowered argent and fruited proper.*

I have only noted two or three examples of the use of the tobacco plant, which appears to me somewhat ungrateful on the part of *nouveaux riches* who have made a fortune by its sale. As an honourable exception I may quote the arms of CARDOZO: *Sable, five bezants in saltire, on a chief indented argent three tobacco plants vert.* Baron MÜLLER, the great Australian botanist, had a

grant of the following appropriate coat : *Or, two branches of the eucalyptus accosted, the stalks interlaced proper.*

This section may be fitly closed with the coat of RAMÉRA of Spain : *Or, a bouquet proper, tied with ribbons gules.*

FRUITS.—Various fruits appear in the armory of our own and foreign nations. *Argent, a pomegranate gules* (originally *vert*), *seeded and slipped proper*, are the well-known *armes parlantes* of the Kingdom of GRANADA (Plate XXXIII., fig. 10), and the escucheon of the Spanish Royal Arms is usually *enté en point* of this quartering. *Gules, a pomegranate or*, is used in England by families of GRANGE and GRANGER. *Or, a fess indented crmine, between three pomegranates, leaved proper*, is the coat of BARR. *Argent, three pomegranates proper*, is the coat of GRENIER, and GRANIER, another family of the same name (GRANIER DE CASSAGNAC) uses : *Gules, three pomegranates slipped and leaved or, seeded of the field.* The Sicilian family of GRANATA bears : *Azure, a pomegranate or, seeded gules.*

BUNCHES OF GRAPES are of frequent occurrence.

Argent, a bunch of grapes pendent, stalked and leaved proper, was the coat of VINEY ; and the same *between two flaunches sable, on each a boar's head argent* (for EVANS), was borne by Viscountess BEACONSFIELD (1868-1872), wife of BENJAMIN DISRAELI, Prime Minister of the United Kingdom. *Gules, two vine shoots addorsed, each bearing a bunch of grapes, leaved proper*, are the arms of the Princes LICHNOWSKI in Silesia.

ORANGES and LEMONS are occasionally found, mostly as canting charges, but not often in British armory. The Breton family, ORENGES DE LIMÉROU uses : *Palé d'argent et de gueules, à la bordure de sable, chargée de huit oranges d'or.* *Azure, three oranges or, leaved vert*, is the coat of WICHERS of Holland. To LIVINGSTONE, Viscount TEVIOT, there was granted as an augmentation

to be borne in the 1st and 4th quarters of his arms: *Azure, three oranges slipped proper within an orle of thistles or. Vert, three lemons or*, is the coat of LIMOS of Spain; and with the field *azure* of LIMOJON of France. The *bezants* of MELUN were possibly melons (?).

APPLES and PEARS.—These fruits appear in a considerable number of coats at home and abroad. *Argent, a fess between three apples gules* is borne by APPLETON (many families of this name bear the same coat with variations of the tinctures). In France, POMEREU, Marquis de RICEYS, bears: *Azure, a chevron argent between three apples slipped and leaved, the stalks in chief, or*. The Venetian MEMMI used: *Per fess or and azure, six apples counter-changed, three and three*. (These are thought by the family to be quinces, not apples.) PERROTT bears: *Gules, three pears or, on a chief argent a demi-lion issuant sable. D'Azur, à trois poires d'or, feuillées du même*, is the coat of POIRIER in France. Two curious examples of the manner in which charges were converted into *armes parlantes* are the following:—CRESTIENNOT in Paris bears: *Argent, a chevron between three "bon chrétien" pears azure*; and WARDEN in Scotland: *Argent, a chevron gules between three warden pears leaved proper*.

ACORNS occur not unfrequently. *Azure, three acorns or*, was used by PORET, Marquis de BLOSSEVILLE; VAN EYCK; and DU CHESNE; and, with the addition of stalk and leaves, by the Barons von GREINDL; and with the field *argent* by Barons CLOEPS DE HEERNESSE in Belgium, etc. *Sable, on a fess between six acorns or, three oak leaves proper*, is the coat of OKE, and OKEDEN.

PINE APPLES are often not distinguishable in armory from FIR CONES, which are a pretty common bearing. *Argent, three pine apples vert, stalked or*, is a coat of APPLETON. *Gules, three pine apples or*, was borne by the French Marquises de PINS, and by ARGENSOLA of Spain. *Or, three pine apples vert*, is used by the Spanish PINOS.

Azure, three pine cones or, is the coat of the Counts and Princes von WALDBURG.

Instances appear in armory of the use of many other fruits. Walnuts, cherries, strawberries, melons, etc. are all found as charges at home or abroad.

Ears of rye and of barley appear in very early English coats; one for the name of RYE, *Gules, on a bend argent three rye stalks sable*; the other for GRANDORGE, *Azure, three ears of barley or*. The Scottish family of RIDDELL uses: *Argent, a chevron gules between three ears of rye, slipped and bladed proper* (Plate XXXIII., fig. 11).

GARBS, or WHEAT SHEAVES, belong to the earliest class of English bearings; they appear first on the seal of RANULF BLUNDEVILLE, Earl of CHESTER, who died in 1232. The garbs thus becoming the arms of the Earls of CHESTER were largely assumed as charges by families related to, or feudally dependent on them, Thus the HATTONS bore: *Azure, a chevron between three garbs or*;—and the VERNONS: *Or, on a fess azure three garbs or*. In 1389, when the SCROPE and GROSVENOR controversy was decided, the GROSVENORS being found not legally entitled to the disputed coat (*Azure, a bend or*) assumed in its stead; *Azure, a garb or* (Plate XXXIII., fig. 12) as suggesting a descent from the Earls of CHESTER. This coat is still quartered by the GROSVENORS, Dukes of WESTMINSTER. Among the families referred to above as feudally connected with the Earls of CHESTER were the CHOLMONDELEYS of Vale Royal, who bear: *Gules, a garb or, in chief two helmets argent* (Plate XXXIV., fig. 4) (Marquises CHOLMONDELEY; Barons DELAMERE). The Earldom of CHESTER is now one of the dignities of the Prince of WALES.

Azure, a garb, and in chief two mullets or, is the coat of WAUCHOPE of Niddry in Scotland.

The garb in Heraldry is often *banded* of another tincture, thus the COMINS, or COMYNS, of Yorkshire bore:

Argent, three garbs gules, banded or. The arms of the ancient family of COMYN (Earls of BUCHAN, etc.), of such note and so ramified in Scotland in the thirteenth century, is *Azure, three garbs or*; the sheaves were originally of cummin, and borne allusively to the name, but they have long been understood and blazoned as *garbs*, or sheaves of wheat. Similarly the PEVERELLS bore: *Azure, three garbs argent*, which were originally sheaves of pepper (*vide* Vol. II., Chapter on BADGES). *Sable, three garbs argent*, was borne by M'MURROUGH King of LEINSTER in Ireland, as well as by the old families of SEGRAVE, and DELAFIELD; these are also the arms of the County of BÜCHHEIM in Germany, now quartered by the Counts von SCHÖNBORN.

The Vicomtes de BROSE, *dît* DE BRETAGNE, chevaliers bannerets of Touraine, afterwards Comtes de PENTHIÈVRE and Ducs d'ETAMPES, bore: *Azure, three garbs or, banded gules* (quartering 2 and 3, BRETAGNE, *Ermine plain*). The charges of the DE BROSE were originally canting "trois broses."

Argent, a chevron between three garbs gules, is the coat of SHEFFIELD, Duke of BUCKINGHAM, in 1703; and *Azure, a chevron between three garbs or*, is that of the HATTONS of Cheshire (Earls of WINCHELSEA).

Gules, a chevron between three handfuls of wheat (glanes) or, are the *armes parlantes* of the French GLANNES, Barons de VILLERS-FARLAY.

VEGETABLES, the humbler but more important fruits of the earth, are only very occasionally met with in British armory; but in Continental Heraldry their use is much more frequent, usually indeed in the manner of which we have already seen such a multitude of instances, as allusive to the name of the bearer.

COOLE, or COELEN, in Brabant, uses only *Argent, three cabbage leaves vert*; but another family DE COOLE, in Holland, bears: *Azure, three cabbages or*, a coat which is

borne by the Russian family of KATCHENEVSKI with the addition of *a chief of the last thereon a harp gules.*

THE TURNIP, AND BEETROOT, are more frequently used than the preceding. The Italian RAPACCIOLI and RAVANI, and RAEPSAET in Flanders use : *Azure, a turnip argent, leafed vert.* RAPE, or RASPÉ, of Tournay, the same on a field *gules.*

BEANS, AND BEAN CODS are found in British armory. *Argent, three bean cods fessways in pale vert,* is borne by HARDBEANE. *Azure, a chevron between three bean pods paleways argent,* is used by LE FEVERE DE MANEGHEM of Flanders ; and *Or, three bean pods azure,* by FAVIÈRES.

I have in my collection instances of the use of Maize, Lettuce, Fennel, Sage, Artichokes, Truffels, Celery,

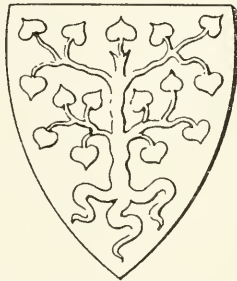


FIG. 80.—ARMS OF CREQUY (v. p. 335).

Carrots, Peas, Cucumbers, etc., but it would lengthen out this chapter unreasonably were I to give instances of all. One more, however, ought not to be passed over, the MUSHROOM, as being about the last bearing which we would fancy a *novus homo* would be likely to assume, yet I have seven or eight instances. The Count de LESSEPS bears : *Argent, on a terrace two vine shoots fruited and at their base as many mushrooms vert ; in the sinister chief a radiant sun proper.* LAUNAY DU VALAY bears : *Gules, six mushrooms argent ;* and GUYOT D'ANFREVILLE : *Azure, a chevron argent between three mushrooms or.*

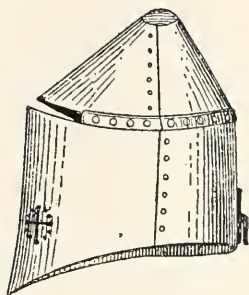


FIG. 81.

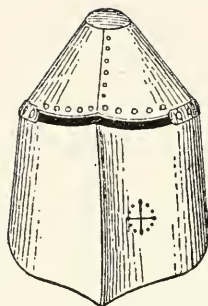


FIG. 82.

(HELMETS FROM WORSAAE, *Nordiske Oldsager*, fig. 570.)

CHAPTER XIV.

INANIMATE CHARGES.—III. MISCELLANEOUS.

MILITARY CHARGES.—Heraldry being military in its origin, and connected in its early development either with military expeditions, or with the jousts which were preparatory for them, it is natural that the implements of warfare, and other objects connected therewith, should find an important place among its emblems.

First of these naturally comes the knightly sword. As a heraldic charge this has a long straight blade with a cross handle; its hilt and its pommel are often of a separate tincture, usually *or*, or gold. *Or, a two-handled sword in pale azure*, is a coat of the Scottish SPALDINGS.

The family of KILPEC, of Kilpec in Herefordshire, bear: *Argent, a sword in bend sable*. The heiress of this family married PHILIP MARMION, Baron of SCRIVELSBY, temp. HENRY III., Hereditary-Grand Champion of England. From this family the Championship passed to the DYMCKS, who bore: *Sable, a sword in pale argent, hilted or*, as their official coat, quartered with their personal arms: *Sable, two lions passant in pale argent, crowned or*. It seems probable

that the MARMYONS had similarly used the coat in combination with their personal arms: *Vair, a fess gules*.

The ERSKINES of Dun quartered in the 2nd and 3rd places: *Gules, a sword in pale argent, hilted and pommelled or*, with the well-known ERSKINE coat: *Argent, a pale sable*, in the 1st and 4th. In British armory, if the contrary be not expressed, the point of the sword is in chief. *Azure, a sword argent*, is the coat of the Genoese FERRI; and the same, but hilted *or*, and with the point in base, of GOUDELIN, Vicomtes de PLÉHÉDEL in Brittany. The arms borne by Maréchal LANNES, Duc de MONTEBELLO, were: *Vert, a sword in pale or*, and a chief with the insignia of a duke of the French Empire (*vide ante*, Plate XI., fig. 3).

The arms of the city of London are: *Argent, a cross gules; in the first canton a sword* (often called a *dagger*) *of the second*. It is often said that this "dagger" commemorates the despatch of the rebel WAT TYLER by Sir WILLIAM WALWORTH, then Lord Mayor. Like too many heraldic legends this story is without foundation in fact. The sword is simply the well-known emblem of ST. PAUL, patron saint of the city; and *Gules, two swords in saltire argent, hilted and pommelled or*, are still the arms of the See of LONDON. *Azure, two swords in saltire argent hilted or, the points in chief*, are borne by the family of SPADA of Lucca.

Per fess sable and argent, over all two swords in saltire gules, are the arms of the ARCH-MARSHALSHIP of the Holy Roman Empire, held by the Electors, now Kings, of SAXONY. (Hence came the two red swords so familiar to all collectors of Dresden china.) *Gules, three swords in pile argent, or hilts in chief*, is the coat of MINERBETTI of Italy, and ODET of Brittany. *Sable, three swords in pile, points in base argent, hilts and pommels or*, is the coat of PAULET, or POWLETT, Marquess of WINCHESTER.

When swords are borne *barwise* i.e. *fessways in pale*, the blazon must specify to which side of the escutcheon the points are directed. CHUTE uses: *Gules, three swords barwise, points to the dexter, proper, hilted or*. The Roman SPADAS bear: *Gules, three swords bendways in pale argent, the hilts to the chief or; on a chief azure three fleurs-de-lis or*.

Of SPEARS and LANCES we find a good example in the canting coat granted to our great dramatic poet WILLIAM SHAKESPEARE; *Or, on a bend sable a spear of the first, steeled (or pointed), argent* (Plate XXXIV., fig. 2). *Azure a lance or*, is the coat of the Italian SOLDATI; the same, *enfiled at its point by an annulet argent*, is borne by DANBY of France.

Gules, three tilting spears, erect in fess or, the points argent, is borne by AMHERST, Earls AMHERST. *Gules, three tilting spears or, armed argent, two in saltire the third reversed in pale*; are the arms of the herba, or clan of JELITA in Poland, as such they are borne by JELITOWSKI, the Counts BIELSKI; and ZAMOISKY, etc.

CRONELS, which are the blunted ends of lances used in jousts and tournaments, are found in the coat of WISEMAN, *Sable, a chevron ermine between three cronels argent*. JOGHEMS of Holland bears: *Gules, three cronels argent*, (*vide infra*, p. 103, under CHESS-ROOK).

Or, a pike-head in bend sable, is the coat of the Counts von REICHENSTEIN. *Gules, a lance-head bendways argent*, is the coat of the Counts LAINCEL in France. *Sable, three spear-heads argent gutty de sang*, is the coat of APREECE, or PRICE, and is also borne with the addition of *a chevron argent* by other Welsh families of PRICE, WILLIAMS, REES, WATKINS, JONES; the Squire of the Black Prince, Sir DAVID GAM, bore the same.

Sable, a battle axe or, headed argent, is the coat of OLDMIXON. *Gules, a Lochaber axe between three boar's heads erased argent*, is borne by RANKEN of Scotland.



1. Sword.
(*Jeanne d'Arc.*)



2. Spear.
(*Shakespeare.*)



3. Battle Axe.
(*Wright.*)



4. Helmet.
(*Cholmondeley.*)



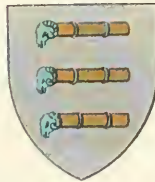
5. Long-bow.
(*Bowes.*)



6. Arrow.
(*Archer.*)



7. Pheon.
(*Sydney.*)



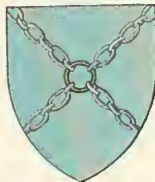
8. Battering Rams.
(*Bertie.*)



9. Caltrap.
(*Trapper.*)



10. Chains.
(*Navarre.*)



11. Chains.
(*Alberti.*)



12. Water Budget.
(*Ross.*)

Azure, an axe argent in bend, is the coat of the Barons BIEL of Mecklenburg. *Gules, a broad axe argent, the handle or* (the blade turned to the sinister), are the arms of the Polish *herba* of TOPOR, and as such are borne by the Counts OSSOLIN-OSSOLINSKI; TARLO; MORSKI; and ZABIELLO. The Polish Counts OKSZA-GRABOWSKI, and the family of OKULICZ in Russia, bear the like; but the blade is turned to the dexter, and the handle is *sable*.

Gules, two halberts addorsed or, is borne by the Marquises ACHEY DE THORAISE in France. *Argent, three doloires, or broad axes, gules, those in chief addorsed*, is the coat of RENTY in Artois; quartered from early times with *Argent, three bars gules*, by the great house of CROY, Princes de CHIMAY (MAURICE, *Toison d'Or*, planches xv., xxii., etc.; and *v.* Vol. II., p. 59).

The arms of WRIGHT are: *Azure, a chevron between three battle-axes argent* (Plate XXXIV., fig. 3).

HELMETS, as external appendages to Armorial Coats, will be dealt with elsewhere. They are drawn in profile unless another position be expressed. *Argent, three morions sable banded gules*, are the arms of the Barons KETELHODT. *Azure, three helmets argent*, is the coat of the ANTELMI of Venice, and GUIBERT of France. *Sable, three tilting-helms argent*, is an old coat of DAUBENY (fig. 85).

Of BOWS we have an example in Plate XXXIV., fig. 5. *Ermine, three bows bent and stringed paleways in fess sable*, the *armes parlantes* of BOWES, Lords BOWES of Clonlyon in Ireland. With the bows *gules* this coat is quartered by the Earls of STRATHMORE, for BOWES of Streatlam in Northumberland. BOWES of Bradley, co. Durham, bore the same coat; and Sir FRANCIS BOWES of Thornton was allowed it with three torteaux in chief as a difference. (*Visitation of Durham.*) These are long-bows, but the crossbow is also used in British Heraldry, and is that which most generally appears in the armory

of Continental nations; as an exception we find, *Or, three long bows fessways in pale azure, stringed sable*, the coat of the Bavarian Counts d'ARCO. (TYROFF, *Wappenbuch des Adels des Königreichs Baiern*, Erster Band, plate xiv., Nürnberg, 1818.) *Or, a lion rampant, double-tailed gules, holding a crossbow erect of the last, the bow and string sable, the bolt argent*, is the coat of the Swedish province of SMALAND.

Gules, a crossbow or, is used by BALISTE of France, and

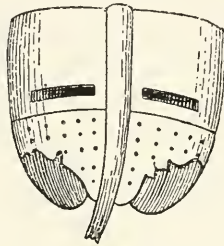


FIG. 83.

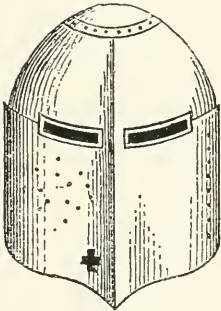


FIG. 84.

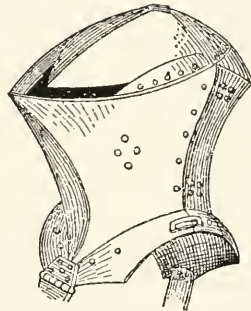


FIG. 85.

by ZMODSKI of Poland (Plate XXXVI., fig. 5.) *Ermine, a crossbow bent in pale gules*, is the coat of ALBASTER in England, a curious corruption of the original ARBALES-TIER. The ARBALESTES, Vicomtes de MELUN, bore: *d'Or, au sautoir engrêlé de sable, cantonné de quatre arbalètes tendues de gueules*.

ARROWS, if not otherwise blazoned, are borne paleways with the points downwards, and are said to be *barbed* of the tincture of the points, and *feathered*, or *flighted*, of that of the feathers. The coat of HALES of Norfolk is: *Gules, three arrows or, feathered and barbed argent. Vert, an arrow argent, the point upward*, is said to be the ancient coat of M'ADAM; but the coat registered is, *Vert, three arrows argent*.

Argent, an arrow in bend-sinister or, winged sable, is the curious coat of ALF, in Denmark. *Azure, beneath an open crown two arrows in saltire or, their points in chief argent. Azure, three arrows argent*, is the canting coat of ARREAU, in France; the same, but with the charges *or*, is that of the English ARCHERS. (Plate XXXIV., fig. 6.)

ARROWS IN BUNDLES (usually of three only) are called sheaves, and are said to be *banded*.

BIRD-BOLTS, or QUARRELS, are names given to the shorter arrows used with the crossbow: *Azure, three bird-bolts or*, are the *armes parlantes* of BOLTON (the bird-bolts have blunted heads). *Argent, three bird-bolts gules*, appears in CHARLES'S *Roll* for RALPH DE BOZON.

A BROAD ARROW and a PHEON are represented similarly, except that the Pheon has its inner edges jagged, or engrailed. In English Heraldry the Pheon is represented with the point downwards, as in Plate XXXIV., fig. 7, the arms of SYDNEY, Earl of LEICESTER: *Or, a pheon azure*. In French and Scottish armory the pheon is usually drawn with the point uppermost. The Breton Counts WALSH, originally from Ireland, use: *Argent, a chevron gules between three pheons sable*. The arms of SCOTT of Fawsyde, were: *Argent, a pheon point upward sable between three lion's heads erased gules*.

SCYTHES.—The scythe-blades, which appear in the coats of several great Polish houses, would scarcely seem

to be of military origin, and fitly to claim a place in this section. This is however the case. The scythe-blade fixed vertically at the end of a long pole, was the *arme blanche* of the Polish peasantry; and those who have read the history of their attempts to regain national independence will hardly need to be reminded how very efficient a weapon this proved itself to be at close quarters, and especially against cavalry, in many a sanguinary conflict. The Counts ALEXANDROWICZ, bear: *Gules, two scythe-blades in saltire between two broken swords in pale, the hilt of the one in chief, that of the other in base proper.* The families which compose the house, or *herba* of ROLA, bear: *Gules, three scythe-blades in pairle, issuing from a rose in the centre point, all argent* (Plate XXXVI., fig. 3). This coat is borne by the Counts ROLA-WOLSKI. Another great Polish house, that of PRUSS II., has the coat: *Gules, two scythe-blades in oval, the points crossing each other argent, and the ends in base tied together or, the whole surmounted in chief by a cross patriarchal-patée, of which the lower arm on the sinister side is wanting.* These are the arms of the Counts JEZIERSKI.

SHIELDS differing in shape are sometimes found in Continental Heraldry. The Polish clan of JANINA bore: *Or* (often *gules*), *an oval buckler of bronze* (or *purple*), the coat used by SOBIESKI. *Gules, in bend-sinister, a round* (or *oval*) *target, with pointed centre argent,* is the *surtout* of the Barons ROTHSCHILD, now Lords ROTHSCHILD in the Peerage of the United Kingdom. *Gules, a round target between three antique crowns or,* is the coat of GRANT, of Ballindalloch.

TENTS.—*Sable, three tents argent,* is borne by SABCOTT of Northamptonshire, and with a chevron of the same by TENTON.

MILITARY BANNERS occur chiefly in comparatively recent heraldry in Great Britain, as in the present coat

of BANNERMAN : *Gules, a banner displayed argent, thereon a canton azure charged with a saltire of the second*, which seems to have superseded in the seventeenth century the insignia formerly borne by that family (STODART, *Scottish Arms*, ii., 396). The Counts and Dukes of WÜRTTEMBERG, have since 1336, quartered with their arms the official insignia of Great Standard Bearer of the Empire : *Azure, the Imperial banner* (charged with a single-headed eagle displayed) *in bend proper*. The Portuguese family of BANDEIRA use : *Gules, on a banner argent, its lance and fringe or, a lion rampant sable. Gules, a banner gathered round the splintered staff in bend or*, is borne by the Austrian Counts CETTNER, and by PRZEROWA of Poland. (For GONFANONS, v. p. 388.)

BATTERING RAMS appear in the coat of the family of BERTIE, of which were the Earls of ABINGDON, the Dukes of ANCASTER and KESTEVEN, and the Earls of LINDSEY in England ; they are : *Argent, three battering rams fessways in pale proper, armed and garnished azure* (Plate XXXIV., fig. 8.)

BEACONS used to convey intelligence of the approach of an enemy, or to muster troops, appear in two or three British coats. *Azure, three beacons inflamed proper, with ladders or*, are the arms of GERVIS ; and, with a *sable* field, of DAUNT.

The CALTRAP, or CHEVAL-TRAP (*chausse-trape*), was a military instrument of iron, with four sharp points so arranged that however it lay one point was uppermost. It was placed to defend a post against the approach of cavalry. The family of TRAPPER bore : *Argent, three caltraps sable* (Plate XXXIV., fig. 9). *Or, three caltraps gules*, is a coat granted to HORSEMAN in 1590. The French family of GUETTEVILLE DE GUÉNONVILLE bore : *d'Argent, semé de chausse-trapes de sable*. (But see p. 80.)

CHAINS as a Heraldic Charge are directly associated

with military affairs. They are mostly found in the armory of the southern countries of Europe, especially in the Peninsula. The most illustrious example of their use occurs in the arms of the Kingdom of NAVARRE (Plate XXXIV., fig. 10), *Gules, a cross, saltire, and double orle of chains, linked together or*, the coat which according to tradition was assumed by SANCHO "the Strong" in memory of a successful attack in 1212 on the camp of the Moorish army under MIRAMOMELIN, which was defended by a strong barricade of chains through which SANCHO and his followers cut their way. MENÉTRIER points out that this coat is an allusive one to the name of NAVARRE; *una varra*, or *'na varra*, in the Basque *patois* being the name of a chain. Notwithstanding this I have elsewhere ("The Heraldry of Spain and Portugal," p. 2) given my reasons for the opinion that this story is not lightly to be relegated to the ordinary limbo of heraldic myths. In any case, the chain was assumed into the coat of many of the noble families who are said to have been present with SANCHO on this occasion. (See ARGOTE DE MOLINA, *Noblezza del Andaluzia*, i., cap. 46.) The MENDOZAS bore: *Gules, a bend vert bordered or, over all an orle and saltire of chains of the last*. ZUÑIGA adopted *a chain in orle or*, over the plain coat, *Argent, a bend sable*; and MENESEZ assumed, *Or, a chain in bend azure*. Among the other families using chains as charges are PERALTA, SOTO, URBINA, TELLEZ, etc. Many others bore it as a charge on a bordure, e.g. BERMUDEZ, MUÑOZ, FERNANDEZ, IRIARTE, YRUSTA, VARELA, etc. (See PIFERRER, *Nobiliario de España*.)

On the counter-seals of Kings LOUIS V., PHILIP V., and CHARLES IV., of France, the shield of FRANCE-ANCIENT is placed within an 8-foil upon a device of the chains of NAVARRE, in memory of their mother, JEANNE, wife of PHILIP IV. (*le Bel*) and daughter and heiress of

HENRY I., King of NAVARRE. (*See VRÉE, Généalogie des Comtes de Flandre, plates xli., xlii.*) In later times, as by LOUIS XIV., the arms of NAVARRE were not quartered with those of FRANCE, but were borne on a separate escutcheon, the two shields being *accolés*, under one helmet and crown. (The dalmatic worn by the sinister supporter, and the banner borne by it, are alike charged with the arms of NAVARRE.)

The chains of NAVARRE came in time to be confounded, by some ill-informed heraldic writers, with a carbuncle or escarbuncle, and we accordingly find them sometimes so blazoned. *Per fess Argent and azure, over all an escarbuncle or*, is the coat of Baron HAUSSMANN the Parisian edile under the Second Empire (Plate XXXVI., fig. 1). (I have in an earlier chapter pointed out that this heraldic charge originated in the metal boss and bars with which an ancient shield was strengthened, and was no portion of its heraldic bearings, though in some cases it afterwards became an integral part of them, as in the case of the arms of the Dukes of CLEVES, *Gules, an escutcheon argent, over all an escarbuncle or*. Possibly the name of the bearing may have originated in a precious stone set as an ornament in the central boss of the shield.) Chains are borne in the English coat of ANDERTON; *Sable, three chains argent*. *Argent, two chains in saltire gules* (or *azure*), is borne by ZANCHINI of Tuscany; and *Azure, two chains in saltire argent, attached to an annulet in the centre-point or*, is the well-known coat of the ALBERTI. (Plate XXXIV., fig. 11.) *Sable, a chain, of two links and as many half links, in pale argent*, were the arms of the Barons von NEUHOFF (or NEUENHOF), to which belonged the unfortunate adventurer, THEODORE, King of CORSICA.

THE WATER BUDGET (*bouse*), is a conventional representation of the leather bags in which water was carried; and probably dates from crusading times when such

vessels were employed in the marches across the deserts. It was depicted with considerable variety of form in the early *Rolls of Arms*. It is very seldom met with except in English Heraldry, where its primary use appears to have been as a canting coat. The TRUSBUTS, Barons of WARTRE in Holderness, bore : *d'Argent, à trois bouts d'eau de gules*, and thereby symbolised both their family name, and their baronial estate. ROSA, heiress of the TRUSBUTS, married EVERARD DE ROS; and, as was usual in the case of great heiresses, her arms were assumed by her descendants, and were borne with variations of tincture by several families of DE ROS, or DE ROOS, of these an example is given on Plate XXXIV., fig. 12. The water budget is found as a charge in a few Scottish coats mostly of modern date, in which as in several modern English coats, borne by families of the name of ROSE, it was probably assumed without any other connection with the ancient family than similarity of name. The Lords ROSS bore : *Or, a chevron chequy sable and argent between three water-bougets of the second*. The ROSES of Kilravock bear : *Or, a boar's head coupéd gules between three water-bougets sable*. *Or, three water-bougets sable* (Plate XXXIV., fig. 12) are the arms of ROSS of Kendal, quartered by Queen KATHARINE PARR.

Of the equipment of a knight the shoes of his horse formed a very important part, and we may therefore include them in this section. A horseshoe being the badge of the MARSHALS (*See* PLANCHÉ, *Pursuivant*, p. 114) horseshoes were assumed as *armes parlantes* by their descendants the FERRERS who appear to have borne, *Sable, six horseshoes argent*. (Sometimes the colours are reversed.) Later they bore (as Earls of DERBY) *Vairé, or and gules, on a bordure azure six horseshoes argent*. *Or, three horseshoes sable*, is the coat of VAN DER HOVEN in Holland; it is also that of FERRIER in Scotland.

The early coat of HENRI DE FERRIÈRES appears on his seal in 1205 (DEMAY, p. 205). It bears an escucheon with a bordure charged with six horseshoes. I have engraved it Vol. II., p. 64, fig. 11. *Azure, a horseshoe argent*, is the coat of the Counts, and Princes, von TRAUTSON. *D'Argent, à trois fers de cheval de gueules cloués d'or*, is the coat of LA FERRIÈRE. FERRAGUT in Spain bears: *Gules, a horseshoe and in base a passion nail paleways or*.

It is perhaps in the armory of the great houses of Poland that the horseshoe occupies the most prominent place. The family of the Counts DOLENGA bear: *Azure, a horseshoe argent ensigned at the top with a small cross patée or; and between the branches of the shoe, an arrow in pale of the second flighted of the third, point in base*. (Plate XXI., fig. 12.) The Counts GUTAKOWSKI bear: *Azure, between three estoiles, a horseshoe argent, surmounted by a plume of three ostrich feathers proper*. The Counts de RYTWIANY-ZBOROWSKI, of the great family of JASTRE-ZEMBIEĆ, bore: *Azure, a horseshoe reversed* (that is with the points in chief) *between its branches a small cross pattée en abîme*. (It must be noticed that French armory differs from our own with regard to the position of the horseshoe; in *our* blazon the horseshoe is borne with the semicircular curve towards the chief, but in French blazon this is *un fer de cheval versé*.) (Cf. RASCIA, vol. ii., p. 123.)

The family of POBOG, bears: *Azure, a horseshoe argent ensigned in chief with a small cross patée or*; to this house belong the Counts ZAPOL-ZAPOLSKI. The family of KRZYWDA bear the same coat, except that the cross patée on the horseshoe lacks its sinister arm, and that another gold cross patée is placed *en abîme*.

BREYS, or BARNACLES, a twitch to curb horses, occur in the arms of DE GENEVILLE, or JOINVILLE, and this coat appears in several early English *Rolls of Arms*.

Azure, three breys or, on a chief argent a lion issuant gules. These are said to be the chief arms of the family (to which DE JOINVILLE the Chronicler of the Crusades belonged). But in GLOVER'S *Roll*, No. 103, and *Second Nobility Roll* of EDWARD III., No. 77, this coat with a chief ermine is attributed to GEOFFREY DE GENEVILL. The Lords GENEVILE in Ireland appear to have borne the same, and in the *Armorial de Gueldre* the chief is distinctly ermine. So also in PLANCHÉ'S *Roll*, and in the *Rolls* of the Thirteenth Century, and CHARLES'S *Roll*. SIMON DE GENEVILLE (No. 102 in GLOVER'S *Roll*) bears the coat first given, but differenced with the field sable. *Gules, a barnacle argent*, is borne by WYATT (Plate XXXV., fig. 1). *Argent, a barnacle sable*, is the coat of BARNAKE, who also bore: *Argent, three horse barnacles sable*. *Per fess gules and azure (one or) three barnacles argent*, was another coat of WYATT, or WYOT.

STIRRUPS are generally borne attached to a leather thong and buckle, as in the coat of SCUDAMORE, Plate XXXV., fig. 2. *Gules, three stirrups leathered and buckled or*, borne by the Viscounts SCUDAMORE in Ireland. The GIFFORDS used the same but on an *azure* field. *Gules, a stirrup (without a leather) argent*, is the coat of the *herba* of STRZEMIE in Poland, borne by the JANISZEWSKI, etc., and (*within a bordure or*) by the Counts BRZOSTOWSKI.

LISTS.—We may notice here several instances in which the lists used in the tournaments were borne as armorial charges. The Dutch VREYHOFS bore: *Or a tournament barrier sable*. The arms of GIOVIO, now borne as, *Azure, a wall or, a chief of the Empire*, are given in GOUSSAN-COURT'S *Martyrologe des Chevaliers de S. Jean de Hierusalem* as: *de Gueules, à une lice à courir la bague d'argent, au chef d'or chargé d'un aigle de sable*. (Plate XXXVI., fig. 9).

CASTLES.—This may be as convenient a place as any

in which to speak of Castles and other buildings, many of which were of course military in their nature ; and are frequent Heraldic charges. The Castle is generally represented by an isolated wall, above which appear towers usually, though not invariably, three in number, and this fact requires specification in the blazon.

The best known example is afforded by the *armes parlantes* of the kingdom of CASTILE, now and for many generations back occupying the first and fourth quarters in the shield of the Spanish Monarchy. They are represented on Plate XXXV., fig. 3, and are, *Gules, a castle triple-towered or*. Later refinement has specified that the gate, or port, is *azure*. By modern rules we find that the colour of the masoning, or marks of mortar between the stones, should also be indicated ; this is almost invariably *sable*, and as its mention is by no means general, I do not advise the student to cumber his blazon therewith ; though I give the example of *Gules, a castle triple-towered argent masoned sable*, which is the blazon of a quartering borne by LINDSAY for the feudal title of LINDORES. Occasionally the field is thus masoned as in the coat of PEREZ, of Portugal, *Argent, masoned sable a fess gules*. (*Vide p. 379.*)

Gules, a castle argent, was the coat of the Marquises of CASTILLON, and with the charge *or* was also the bearing of the CASTILLES, Marquises de CHENOISE ; of DE CASTELLANE, and of SALVIAC. *Gules, a castle with two towers argent, the port and windows sable*, are the coat of the Lordship of HOMBURG, quartered by the Counts of SAYN. (Plate XXXVI., fig. 6.)

If the cupolas of towers are surmounted by a vane they are said to be *girouettés* of such a tincture.

The French nobles used these vanes, generally banner-shaped and gilded and painted to represent their family arms, as a sign of their *noblesse*. DU VIEUXCHÂTEL DE KERLEORET in Brittany, bears : *d'Azur, a un château*

d'argent girouetté d'or. The CHÂTELAINS of France use: *Azure, a chateau of three towers girouettés azure.*

In many old representations the Heraldic Castle stretches across the whole field from one edge of the shield to the other, as still in the arms of the great Polish *herba* of GRZYMALA. (See NIESIECKI, *Korona Polska*, Warsaw, 1728-1743.) *Or, a castle triple-towered gules, the port open, the portcullis sable* (now borne, but not originally, *on a terrace vert*). These arms with slight variations are borne by the Counts GRZYMALA (DE GRUDNA-GRUDZINSKI); the Counts JABLONOWSKI; and the Count POTULITZ-POTULICKI. (Some add a knight in armour at the gate.) The Castle is thus borne in several City arms (*e.g.* those of Prague and Cracow) and in the bearings adopted for several of the Tuscan *Compartimenti* (see *Le Armi dei Municipj Toscani*, Firenze, 1864).

TOWERS are frequent in armory; and, like castles, are often placed upon a mount in base, or rise out of water, treated either naturally, or conventionally, *i.e.* *barry argent and azure.* *Or, a castle gules, in base the sea argent*, is the coat of BROUCHIER of Provence; and the same, but with *the base wavy azure and argent*, is borne by FERNANDES DE CASTILLO of Spain. The Tower, is however, often represented as an isolated charge, as in Plate XXXV., fig. 4, the coat of TOWERS or DE LA TOWRE, *Azure, a tower or.* If the tower be surmounted with turrets, as is often the case, the fact is mentioned. *Or, a tower triple-towered azure*, is a coat of BLUNT, or BLOUNT. In modern blazon the castle and tower are not so distinctly defined as in earlier instances. I subjoin examples of both bearings. *Azure, fleury or, over all a castle argent*, was borne by LA TOUR D'AUVERGNE (Vicomtes de TURENNE, Comtes D'AUVERGNE, Ducs de BOUILLON, Princes de SÉDAN).

Gules, on a mount or, a tower argent, roofed azure, is the coat of the Bavarian Barons HARSDORF.



1. Barnacle.
(Wyatt.)



2. Stirrup.
(Scudamore.)



3. Castle.
(Castille.)



4. Tower.
(de la Towre.)



5. Tower triple-towered.
(Aberdeen.)



6. Scaling Ladder.
(van Donop.)



7. Column.
(Colonna.)



8. Columns.
(Arigonio.)



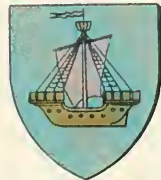
9. Ladder.
(Galileo.)



10. Stair.
(Gradenigo.)



11. Lymphad with Fire.
(Lorn.)



12. Lymphad under Sail.
(Caithness.)

The French Marquises D'APCHIER, bore: *Or, a castle triple-towered gules, from each of the exterior towers a battle-axe issuant azure, the edge of each turned to the flanks of the shield. Argent, a tower gules, in front of two sceptres in saltire azure*, is the coat of the Princes von THURN.

Azure, a tower or, is borne by CANO, Barons de MEGHEM; and (with a naked woman proper issuing therefrom and holding a flower *azure*) by the Bavarian Barons von FÜRSTENWÄRTER. *Azure, on a rock a castle triple-towered argent*, is the coat of Prince POZZO DI BORGIO. The arms of the city of EDINBURGH are: *Argent, on a rock proper, a castle triple-towered sable, masoned of the first, topped with vanes gules; the windows and portcullis closed of the last.* The arms of the city of ABERDEEN, as confirmed by Sir CHARLES ERSKINE, LYON, in 1674, are: *Gules, three towers triple-towered, within a double tressure flory-counter-flory argent* (Plate XXXV., fig 5).

In some Irish and Spanish coats the castle is borne supported by two lions or other animals rampant. The arms borne by the O'KELLYS are: *Gules, on a mount vert a tower supported by two lions rampant argent.* The Portuguese CAMARA use: *Sable, on a terrace in base vert, a tower supported by two greyhounds argent*; a variation is: *Sable, out of the sea in base, a tower argent supported by two seals proper.*

In the *Wappenrolle von Zürich* there is given the curious coat of WILL: *Or, on a rocky base bendways gules a castle azure.* (No. 326.)

It need hardly be mentioned that castles entered largely into the so-called arms of cities. These arms were usually derived from the Common Seal of the Burgh, on which a castle was naturally the prominent figure.

The arms of HAMBURG are: *Argent, on a terrace vert a castle triple-towered gules, the port open.* Those of the city and Marquise of ANTWERP are: *Gules, three*

towers in triangle connected by walls argent: in chief two human right hands coupéd, in bend and bend-sinister. To this was often added a chief of the Empire.

The arms of the city of Dublin are: *Azure, three castles argent, inflamed proper. Gules, three towers triple-towered argent*, is the coat of COUDENBERG, one of the seven patrician families of Brussels. *Or, three castles azure*, is used by TORELLES of Spain. *Or, five castles in saltire sable, within a bordure gules thereon nine saltires of the first*, is borne by the PEÑERANDAS of Spain. The arms of the kingdom of the ALGARVES was: *Gules, seven castles argent. Azure, three towers argent*, was the coat of the Marquise de POMPADOUR.

The Vicomtes VAN DAM in Flanders use: *Per fess gules and sable, three towers argent mal ordonnés* (i.e. one in chief and two in base).

THE CASTLE or TOWER sometimes occurs in conjunction with other buildings, or with a projecting wall. In the *Armorial de Geldre*, the arms of TURPIN DE VINAY are represented with "un pan de mur" stretching towards the sinister flank of the shield. In the later Supplement which follows M. VALLET'S edition of the *Armorial de Berry*, the coat of VIGNAY, or LA TOUR DE VINAY, is blazoned: *de Gueules, à une tour d'argent, et un avant-mur crénelé du même* (No. 1950, p. 198), (Plate XXXVI., fig. 4). *Azure, over water in base, a bridge of two arches thereon a castle argent*, is the coat of PONTEDERA, (Plate XXXVI., fig. 7). *Azure, a bridge argent supporting a castle or*, is borne by PONTAUT; this resembles the eighteenth century English coat of TROWBRIDGE, Bart. *Or, over water in base a bridge of three arches embattled, thereon a tower proper, its flag flying azure charged with a cross potent of the field; on a canton of the third two keys in saltire gold*.

Of bridges without castles there are a good many instances. The Scottish family of BRIDGE naturally

bears: *Gules, a bridge of one arch argent, streams transfluent proper.* *Gules, a bridge of two arches or,* is borne by the Marquises of PONTEVÈS in France. *Or, a bridge of three arches sable,* is used by the Prussian BRÜCKNERS. The Venetian Counts da PONTE carried: *Azure, a bridge of one arch with steps* (? the Rialto) *or.* In the coat of REYNELL of Devon the whole field is *Argent, masoned sable, with a chief of the second* (*vide ante*, p. 375).

WALLS are occasionally found alone without towers thus, *Argent, a wall gules,* is the coat of the Danish Counts REVENTLOW. The original coat of the Counts VON PREYSING is: *Gules, a wall in base embattled argent, masoned sable.* *Azure, in base a wall embattled or,* is the coat of the Markgravate of OBER-LAUSITZ, quartered in the arms of the Saxon Duchies. *Or, a broken wall in fess proper, on a chief sable three escallops of the first, and in base a rose gules,* was borne by GRAHAM of Inchbrakie. Of other buildings there is a great variety, borne usually with some canting reference. *Azure, a house argent,* is the coat of CASANOVA; the Spanish CASANOVAS bear: *Gules, two square houses accosted argent;* *Gules, a portal or,* appears for LA PORTE; *Or, a palace azure,* for DESPALAU of Spain; *Gules, a church argent,* for KIRCHNER; *Azure, a chapel or,* for LA CHAPELLE. *Gules, three single arches or,* is a coat of ARCHER. *Sable, three dove-cotes argent,* appears for SAPCOTE, in the *Visitation of Huntingdon* by CAMDEN in 1613. We have one or two instances in which a whole town is represented. The arms of the Spanish Kingdom of VALENCIA are: *Gules, a city argent.* One of the quarterings granted to CORTEZ was *Azure, a representation of the city of Mexico proper rising from a champagne barry-wavy argent and azure.* The escucheon of PIZARRO contains two such coats; one *Sable, a town rising out of waves argent;* the other *Sable, a town on an island, the spire of the church crowned with an Imperial crown proper.*

In contrast with these almost the slightest shelter possible, a mere roof supported on four posts, called in Polish by the name of *Brog*, appears in the arms of the illustrious Polish family of LESZCZYC; *Gules, a square roof or, on four posts argent* (Plate XXXVI., fig. 8), borne by the Counts LESZCZYC DE RADOLIN-RADOLINSKI, and by the Counts SUMIN-SUMINSKI.

COLUMNS and PILLARS, are not of frequent occurrence as heraldic charges, but there are a few instances in British armory and more abroad. In Plate XXXV., fig. 7, are the arms of the great Roman family of COLONNA, Princes of PALESTRINA, Dukes of PALIANO, etc.; *Gules, a column argent, its base and capital or, surmounted by a crown of the last.* (See also Vol. II., Plate XVIII., fig. 2.) This coat is also used by the COLONNA, Counts WALEWSKI of Poland; and by the Counts of RÖMHILD, now extinct, whose arms are quartered in the escucheons of the Saxon Duchies.

The CALISTANI of Verona, use: *Vert, a column argent. Gules, a column crowned or, round it a serpent twined azure engoulé of the first*, is the coat of BISCIA of ROME. *Or, a column gules between three Cornish choughs proper*, is used by KYNDER. A Scottish coat, that of EDWARD, is: *Azure, a fess argent, surmounted of a pillar gules issuing from the base wavy azure.* The Cornish TREMENHEERES bear: *Sable, three columns paleways in fess argent.* The MAJORS of Suffolk use: *Azure, three Corinthian columns, two and one, each surmounted by a ball, argent.*

A curious Italian coat that of ARIGONIO of Rome; *Argent, three columns paleways in fess supporting a lion passant gules, on a chief azure, an eagle displayed or.* (Plate XXXV., fig. 8.)

LADDERS in British armory are invariably scaling ladders having hooks at the top of the perpendiculars. *Argent, three scaling-ladders bendways gules*, is a coat of KILLINGWORTH; *Or, three scaling-ladders bendways*



1. Escarbuncle.
(*Haussmann.*)



2. Forces à tondeur.
(*van Ricbeck.*)



3. Scythes.
(*Rola.*)



4. Pan de mur.
(*la Tour de Vinay.*)



5. Cross-bow.
(*Zmodski.*)



6. Castle double-towered.
(*Homburg.*)



7. Bridge
(*Pontcedera.*)



8. Brog.
(*Leszczye.*)



9. Lists.
(*Giovio.*)



10. Orb.
(*Mun.*)



11. Cremaillère.
(*Kettler.*)



12. Foi.
(*Ferrus.*)

throughout gules (that is they touch the edges of the shield) is borne by CHEPSTOW, otherwise SCHIPSTOW. The ordinary ladder without hooks appears as a canting charge in the coat of the Princes della SCALA, of Verona. Anciently they bore: *Gules, a ladder of four steps in pale argent*. The more modern coat is: *Gules, a ladder in pale, supported by two greyhounds rampant argent*. The SCALIGERS, who pretended descent from the SCALA Princes, used: *Or, an eagle displayed sable, holding in its claws a ladder of three steps gules*. *Or, a ladder of three steps in pale gules*, was the coat of the astronomer GALILEO.

In the *Zürich Wappenrolle* there is an early instance of the use of a ladder as a charge; No. 430, the coat of WERIANT, is: *Argent, a mount in base of three coupeaux vert supporting a ladder of four steps in pale gules*. *Or, a scaling-ladder in bend sable*, is used by the Barons von LÜTZOW; *Argent, a scaling-ladder gules, barred or*, is the coat of the Counts BREDOW.

The Barons von DONOP bear: *Argent, a scaling-ladder gules*, consisting of a single pole hooked at the top, and with traverses as steps. (Plate XXXV., fig. 6.) In the *Wappenrolle von Zürich*, No. 322, is the canting coat of LAITERBERG: *Argent, two ladders in saltire gules*. The GRADENIGHI of Venice appear to have borne originally, *Gules, a ladder in bend argent*, but in process of time the ladder has been converted into a regular stair, filled up *azure*; as in Plate XXXV., fig. 10, the coat of the Counts GRADENIGO. *Gules, a stair of eight steps in bend argent*, is the coat of BONOMO, a patrician family of Trieste.

THE CATAPULT, or BALISTA is known in armory by the old name of a *swepe*. I am acquainted with only one instance of its use. MAGNALL bears: *Argent, a swepe azure, charged with a stone or*.

THE SLING, which was in effect a catapult on a small scale, occurs in the British coat of CARDEN: *Sable, a sling*

between two pheons argent ; and in a very few foreign coats.

THE PORTCULLIS or HERSE (*herse sarasine*), so well known as a Tudor badge (*v.* Vol. II.) occurs not very frequently as an armorial charge. *Argent, a portcullis sable, chained proper*, is the coat of REYNOLDS in England ; and in Scotland is recorded in WORKMAN'S MS. as the *armes parlantes* of WINDYGATE (!) more generally borne as *Gules, a portcullis or*, which is also the coat of APELVOISIN in France (*de Gueules, à une herse sarasine d'or*).

In CARR'S MS., printed as an appendix to TONGE'S *Visitation of the County of Durham* (Surtees Society) is the coat of ROBERT LEWEN, Sheriff of Newcastle : *Argent, a bend bretessé gules, over all a portcullis in chief azure*. Here the portcullis is not an isolated charge, but it occupies the whole chief with its two horizontal and five vertical bars, the latter ending in spikes.

In later times CANNON, and other fire-arms, have found their way into the list of armorial charges. *Argent, a culverin in fess sable*, is the coat of LEIGH. LEVERSAGE bears : *Gules, three lion's heads erased argent, in the centre a matchlock or*. *Gules, three cannon fessways in pale argent*, is the coat of GUNNING. *Gules, six cannon mounted aculés 2, 2, 2, argent*, are the arms assigned to the Province of GUIPUSCOA in Spain. *Gules, on a bend argent, double coticed or, three cannon balls sable*, is the coat of CANNON.

The coat of arms granted in 1864 to JOHAN NICOLAS DREYSE, inventor of the needle gun, is interesting though not a good specimen of heraldic skill : *Gules, two needle guns in saltire proper, surmounted by an escutcheon of the Prussian arms. In base an old-fashioned musket proper. On a chief azure the rising sun irradiated or*.

SHIPS first occur in armory on the semi-heraldic seals of maritime burghs. In early examples they are usually of the fishing-boat type, with a single

mast carrying a large square sail, either furled or set. The *Lymphad*, or ancient galley, thus equipped, and also furnished with oars, is a characteristic and important bearing in the early heraldry of Scotland, especially in the arms of the families of the Hebrides and Western coast. It is frequently carved on the crosses and memorial slabs of Iona and the Western coast (see Figs. 82 and 83 from *Sculptured Monuments of Iona and the West Highlands*, by JAMES DRUMMOND R.S.A.). In all these examples the boat is of one type,

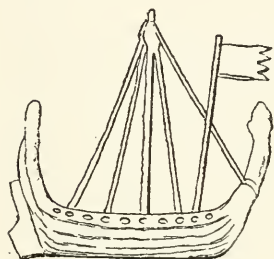


FIG. 86.

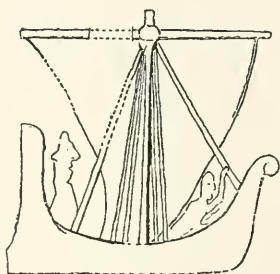


FIG. 87.

single masted, apparently undecked, and having the high prow and stern characteristic of the Viking Age. (See the Bayeux Tapestry ; and the engravings of the chapter on War Ships in DU CHAILLU'S *Viking Age*, vol. ii.)

On a seal of ANGUS OF THE ISLES of the year 1292, appended to a Homage Deed in the Chapter House at Westminster, the lymphad, or galley with furled sail, appears, but is not included in a shield (LAING, *Scottish Seals*, i., No. 450). The seal of ALEXANDER, Lord of the ISLES and Earl of ROSS, in 1338 has a shield borne on the breast of an eagle displayed, and charged in the 1st and 4th with a galley under sail ; in the 2nd and 3rd with the arms of the Earldom of ROSS (*Gules, three lions rampant argent*). (LAING, ii., No. 537.) On the handsome seal of ALEXANDER, Lord of the ISLES and

Earl of ROSS, the shield is thus charged: Quarterly, 1. *A galley surmounted by an eagle displayed* (Lordship of the ISLES); 2. ROSS, as above; 3. *Azure, three garbs or* (BUCHAN); 4. *On a bend between six crosslets three buckles or* (LESLIE). All the quarters are included within a Royal-Tressure (LAING, i., No. 451). In the seal of JOHN, Lord of the ISLES and Earl of ROSS in 1454, ROSS and the ISLES are quartered within the Tressure, precedence being given to the Earldom (LAING, ii., No. 452). On a later seal of the same person, in 1476, after his resignation of the Earldom of ROSS, the galley alone appears and is surmounted by an eagle displayed, all within the Tressure. In no later representation of the galley of LORN, or of that borne by the Lord of the ISLES, is it represented under sail. It is often drawn with sail furled, and oars in action; but sometimes as at anchor, with the oars in saltire across the mast; sometimes with no visible oars, and with flames in the crow's nest at the top of the mast. (This is sometimes, but without any reason at all, called "*St. Anthony's fire*," probably it was only the beacon intended to mark out the position of the chief's galley.) This is represented in Plate XXXV., fig. 11, a coat of LORN. The Lords of LORN claimed seniority to the Lords of the ISLES in descent from SOMERLED; and their arms (generally considered feudal rather than arms of descent) are quartered by the families of ARGYLL and BREADALBANE in the simpler form, *i.e.*, the galley alone without the eagle displayed. The Earls of ATHOLE and of ARGYLL have borne the coat somewhat differently; ATHOLE had *Argent* (or more generally *Or*), *a lymphad sable with fire at the top of the mast*; ARGYLL bore more generally, *Argent, a lymphad, sails furled and oars in action sable, flags flying gules*.

A similar coat to the last was quartered by the

HAMILTONS as the feudal arms of ARRAN after they became Earls of that island. The old feudal coats of the Earldoms of ORKNEY and CAITHNESS also consisted of a ship, or lymphad, which we find marshalled in different ways in the coat of the SINCLAIRS after they came into possession of the latter Earldom and resigned the former.

On the seal of JOHN, Earl of CAITHNESS, in 1292, the galley is represented without a sail, and is surrounded by the Royal Tressure. (LAING, *Scottish Seals*, i., No. 149.) On that of HENRY SINCLAIR, Earl of ORKNEY, 1407, the shield is: Quarterly, 1st and 4th, (*Argent*) a cross engrailed (*sable*) for SINCLAIR; 2nd and 3rd (*Azure*) a galley with sails furled (*or*) no tressure, for ORKNEY (LAING, i., No. 745). The coat of CAITHNESS: *Azure*, a lymphad *or*, under sail *argent*, is given in Plate XXXII., fig. 12. The seal of AGNES, Countess of BOTHWELL, daughter of HENRY, Lord SINCLAIR, in 1564, bore: Quarterly, 1st and 4th, a galley within the Royal Tressure; 2nd and 3rd, a galley under sail; over all, in an escucheon *surtout*, the engrailed cross of SINCLAIR (LAING, ii., 907) (Vol. II., Plate IX., fig. 6). The seal of Bishop THOMAS MURRAY of CAITHNESS (1348-1360) has on it a shield containing a lymphad within a tressure (LAING, ii., No. 1094). The modern arms of the Earls of CAITHNESS combine both the coats given above: Quarterly, divided by the engrailed cross *sable* of SINCLAIR (*vide infra*, Vol. II., pp. 136, 137, and Plate IX., fig. 5); 1. *The galley at rest, oars in saltire, within the tressure*; 2 and 3. *Or, a lion rampant gules*, SPAR; 4. *The galley under sail*.

On the seal of EDWARD PLANTAGENET, Earl of RUTLAND, Admiral of ENGLAND, 1395, the ship, of one mast, bears a sail charged with his arms: *Per pale* (*a*) the arms of EDWARD THE CONFESSOR differenced by a label of three points; (*b*) FRANCE-ANCIENT quartering ENGLAND, differenced by a label of five points (*vide*

Vol. II., p. 93). I have engraved the ship from DEMAY in Vol. II., Plate XXIV., fig. 4. The arms of the city of Paris are: *Gules, a galley under sail argent, on a chief azure three fleurs-de-lis or.*

Boats, and ships fully rigged, are found in later coats. *Argent, a three-masted galley, sails furled sable*, is the coat of MEARES; and *Azure, a three-masted galley, sails furled or, flags gules*, that of JOWETT.

Argent, a boat sable, with two paddles or, occurs in the *Wappenrolle von Zürich*, No. 435, for OBERREIDERN. The Danish families of BOTH and BOTHMER bear: *Argent, a boat*, the former *gules*, the latter *sable*; but the coat of the Counts BOTHMAR in Germany is: *Azure, a boat argent. Gules, a boat or*, is borne by the Polish *herba* of LODZIA, of which are the Counts LODZIA, the Counts SZOLDRSKI, and the Princes PONIN-PONINSKI. The Princes GIOVANELLI in Austria use: *Gules, on a sea in base azure a boat argent, therein two young rowers ppr. Gules, on a sea azure a ship with three sails argent, on each a cross of the field*, is the coat of the Counts HENNIN of Baden. The Danish Counts STRUENSEE bore: *Argent, on the sea a ship proper flying Danish flags, all within a bordure or.*

THE ANCHOR, though frequently found as an armorial charge in British Heraldry, is not remarkably more frequent in it than in the coats of other nations, some of which have no sea-board.

Azure, an anchor in pale or, is the coat of the County of LINGEN, formerly a possession of the House of ORANGE, now included in the Prussian escucheon. *Azure, an anchor argent*, is borne by OFFER in Scotland, by LANGLOIS in Bavaria, OESTERREICH in Pomerania, and PIOT in Dauphiny. The Barons von LUDERITZ of Prussia use: *Argent, an anchor bendways gules, the flukes in chief. Or, an anchor sable*, is the coat of CHAPPELL in England, of CROELS in Brabant, of GROONENDYCK

and POLANEN of Holland, and the Barons van der HOOP (the last is of course a coat canting on the anchor as the emblem of Hope). *Argent, two anchors in saltire sable, on a chief azure three mullets or*, was borne by the Comtes de ST. CRICQ in France. *Or, three anchors in pairle sable* (without rings), is the Dutch coat of BON. *Sable, a chevron between three anchors or*, are the *armes parlantes* of ANCRAM. The Greek family of ZALLONI bear: *Or, a Greek cross gules between four anchors sable*.

We ought not to pass from things nautical without recording that Noah's Ark is found as the charge of several foreign coats. *Azure, in base on waves Noah's Ark, surmounted by the dove volant bearing an olive leaf proper*, is the coat of the French family of L'ARCHEL. The Sicilian family of BONO have a coat which shows the charge under other circumstances; *Azure, on a mount in base the Ark of Noah or, surmounted by a rainbow or, gules, vert, azure, and argent*. The Polish clan of KORAB bear: *Gules, the Ark of Noah, prow and poop ending in lion's heads, the ark having also a tower (!)*, thus it is borne by OSTROWSKI, BOGUSLAWSKI, FALEBOWSKI, etc.

Of the use of things ECCLESIASTICAL as heraldic charges, the best examples are found in the arms assumed for Episcopal Sees, and other ecclesiastical foundations. In them naturally the *pallium*, the mitre, the pastoral-staff, or crozier, the sword of St. Paul, the keys of St. Peter, occur with considerable frequency. The arms of the See of LONDON have already been given at p. 363, and those of the See of EXETER are: *Gules, the keys of St. Peter in saltire or, wards in chief, surmounted by the sword of St. Paul in pale proper, hilted gold*. In Plate XXXVII., fig. 6, *Sable, two keys in saltire argent*, are the arms of the See of St. ASAPH.

But these ecclesiastical charges appear also in personal arms. *Argent, a crozier, or pastoral staff, in pale sable*, is the coat of the Scottish M'LAURINS, who claim descent

from an Abbot of Achtow, in Balquidder. (See SKENE, *Celtic Scotland*, iii., 343-4.) BENOIT in Dauphiny bears: *Gules, a pastoral staff argent*. The Breton DES AUBRAIS, use: *Gules, three croziers or*. As a canting charge the crozier appears naturally in several Swiss and German coats of families of BISCHOFF, *e.g.*, those of Basel use: *Azure, a crozier or*; a family of this name from the same city but now settled in England uses: *Argent, on a pile sable a crozier or*. This coat is also found blazoned: *Sable, a crozier or, the field chapé-ployé argent* (*vide ante*, p. 98). *Azure, three mitres or*, are the arms of MYTERTON.

The Dutch family of PABST bear: *Gules, the papal tiara proper*. Another in Germany uses the same, but with the field *sable*. The VAN DER HELLEN have a coat which we should be inclined to pronounce decidedly that of some ecclesiastical foundation:—*Azure, a chevron between three chalices or, each surmounted by the Sacred wafer*. The Spanish town of DAROCA charges its shield with six Hosts, substituted for its original canting arms of as many geese (*ocas*). The kingdom of GALICIA, in SPAIN, has as its *armes parlantes*:—*Azure* (usually *crusily*), *a monstrance* (originally a covered chalice) *or*.

The family of ARRAS uses: *Gules, a church candlestick or. Or, three candlesticks sable*, is the Scottish coat of KYLE, but whether these are ecclesiastical or secular we have no means of determining. *Gules, a lighted candle proper, guttering on the sinister side*, is the coat of BERN-ALEZ in Spain.

The family of LE SENS, Marquises de MORSAN in Normandy, naturally use: *Gules, a chevron between three censers or*. The Silesian WEYRACHS bear: *Azure, a crowned censor or*.

There is one charge of considerable importance in Foreign Heraldry which is ecclesiastical in its origin, *viz.*, the GONFANON, or church banner. This is a square or oblong piece of stuff with triple pendants. Unlike the

military banner, which was simply a square flag nailed by one of its sides to a lance or staff, the gonfanon, or church banner, was furnished with rings sewn on its upper edge, and was suspended from a cross beam. It appears generally in the arms of families who were the *avoués*, or *advocati*, of bishoprics and other ecclesiastical foundations, who administered civil justice in their territories, and led to war the military contingent which, under the feudal system, these foundations had to provide. The *Wappenrolle von Zürich* of the fourteenth century (the most important of continental armorials) gives five examples of the use of this bearing on Plate VI., Nos. 128-132. WERDENBERG: *Argent, a gonfanon sable, fringed or.* VELKIERCH (FELDKIRCH), and CHÜR, both: *Or, a gonfanon gules.* TETNANG: *Argent, a gonfanon gules;* and ASPERG: *Gules, a gonfanon or.* (I have figured the charge in Vol. II., Plate XIV., fig. 3, from the *Zürich Roll*.)

The best known example of this charge is found in the coat borne by the Counts of AUVERGNE, of whom ROBERT V. became Count of BOULOGNE or BOUILLON in 1260, in right of his mother ALICE, who was daughter of HENRY I., Duke of BRABANT, by MATHILDE DE BOULOGNE. They bore: *Or, a gonfanon ringed gules, fringed vert* (*Salle des Croisés* at Versailles). (In the *Armorial de Geldre*, the horizontal piece is reduced to a mere strip from which hang three broad pendants.) A legend, which appears to be entirely without foundation, ascribes the origin of this bearing in the arms of the Counts of BOULOGNE to a consecrated banner which was said to have been sent by the Pope to a brother of GODFREY DU BOUILLON.

Azure, a gonfanon or, is the coat assigned in SIEBMACHER, *Wappenbuch*, iii., 12 to the Counts of HERRENBERG. *Argent, a gonfanon gules, its rings or*, were the arms of the Counts of MONTFORT of the Holy Roman Empire.

BELLS.—The bells which appear as heraldic charges are supposed to have an ecclesiastical origin ; and, indeed, are usually blazoned “Church bells,” to distinguish them from *grelots*, or hawk-bells (Plate XXVIII., fig. 8). *Argent, three bells azure*, is the family coat of the poet WORDSWORTH. *Sable, three church-bells argent* (sometimes with *a canton ermine*), is borne by several families named PORTER. BELL in Scotland ; BRÜMMER of Esthonia ; BELS of Flanders ; DE LA CLOCHE of Jersey, and DE BEYER of Holland ; all use *Azure, three bells or*. *Or, three bells sable*, is the coat attributed to the Byzantian COMNENI. In Continental armory the clapper of the bell is very often of a different tincture. In French blazon the term employed to denote this is *bataillé*. The Comtes de BELLEGARDE bore : *d'Azur, à la cloche d'argent, bataillée de sable*. *Argent, a bell azure, the clapper of the field*, is the canting coat of CLOCK, in Holland.

SCOURGES.—The BATTUTI of Bologna have as *armes parlantes* the following bearings, which may, I suppose, be included among ecclesiastical charges :—*Argent, a bend azure between two scourges gules, each of four cords ending in little spiked balls, or*.

CARDINAL'S HAT.—*Argent, a cardinal's hat, its strings nowed gules*, is the coat formerly assigned to SCLAVONIA, or the WINDISCHE-MARK ; as now borne in the Austrian *Écu Complet* it is not a cardinal's hat properly so called, *i.e.*, one entirely of red ; but a flat ecclesiastical hat of black, edged and tied with crimson. The Dutch VAN GOGH use : *Argent, three cardinal's hats gules* ; and the Belgian DE BORMANS have the same on a field *or*. The Florentine CAPPELLI bear : *Or, a cardinal's hat gules*. *Argent, a flat hat gules, its strings twisted of the same and or*, is borne by NAIMER, and NEUMAYER, in Bavaria, *Argent, three flat hats stringed in pale gules*, is the coat of HÖLTSLER.

THE PALLIUM or PALL, an ecclesiastical vestment, the use of which is almost entirely confined to Archbishops, appears in the arms of the Sees of CANTERBURY (Plate XVII., fig. 11), ARMAGH, and DUBLIN ; and in those of the French See of EMBRUN. Formerly it was also the principal charge of the See of YORK.

PILGRIM'S STAVES and SCRIPS may be considered to come under the category of ecclesiastical charges. *Argent, three bourdons, or pilgrim's staves, gules* (often *in pile*) appear in early *Rolls of Arms* for BURDON. *Azure, three pilgrim's staves or*, is another coat of this name ; and is also the canting coat of PILGRIM. (*Cf. ante*, p. 273.) *Azure, a pilgrim's staff in bend between three escallops or*, are the arms of PELEGRIN, or PELLEGRIN.

The French family of BOURDON DU PLESSIS, uses : *Sable, three pilgrim's staves paleways, two and one, or*. The connection with the name is pretty clear in the following coats. TROTTIER of France uses : *Azure, three pilgrim's staves or, attached to each an escallop gules* ; and the Low Country family of STEPS bears (another BOURDON coat) : *Gules, three bourdons or*.

As to the PILGRIM'S SCRIP, or WALLET, this is used by ROMIEU ; *Or, a pilgrim's scrip azure, thereon an escallop argent* ; and the English family of PALMER carries : *Argent, a chevron between three palmer's scrips sable, garnished or*. Another family of this name unites both staves and scrips ; *Argent, a chevron vert between three palmer's scrips and staves sable, garnished or*, is the coat of the Irish PALMERS (Baronets).

The multitude of articles used in domestic life which appear in our own armory, and the still wider range taken in Foreign Heraldry, will permit of only a few being mentioned in a work of this limited magnitude ; and a selection must therefore be made of such as appear to have some special claim to notice. Nearly every culinary or domestic vessel, for instance, appears

in one or other foreign or British coat ; usually, of course these charges have been adopted as *armes parlantes*, when even a remote connection could be traced between their names and the designation of the bearers.

First of all we will take articles of dress.

Plate XXXVII., fig. 1, is the coat of HASTINGS, Earls of HUNTINGDON, *Argent, a maunch sable. Azure, a maunch or*, is that of CONYERS. This bearing is known in French blazon as *une manche mal-taillée*, it is really only the long hanging sleeves of a mediæval female robe, and *mal-taillée* is only a synonym for old-fashioned. There is a good deal of latitude in the way in which maunches are represented ; but, as Mr PLANCHÉ remarks, "this charge, however extravagantly drawn, cannot exceed the absurdity of the fashion it commemorates." *Or, a maunch gules*, is also a HASTINGS coat and was borne by the Earls of PEMBROKE. HENRY DE HASTINGS, No. 146, in GLOVER'S *Roll*, also bears this in *Roll of Arms of Antiquarian Society*, No. 77 ; and RAUF THONEY, No. 79, with the field *argent*. WILLIAM DE MOHUN : *Gules, a maunch argent and label azure*, is No. 156 of ST. GEORGE'S *Roll*. Other HASTINGS bore : *Argent, a fess gules between three maunches sable. Argent, a chevron between three maunches sable*, is the coat of MANSEL. *Sable, a maunch argent*, was borne by THOMAS WHARTON, Governor of Carlisle, created Lord WHARTON in 1544 by HENRY VIII., who also gave him, as an armorial augmentation, a *bordure engrailed or, charged with eight pairs of lion's paws saltire-ways erased gules* (the paws of the Scottish lion !) in memory of his bravery and skill against the Scottish forces at Solway Moss.

This charge is very rarely found except in British armory, where it appears as early as the thirteenth century ; I have, however, noted a few foreign examples. The Poitevin-family DE LA COSTE uses : *de Gueules, a la*

manche mal-taillée d'or. Azure, a maunch or, is the coat of CONYERS of Durham.

BUCKLES (*fermaux*) occur in England as early as CHARLES'S *Roll*, and are supposed to have a military significance. *Argent, on a bend azure three buckles or*, is the coat of the Scottish family of LESLIE, Earls of ROTHES, the STIRLINGS of Cadder, and of Drumpellier, bore the same, but with the bend *sable*. The STIRLINGS of Keir appear to have borne both coats, but the bend was often engrailed, and I think correctly, Plate XXXVII., fig. 2. Sir JOHN DE STRYVELIN in 1342 bore: *Argent, on a chief gules three buckles or* (see *The Stirlings of Keir*, priv. print, 1858; RIDDELL'S *Comments on the Keir Performance*, priv. print, 1860; and STODART, *Scottish Arms*, ii., pp. 80, 81). The buckles in the arms of ALLINGHAM are lozenge-shaped, and are depicted in Plate XXXVII., fig. 3: *Or, three lozenge-shaped arming-buckles azure*. The buckles in Continental armory are generally of the lozenge shape. *Sable, a lozenge-shaped buckle argent*, is the coat of Baron von SCHMIDBURG in Bohemia. The Prussian Counts WALLENRODT use: *Gules, a lozenge-shaped buckle argent, the tongue broken in the middle*.

One of the best known instances of the buckle as a heraldic charge is afforded by the arms of PELHAM: *Gules, two half-belts palewise in fess, the buckles in chief argent*. This coat was assumed by Sir JOHN DE PELHAM to commemorate his share in the capture of King JOHN of France, in the battle of Poitiers. A buckle was also used as a badge by the PELHAMS, Earls of CHICHESTER, etc. *Gules, three round buckles argent*, are the early arms of ROCELINE or ROSSELYN (*temp.* EDWARD I.).

CUSHIONS have become important in the Heraldry of Scotland from having been, as far back as the thirteenth century, the bearings in the coat of the family of RAN-

DOLPH (more correctly RANULF) who became Earls of MORAY in 1312. In the earliest RANULF seal, *circa* 1280 (LAING, *Scottish Seals*, i., No. 688), the cushions are of a square shape, with a point uppermost and without tassels, and may therefore be better designated pillows, or *oreillers*, as FROISSART terms them, and as they are styled in CHARLES'S *Roll*. BRUCE'S famous comrade in arms, and nephew, got the Royal Tressure as an honourable addition to his coat, and these bearings: *Argent, three cushions lozenge-ways within a double tressure flory-counter-flory gules*, which appear on the seal of THOMAS Earl of MORAY in 1314 (*Scottish Seals*, i., 690) (Plate XXXVII., fig. 9), were inherited by the DUNBARS, Earls of MORAY (*Scottish Seals*, i., 196, 297), the heirs of line of the RANULPH family; and continued to be borne by the descendants (illegitimately) of those Earls, the DUNBARS of Westfield, sometimes to the exclusion of their ancestral coat of DUNBAR. (See STODART, *Scottish Arms*, ii., 9-12.) Earls of MORAY of a later and distant lineage have since borne the cushions within the tressure as the feudal arms of their Earldom; but with the field *Or*, instead of *Argent*.

Cushions appear in the arms of other noble Scottish families including those of the JOHNSTONS, who bear the ANNANDALE saltire and chief, the latter charged with three cushions (not however placed lozengeways) in respect of their supposed connection, feudally or otherwise, with the RANDOLPHS.

Gules, three square cushions argent (afterwards *tasselled or*), were the arms of GREYSTOCK, Barons of GREYSTOCK, 1306. PLANCHÉ, *Pursuivant*, thinks that these cushions (*carreaux*) came from the family of CARRO, RANULPH DE GREYSTOCK having purchased from the King the wardship and marriage of the heiress. "*De goules à trois horeillers d'or*, is in GLOVER'S *Roll* for REDMAIN.

CROWNS and CORONETS, as ensigns of dignity and



1. Maunch.
(*Hastings.*)



2. Buckles.
(*Leslie.*)



3. Buckles, Lozenge-shaped.
(*Allingham.*)



4. Open Crowns.
(*Sweden.*)



5. Antique Crowns.
(*Grant.*)



6. Keys.
(*See of St. Asaph.*)



7. Covered Cups.
(*Butler.*)



8. Cap.
(*Capello.*)



9. Cushions.
(*Randolph.*)



10. Hunting-horn.
(*Hunter.*)



11. Clarion.
(*Granville.*)



12. Words.
(*Mendoza.*)

external ornaments of the escucheon, fall to be noticed in a subsequent chapter. The kind which appears most frequently as an armorial charge is the mediæval open-crown; a circlet of gold with four foliations (three of which are visible, an entire one in the centre, two others in profile, or only half visible, one on either side of it), these foliations are vulgarly called "strawberry leaves," and the crown itself is often styled "a ducal coronet," though erroneously, since there is in it no reference to ducal rank.

Three such crowns appear in the arms of the See of ELY, *Gules, three open crowns or*, the mythical coat of ST. ETHELDREDA. *Argent, three open crowns gules*, is borne by KONINCK of the Netherlands. The arms of the kingdom of SWEDEN (Plate XXXVII., fig. 4): *Azure, three open crowns or*, are often, but mistakenly, asserted to indicate the former union of the three Scandinavian kingdoms, SWEDEN, NORWAY, and DENMARK. (On this see SCHEFFER, *de Antiquis verisque Regni Sueciæ Insignibus*; Holmiæ 1678; and HILDEBRAND: *Det Svenska Riksvapnet*, 1883.) The arms of the Spanish kingdom of MURCIA are: *Gules, six open crowns or*. A curious coat is that of DU FAURE, in France; *Azure, three open crowns or, enfiling a bend of the field*.

The EASTERN, or ANTIQUE, CROWN, is drawn like the *corona radiata* of classic times, usually with eight pointed rays (of which five are visible) proceeding from a golden circlet. The Scottish family of GRANT, now represented by the Earl of SEAFIELD, bears: *Gules, three antique crowns or* (Plate XXXVII., fig. 5).

Azure, an antique crown of five rays (i.e. of five visible rays) *or*, is the coat of MALCHUS, Counts of MARIENRODE in Württemberg.

A ROYAL CROWN, that is a floriated circle closed by bands of gold, gemmed and surmounted by an orb and

cross, appears occasionally as an armorial charge. The arms of the Spanish kingdom of TOLEDO are: *Azure, a royal crown or*, the cap is sometimes *gules*. These are also the *armes parlantes* of KÖNIG in Bavaria. *Gules, an Imperial crown proper*, is borne by LANDESCRON, and *Gules, the crown of CHARLEMAGNE proper*, by KAISER. This coat was also borne *en surtout* by the Electors of HANOVER for their dignity of Arch-Treasurer of the Holy Roman Empire: as such it appears in the Royal Arms of the United Kingdom as used by the five Sovereigns of the House of HANOVER. *Azure, a coronet enfiling a sceptre proper*, is the coat of the Barons KÖNIG of Württemberg. (See also "Augmentations," Chap. XVII.)

SCEPTRES.—*Azure, two sceptres in saltire or*, was borne by the Princes of HOHENZOLLERN *en surtout*, as the ensign of their office of *Arch-Chamberlain of the Holy Roman Empire*. The Electors of BRANDENBURG similarly bore: *Azure, a sceptre or*.

The Princes of THURN and TAXIS have *en surtout*, for the first of their principalities, the following coat: *Argent, two sceptres in saltire azure, over all a tower gules, the port of the second*.

THE ORB OF SOVEREIGNTY, *Or*, on a field *gules*, was the badge of the Electoral dignity attached to the PALATINATE of the RHINE. *Azure, an orb argent, banded and surmounted by a cross or*, is the coat of the Marquises de MUN (Plate XXXVI., fig. 10). *Or, an orb azure ensigned of the field*, was used by QUAEDBACH of Liège: the family of VERSCHOOR bear the curious coat: *Argent, an orb reversed azure, ensigned or*. *Gules, an orb with its cross or, jewelled proper*, is the coat of the Swedish province of APPLAU.

STAVES.—The Irish USHERS use: *Azure, a chevron ermine between three batons or rods or*. The ULSTER King of Arms of that name, in 1588, appears to have borne: *Gules, three batons paleways or*.

CUPS.—As allusive to their name and office the BUTLERS of ORMONDE, etc., quartered with their personal arms (*Or, a chief indented azure*) the coat: *Gules, three covered cups or* (Plate XXXVII., fig. 7). A Portuguese family of BOTILHER, combines these bearings. It uses: *Gules, two covered cups or and a chief per fess indented or and azure*. A German descent is attributed to it (but I think it is clear from the arms erroneously), in the rare work *La Nobiliarchia Portugueza* of M. A. MONTEIRO DE CAMPOS, 1754, p. 248. "BOTILHER, Saõ Alemães e por allusaõ ao appellido, trazem por armas em campo vermelho duas copas de ouro cubertas, e hũ chefe endentado de ouro, e azul." Bishop BUTLER of BRISTOL, and of DURHAM, the author of the *Analogy*, bore: *Argent, three covered cups in bend sable, between two cotices engrailed gules*. The BUTLERS, Earls of LANESBOROUGH, make all the charges *sable*. *Gules, three covered cups argent*, was the ancient coat of D'ARGENTINE; and the SCHAWS, or SHAWS, of Sauchie bore: *Azure, three covered cups or*. The LAURIES of Maxwelltown used: *Sable, a cup argent, issuing therefrom a garland between two laurel branches all proper*. This seems to be derived from an older coat given by PONT and PORTEOUS, *Sable, a garland with an open cup resting on the upper part of it argent* (see STODART, *Scottish Arms*, ii., pp. 198, 403). The Neapolitan Princes PIGNATELLI (to which house Pope INNOCENT XII. belonged) bear: *Or, three pots with handles sable* (those in chief *affrontés*). These are *pignates*, and, of course, allusive to the name. The CANNEGIETER of Holland bear a similar coat, *Azure, three pignates argent*. Analogous to these is the canting coat of the BICCHIERI of Verona who use: *Argent, a fess gules between three drinking glasses half-filled with red wine proper*. The Vicomtes CROESER of Flanders bear: *Sable, three chevrons between as many goblets argent*, but the family of CROESEN of Holland

uses: *Azure, a chevron between three goblets bottoms upward or.* (Are these punning coats from the French *griser*?) The Marquises FIASCHI naturally bear: *Gules, a flask argent. A drinking glass filled with wine proper* (?) was the crest of GEORGE GLASS, Rothsay Herald, 1722, who "ought to have known better!"

MUSICAL INSTRUMENTS have, indeed, no direct relation to the preceding charges, yet there may be some appropriateness in including them here. Not a few of them are found represented in both British and Foreign armory. The Violin "the Queen of musical instruments," is borne allusively by the English SWEETINGS: *Gules, three violins transposed (i.e. head downwards) argent, stringed sable.* This is also the coat of the Dutch Barons von SWIETEN. The Barons von der HOUVEN in Rhenish Prussia bear: *Argent, three violins necks upwards or*—(notice *les armes fausses*)—as a variation from the ordinary family of the same name who bear: *Argent, three violins sable, stringed or, necks in base.* To the Italian family of VIOLA is attributed the following coat: *Azure, a violin or, crossed by its bow in bend-sinister proper.* In the *Wappenrolle von Zürich* No. 212 is the coat of the old family of WILFENDINGEN: *Argent, three viols transposed gules, corded sable* (the viols have very short necks after the fashion of the time—fourteenth century). The Scottish family of SUTTIE of Inveresk use: *Azure, three viols transposed argent, stringed sable.*

THE LUTE naturally figures in *armes parlantes*, being borne by LUETTE in Brittany: *d'Azur, à un luth d'or, posé en bande, accompagné de deux mains d'argent.* A modern family of LAUTZ in Silesia has had a grant of *Azure, a lyre argent in bend, stringed or, all within a bordure of the last.*

The Bolognese LIRONI use: *Azure, a violoncello in bend-sinister, crossed by its bow in pale; in chief three mullets, all or.* The Swiss family VON STAIN bears:

Gules, a mandoline transposed in bend argent. In France, GUITTARDY, and GUITTON, both use: *Gules, a guitar or.*

DRUMS.—The family of BUBNA in Bohemia (Counts since 1644) had as their ancestral coat a cymbal, but now bear: *Gules (or Azure), a drum bendways proper*; while the French TABOUROTS use: *Sable, a chevron between three drums fessways argent.* THIMUS of Liège has: *Gules, a tambourine or.*

CYMBALS (or SHAWMS) are the natural armorial property of SCHAUMANN of Prussia. *Gules, a cymbal of bronze, supported by an iron leg proper.*

HARPS.—The best known example of the use of this instrument in British armory is, of course, the coat now borne in the Royal Arms of the United Kingdom for IRELAND. *Azure, a harp or, stringed argent.* There has been some little uncertainty as to the exact time, and the reason, of the adoption of this coat as the National arms. RICHARD II. granted to ROBERT DE VERE, Marquess of DUBLIN, and Duke of IRELAND, as an augmentation to his arms a coat *Azure, three crowns or (within a bordure argent).* The three crowns in pale appear on the Irish coins of HENRY V. and his successors; and, without the bordure, were the well-known arms assigned by early Heralds to ST. EDMUND of Wessex; and it is not clear why the bearings were considered appropriate to IRELAND. But it is certain that previous to this date Ireland had no other well determined armorial ensign, otherwise it, and not this coat, would naturally have been assigned to the royal favourite.

HENRY VIII. substituted the present harp for the crowns upon his coinage, probably in consequence of his having received from the Pope a harp said to be that of BRIAN BOROIHME: but he did not use the harp in his armorial bearings. In 1552, EDWARD VI. created a King of Arms for Ireland, by the title of ULSTER; and the harp formed one of the charges in the arms and

badge assigned to the new official. None of the Tudor sovereigns quartered any arms for IRELAND, though all used the harp on their Irish coins. The Irish harp crowned, appears as a badge on ELIZABETH'S second Great Seal (1586-1603). (*British Museum Catalogue of Seals*, vol. i., No. 990.) On her silver coinage for Ireland the escucheon contains *three* harps, but at her funeral there was carried the Banner of IRELAND, *Azure, a harp, crowned with an open crown or, and stringed argent*. JAMES I. adopted this, but without the crown, as a quartering for IRELAND; and continued the use of the crowned harp as the badge of that kingdom. It thus appears also on the coins and seals of "The Commonwealth."

Sable, a harp argent stringed or, is the seventeenth century coat of HARPHAM; and, with the inversion of the two first tinctures, is borne by HARPSFIELD of England, and HARPEN of Prussia. *Gules, a harp or*, is the coat of LA HARPE in Switzerland, and of the Duc D'ARPAJON in France. *Gules, a harp argent stringed or*, is the first quarter in the arms of the Russian Princes BAGRATION.

A curious use of the harp as an allusive charge is found in the arms borne by several foreign families named DAVID.

HORNS AND TRUMPETS.—Of these the *hunting horn*, bent into a nearly semi-circular shape occurs most frequently in armory. It is often *garnished* with mouthpiece and bands of a different tincture (*enguiché et virollé*) and stringed (*lié*). In Scottish Heraldry it is the invariable practice to represent the hunting-horn with its mouthpiece on the dexter side of the escucheon. In England, and on the Continent, the reverse is the case. Besides its use as a charge canting on the name it occasionally has reference to some right of forestry. The Lords FORRESTER of Corstorphine

use : *Argent, a fess gules between three hunting-horns sable, garnished or, stringed of the second.* The old coat, of HUNTER of Hunterston, recently revived, is given on Plate XXXVII., fig. 10. *Or, three hunting-horns vert, garnished and stringed gules.* The PENNYCOOKS (or PENICUIKS) of that Ilk, bore : *Argent, a bend azure between three hunting-horns, stringed sable.* This coat has reference to the tenure of the lands of Penicuick, the *reddendo* of which was the blowing six blasts of the horn at the King's hunt.

Argent, a bugle-horn stringed sable, was borne by KINGSLEY of KINGSLEY at a very early date, as hereditary Forester of Delamere. The arms of the Princes of ORANGE were : *Or, a hunting-horn azure, banded gules, virolled argent,* and appear *en surtout* in the escutcheon of the Princes of NASSAU. *Azure, a hunting-horn argent, virolled gules,* is the coat of the Counts of MANDELSLOH. *Or, a hunting-horn turned to the dexter and set on a mount gules,* was borne by the Barons HORNECK DE HORNBERG in Bavaria.

In the *Wappenrolle von Zürich*, No. 93, is the old coat of HORENBERG : *Or, out of a mount in base vert two hunting-horns paleways sable, stringed gules.* Here the horns are but slightly curved towards the flanks of the shield ; but in ancient coats the horns are sometimes represented as straight. A well-known instance occurs in the arms of TRUMPINGTON : *Azure, crusily and two horns in pile or.* This is also the coat of PYPE. *Azure, three bugle-horns or,* is the coat of CORNET, and of the Barons TRICORNOT.

The important *herba* of TROMBY I. in Poland has as its arms : *Argent, three hunting-horns in pairle sable, stringed and garnished or,* which are accordingly borne by the Princes RADZIWILL. *Or, three hunting-horns gules, garnished argent,* is the coat of the Counts and Princes of HORN in the Netherlands. The Florentine

GUICCIARDINI bore: *Azure, three hunting-horns argent, the mouth-pieces and viroles or, banded gules. Gules, three trumpets fessways in pale argent*, is the canting coat of CALL (Baronets).

In Plate XXXVII., fig. 11, is represented the old coat of GRANVILLE (afterwards Earls of Bath) which is blazoned as: *Gules, three clarions or*; sometimes as *rests*, or *organ-rests*, otherwise as *sufflues* or *clarichords*, etc. Some have supposed it was a *rest* to support the end of the lance carried by a mounted knight. But that no such contrivance was ever in use is shown by the evidence of seals, monuments, etc. PLANCHÉ, in his *Pursuivant*, has an interesting passage on this charge, which he conceives to have been a clarion, a canting badge of the CLARES, Earls of GLOUCESTER, under whom the GRANVILLES held the lordship of Neath. He suggests that the ancient *clarion* which, as usually drawn, bears little resemblance to a trumpet, may really have been that classical instrument the Pan's pipe or mouth organ. The CLARES were Lords of GLAMorgan. PLANCHÉ gives a drawing of the charge from Sir CHRISTOPHER BARKER'S *Heraldic Collections* (HARL. MS., 4632) in which it is clearly an organ.

Azure, two organ-pipes in saltire between four crosses patée argent, was the coat of Lord WILLIAMS of Thame, 1554.

The family of DE BLASERE in Flanders bears: *Or, a whistle in pale gules. Gules, on a bend or, a flute, or shepherd's pipe of the first*, was an early coat of the Border family of ELLIOT, (but see p. 286). *Sable, three pipes argent*, is the coat of PIPER.

I may here mention that a musical staff with notes occurs in the arms of VAN NOOTEN in Holland; and that in those of ROLAND DE LATTRE, better known as ORLANDO DI LASSO (ennobled, in 1570, by the Emperor MAXIMILIAN II.), the musical characters known as a "sharp," "flat," and "natural" appear as armorial charges.

DICE, CARDS, AND OTHER INSTRUMENTS OF AMUSEMENT.—*Gules, three dice in perspective argent, marked* (for six in front, three on the sinister side, two on the top) *sable*, is the coat of MATHIAS in England; of a family of the same name in France, and of QUINTANA in Spain. For the former families the allusion is clear to the “lot” cast by which ST. MATTHIAS was chosen to the office of the Apostolate. MACIAS, in Spain, similarly bears: *Gules, six dice (two, two, and two) all marked for sixes sable* (PIFERRER, *Nobiliario de España*, vol. ii., No. 1113). The English families of AMBESACE bear varying coats of the like origin, of which one example will suffice: *Or, on each of three dice sable an ace-point argent. Azure, three pair of playing-tables* (backgammon-boards) *open proper, edged or*, is a coat of PEGRIZ. The Dutch family of CAARTEN use: *Gules, a playing-card argent charged with the ace of spades sable*.

CHESS PIECES are also borne. The *rook* (*roc d'échiquier*) is a somewhat favourite bearing in Continental coats, usually in *armes parlantes*. In early English *Rolls*, however, it appears apart from these. *Gules, three chess-rooks ermine*, is the coat of FITZSYMON in the *Roll of Arms* of 1277 (HARL. MS., 6137); and *Gules, three chess-rooks argent*, was borne by Sir EDWARD WALSHINGHAM in the time of EDWARD I.

Families of ROKWOOD, in the eastern counties of England, used: *Argent, six chess-rooks three, two, one sable; and Argent, three chess-rooks and a chief sable. Azure, three chess-rooks argent*, is the coat of the Breton Barons BONNEFOUX, and the Vicomtes de GUITON, as well as of the Marquis d'AUX, and the Ducs de ROQUELAURE, *Azure, a fess between three chess-rooks or*, is borne by BODENHAM. The chess-rook is also borne in the arms of numerous families of ROCA, ROCCHI, DE LA ROQUE, ROQUES, ROQUEMAUREL, ROQUETTE, etc. It must however be stated that, in at least some of these cases,

as certainly in that of the family of DE LA ROQUE D'ESTUER, the bearing is probably rather the *cronel*, or blunted end, of a tilting lance, than the chess-rook. This was called a *roquet*, or *roc*, from its resemblance to the chess-rook. MENÊTRIER says, "*Roc est le fer morné d'une lance de tournoi, recourbé à la manière des croix ancrées*" (cited in C. VON MAYER'S *Heraldisches A b c-Buch*; see also JOUFFROY D'ESCHAVANNES' *Traité Complet du Blason*, p. 158; and the whole matter is treated in an interesting way in HILDEBRAND'S treatise, *det Svenska Riks Vapnet*, pp. 45-48; with a reference to VIOLLET LE DUC'S *Dictionnaire raisonné du Mobilier*).

The Spanish family of ROCABRUNA bear: *Gules, semé of chess-rooks or*; and the Catalonian ROCABERTI bore: *Or, three pallets gules between twelve chess-rooks sable*.

I have met also with examples of other chess pieces, e.g., KONING of Holland, *Azure, a chess-king or*; ROHRMANN in Germany uses: *Gules, a chess-knight or*. (It should be noticed that in German armory this piece is usually represented with two horse's heads addorsed.)

A great number of families in Holland named ZUYLEN bear charges known as *zuylen* (often blazoned as *columns*) which are in all probability nothing more than the familiar chess-rook.

TROIS-DAMES in France, bears: *Gules, a fess between three dames (draught-men) or*.

PLAYING TOPS appear as charges in the *armes parlantes* of TOPCLIFFE: *Argent, a chevron between three playing tops sable*; and *Azure, a top or, the peg argent*, is used by TOLLENAER of Holland.

MONEY.—Under Roundles (p. 200) we have alluded to the fact that figured *bezants*, gold coins in fact, are found as armorial charges; we have now to give a few instances of the use of these and other coins. The Sires de MONNET, who were Vicomtes de SALINS, bore at a very early date: *Azure, nine plates, 3, 3, 2, 1*. The

Counts von SCHILLING have the curious coat: *Gules, a fess sable thereon twelve plates = shillings* (notice *les armes fausses*). The MICHELI of Venice have a coat which is said to be historical: *Barry of six azure and argent, charged with twenty-one roundles (6, 5, 4, 3, 2, 1) of or on the azure bars, and azure on those of argent*. [Another variation is: *Barry of six azure and argent, the azure bars charged with eleven bezants (5, 4, and 2) and a twelfth on the last piece of argent*.] This coat is said to commemorate the fact that the Doge DOMENICO MICHELI, the Crusader, finding himself short of cash for the payment of his troops, distributed to them circular pieces of leather, afterwards to be redeemed for golden coin.

When we turn to DOMESTIC CHARGES we find some curious instances. The CAULDRON, or COOKING POT, which appears in the coats of arms of so many great Spanish families, ought perhaps rather to be counted among the military charges. The *Pendon y Caldera* were presented by the Sovereign to the newly created *Ricos hombres*, or Knights Bannerets, — the banner denoting authority to levy and lead troops, the cauldron the ability to feed them. “*Las insignias de los Ricos hombres eran un pendon con divisa, y una caldera, que les davan los Reyes, despues de haver velado una noche en la yglesia que mas devocion tenian. Con el pendon les concedian la facultad de hazer gente para la guerra; la caldera significava eran ponderosos par la sustentar y mantener.*” (*Origen de las dignidades seglares de Castilla y Leon*, lib. i., cap. ix.) Out of these cauldrons often issue a number of eels (*v. p. 286*), which are usually blazoned as serpents, as in the arms of GUZMAN, Dukes of MEDINA-SIDONIA, etc. *Azure, two cauldrons in pale chequy or and gules, the handles, and five serpents issuing at the junction of the handles with the cauldron, all compony of the second and third. The whole within a bordure-compony of the arms of CASTILE, and LEON.* (See Vol.

II., Plate X., fig. 1.) The GUZMANS, Counts of TEBA, bore: *Per saltire azure and argent, in chief and base a cauldron, as in the coat above, but with the serpents vert; in each flank five ermine spots (2, 1, 2) sable.* To this family belonged the Empress EUGÉNIE, wife of NAPOLEON III. The original GUZMAN coat appears to have been: *Azure, two cauldrons in pale or; a bordure gules thereon eight cauldrons of the second.*

In some important coats, especially in the northern provinces of Germany, a triangular *crémaillère*, or pot-hook with a ratchet, for supporting a cauldron over the fire, is frequently found as a charge. *Or, a crémaillère gules*, is the canting coat of KETTLER, Duke of COURLAND. (Plate XXXVI., fig. 11.) *Argent, a crémaillère sable*, was borne by the Counts van der DECKEN, and by the family of GRUBEN, both of Hanover. The Barons HADELN use: *Gules, three crémaillères in fess argent.*

The SCOPULI of Mantua bear: *Gules, a besom argent in pale, the handle in chief or*; BORSTON bears: *Azure, two besoms in saltire or*; while the ESCOBARS of Estremadura have: *Or, three ozier besoms vert, banded gules, the handles in base.* The Castilian PADILLAS carry: *Azure, three frying-pans paleways in fess, each between as many crescents argent, one in base, another to the left hand, and the third above, the hollows of all being turned towards the instrument.* (These charges have a preposterous legend, but the simple reason of their use is as canting charges.)

EATABLES, which we would hardly expect to find in armorial coats, nevertheless occur there occasionally, not merely in the figurative coat borne by the Dutch PAIN ET VIN, *Azure, an ear of wheat and a bunch of white grapes, leaved proper*; but in a much less conventional way. The extinct family of REICHBROD bore: *Quarterly, 1 and 4. Argent, an eagle displayed sable; 2. Azure; and 3. Gules; in each of these last quarters five white loaves arranged in cross.* A family (not the great one) of

MONCADA in Arragon, bears: *Argent, seven flat loaves proper* (2, 2, 2, 1). Two families of FRANGIPANI have *armes parlantes*; the one bears: *Gules, two lions rampant affrontés holding (and breaking) a round loaf proper*; the other uses: *Azure, two hands argent which hold a broken loaf or*.

Gules, an egg argent, is the coat of BUSCH. The German DOMEYERS bear: *Sable, a chevron ployé between three eggs argent*; while the Silesian JAWORSKI use: *Gules, ten eggs, 4, 4, 2, argent*.

MIRRORS are frequently found in German coats for the name of SPIEGEL, and its compounds. The Counts SPIEGEL ZUM DESENBERG bear: *Gules, three round mirrors argent set in square frames or*.

THE COMBS which appear in several coats are for the most part either those used for carding wool, as in the coat of TUNSTALL, *Sable, three wool-combs argent*; or curry combs, as in the arms of the Belgian Marquises MAILLEN D'OHEY—*d'Or, à trois peignes de chevaux de gueules*. *Gules, a chevron between three wool-combs argent*, is the well-known coat of PONSONBY, Earl of BESSBOROUGH. The Swedish family of ANREP bear: *Or, a comb in fess, its teeth upwards azure*; those of the name in Esthonia and Prussia pierce the comb at one end with a circular aperture, The family in Livonia bear: *Or, a comb in bend, teeth downwards sable*; and the Russian Counts ANREP-ELMPT use: *Or, a comb in bend azure, the teeth downwards (see KLINGSPOR, Baltisches Wappenbuch)*.

THE JUNGINGENS of Suabia have: *Azure, a pair of scissors open, blades upwards, argent*, a coat which goes back at least to the fourteenth century, when it appears in the *Wappenrolle von Zürich*, No. 290.

WEARING APPAREL is represented chiefly by Hats.

Per fess argent and azure, a hat counter-changed, stringed gules, is the coat of CAPELLO of Venice. (Plate XXXVII., fig. 8.) *Argent, three caps sable, banded or*, is

borne by the English CAPPERS. *Argent, a chevron gules between three caps of maintenance azure*, appears to have been the original coat of the BRUDENELLS, Earls of CARDIGAN; though they are now generally blazoned as *morions*, or steel caps. LENS bears: *Gules, three chape-rons or*.

GLOVES occur in the old coat of WANCY or WAUNCY: *Gules, three dexter gloves, fingers downwards, argent*; another coat of the name is, *Gules, six gloves argent*.

SHOES.—ZAPATA of Spain uses: *Gules, five shoes chequy or and sable*; on a *bordure of the field eight escucheons, Or, on each a bend sable* (sometimes *azure*).

Gules, two slippers in pale or, is the coat of ABARCA in Spain; *Or, three boots sable*, is a coat of HUSSEY; and *Argent, three shambroques sable*, is that of COKER. *Argent, three skates fessways in pale gules*; and *Azure, three like skates or*, are both canting coats of Dutch PATYNS. The Barons de RAET bore: *Gules, three skates, paleways 2 and 1 or*.

THE MAUNCH has been already noticed on page 392 *supra*, but there are one or two instances of other articles of wearing apparel. COTTEBLANCHE bears: *d'Azur, à trois cottes d'argent*; and the ABBENBROEKS of Holland use: *Gules (or azure), a pair of linen breeches argent*.

AGRICULTURAL AND INDUSTRIAL IMPLEMENTS.—Ploughshares, pickaxes, shovels, rakes, fire-pans, cel-spears, fish-hooks, mill-sails, gates, and many others, appear in armory as occasional charges but do not need more than an allusion here. But the mallet, or hammer, is found so early as a charge, and in such important coats, that we must make an exception in its favour.

MAILLY bears: *Or, three mallets vert*, the principal arms of the family (see *L'Armorial de Geldre*, No. 83, and the *Salle des Croisés* at Versailles, No. 160). Branches of this family differenced by change of tincture, the mallets being *gules*, or *azure*. The branch in Picardy,

and that settled in Burgundy, bore: *Gules, three mallets or*. DE ROLLAINCOURT used: *d'Argent, à trois mallets de gueules*. In these Low Country coats the mallet is of a peculiar shape, like the apex of a chevron, with a short handle. The mallets are also sometimes drawn *penchés*, or inclined bendways. *Vert, on a chief argent three mallets penchés gules*, is the coat of GIELIS, one of the seven patrician families of Louvain. *Sable, on a chief argent three mallets penchés of the field*, is borne by the Counts von STEEN. *Azure, on a chief or three mallets penchés gules*, is used by QUAREBBE; and *Gules, on a chief argent three mallets penchés sable*, is the coat of the VAN DER LINDENS, Barons d'HOOGVOORST. (*Vide* Vol. II., Plate VII., fig. 1).

DE BACQUEVILLE, also an ancient family, bears: *Or, three hammers gules*. (In the *Armorial de Berry* the blazon is: *d'Or, à trois maillets de gueules*, but I think wrongly.) In the *Rolls of Arms of the Thirteenth Century* the coat, *Sable, three hammers argent*, is ascribed both to JOHN and RICHARD MARTELL; WILLIAM MARTELL bears: *Gules, three hammers argent*. (In the *Armorial de Berry* this coat appears for "LE SEIGNEUR DE MARTIAU," No. 557.) In the same *Roll*, WILLIAM DE HURSTHELVE bears: *Azure, three hatchets argent*.

SHEARS.—A pair of shears, *forces à tondeur*, is a not unfrequent charge and is found in several important coats abroad. The Dutch VAN RIEBECKS have: *Argent, a pair of shears sable*, which is borne variously in pale, in bend, or in bend-sinister; and with the points in chief, or in base. (Plate XXXVI., fig. 2.) *Gules, a saltire between four pairs of shears or, the points in base*, is the coat of VAN BATENBURG.

SICKLES.—*Sable, three sickles their blades interwoven in pairle argent* are the arms of SICKLEMORE.

LETTERS OF THE ALPHABET, WORDS, AND ARITH-

METICAL FIGURES, are found in a good many foreign coats ; but comparatively in only a few English personal ones. Among these we find one very instructive example in the old coat of VAVASSOUR. On the seal of MALGERUS, or MAUGER, LE VAVASSEUR the charge is a capital **M** with widely spread legs, which also of course contains the letter **V**, and was practically a monogram of the wearer's names. This was the origin of the *fess dancetty*, which, of *Sable, on a field or*, is the charge of the family arms to the present day (*see* PLANCHÉ, *Pursuivant of Arms*, p. 125). *Argent, a chevron between three old English C's sable*, is the coat of TOFTE ; *Gules, three S's or* is that of KEKITMORE, both English examples. *Gules, on a fess argent the letter A sable*, is the coat of the Barons ALTHANN. *Sable, a fess between three S's or*, is borne by DE FIZE of Liège. The family of VAN DER EE uses : *Or, a chevron azure between three C's gules*. Every letter of the alphabet is similarly employed.

The Italian ABICI bear : *Azure, the letters A B in chief and C in base gules* (note the *armes fausses*). The ORSE-NIGHI use : *Argent, a lion rampant gules, over its neck a label silver charged with the letters, A B C D E F*. The Sicilian QUARANTA have : *Azure, on a fess argent X X X X sable*. PESC in Holland, bears : *Gules, three S's argent*. The extinct family of ZACHREISS in Bavaria used : *Sable, on a fess argent the word Lied of the first*. The MAGALOTTI of Florence bear : *Barry of six or and sable, on a chief gules the word LIBERTAS (or LIBERTÀ) or*. This word LIBERTAS appears also in the arms of several cities, e.g. LUCCA, bears : *Azure, between two bendlets the word LIBERTAS, or*. The Duchy of RAGUSA bore : *Argent, three bends azure, over all the word LIBERTAS in fess or*. The city of ROME still uses the well-known letters, **S P Q R**, preceded by a cross, all *argent, in bend on a field gules*.

Many Spanish families bear their motto in a bordure

around the shield, and sometimes introduce it into the shield itself. Plate XXXVII., fig. 12, is the coat of MENDOZA, Duke of INFANTADGO: *Per saltire vert and or, the chief and base charged with a bend gules bordered of the second; the flanks with the words AVE MARIA on the dexter, and GRATIA PLENA on the sinister, all azure.*

The curious title of INFANTADGO, with the lands of Alcoher, Salmeron, Valdelinas, etc., was conferred by HENRY IV., King of Castile, in 1469, on Don HURTADO DE MENDOZA, Marquis de SANTILLANA, in reward of his services as guardian of the Infanta JUANA. The lands were raised into a duchy under the same title by FERDINAND and ISABELLA, in 1475. The coat given above is really that of DE LA VEGA, and came to the MENDOZAS by the marriage of DIDACUS HURTADO DE MENDOZA, Admiral of Castile, with LEONORA LASO DE LA VEGA, at the close of the fourteenth century.

JOVE uses: *Per saltire vert and or, the first charged with two bends of the second; the flanks with the words, AVE, and MARIA.* (PIFERRER, *Nobiliario, etc.*, No. 790.)

GLOSSARY

ENGLISH GLOSSARY.

N.B.—*This Glossary, though it will be found amply sufficient for all practical purposes, does not profess to contain all the fanciful terms invented by the old writers on heraldry; many of them never came into any further use. Nor does it contain some modern inventions, such as “dormant-gardant,” which possibly may mean sleeping “with one eye open;” but the writer is not sure!*

The references are to Vol I. unless otherwise stated.

The Reader is advised also to consult the Index.

A

- ABASED—Applied to an Ordinary, or other charge, which occupies a lower position than usual in the shield.
- ABATEMENTS—Certain marks of disgrace invented by the old heralds, but which naturally never came into use. The marks of illegitimacy are the only *abatements*.
- ACCOSTED—Placed side by side. When used of animals the F. equivalent is *accosté*; but when of shields *accolé*.
- ADDORSED (F. *adossé*)—Placed back to back.
- AFFRONTÉ—A synonym for *gardant*; see also *Combatant*.
- AILE, or AISLÉ—Winged.
- AILETTES—Small square wings attached to the shoulders of knights in armour (*v.* Vol. II., Plate XXIV., fig. 1).
- ALANT—A mastiff with short ears.
- ALLERION (F. *alérion*)—A young eagle without beak or feet (p. 270).
- AMETHYST—The gem employed to designate the tincture *purpure*.
- AMPHISBÆNA—A serpent having a head at each end of its body.
- ANCRED, or ANCHORED (F. *ancré*)—Having extremities ending in figures resembling the flukes of an anchor (p. 167, Plate XVI.).
- ANGENNE—A flower of six petals.
- ANGLED (F. *anglé*)—Having figures in the angles.

- ANNULET (F. *annelet*, see also *Cyclamor* and *Vires*)—A plain ring ; a modern mark of cadency, used for a fifth son (Plate XXII., figs. 8, 9).
- ANTELOPE (Heraldic)—A beast with nearly straight and tapering horns ; it has a long lashed tail, and a goat's beard (Plate XXVII., fig. 5).
- APPAUMÉ—Describes the open hand showing the palm.
- ARCHED—Curved, usually a synonym for *embowed* (but see Plate XI., fig. 5, and Plate XII., fig. 7).
- ARGENT—Silver.
- ARMED (F. *armé*)—The term applied to the horns, hoofs, beaks, and talons, of beasts or birds of prey when they differ from the rest of the body.
- ARMOYÉ—Applied to *lambrequins*, *ailettes*, *mantlings*, and caparisons charged with armorial devices.
- ARRACHÉ—A synonym for *erased*, which see.
- ARRONDIE—Rounded.
- ASPERSED (F. *semé*)—Sprinkled, or strewed.
- ASSIS—Seated ; a synonym for *sejant*.
- ATTIRED (cf. F. *sommé*, or *ramé*)—Used, instead of *armed*, for the horns of deer, etc., when differing from the rest of the body.
- ATTIRES—The horns of stags, etc. (F. *ramure*, a single horn *demi-ramure*).
- AVELLANE—Applied to a cross each of the arms of which resembles a filbert in its husk (*v. ante*, p. 171).
- AYLETS—Cornish-coughs (Plate XXIX., fig. 1).
- AZURE (F. *azur*)—The colour *blue*, probably from *lapis lazuli*, is usually of a darker tint in British than in Foreign Armory.

B

- BAILLONNÉ—Applied to a beast which holds a staff in its teeth.
- BALISTA—(See CATAPULT).
- BALLS (F. *boules de* . . .)—The colour must be specified, and they are distinguished by shading from bezants and plates which are flat, and sometimes figured.
- BANDED (F. *bandé*, *lié*)—Encircled with a band, applied to sheaves of arrows, and to garbs when tied of another colour (*v. p. 359*) ; (see also *Cintré*, and *Sanglé*).
- BAR—A diminutive of the fess (*v. p. 136*, Plate XII., fig. 3).
- BARBED—Said of flowers which show a leaf between the petals.

- BARNACLES—A twitch for compressing the nostrils of a horse (*v. Breys*). (Plate XXXV., fig. 1).
- BARRULET (F. *burelé*)—A diminutive of the bar (*v. pp. 136, 139*).
Cf. the French Glossary, Fasce en divise.
- BARRULY (F. *burelé*)—Covered with ten or more barrulets.
- BARRY (F. *fascé*)—Covered with bars (*v. Plate VIII.*). BARRY-PILY (Plate IX., fig. 2).
- BARRY-BENDY—Divided into lozenge-shaped pieces by horizontal and diagonal lines intersecting.
- BARRY-PILY (Plate IX., fig. 2).
- BARSGEMELS (F. *jumelles*)—Barrulets borne in pairs. (Plate XII., fig. 11.)
- BAR-WISE—Placed in a horizontal direction.
- BASE—The lower part of the shield.
- BASILISK—(*V. pp. 307, 308, Plate XXX., fig. 9*).
- BATON—(*See Chapter on ILLEGITIMACY*). (Plate XIII., fig. 12.)
- BATTLED-EMBATTLED—Is said when the merlons of the battlements have a smaller merlon projecting from their top line.
- BATTEMENTS (F. *créneaux*)—*See Embattled.*
- BEACON (F. *fanal*)—A fire grate set on a pole against which a ladder leans. It is generally shown lighted, or *inflamed*.
- BEAKED (F. *becqué*)—Having the beak of a different tincture from that of the body.
- BELLED—Said of cows (F. *clariné*), hawks (*grilleté*), or other creatures to which bells are attached.
- BEND (F. *bande*)—One of the ORDINARIES (*see p. 139, Plate XIII.*).
- BENDLET—A diminutive of the bend (*v. p. 142, Plate XIII.*).
- BENDWISE (F. *penché*)—Said of mallets, helmets, etc.
- BENDY (F. *bandé*)—Covered with bends (*v. p. 104, Plate VIII., fig. 4*).
- BEVILY (F. *mortaisé*)—Dovetailed (*v. p. 87*), a partition line.
- BEZANT—A gold plate, or flat piece of gold without impression (*cf. Balls, and Figured; and v. p. 200, and Plate XXII., fig. 2*).
- BEZANTY, or BEZANTÉE—*Semé*, or strewn, with bezants.
- BI-CORPORATE—Having two bodies; said of animals which have two bodies conjoined with a single head.
- BILLET (F. *billette*)—An oblong rectangular charge; a *Sub-Ordinary* (*v. Plate XXII., fig. 1*).
- BILLETTY (F. *billeté*)—*Semé*, or strewn, with billets (*v. Plate IX., fig. 11*).
- BIRD-BOLT (*V. Quarrel*)—A short arrow with blunted head (*v. p. 367*).

- BLADED—Having leaves differing in tincture from the rest of the plant.
- BORDERED (F. *bordé, liséré*)—Fimbriated, or edged of a different tincture (*v.* p. 163, Plate XXVIII., fig. 2.)
- BORDURE (F. *bordure*)—A border applied to the shield; one of the *Sub-Ordinaries* (*see* Chapter V).
- BOTEROL—The metal end of a sheath or scabbard (*v.* p. 339).
- BOTONNY (F. *treflé*)—Applied to crosses, crosslets, etc., whose arms end in a trefoil shape (*v.* Plate XV., fig. 8).
- BOUGET (F. *bouse*)—(*See Water-bouget, v.* p. 372).
- BOURDON—A pilgrim's staff (*v.* p. 391).
- BRACED—Interlacing; usually applied to chevronels (*v.* Plate XIV., fig. 12).
- BRANCHED (F. *tigé*).
- BRETESSÉ (F. *brétesé*)—Is said of a fess, or other ordinary, which has embattlements on both sides so that the embrasures are opposed to one another (*cf. counter-embattled*).
- BREYS (F. *broyes, and morailles*)—(*See Barnacles above*). (Plate XXXV., fig. 1.)
- BRIGANTINE—A coat of mail.
- BRISURE—A mark of cadency.
- BROAD ARROW—The head of an arrow having two smooth barbs detached from the shaft (*v.* PHEON, from which it differs, *see* p. 367).
- BROGUE, or SHAMBROGUE—A kind of shoe worn in Ireland.
- BUDDING (F. *boutonné*).
- BURGONET—A steel cap.

C

- CABOSHED, or CABOSSED (F. *cabossé*)—Is the term applied to the head of an animal (*cf.* F. *massacre*) borne *affronté* and showing no part of the neck.
- CABRÉ—A term applied to a horse saliant (*cf. Rampant*).
- CADENCY, MARKS OF (F. *brisures*)—Figures introduced into the shield to distinguish the cadets of a family from its head, and from one another (*v.* Vol. II., Chapter on DIFFERENCING).
- CALTRAP (F. *chausse-trape*)—A ball of iron with projecting spikes (*v.* Plate XXXIV., fig. 9).
- CALVARY-CROSS—A "long" cross, mounted on steps (*v.* p. 161).
- CAMPANED—A Scottish term for belled.
- CANTING-ARMS—(F. *armes parlantes*)—Are those which have a punning reference to the name of the bearer.

- CANTON — One of the SUB-ORDINARIES (Plates XVIII. and XIX.).
- CANTONED (F. *cantonné*)—Said of a cross placed between objects which occupy the corner spaces of the field.
- CAPARISONED (F. *bardé, housé*).
- CARBUNCLE (F. *Escarboucle*)—(V. ESCARBUNCLE).
- CARTOUCHE—An oval shield (*v. p. 58*).
- CAT-A-MOUNT—A wild cat (always *gardant*).
- CATAPULT (*v. p. 381*).
- CATHARINE-WHEEL—The instrument of the martyrdom of Saint Catharine, a wheel having sharp curved teeth on the rim.
- CENTAUR—A mythological animal having the bust and arms of a human being conjoined with the body of a horse (*v. p. 313*).
- CERCELÉE—(V. *Resercelée*). Applied to a cross denotes that its ends are curled on each side into circular figures (*v. p. 169*).
- CHAMBER—A short piece of ordnance.
- CHAMFRONT—The armour-plate for the head of a horse.
- CHAMPAGNE—A piece cut off the base of a shield (*v. p. 87, fig. 42*).
The counter-part of a chief.
- CHAMPAINE—NISBET'S term for *Urdy* (*v. p. 85*).
- CHAPEAU—A "cap of maintenance," *v. infra*.
- CHAPLET (F. *chapelet*)—A garland of leaves and flowers.
- CHARGE—A figure borne on the field in a coat of arms.
- CHARGED (F. *chargé*)—Is said of a field, ordinary, or other bearing, upon which a charge is placed.
- CHEQUY (F. *échiqueté, cf. équipollé*)—Divided into rectangular pieces, usually squares, of alternate tinctures (*v. Plate VIII., figs. 6, 7*).
- CHESS-ROOK (F. *roc d'échiquier*)—The "castle" used in the game of chess (*p. 403, Plate XIII., fig. 3*).
- CHEVAL-TRAP (F. *chausse-trape*)—(See *Caltrap*).
- CHEVRON -- One of the ORDINARIES, or principal charges of Armory (*v. p. 145, Plate V., fig. 8*).
- CHEVRON, PER (F. *divisé en chevron*)—(V. *p. 94*).
- CHEVRONEL—A diminutive of the chevron (*v. ante, p. 150*).
- CHEVRONNY (F. *chevronné*)—Divided into pieces shaped like a chevron (*Plate VIII., fig. 5*).
- CHIEF (F. *chef*)—One of the ORDINARIES, or principal pieces, in Heraldry (*v. ante, p. 127*).

- CHIMÆRA (F. *chimère*)—A mythological figure (*v.* p. 309).
- CHOUGH (F. *choucas*)—(See *Cornish-chough*).
- CINQUE-FOIL (F. *Quintefeuille*)—A flower of five petals (*v.* p. 340).
- CIRCULAR-BORDURE—(*V.* p. 183).
- CIVIC-CROWN—A wreath of oak leaves and acorns.
- CLARICHORD, or CLARION—(See p. 402, Plate XXXVII., fig. 11).
- CLOSE (F. *clos*)—Said of a bird whose wings are not expanded.
- CLOSET—A diminutive of the bar (*v.* p. 136).
- COCKATRICE—(See *Basilisk*, *v.* p. 307, Plate XXX., fig. 9).
- COLLARED— I. (F. *colleté*) Having a collar round the neck ; 2. (*accolé*) Said of the shield when ornamented with the collar or ribbon of an Order of Knighthood.
- COMBATANT (F. *affronté*)—Fighting ; said of two lions or other beasts rampant face to face (Plate XXV., fig. 1).
- COMPARTMENT—A term applied to the ground or other object on which the shield and its supporters rest, as distinct from the scroll or “gas bracket” ornament applied by herald-painters to this purpose in the days of debased heraldry.
- COMPLEMENT, IN HER—A term applied to the full moon (*v.* F. LUNE, *pleine*).
- COMPONÉ, COMPONY (F. *composé*)—Formed by a single row of rectangular pieces of alternating tinctures (Plate XX., fig. 4).
- CONJOINED—United (*v.* Plate XXIII., fig. 5).
- CONJOINED-IN-LURE—Is said of two wings united (F. *vol*), the tips being downwards (*v.* Plate XXVIII., fig. 5).
- CONTOURNÉ—Is applied to animals which face the sinister side of the shield (Vol. II., Plate VI., fig. 5).
- CORDED—Said of a cross, or saltire, of which the parts are bound together by cords.
- CORNISH CHOUGH (F. *choucas*)—A crow with red beak and legs.
- COTICE—A diminutive of the bend (*v.* p. 143).
- COTICED (F. *cotice*, *cotoyé*; cf. *accompagné*)—Placed between two cotices. This term is also applied to the fess, chevron, etc. Thus, a fess between two barrulets, or a chevron between two chevronels, is said to be coticed (Plates XI., fig. 11 ; XIII., fig. 10 ; and XIV., fig. 8).
- COUCHANT (F. *couchant*, *gisant*)—Lying down but with uplifted head.
- COUCHÉ—A shield is said to be *couché* when it is suspended with the sinister angle uppermost, as in many ancient seals and armorials (*see* Vol. II., Plates I., XI., and XIII.).

- COUNTER-CHANGED (F. *de l'un à l'autre; de l'un en l'autre*)—Having an interchange of tinctures (*v.* Plates VI., fig. 11; XIII., fig. 4; XVIII., fig. 11).
- COUNTER-COMPONY—Formed by a double row of small squares of alternating tinctures (*see* Plate XX., fig. 5). (*N.B.* See *contre composé*, for which this is not always the equivalent).
- COUNTER-EMBATTLED (*bretessé et contre bretessé*)—Embattled on both sides, so that the battlement, or merlon, on the one side is opposed to the embrasure on the other.
- COUNTER-EMBOWED—Bent in the reverse direction. When this term is applied to arms or legs, the elbow or knee points to the sinister. (*Cf.* EMBOWED.)
- COUNTER-FLORY—When an Ordinary, an orle or tressure, is flory on both sides (*cf.* Plate XX., fig. 10).
- COUNTER-PASSANT—Proceeding in opposite directions (*v.* Plate XXV., fig. 2).
- COUNTER-SALIENT—Leaping in opposite directions.
- COUNTER-TRIPPANT, or COUNTER-TRIPPING—Is said of beasts of chase passing each other.
- COUNTER-VAIR (F. *contre vair*)—Is an arrangement of *vair* by which the bells of the same colour are arranged base to base and point to point (*v.* Plate IV., fig. 7).
- COUPED (F. *coupé*)—Cut clean off by a straight line, as distinct from *erased* in which the line is jagged (*v.* Plate XIII.).
- COUPLE-CLOSE—The diminutive of a chevronel (*v.* Plate XIV., fig. 8).
- COURANT (F. *courant*)—Running.
- COWARD (F. *couard*)—A term applied to an animal which has its tail between its legs.
- CRAMPETTE—(See *Boterol*).
- CRAMPONS—Hooks used in building, usually borne singly abroad in pairs in British Armory.
- CRANCELIN—A wreath of peculiar shape placed in bend (*v.* p. 141, Vol. II., Plate XI., fig. 2).
- CRENELLÉ—Embattled (*cf.* *Bretessé*).
- CREST-CORONET—The little crown out of which some crests rise (*cf.* DUCAL CORONET, *infra*).
- CRESTED (F. *crêté*)—Is said when the crest or comb of a cock, cockatrice, etc., is of a different tincture to the rest of its body.

- CRINED (F. *chevelé*, said of a human being ; *criné* of an animal)—
Is used when the colour of the hair or mane is to be described.
- CRONEL, or CORONEL (F. *roc*)—The blunted head of a lance used in tournaments (*cf.* CHESS-ROOK and p. 404).
- CROSS (F. *croix*)—One of the ORDINARIES (*see* pp. 151, 160).
- CROSSLET, (F. *croisette*)—A diminutive of the cross (*see* Chapter V., p. 171 ; and Plate XVI.).
- CROWNED (F. *couronné*, *cf.* *diadémé*, and distinguish).
- CROZIER (F. *crose*)—A pastoral staff, with a crook or curved head used by Archbishops, Bishops, Abbots, and Abbesses. The later use, which would confine the word to the cross borne (not *by*, but) *before* an Archbishop as a sign of dignity, is inexact (*see Pastoral-Staff*).
- CRUSSILY, or CRUSILY (F. *crusilé*)—*Semé* of small crosses, usually cross-crosslets ; if not, the shape of the crosslet requires to be named (*e.g.*, Crusily-fitchy, Plate XXIX., fig. 9).
- CUBIT-ARM (F. *avant-bras*)—The hand and the arm cut off at the elbow.
- CULVERIN—An old piece of ordnance.
- CURVED (*v.* *Fanché*, *vouté*, *affaissé*, *courbé*, in *French Glossary*).
- CYCLAMOR—A circular orle, borne singly.

D

- DANCETTÉ, or DANCETTY (F. *danché*, *cf.* *Vivré*)—The larger form of indentation, of which the points do not exceed three in number (*see* Partition lines of the shield, Chapter III., p. 87, Plate XII., fig. 2).
- DANSE, or DANCETTE—The term used in old writers for a *bar indented* or *dancetty*.
- DEBRUISED—Is the term employed when a bend, fess, or other Ordinary is placed across an animal, or other charge (Plate XXXII., fig. 4) which is then said to be debriused by the Ordinary.
- DECKED—Ornamented.
- DECRESCENT (F. *contourné*)—The term applied to a moon when in its last quarter having its horns turned to the sinister side of the escucheon (*v.* p. 323, Plate XXXI., fig. 3).
- DEFAMED (F. *diffamé*)—Said of an animal deprived of its tail.
- DEGRADED—Said of a cross of which the arms end in steps.
- DEGREES (F. *grices*)—Steps (of a cross-cavalry, etc.).

DEJECTED—Thrown down.

DELVE—A square turf or clod of earth (*v. p. 198*).

DEMEMBERED, or DISMEMBERED (F. *démembré*, *cf. morné*)—Is said of an animal or charge, from which portions are severed, and removed slightly from the main body of the charge, but so as to preserve the general shape of the figure (*see arms of MAITLAND, Plate XXIV., fig. 8*).

DEMI—The half. In Armory, unless the reverse be specified, the upper or foremost half is the one used, except in the case of coats united by dimidiation, when the division of the dimidiated charge is made by a perpendicular line. In this case a demi-eagle or demi-fleur-de-lis would be the dexter or sinister half of the bird or flower, applied to the line of partition.

DETRIMENT—A term applied to the full moon when borne of a sable, or red, colour as if eclipsed.

DEVELOPED—Displayed. Said of a flag or banner unfurled.

DEXTER—The right hand side.

DIAMOND—The jewel used to indicate *sable* in the obsolete fanciful way of blazoning by precious stones.

DIAPERED (F. *diapré*)—Covered with fret-work or floral enrichment of a colour differing from the rest of the bearing (*p. 123*).

DIFFERENCED—(*See Chapter on BRISURES, or Marks of CADENCY, Vol. II.*).

DIMIDIATED—Divided into halves (*cf. Plate XXI., fig. 2*).

DISCLOSED—With wings expanded; the equivalent for *displayed* in the case of birds which are domestic, or not birds of prey.

DISMEMBERED—(*See Demembered*).

DISPLAYED—(F. *éployé*)—Birds of prey placed *affrontés* with expanded wings and extended legs are described by this term (*Plate XXVIII., figs. 1, 2*).

DISTILLING (F. *dégouttant*)—Letting fall drops (*cf. Plate XX., fig. 9*).

DISTINCTION (F. *différence*)—(*See Brisure*).

DORMANT—Sleeping; it differs from *couchant*, as the head of the animal is not raised, but rests on its fore-paws.

DOUBLE QUATREFOIL—The brisure for a ninth son in the modern system of *Differences*.

DOUBLE QUEUE—Having two tails (*see Queue-fourchée*).

DOUBLE TREASURE (F. *double trêcheur*)—One treasure within another (*v. SUB-ORDINARIES, Chapter VI.*).

DOUBLED (F. *double*)—The term applied to mantles and lambrequins, lined of a different tincture, or with fur.

- DOVETAIL (F. *mortaisé*)—One of the lines of partition (*vide* pp. 85, 87), seldom used as the bounding line of an Ordinary except in very modern coats. In the Arms of COWELL and of PICKFORD the chief is dovetailed. (NISBET calls this partition *patée*.) The coat of LUCAS, Baronet, is: *Per bend argent and gules, a bend dove-tailed between six annulets all counter-changed*.
- DRAGON—An imaginary monster; in British Heraldry it is a quadruped (*v.* Plate XXX., and *cf.* WYVERN).
- DRAGON'S HEAD, and TAIL—Were the terms respectively applied to *tenné* (orange) and *sanguine* (murrey) in the obsolete mode of blazoning by the planets (*v. ante*, p. 72).
- DUICAL CORONET—The term applied by custom, but quite erroneously, to the small coronet out of which many crests are represented as rising. *Crest-coronet*, first suggested by Mr BOUTELL, is a term as easily understood and much more correct (*v.* Vol. II., Chapter on EXTERNAL ORNAMENTS, *s.v.* CREST).
- DUCIPER—An old name for a cap of dignity.

E

- EASTERN CROWN—A band of gold from which arise pointed rays (*v.* p. 395).
- ECLIPSED (F. *ombre de soleil*). The sun is said to be eclipsed if represented of a red, or sable, tincture (*v.* p. 321).
- EIGHT-FOIL—The same as the double quatrefoil, *q.v.*
- ELECTORAL CROWN—(V. Vol. II., Chapter on CROWNS).
- ELEVATED—(F. *levé*)—The term applied to wings raised above the head.
- EMBATTLED—(F. *crenellé, brétesé, bastillé*, for which see pp. 85, 86)—Having battlements like the wall of a fortress; the pieces projecting upwards are called *merlons*, the intervening spaces *embrasures* (Plate XII., fig. 4).
- EMBOWED (F. *courbe*)—Bent. When applied to arms and legs the elbow, or knee, is to the dexter.
- EMBRASURE—(*Vide supra, Embattled*).
- EMBRUED—Stained with blood (*cf.* F. *ensanglanté*).
- EMERALD—The stone used to indicate the tincture *vert*.
- ENALURON—A fanciful old term applied to a bordure charged with eight birds; now obsolete.
- ENDORSE—A diminutive of the *Pale* employed to cotice it (*v.* p. 143, Plate XI., fig. 11).

ENDORSED—(*V. Addorsed*).

ENFIELD—An imaginary animal of very rare occurrence, having the head of a fox, maned; the fore-legs are those of an eagle, the body and hind-legs those of a greyhound, and the tail that of a lion; (the crest of O'KELLY).

ENFILED (F. *enfilé*)—The term applied to a sceptre, sword, or lance, which passes through a ring, wreath, or coronet; also to a weapon which pierces a head, heart, or portion of the body.

ENGOULÉ—(See *Glossary of French Terms*). Is applied to the extremities of Ordinaries, etc., which enter the mouth of an animal (Plate XII., fig. 5).

ENGRAILED (F. *engrêlé*, cf. *échancré*, and distinguish)—A form of the partition line (*v. ante*, p. 83).

ENHANCED (F. *haussé*)—The term applied when an Ordinary, or other charge, is raised above its usual position. (Plate XIII., fig. 8). (The converse of *abaissé*.)

ENSIGNED—Adorned.

ENTÉ—Grafted.

ENTÉ EN POINTE—A division of the shield (Plate XVIII., fig. 5; p. 87, fig. 41).

ENTOYRÉ—An obsolete term for a bordure charged with eight inanimate charges (Plate XX.).

ENURNEY—An old fanciful term, now obsolete, formerly applied to a bordure charged with eight animals.

ENVIRONED—Surrounded, enveloped.

EQUIPPED (F. *équipé*)—Fully armed and comparisoned; rigged.

ERADICATED (F. *arraché*)—Torn up by the roots (*v. p. 335*); applied to trees and plants (Plate XXXII., fig. 2).

ERASED (F. *arraché*)—Forcibly torn off, so as to leave the severed part jagged (Plate XXII., figs. 4, 8), as distinguished from *coupé*. (Plate XXIII., figs. 6, 7).

ERECT (F. *haut*)—Set in a vertical position.

ERMINE, ERMINES, ERMINOIS—(see FURS, Chapter III., and Plate IV.).

ESCALLOP-SHELL (F. *coquille*, cf. *vannet*)—A common charge of blazon showing the outside of the shell, as distinguished from *Vannet*, which see.

ESCARBUNCLE (F. *Escarboucle*)—The term applied to a bearing which originated in the iron bands radiating from the centre of an ancient shield, and serving to strengthen it (*v. ante*, p. 47, Plate I.).

- ESCROLL—A scroll often bearing a motto.
- ESCUCHEON—(*v.* p. 179) Points of, are described at p. 65.
- ESCUCHEON OF PRETENCE—The small shield borne upon the centre of his own achievement by a man who marries an heiress or co-heiress, and containing her arms (*v.* Vol. II., Chapter on MARSHALLING).
- ESQUIRE (F. *giron*)—A term applied to a gyron (*see* p. 178, and Arms of MORTIMER, Plate XIX., fig. 6).
- ESTOILE—A star ; its mode of delineation, as distinguished from a mullet, is discussed *ante*, p. 325 (Plate XXXI., figs. 5, 7).
- EXPANDED (F. *éployé* of wings, *épanoui* of flowers, *ouvert* of fruits)
—Opened or displayed.
- EYES—Their tincture is expressed by F. *allumé* ; *animé* is used for birds, etc.

F.

- FALSE (F. *faux, fausse*)—A term applied to things *voided* (*v.* Vol. II., p. 175).
- FAN—In British Armory is a winnowing fan for blowing away chaff.
- FAULCHION (F. *badelaire*)—A sword with a broad blade.
- FAUN—A mythological being (*v.* p. 320).
- FEATHERED (F. *empenné*)—(A synonym of *Flighted*.) The term used to describe the fact that the wings of an arrow differ in tincture from the shaft (p. 367).
- FER-DE-FOURCHETTE—The term used (but rarely found) for crosses, etc., which end in a forked iron.
- FER-DE-MOLINE—The *mill-rind*, or iron in the centre of a mill-stone, through which the shaft passes.
- FERMAIL—A buckle.
- FESS—One of the *Ordinaries*, or principal charges, of Armory (*v.* p. 134).
- FESS, PER (F. *coupé*)—(*V.* Plate V., figs. 3, 10).
- FESS POINT—The central point of the escucheon (*v.* p. 65).
- FESSWAYS (F. *en abime . . . en cœur*)—Placed in the direction pertaining to a fess.
- FETTERED—(*V.* *Spancelled*).
- FETTER-LOCK—A shackle with a lock (*cf.* MANACLE).
- FIELD (F. *champ*)—The surface of the shield upon which the charges are depicted.
- FIGURED (F. *figuré*)—A term applied to the sun, crescents, coins, etc., when they contain a human face ; and to bezants or plates stamped like a coin.

- FILE (F. *lambel*)—An old term for the label (*v.* p. 198).
- FILLET—A diminutive of the chief. A fillet *en bordure* is a diminutive of the bordure.
- FIMBRIATED (F. *bordé*)—Having a narrow bordure.
- FINNED (F. *lorré*, cf. *Fierté*, in *French Glossary*).
- FIRE-BALL—A grenade.
- FIRMÉ—A term applied to a *cross-patée-throughout*, *i.e.*, reaching the edge of the escucheon.
- FITCHÉ, or FITCHED (F. *fiché*)—Applied to crosses, etc., which have a point whereby they can be fixed in the ground (Plate XVI., fig. 5).
- FLANCHES, or FLAUNCHES (F. *flanqué en rond*)—One of the *Sub-Ordinaries* (p. 196, Plate XIX., fig. 7).
- FLANKS (F. *flancs*)—The sides of the escucheon.
- FLASQUES—Diminutives of *Flaunches* (*v.* p. 197).
- FLEURETTY, FLEURY (FLORY) (F. *fleurs-de-lisé*)—A term applied to a surface *semé* of *fleurs-de-lis* (Plate XV. fig. 6).
- FLEURY (F. *fleuré*, *fleurettée*)—Ornamented with *fleurs-de-lis* (*v.* *cross-fleury*, p. 173; and see Plates XV., fig. 6; XXXIII., fig. 6).
- FLEXED—Bent or bowed (cf. *vouté*, *affaissé*).
- FLIGHTED (F. *empenné*)—(See *Feathered*)—p. 367.
- FLORY, FLORETTY—(See *Fleury*, and *v.* Plate XV., fig. 6).
- FLOTANT—Floating; said of banners, etc.
- FLOWERED (F. *fleuri*)—Said of plants.
- FOLIATED.—Leaved.
- FORMY, or FORMÉE—(See *Patty* or *Patée*).
- FOUNTAIN—Conventionally represented by a roundle *wavy argent and azure* (p. 204, Plate XXII., fig. 5).
- FOURCHÉ (F. *fourché*, *fourchetté*)—Forked (see *Cross-fourchée*, fig. 65, p. 173).
- FRACTED (F. *brisé*, and cf. *failli*)—Broken. (Plate XIV., fig. 10.)
- FRAISE, or FRASER—A cinquefoil in Scotland (*v.* Plate XXIII., fig. 2).
- FRET (F. *frette*)—A *Sub-Ordinary* (*v.* p. 192) (*v.* *Treillis*, in *French Glossary*, and Plate XXII., fig. 11).
- FRETTED (F. *fretté*)—Interlaced (cf. Plate XXIX., fig. 10).
- FRETTY—Covered with fretwork (*v.* *Treillissé*) (p. 105, Plate IX., fig. 5).
- FRUCTED (F. *fruite*)—Bearing fruit (cf. *englanté*).
- FURCHY—(See *Fourché*).

- FURISON—A Scottish term for a steel for kindling fires.
 FURNISHED (F. *équipé*)—Equipped, or provided with sails, ropes, etc.
 FUSIL (F. *fusée*)—A narrow lozenge (Plates XVIII., XIX).
 FUSILLY (F. *fuselé*)—Covered with fusils (*v.* Plate VIII., figs. 10, 11).
 FYLFOT—The Gammadion, an ancient symbol composed of four Gammas (Γ) united in cross.

G

- GALLEY (F. *navire* and *galère*)—A ship propelled by sails and oars (see *Lymphad*).
 GAL-TRAPS (F. *chausse-trape*)—(See *Caltrap*). (Plate XXXIV., fig. 9.)
 GAMB (F. *membre de lion*)—The whole fore-leg of a beast, as distinct from a paw.
 GARB (F. *gerbe*)—A wheat-sheaf (if composed of any other grain the fact must be specified) (*v.* p. 359).
 GARDANT—Full-faced (*v.* *Lion*).
 GARLAND—A wreath of flowers and leaves.
 GARNISHED—Ornamented (cf. *liséré*).
 GARTER—An old term for the diminutive of a bendlet.
 GAUNTLET (F. *gantelet*)—A glove of steel plates.
 GAZE, AT (F. *affronté*, or *gardant*)—Used of a beast of chase.
 GEMELLS (BARS-GEMELS) (F. *jumelles*)—Small barrulets borne in pairs (*v. ante*, p. 139).
 GEM-RING—An annulet set with a precious stone.
 GENET—A small animal like a weasel.
 GERATED—Differenced by small charges.
 GIMMEL-RING—Two annulets interlaced.
 GIRON, or GYRON—A SUB-ORDINARY (*v.* p. 177, Plate XIX).
 GIRONNY, or GYRONNY (F. *gironné*)—A division of the field Plate VI., figs. 1, 2, 3; XVIII., fig. 8).
 GLIDING (F. *ondoyante*)—Applied to reptiles or fishes moving forward with undulations of the body.
 GOBONY, or GOBONÉ—(See *Compony*).
 GOLPES—The obsolete name applied to roundles of *purpure* (*v.* p. 200).
 GONFANON—An ecclesiastical banner described at p. 388.
 GORE (cf. GUSSET)—One of the old fanciful Abateinents.
 GORGE (F. *bouse*)—A water bouget, *q.v.*
 GORGED (F. *colleté*)—Wearing a collar.

- GORGES, or GURGES (F. *gouffre*)—A whirlpool represented conventionally (Plate XXII., fig. 6).
- GOUTTE—A drop.
- GOUTTÉE, GUTTY, GUTTÉE—*Semé* with drops (*see* Plate IX. fig. 12).
- GRADED—Having steps (A CROSS-GRADED, F. *croix perronnée*).
- GRADIENT—Applied to a tortoise walking.
- GRAFTED—A term sometimes used for ENTÉ, *q.v.*
- GREAVES—Armour for the legs.
- GRICES—Steps; (also the appellation of the young of the wild boar).
- GRIECES (F. *marcassins*, cf. *sanglier*)—(*V. Grices*).
- GRIFFON—A chimerical animal, the fore part that of an eagle, the hinder that of a lion; the “male griffon” has no wings.
- GRINGOLY, or GRINGOLÉE—The term applied to crosses, etc., whose extremities end in the heads of serpents (*v.* Plate XVI., fig. 6).
- GUARDANT—(*V. Gardant*).
- GUIDON—A kind of banner with a semi-circular end (*v.* Vol. II).
- GUIVRÉ—(*V. Gringoly*).
- GULES (F. *gueules*)—The colour red.
- GUN-STONE—The old name for a pellet, or sable roundle (*v.* p. 200).
- GURGES—(*V. s. Gorges*).
- GUSSET (F. *gousset*)—A pairle without the top opening.
- GUTTY, or GUTTÉE—*Semé* of drops.
- GUZES—The obsolete name given by the old armorists to roundles of *sanguine* or blood colour.
- GYRON—A *Sub-Ordinary* (*v.* F. *Giron*) (*v.* p. 93).
- GYRONNY (F. *gironné*)—(*See Gironny*). Very occasionally Ordinaries are *gyroned*—*e.g.*, *Vair, on a chevron gules three bezants; a chief gyronny Or and sable*, is the coat of HOZIER, Baronet.

H

- HABERGEON—A coat of mail.
- HABITED (F. *habillé*)—Clothed, vested.
- HACKLE (F. *broie*)—A hemp-break.
- HAIE—A hedge.
- HALBERT—A pole-axe.
- HAMES—Part of the equipment of a horse.
- HANDLED (F. *futé*)—Said of spears, etc.

- HARPY—A mythological creature (*v.* p. 310).
- HART—A stag in its sixth year.
- HARVEST-FLY—A kind of butterfly.
- HATCHMENT—A term for Achievement; the representation of the full armorial bearings of a deceased person, fixed upon his house, or in a church.
- HAUBERK—A coat of chain-mail.
- HAURIANT—Applied to fish in a perpendicular attitude, or paleways (*v.* Plate XXIX., fig. 6).
- HAUSSÉ—Said of a charge placed higher in the escucheon than its usual position.
- HAWK'S BELLS and JESSES (bells, F. *grelots* or *grillets*)—The bells are globular in form (*v.* Plate XXVIII., fig. 8), and are affixed to the hawk's legs by small leather straps called jesses.
- HAWK'S LURE—A decoy used by falconers to recover the hawk. It is composed of two wings conjoined with the tips downward (hence wings so represented are said to be *in lure*, or *conjoined in lure*); they have also a line attached, ending in a ring, by which the falconer waved the lure in the air.
- HAY-FORK—A name for the *fall*, or *pairle*, in Scotland.
- HEADS—Of men, beasts, etc., are drawn in profile unless the blazon specify that they are *affrontés*, or *gardant*.
- HEMP-BRAKE (F. *broie*)—See *Hackle*, or *Heckle*.
- HERSE—A Portcullis.
- HILL, HILLOCK (F. *mont*)—The latter term is used if more than one appear in a coat, unless the charges are separated by an Ordinary.
- HILTED (F. *garni*)—Is used to describe the tincture of the hilt of a sword if it differ from that of the blade.
- HIND—The female stag, usually tripping.
- HOODED (F. *chaperonné*)—Wearing a hood, applied both to human figures and to hawks.
- HOOFED—Having the hoofs of a particular tincture (distinguish from *unguled* which applies only to beasts with cloven feet).
- HOOPED (F. *cerclé*).
- HORN, HUNTING (F. *cor de chasse*, *grelier*, *huchet*; see *French Glossary*).
- HORN, OF A STAG (F. *demi-ramure*).
- HORNED (F. *armé*)—Having horns of a special tincture; but compare *attired*.

- HUIT-FOIL—An eight-foil (*q.v.*), or double quatre-foil.
 HUMMETTY—Couped at the ends said of an Ordinary which does not touch the edge of the shield.
 HURST (F. *bois, forêt*)—A clump of trees.
 HURT—A roundle of an azure colour (*v. p. 200*).
 HYDRA—A mythological monster (*v. p. 310*).

I

- IBEX—In British Armory, an antelope with straight horns, the horns project from the forehead, and are serrated. In Foreign Armory the charge is drawn *au naturel*.
 ICICLES—Are *gouttes* reversed.
 IMBRUED—(See *Embrued*; F. *ensanglanté*).
 IMPALED—Coats conjoined paleways, that is by the shield being divided into two parts by a perpendicular or palar line and having one coat placed on each side thereof, are said to be impaled (*see* Chapter on MARSHALLING).
 IMPERIAL CROWN—In general differs not from a Royal Crown. The crowns of specific empires however differ from one another (*see* Vol. II., Chapter XXI., on CROWNS AND CORONETS).
 IN LURE—(See *Lure*).
 IN PRIDE (F. *rouant*)—Said of a peacock with expanded tail.
 IN SPLENDOUR—Said of the sun irradiated (Plate XXXI., fig. 1).
 INCENSED—Is the same as *inflamed*. Said of animals which have flames issuing from mouth and ears.
 INCRESCENT (F. *croissant-tourné*)—Said of a crescent whose horns are turned to the dexter side of the shield. Plate XXXI., fig. 3.)
 INDENTED (F. *danché, dentelé, endenté*)—A partition line with small indentations (*v. p. 85*, Plate XI., fig 2).
 INDOISED—(*V. Endorsed, cf. F. Adossé*).
 INESCUCHEON—A small shield borne *en surtout*, in British Heraldry usually containing the arms of an heiress, or some feudal charge; but used with different meanings in Foreign Armory (*see* Vol. II., Chapter on MARSHALLING).
 INFLAMED (F. *ardent, flambant*)—(See *Incensed* and *Allumé*).
 INK-MOLINE—(*V. Fer de Moline*)—A mill-rind.
 INTERLACED (F. *entrelacé*)—Linked together. Said of annulets, the bows of keys, crescents, etc. (*cf.* Plate XIV.).

INVECKED, or INVECTED (F. *cannelé*)—One of the partition lines, the reverse of *engrailed* (*v.* pp. 85, 86) than which it is much less frequently employed.

INVERTED (F. *versé*)—Reversed.

IRRADIATED (F. *rayonné*, cf. *herissé*)—(Plates XI., fig. 2 ; XXXI., fig. 12).

ISSUANT, or ISSUING (F. *issant*). (For the distinction between this and *naissant*, *v. ante*, pp. 234, 235, Plate XXV., figs. 3-5).

J

JELLOPED—Said of the comb of a cock or cockatrice. (*cf.* Watted.)

JESSANT—Shooting forth.

JESSANT-DE-LIS—Said of a leopard's face with a *fleur-de-lis* passing through the mouth (*v.* p. 238, Plate XXV., fig. 11).

JESSED—Having straps or thongs.

JESSES—The straps of hawk's bells.

JOWLOPPED—(*V. Jelloped*).

JUPITER—The planet signifying *azure* in the old blazon by heavenly bodies (*v.* p. 72).

K

KNOTTED—Of trees, F. *noueux*; of a cord, or a snake, *noué*.

L

LABEL (F. *lambel*)—A mark of cadency, also in occasional use as a charge (*v.* pp. 198-200; *see* also Vol. II., Chapter on DIFFERENCES).

LADDER (SCALING) (F. *échelle d'escalade*)—A ladder with hooks; occasionally of a single piece with short traverses (*v.* Plate XXXV., fig. 6).

LAMB, THE PASCHAL (F. *Agneau-Pascal*, or *Agnus-Dei*)—Is described *ante*, p. 248 (*see* Plate XXVII., fig. 4).

LAMBREQUIN—The mantling of a helm (*see* Vol. II., Chapter on EXTERNAL ORNAMENTS).

LAMPAGO—A tiger having a human head (p. 310).

LANGUED (F. *lampassé*)—The term used to denote that the tongue of a beast or bird is of a different tincture from the rest of the charge, or from that usually employed.

All birds and beasts are langued *gules* unless they

are themselves of that tincture ; in that case they are langued *azure*, unless the blazon distinctly express that the tongue is to be of some other tincture. If the general rule given above is followed there is no need at all to mention that the animal is langued.

LARMES—Gouttes of blue tincture, tears.

LASHED, a modern term for the tail of a beast turned over the back towards the head, and then reverted.

LATTICE—(See *Trellis*, p. 107).

LEASH (F. *longe*)—The line by which falcons are tied to the hand, or by which hounds are retained.

LEASHED (F. *longé*).

LEAVED (F. *feuillé*, cf. *pampré*).

LEG OF AN EAGLE (F. *main d'aigle*).

LEGGED (Membered) (F. *membre*)—Is said when the legs of a bird differ in tincture from the rest of the body.

LEOPARD—The lion passant-gardant in French Heraldry.

LEOPARD-LIONNÉ—(See French Glossary) a lion rampant-gardant.

LEOPARD'S FACE—Is used when the head is represented *affronté* or *gardant*, no part of the neck being visible.

LEOPARD'S HEAD—Is used either when the head is in profile, or *affronté*, if part of the neck, either coupé or erased, be visible.

LEVER—The name given to the bird now drawn as a cormorant, in the arms of the city of Liverpool ; (really the eagle, the Evangelistic symbol of St. John).

LIGHTED, or INFLAMED (F. *allumé*).

LINED—Attached to a line or cord ; is also said of mantles, caps, etc.

“ LINES OF PARTITION ”—Are described in Chapter III.

LISTS—The barriers of a tournament field (see Plate XXXVI., fig. 9, p. 374).

LIONCEL—A young lion ; sometimes used by pedantic heralds to denote the beasts when more than three are borne in the same field (Plate XXIV., fig. 12).

LOCHABER-AXE—A pole-axe whose top ends in a hook.

LODGED (F. *couché*)—Is said of a hart, and other beasts of chase, when lying on the ground ; distinguish from *couchant* which is applied to beasts of prey.

LOZENGE (F. *losange*)—One of the SUB-ORDINARIES (*v.* Plate XIX.) ; also one of the forms of the escucheon (*v.* fig. 17, p. 50).

LOZENGY (F. *losangé*)—Covered with lozenges (*v.* Plate VIII., fig. 9).

LUCY—An old name for the pike fish.

LURE—(See *Hawk's Lure*).

LYMPHAD (F. *galère*)—A galley propelled by oars but also having a mast and square sail (Plate XXXV.).

M

MAINTENANCE, CAP OF—A cap of dignity; usually of crimson or azure velvet “turned up” or lined with ermine or other fur, or stuff of a different tincture (*v.* p. 408). Often used to support crests in mediæval times (*see* Vol. II., Chapter on EXTERNAL ORNAMENTS).

MANCHE, or MAUNCHE (F. *manche-mal taillée*)—The old-fashioned sleeve of a lady's garment; its full form is *maunche mal taillée* (*v.* p. 392, Plate XXXVII., fig. 1).

MANED—Having a mane of a different tincture from the rest of the body.

MANTEL (Tierced in)—A division of the shield (*v.* p. 97, Plate VI.).

MANTELÉ—(*Mantled*, *v.* pp. 97, 98, Plate VI.).

MANTICORA, or MAN-TIGER—A fabulous beast.

MANTLE, MANTLING—The cloak or robe placed around a shield of arms (*see* the Chapter on EXTERNAL ORNAMENTS in Vol. II.).

MANTLINGS (F. *lambrequins*)—The coverings of helmets cut into foliage shape (*see* Vol. II. as above).

MARS—In blazoning by planets represents *gules* (*v.* p. 72).

MARLET (F. *merlette*)—A martin or swallow, without legs, but with the tufts of feathers at their junction with the body; the modern mark of cadency for the fourth son.

MASCLE (F. *mâcle*)—A voided lozenge (*see* Plate XIX.).

MASCULY (F. *maclé*)—Covered with mascles.

MASONED (F. *maçonné*)—Divided by lines, usually of sable, to represent the mortar between the stones of castles, bridges, and other buildings.

MAUNCHE—(See *Manche*).

MEMBERED (F. *membreé*)—The term used to describe the legs of a bird if of a different tincture from the rest of the body. Some armorial writers think the term includes the beak, which is certainly not the case in French Armory.

MERCURY—The planet used to denote *purpure* (*v.* p. 72).

- MERLION (F. *merlette*)—A synonym for the martlet.
- MERLONS—The pieces of an embattlement between the embrasures.
- MERTRIX—An old name for a marten (? fox).
- METALS—*Or* and *Argent*.
- MILL-PICK—A tool with a sharp head and short handle, used to dress mill-stones.
- MILL-RIND—(See *Fer de Moline*, and *Anille*).
- MINIVER—A fur ; a corruption of *menu-vair* (*v. ante*, p. 78).
- MITRE—The cap of an abbot, bishop, or archbishop.
- MOLINE, CROSS—A cross with arms, like the ends of a mill-rind. It resembles a cross *ancrée*, but the hooks at the end of the arms not so acute (Plates XV., 4 ; XVI., 1). It is used among the modern marks of cadency as the difference for an eighth son.
- MORION—A steel cap.
- MORSE—A sea-lion.
- MORT—A death's head, or skull.
- MORTAR—A piece of ordnance ; a druggist's bowl.
- MORTNÉ, or MORNÉ—A French term for a lion borne without its tongue, teeth, or claws.
- MOTTO—A short sentence, accompanying armorial bearings usually borne on a separate listel or ribbon, sometimes in the coat itself (*v. Plate XXXVII.*, fig. 12).
- MOUND (*monds*)—An orb, or globe of sovereignty, usually ensigned with a cross (*v. Plate XXXVI.*, fig. 10).
- MOUNT—A hill in base of the shield (Plate XXXII.). In Foreign Heraldry it is often drawn conventionally with three *coupeaux* or domes (*cf. Plate XXXI.*, figs. 1, 9).
- MOUNTED—Applied to a horse bearing a rider.
- MOUNTING—Rising ; (F. *montant*, of a crescent).
- MOURNÉ—Blunted (*morné*), applied to spears.
- MULLET—A star, usually of five straight points ; if of more the fact must be specified. When it represents the rowel of a spur, its centre is pierced (Plate XXXI., fig. 7). (On the distinction between *mullets* and *estoiles*, *v. ante*, p. 325).
- MURAL-CROWN—A coronet of gold, with battlements along its upper edge.
- MURREY—The colour *Sanguine*.
- MUSCHETOURS (F. *mouchetures*)—The tail of the ermine without the three hairy spots which are usually drawn at its top.
- MUSIMON—A fabulous beast, ram and goat combined.

MUSION—A mouser, a domestic cat (*v. ante*, p. 107).

MUZZLED (F. *emmuselé*)—Applied to bears, and other beasts, which have the mouth tied with bands.

N

NAIANT (F. *nageant*)—Swimming ; applied to fish borne fessways, or horizontally (distinguish from *hauriant*) (Plate XXIX., figs. 5, 8).

NAILED (F. *cloué*)—(*V. Treillis*, and p. 107).

NAISSANT—Rising out of the middle of a fess or other Ordinary. (The distinction between this term and *issuant* is explained *ante*, pp. 234, 235.)

NARCISSUS—A sex-foil.

NAVAL CROWN—A coronet of gold, ornamented on its upper edge with alternate sterns and sails of ships.

NEBULÉE, or NEBULY (F. *nebulé*)—A line of partition (*v. ante*, pp. 83, 84). This line is infrequent in ancient coats either as a partition line, or as the bounding line of an Ordinary ; but in modern times it has been pretty frequently employed as a difference, and in some cases granted very appropriately, to indicate a possible but doubtful descent from a family already bearing arms.

NENUPHAR LEAVES—(*V. p.* 339).

NERVED (F. *nervé*)—Said of the leaves of trees on which the fibres are drawn of a different tincture from the rest of the leaf.

NILLÉ—Formed by slender traces or narrow lines.

NOMBRIL—One of the points of the escucheon (*v. ante*, p. 65).

NOWED (F. *noué*)—Knotted (Plate XXXII., fig. 6) ; also said of the tails of reptiles (Plate XXX., fig. 1).

NUAGÉ—(*See above Nebulée*).

O

OGRESS—An old name for a gun-stone, pellet, or roundle of *sable* (*v. p.* 201).

OMBRÉ—Shaded.

ONDY, or ONDÉE (*Undy* ; *Undée*)—Wavy (*v. p.* 83).

OPINICUS—A fabulous animal of rare occurrence, resembling a gryphon winged, and with a lion's legs, and short tail.

OPPRESSED—(*See Debruised*).

- OR—The metal gold.
- ORB (F. *monde*)—(See *Mound*; Plate XXXVI., fig. 10).
- ORDINARIES—Certain heraldic charges of most frequent occurrence (*see* Chapter V., p. 125).
- ORDINARIES, SUB—Heraldic charges also of frequent use, but not so important as the preceding. The distinction is entirely an arbitrary one (*see* Chapter VI.).
- OREILLER—A cushion or pillow (*v.* p. 394).
- ORGAN-REST—A “clarion” or rest (*v.* p. 402, and Plate XXXVII., fig. 11).
- ORLE—A narrow border within the shield but removed from its edge (Plate XVIII., fig. 2, and Plate XX.); one of the SUB-ORDINARIES, p. 185).
- ORLE, IN—Charges arranged in a circular form, or following the outline of the shield.
- ORLÉ—An old term for *bordered*.
- OVER-ALL—The term used when a charge or an Ordinary or an escucheon is placed upon others. The French equivalent is *en surtout*.
- OVERT (F. *ouvert*)—Open; applied to gates of houses or castles; and to the wings of birds expanding for flight.
- OWL (F. *hibou*, cf. *Oiseau-duc*)—This bird is always drawn full-faced.

P

- PALE—One of the Ordinaries (*see* p. 131, Plate XI.)
- PALISADO, CROWN—A coronet of gold ornamented with golden palisades on the upper edge of the rim.
- PALL—(1) An Archi-episcopal vestment of white wool shaped like the letter Y (*v.* Plate XVII., fig. 11).
(2) One of the Ordinaries (*v.* Plate XVII., fig. 10).
- PALLET—A diminutive of the *Pale*.
- PALMER'S STAFF (F. *bourdon*)—A pilgrim's walking-stick (*v.* p. 391).
- PALY—Divided into perpendicular divisions like pales (Plate VIII., fig. 1).
- PALY-BENDY—Divided into lozenge-shaped pieces by lines paleways and bendways (*v.* Plate VIII., fig. 12).
- PANTHER (F. *panthière*)—In heraldry is drawn conventionally, and with fire issuing from mouth and ears (*v.* p. 239).

- PAPELONNÉ—A form of *vair* (*v.* pp. 78-80 and Plate IX., fig. 6), covered with scales like butterfly's wings.
- PAPINGOES—Parrots, or popinjays (Plate XXIX., fig. 2).
- PARTITION LINES—(*V.* pp. 85, 87).
- PARTY (per *bend*, *pale*, *fess*, etc.)—Are the phrases used to denote that the field or charge is divided by a line drawn in the direction of the Ordinary named.
- PASCHAL-LAMB (F. *Agneau-Pascal*; *Agnus Dei*)—(Is described at p. 248, Plate XXVII., fig. 4).
- PASSANT—The heraldic term for a beast walking and looking straight before it (of the lion F. *lion léopardé*) (Plate XXIV., fig. 4).
- PASSANT-COUNTER-PASSANT (F. *passant-contre-passant*)—Is said of two or more animals walking alternately in opposite directions—the first to the dexter, the second to the sinister, the third as the first, etc. or the reverse (*v.* Plate XXV., fig. 2).
- PASSANT-GARDANT—Denotes that the beast is walking forward but that its head is *affronté*, or full-faced (cf. *lion*; Plate XXIV., fig. 5).
- PASSANT-REGARDANT—Walking forward but with the head looking backward (Plate XXIV., fig. 6).
- PASSANT-REPASSANT—The same as the preceding.
- PASSION CROSS—A name for the *long* cross (*see* fig. 53, p. 173), it differs from the Calvary Cross in not having steps.
- PASSION NAIL (*Clous de la passion*)—A long spike with a quadrangular head. The Ordinary known as the Pile is sometimes, but erroneously, called by this name.
- PATONCE—A floriated form of the cross (*see* p. 173, and fig. 62, p. 173).
- PATRIARCHAL CROSS—(*See* p. 161 and fig. 56, p. 173).
- PATTY-FITCHY CROSS—(pp. 164, 173).
- PATTY, PATÉE (FORMY, FORMÉE)—A form of the cross, each arm expanding from the centre and terminated by a straight line (*v.* p. 163). Nisbet uses this term for dove-tailed.
- PATTY-THROUGHOUT—Means that the bearing is carried right out to the edge of the shield (Plate XV., fig. 3).
- PAVILION—A tent. It is also the name given to the canopy under which the arms of sovereigns are sometimes represented (*v.* Chapter VI. on EXTERNAL ORNAMENTS in Vol. II.).

- PAW (F. *patte*)—The foot of an animal, coupé, or erased at the first joint ; distinguish from *Gamb*.
- PEACOCK (F. *paon*)—Is drawn passant unless it is blazoned as a PEACOCK IN ITS PRIDE (F. *paon rouant*)—It is then drawn with tail expanded in a circle.
- PEAN—A form of ermine, a fur with a sable ground and golden spots (Plate IV., fig. 4).
- PEARL—The precious gem used to denote silver or white in an obsolete mode of blazoning.
- PEARLED (F. *grêlé*)—Adorned with pearls.
- PEEL (F. *pelle*)—A baker's instrument.
- PEGASUS—The winged horse of mythology (*v. ante*, p. 313).
- PELICAN—In Armory is drawn conventionally ; usually with expanded wings, and with neck embowed, vulning its breast whence drops of blood distil for the nourishment of her young ones which are placed beneath her in the nest ; she is then said to be a
- PELICAN IN HER PIETY—(*See above*, Plate XXVIII., fig. 12).
- PELLET—A *sable* roundle (*see Ogress, Gunstone*, and p. 201).
- PENDENT—Hanging down.
- PENON, or PENNON—A small oblong pointed flag.
- PENONCELLE, or PENCIL—A diminutive of the pennon.
- PENNY-YARD-PENNY—A silver penny.
- PENTALPHA—A cabalistic figure formed by a single line crossing and recrossing so as to make five triangles.
- PER—Through, or by means of (*see PARTY*, above).
- PERCLOSE—The half of a buckled garter.
- PERFORATE (F. *percé*, cf. *ajouré*)—Pierced (*see below*).
- PETRONEL—An early form of the pistol.
- PHEON—The broad head of a dart, or javelin. In English Armory it is borne with the point towards the base, in French coats the reverse is usually the case (*v. Plate XXIV.*, fig. 7).
- PHŒNIX—A mythological bird represented like an eagle in the midst of flames.
- PIERCED (F. *percé, ajouré*)—Is the term used when a cross, mullet, or other charge has a perforation through which the field is visible (Plate XV., fig. 4).
- The form of the piercing should be expressed except in the case of mullets, in which it is always circular (*v. p. 325*).
- PILE—One of the ORDINARIES (*see Plates IX. and XVII.*).

- PILGRIM'S SCRIP—A wallet or bag (*v.* p. 391).
- PILGRIM'S STAVES—Bourdons (p. 391).
- PLATE—A flat roundle of silver (*v.* p. 200).
- PLATY, or PLATÉE—*Semé* of plates.
- PLAYING TABLES—A backgammon board.
- PLOYÉ—Curved, or bent (*v.* Plate VI., figs. 9, 10).
- POINT, IN—Is said when piles, swords, etc., are arranged in the form of a pile, that is approaching each other in the base of the shield.
- POINTED (F. *aiguisé*, cf. *Fiché*).
- POINTS—The pendants of the label.
- POINTS OF THE ESCUCHEON—(*See* p. 65, figs. 21, 22).
- POMEIS—Green spherical roundles resembling apples (p. 201).
- POMMELLED—The term used to describe the knob, or pomel, at the end of a sword hilt.
- POMMELLY, or POMMETTY (F. *pommellé*)—Is said of a cross whose arms end in balls (Plate XV., fig. 11).
- POPINJAY (F. *papegaye*)—An old name for a parrot (Plate XXIX).
- PORTCULLIS (F. *herse sarasine*)—A strong grating let down to close the passage through a castle gate; it usually has pikes in its base, and chains attached to its upper beam.
- POSÉ—The same position as *statant*.
- POTENT—An old name for a crutch. The name given to a fur composed of crutch-like or T-shaped pieces (really only a form of vair, *vide* p. 79, and Plate IV., fig. 11). It is sometimes termed
- POTENT-COUNTER-POTENT—(*V.* p. 79).
- POTENT, CROSS—(*See* p. 166).
- POTENTÉ, or POTENCY—A partition or dividing line of the field seldom used (*v.* p. 85).
- POWDERED—The old phrase for *semé*.
- PRETENCE, ESCUCHEON of (F. *écusson sur le tout*)—(*See* Escucheon).
- PRIDE, IN (F. *rouant*)—*See* PEACOCK. The term is also applied to a Turkey cock with tail expanded.
- PROPER—Borne of its natural colours (F. *au naturel*; of flesh *carnation*).
- PURFLED—Bordered (*bordé*).
- PURPURE—The heraldic name of the colour purple.
- PYOT—A magpie.

Q

- QUADRATE—In the form of a square. When a cross-potent has a square projection in the centre it is said to be a *cross-potent-quadrate*, as in the arms of LICHFIELD (Plate XV., fig. 5).
- QUARREL—The name for a cross-bow bolt (*v.* p. 367).
- QUARTER (F. *franc-quartier*)—A SUB-ORDINARY (*v.* Chapter VI., p. 174).
- QUARTERED (F. *écartelé*)—Divided into quarters or quarterings (Plate V., fig. 9).
- QUARTERINGS, or QUARTERS (F. *écartelures*)—Different coats, not necessarily only four in number, combined in one escucheon to denote descent, etc. (*see* Chapter on MARSHALLING in Vol. II.).
- QUARTERLY (F. *écartelé*)—The division of the shield by a perpendicular and a horizontal line into four nearly equal parts called *quarters* (Plate V., figs. 9, 10).
- QUARTER-PIERCED—said of a cross having a square opening in the centre.
- QUATREFOIL—A herb with four leaves.
- QUEUE—The tail of a beast.
- QUEUE-FOURCHÉE—Having a double tail (Plate XXIV., fig. 9).
- QUISE, À LA (for *à la cuisse*)—Said of the leg of a bird erased at the thigh.

R

- RADIANT (F. *rayonné*)—Shining with rays (Plate XI., fig. 8).
- RAGULED, or RAGULY (F. *ragulé*, cf. *Ebranché* and *Écoté*)—Like the stem of a tree from which the branches have been looped. It is also, but very infrequently, used as a line of partition, and is drawn with regular projections, as in Plate XV., fig. 2.
- RAINBOW—Conventional (*v.* Plate XXXI., fig. 4), *v.* p. 328, and ARC EN CIEL.
- RAMPANT—Standing upright on the hind legs (*cf.* F. *acculé*, of a rearing horse). In Foreign Heraldry this is the normal position of the lion, and does not need to be expressed. *D'Azur, au lion d'or*, is *Azure, a lion rampant or*. A bull rampant is said to be *furieux*; a horse, *effaré*, or *cabré* (*cf.* F. *grim pant*, applied to a stag).

- RAMPANT-GARDANT—Standing up on the hind-legs, but with the face *affrontée* (of the lion F. *léopard-lionné*) (*v.* Plate XXIV., fig. 2.).
- RAMPANT-REGARDANT—Standing up upon the hind-legs, but with the head looking backwards (*v.* Plate XXIV., fig. 3.).
- RAMPANT-SEJANT—Sitting in profile, but pawing the air.
- RAVISSANT (*see French Glossary*)—Is the term applied to a beast of prey carrying off an animal in its jaws.
- RAYONNANT (F. *rayonné*)—Adorned with beams of light (*v.* Plate XI., fig. 8.).
- RAYS—Of the sun are sixteen in number.
- REBATED (*cf.* F. *en retrait*)—Having a portion of the end removed.
- RECERCELÉE—Having the ends curled back in circular form (applied to the cross, *v.* p. 169), *cf.* *cercellée*.
- REFLECTED, or REFLEXED—Bent back; usually said of the line or chain attached to the collar of an animal, and bent over the back of it.
- REGARDANT—Looking backward (*v.* Plate XXIV., fig. 3.).
- REINDEER—In Heraldry, is drawn as a stag having two sets of attires.
- RERE-MOUSE—A bat.
- REST (F. *claricorde*)—(*See Clarion*). (*v.* Plate XXXVII., fig. 11.)
- RETORTED—Bent, or twisted back.
- RETRANCHÉ—(*V. French Glossary*).
- REVEL—A Scottish term for rowel.
- REVERSED—(*V. Plates XIV., fig. 5; XVII., fig. 9*).
- RIBAND—A diminutive of the bendlet.
- RIGGED (F. *équipé; habillé*).
- RISING (F. *essorant*)—Preparing for flight; said of birds only (*v.* Plate XXVIII., fig. 7), *cf.* *rousant*.
- ROMPU—Fracted or broken (*v.* Plate XIV.).
- ROSE—In modern cadency is the difference used by the seventh son.
- ROUNDED—(F. *arrondi*).
- ROUNDLES—SUB-ORDINARIES (*see Chapter VI., Plate XXII.*).
- ROUSANT—Said of swans with wings endorsed and preparing for flight.
- RUBY—The gem used to denote *gules* in the obsolete system of blazoning by precious stones (*v.* p. 72).
- RUSTRE—(F. *ruste*)—A lozenge with a circular piercing (*v.* p. 196).

S

- SABLE—The tincture black.
- SAGITTARY—A centaur, armed with bow and arrow (*v.* p. 314).
- SALAMANDER—(*V.* p. 308).
- SALIENT, or SALIANT (F. *cabré*, or *effaré*, cf. *Rampant*)—Leaping ;
of a horse on its haunches (*cf.* Plate XXIV., fig. 7).
- SALTIRE (F. *sautoir*)—The Ordinary shaped like an X.
- SALTIREWAYS (F. *en sautoir*)—Arranged in the form of a saltire.
- SALTIRELS (F. *flanchis*, Spanish *aspas*)—Small saltires. (Plate XVI., fig. 12.)
- SANS-NOMBRE—Synonym for *Semé*.
- SAPPHIRE—The precious stone used for *azure* in the system of blazoning by gems (*v.* p. 72).
- SARACEN'S HEAD—The head of a Moor, usually borne wreathed of two colours (Plate XXIII., fig. 4.)
- SARCELLÉ (*Recercelée*)—(*V.* p. 169).
- SARDONYX—The gem representing *Sanguine* in the blazon of arms by gems (*v.* p. 72).
- SATYR—A mythological figure, half man (horned), half goat.
- SCALED (F. *écailé*).
- SCALLOP (F. *coquille*, *vannet*)—(*V.* *Escallop*).
- SCARPE—A diminutive of the bend-sinister, very seldom used.
- SCINTILLANT (F. *étincillant*)—Sparkling, or emitting sparks.
- SCRIP—A pilgrim's purse.
- SCROGGS or SCROUGS—A Scottish term of blazon for leafless branches of trees (*v.* p. 335).
- SCROLL—A ribbon charged with a motto (*v.* *Escroll*).
- SCRUTTLE—A winnowing fan.
- SEA-DOG (F. *chien-de-mer*)—A seal, drawn conventionally with a beaver's tail, a finned crest along the whole back, with webbed feet, and a scaly body and legs (*v.* p. 316).
- SEA-HORSE (F. *cheval-mariné*)—A monstrous animal ; the head and fore-body of a horse, with webbed feet joined to a fish-like tail (*v.* p. 315).
- SEA-LION (F. *lion-mariné*)—As the preceding, with the substitution of the head and mane of a lion (*v.* p. 315).
- SEA-PELLOK—A Scottish term of blazon for a dolphin.
- SEEDED—Applied to roses, indicating the colour of the seed-vessels ; also to pomegranates (Plate XXXIII., fig. 10).
- SEGREANT—Applied to wyverns and gryphons when represented rampant with endorsed or expanded wings (*v.* Plate XXX.).

- SEJANT (F. *assis, accroupi*)—Sitting.
- SEJANT-ADDORSED—Said of two beasts sitting back to back.
- SEMÉ—Strewn, or powdered regularly, with small charges (*v.* Plate IX., figs. 8, 9, 10).
- SENGREEN—A house-leek.
- SERAPH (F. *séraphin*)—A child's head between three pairs of wings, the two uppermost and the two lowest crossed.
- SHACK-BOLT (F. *ceps*)—A fetter.
- SHAFTED—Handled; said of a spear or pike.
- SHAKE-FORK—A *pal*, or *pairle*, with chevron-pointed ends (Plate XVII.).
- SHAMBROUGHS—A kind of slipper.
- SHEARS (F. *forces à tondeur*)—(*V.* p. 409, Plate XVII., fig. 12).
- SHEEP—(Grazing, F. *brébis*; passant, F. *mouton*).
- SHIVERED (F. *éclaté*)—Broken irregularly.
- SINISTER—The left hand side. (BEND-SINISTER, p. 144).
- SINOPE—The French term for *vert*, or green.
- SIREN—A mermaid.
- SKENE—A Scottish knife, or dagger.
- SLASHED—Ornamented with slashings; *i.e.*, apertures cut in a vestment to allow the lining, or under garment, to be seen.
- SLIPPED—Having a slip or stalk torn off from the stem; applied to leaves and flowers (Plate XXIII.).
- SPANCELLED—Is said of a horse whose fore and hind legs are hobbled together.
- SPHYNX—A mythological creature, described under MONSTERS.
- SPLENDOUR, IN—A term applied to the sun irradiated and having a human face (Plate XXXI., fig. 1.)
- SPOTTED (F. *moucheté*; of insects, *mirailé, bigarré, marqué*).
- SPRINGING—Equivalent of rampant, used for stags and smaller beasts.
- STAFF—(Of a bishop F. *crosse*; of a pilgrim F. *bourdon*).
- STANDARD—(See Chapter on Standards in Vol. II.).
- STAPLE—An iron fastening.
- STAR—(See *Mullet*, and *Estoile*, and Plate XXXI., figs. 5, 8.)
- STARVED (F. *effeuillé*)—Denuded of leaves.
- STATANT (F. *posé, statant, arrêté*)—Standing.
- STOCK (F. *chicot, estoc*)—The stem of a tree.
- STELLION—An old name for a lizard or salamander.
- STONED—Set with a gem (Plate XXII., fig. 9).
- STRAWBERRY-LEAVES (F. *feuilles de ache*)—The conventional term for the foliations of coronets and crowns.

- STRINGED (F. *cordé*)—Said of a musical instrument with cords or strings ; also of the cord or belt of a bugle-horn, or of a bow.
- SUFFLUE—An old name for a *Rest*, or *Clarion*, *q.v.*
- SURCOAT—The portion of the field of an escucheon lying between a pair of *flaunches*, or *flasques* (*v. p.* 197, Plate XIX.).
- SURMOUNTED (F. *surmonté*)—A charge upon which another is placed is sometimes said to be surmounted by it.
- SURTOUT, SUR LE TOUT—*Over all*, said of an escucheon of pretence.
- SUSTAINED—An English phrase for *soutenu* (for which *see* the *Glossary of French Terms*.)
- SWEPE—A synonym for the balista or mangonel (*v. p.* 381.)
- SWIVEL—A name for a handcuff, or locket ; two rings connected by a bolt (*see* Vol. II., under BADGES, the PERCY badge.
- SYKES—A *fountain* drawn conventionally (*v. p.* 204, *ante*, and Plate XXII., fig. 5). Sometimes isolated mounts with tufts of sedge are so called.

T

- TABARD—A surcoat, embroidered or painted with armorial bearings, now used by officers of arms.
- TAILED—(Of comets, etc., F. *caudé*, and *cometé*, Plate XXXI., fig. 6 ; of animals, *queue*).
- TALBOT—An old English hunting dog.
- TARGET—A circular shield.
- TAU—A cross in the shape of a T (*p.* 173).
- TAWNY, TENNÉ—The tincture *Orange*.
- TERRACE (F. *terrasse*)—A diminutive of the *champagne* (a narrow mount in base, bounded by a straight line).
- THOYE—An old name for a lynx.
- THUNDERBOLT (F. *foudre*)—Conventionally represented as a twisted bar inflamed at the ends ; winged, and having issuing from its centre four forked and barbed darts in saltire.
- TIARA—The *triregno*, or Papal mitre. A white cap of oval shape, rising from an open crown ; encircled by two other coronets, and surmounted by a small orb with its cross. The tiara has *infulæ*, or pendants, embroidered with gold, and fringed.

- TIERCED (F. *tiercé*)—Divided into three approximately equal areas ; applied to the field. (For the different modes of tiercing *see* pp. 96, 97, and Plate VI.)
- TILTING-SPEAR—A blunted lance (*v. Cromel*).
- TIMBRE—A French term for the helmet with its wreath, lambrequins, and crest.
- TINCTURE—Heraldic colour.
- TIRLACE—Old Scotch for TRELLIS.
- TIRRET, or TURRET—A manacle or swivel (*v. Badges*, Vol. II.).
- TOISON D'OR—The badge of the Order of the Golden Fleece.
- TOPAZ—The precious stone used to denote *or*, or gold, in the fanciful system of blazoning by gems (*v. p. 72*).
- TORQUED (F. *tortillé*)—Wreathed or twisted (Plate XII., fig. 6).
- TORSE—An old term for the crest-wreath.
- TORTEAU—A flat cake ; in English Heraldry tintured *gules* (*v. ante*, p. 200).
- TORTOILY—An old word for *semé* of torteaux.
- TOUCHING (At the points)—(*cf. F. Appointé; Abouté*).
- TOURNÉ—Regardant.
- TOWERED (F. *donjonné*)—Having turrets.
- TRANSFIXED—Pierced through.
- TRANSFLUENT—The term applied to a stream passing through the arches of a bridge.
- TRANPOSED—Removed from its ordinary position.
- TREFOILED (F. *treflé*)—As applied to a cross, denotes that its arms terminate in trefoils ; as applied to another Ordinary, it denotes that it is edged with trefoils ; as applied to the field, it is an abbreviated expression for *semé* of trefoils.
- TREILLÉ (F. *treillisé*, or *trellised*)—Latticed as distinguished from *fretty* (*v. p. 105*).
- TRELLIS—(*V. p. 107*).
- TRESSURE (F. *trêcheur*)—A diminutive of the orle (*v. p. 185*).
- TRESSURE-FLORY (F. *trêcheur-fleur-de-lisé*)—A small single orle ornamented with *fleurs-de-lis*, all the heads of which point outwards, and the stalks inward (*v. p. 186*).
- TRESSURE-FLORY-COUNTER-FLORY—The same as the above, but with the difference that the heads (and stalks) point alternately outwards and inwards.
- TRESSURE-FLORY-COUNTER-FLORY (Double)—The Royal Tressure of Scotland (*v. p. 186*).
- TRICORPORATE—Having three bodies united in a single head (*v. Plate XXIV.*, fig. 10).

- TRIDENT—A long handled fish-spear with three prongs, or teeth.
- TRIPARTED—Divided into three.
- TRIPPANT, TRIPPING—The term applied to animals of the chase in the *passant*, or walking, attitude (Plate XXVI., fig. 7).
- TRONONNÉ (F. *tronçonné*)—Dismembered ; divided but preserving the general outline.
- TRUNCATED, TRUNKED—Said of trees whose stems cut smoothly off at top and bottom.
- TRUNKED (F. *affuté*)—Having the trunk of a specified colour.
- TRUSSING (F. *empiétant*)—The term applied to a bird of prey that has seized with claws and beak another animal.
- TURNED-UP (F. *rebrassé*)—Said of a cap of which the edging or lining (of a different colour) is shown.
- TURRETED (F. *donjonné*)—Having small towers.
- TUSKED (F. *armé*)—Having teeth or tusks (F. of tusks, *defendu*) ; used when these differ from the ordinary colour, or from that of the body.

U

- UMBRATED (F. *ombré*)—Shadowed or shaded.
- UNDÉE, UNDY (F. *ondé*)—Wavy (*v.* p. 84).
- UNGULED (F. *onglé*)—Having hoofs ; applied to stags, unicorns, bulls, etc., whose cloven feet are of a different tincture from the rest of the body.
- UNICORN—A fabulous animal, having the general form of a horse, but with a twisted horn proceeding from its forehead, the beard of a goat, cloven feet, and a lion's tail.
- URCHIN (F. *hérisson*)—An old name for the hedgehog.
- URDÉE, URDY—(*See* partition lines, p. 85).
- URINANT—The term for a fish paleways but with its head in base ; the reverse of *hauriant*.

V

- VAIR—One of the heraldic furs (*see* p. 77, Plate IV.).
- VAIRÉ—Vair of other tinctures than the usual blue and white (*see* Plate IV., fig. 10).
- VALLARY CROWN—The crown of palisades (Vol. II., p. 250).
- VAMBRACE—Armour for the arm.
- VAMBRACED—Wearing a vambrace.
- VAMPLATE (F. *arret de lance*)—The circular plate of steel fixed on a tilting lance to protect the hand.

- VANNET—An escallop shell without ears, and showing the *inside* of the shell (*cf.* ESCALLOP).
- VENUS—The colour *vert* in the obsolete system of blazoning by planets (*v.* p. 72).
- VERDOY—An old term for a bordure charged with flowers, fruit, or leaves.
- VERT (F. *sinople*)—The tincture *green*.
- VERVELS, VERRULES, VERRELS—Small rings, or ferules.
- VESTED—Habited.
- VIGILANCE—The stone held by a stork or crane in its uplifted foot is thus called (*v.* p. 275).
- VIGILANT—In an attitude of watchfulness.
- VIRES—Concentric annulets (*v.* Plate XXII., fig. 10).
- VIROLED (F. *virolé*)—Ornamented with rings, or verrels (Plate XXVII., fig. 10).
- VIZOR—The movable part of a basinet (the “*garde-visure*”).
- VOIDED (F. *vidé*)—Is said of an Ordinary of which the interior is removed leaving the field visible within the narrow outlines (*v.* Plate XV., figs. 9, 10); also Plate XVI., fig. 3.
- VOIDER—A diminutive of the SUB-ORDINARY the *Flaunche*, rarely used in practice (*v.* p. 197).
- VOL—A pair of wings conjoined (Plate XXVIII., fig. 5).
- VOLANT—Flying.
- VORANT (F. *engoulant*)—Devouring, or swallowing whole (Plate XXX., fig. 2), *cf.* *Empiétant*, and distinguish.
- VULNANT, VULNING—Wounding; said of a pelican (Plate XXVIII., fig. 12).
- VULNED—Wounded.

W

- WATER BAGS, or WATER BUDGETS—(*See* Plate XXXIV., fig. 12, p. 372).
- WATTLED (F. *barbé*)—A term used for the gills of a cock, or cockatrice, when the colour has to be expressed (*cf.* Plate XXX., fig. 9). (*See Jelloped.*)
- WAVY—(*V. Undy.* A line of partition (p. 83); Plate XXXI., fig. 11. When said of a rough sea (F. *mer agité*).
- WEEL—A fish-pot of ozier work.
- WEIR, WEAR—A dam of wattles interwoven.
- WERVELS—*V. Vervels.*

WHIRLPOOL—*V. Gorges.*

WINGED—(F. *ailé*)—Having wings.

WOODMAN (F. *sauvage*)—A savage.

WREATH (F. *tortil; bourlet*)—The twisted bands of silk round the base of the crest. Also any chaplet or garland.

WREATHED (F. *cablé; tortillé*)—Having, or wearing, a wreath (Plate XXIII); sometimes said of an Ordinary (*v.* Plate XII., fig. 6).

WYVERN—A monstrous animal. The wyvern of British Heraldry, a dragon with only two legs, and resting on a nowed tail, does not differ from the dragon as generally depicted in Foreign Heraldry (*v.* Plate XXX., fig. 8).

GLOSSARY OF THE FRENCH TERMS OF BLAZON.

(N.B.—*The Reader is advised to consult the Index
for further references.*)

A

- ABAISSÉ—This term is applied—(1.) To an Ordinary or other charge when it occupies a lower place in the shield than that which is usually assigned to it. Thus, a chief is said to be *abaissé* when it does not reach to the top edge of the shield; or again, when two chiefs appear in the same coat (*v.* Plate XI., fig. 4, and p. 129) the lower is said to be *abaissé* beneath the upper. The fess and the chevron are sometimes found *abaissés*.—(2.) To the wings of an eagle, or other bird (*au vol abaissé*), when their points are directed to the base of the shield.—(3.) To a sword, or other weapon, held with its point downward.
- ABIME (*v.* *Cœur*)—Is the name given to the centre point (p. 65, fig. 21) of the shield. A charge occupying this position is said to be *en abime*; but if it be the sole charge its position is not expressed. DE CLISSON: *d'Azur, à trois molettes d'argent et un croissant du même en abime.* (*Azure, a crescent between three mullets argent.*)
- ABOUTÉ—Is the term applied to lozenges, and other like charges, which touch each other by their acute points. When the points of piles, etc., have a charge (as a rose) at the end the same term is used. The ermine spots in the arms of HURLESTON of England: *Argent, four ermine spots in cross sable*, are thus blazoned: *d'Argent à quatre queues d'hermine en croix et aboutées en cœur*, because the upper points of the spots touch each other in the centre of the shield.

ACCOLÉ—This term is used—(1.) Of two escucheons placed side by side so as to touch each other, as in the case of the arms of husband and wife when borne in distinct escucheons. LOUIS XIV. bore the arms of FRANCE and NAVARRE thus *accolés* (see Chapter on MARSHALLING).—(2.) Of mascles, lozenges, and other charges, which are conjoined or touch each other. Thus in the arms of ROHAN the mascles are *accolées* (*de Gueules, à neuf mâcles d'or, accolées et aboutées de gueules*) cf. DE QUINCY, Plate XIX., fig. 11.—(3.) Of shields, surrounded by the collar, or ribbon, of an Order of Knighthood.—(4.) It is also used erroneously for *colleté*, *q.v.*

ACCOMPAGNÉ DE—This term is employed when an Ordinary, or other principal charge occupying the middle of the shield, has other charges accompanying it (distinguish from *Accosté*). ESPARBEZ : *d'Argent à la fasce de gueules accompagnée de trois merlettes de sable* (*Argent, a fess between three martlets sable*).

ACCORNÉ—This is said of animals whose horns are of a different tincture from that of their bodies ; (ST BELIN : *d'Azur, à trois rencontres de belier d'argent, accornées d'or*).

ACCOSTÉ—This term is used—(1.) Of charges placed side by side.—(2.) Instead of *Accompagné* (see above) when the charges run in the same direction as the piece which they accompany. Thus the sword in the arms granted to her brothers in memory of JEANNE D'ARC is *accosté* by the *fleurs-de-lis* (*v. Plate XXXIV., fig. 1*). *Argent, a pale between six annulets gules*, would be blazoned : *d'Argent, au pal de gueules accosté de six annulets du même*, if the annulets were placed paleways. (This is one of the niceties of French blazon.)

ACCROUPI—This is the equivalent of our *sejant*, as applied to lions and other animals. Our wyvern is thus drawn (Plate XXX., fig. 8). (PASCAL-COLOMBIER : *d'Argent, à un singe accroupi de gueules*. Cf. Plate XXVII., fig. 12).

ACCULÉ—Is the phrase employed—(1.) When a horse or other animal is represented rampant, but thrown back on its haunches. (It is sometimes used for *Accroupi*.)—(2.) When two cannons are represented in the same line, with their breeches opposed to each other.—(3.) When two crescents are represented, the one with its horns upwards, the lower with its horns

towards the base of the shield. (RONCHAUX : *d'Azur, à deux croissans accolés d'argent, accompagnés de quatre bezans en croix.*)

- ADEXTRÉ (cf. *Senestré*)—This is said of—(1.) A charge which is accompanied by another charge placed upon its right side. (Note, that the position of this secondary charge may also be in chief, or in base, which fact must then be noted.)—(2.) A shield which is charged with a pale united to the dexter flank is said to be *adextré*. (This is really a partition.)
- ADOSSÉ—The equivalent of our *addorsed*; is used of animals, birds, fishes, wings, axes, keys, and other objects placed back to back. (CLUNY : *d'Azur, à deux clés d'or adossés en pal, les anneaux entrelacés.*) (Cf. *Affronté*, and see Plate XVIII., fig. 18.)
- AFFAISSÉ—Is the term applied to a fess, or bend, curved in the direction of the base of the shield. (It is the opposite of *Vouté*, *q.v.*)
- AFFRONTÉ—Is the reverse of *Adossé*, being used of charges which face each other. (CHIAVARO : *de Gueules, à deux clés d'or affrontées en pal.*) (See also Plate XXV., fig. 1).
- AFFUTÉ—This term is applied—(1.) To the carriage of a piece of ordnance when it differs from the tincture of the cannon.—(2.) It is also applied to the trunks of trees.
- AGITÉ—Is said of a sea with curling waves.
- AGNEAU-PASCAL—This is a lamb, usually passant having a nimbus around its head, and bearing a banner or bannerol of *argent* charged with a red cross (Plate XXVII., fig. 4).
- AIGLE—When the eagle is borne in profile, and in its natural form, it is termed *une aigle de profil*; otherwise the *aigle* of Heraldry is always represented in the form known as *displayed*, and this fact does not therefore need to be specified. In French blazon *aigle* is of the feminine gender. In early German examples the eagle is always represented *au vol abaissé* (*v. HILDEBRANDT, Heraldisches Musterbuch*, 4to, Berlin, 1872), and not, as in more recent times, with the tips of the wings raised above the head of the bird. The development of the eagle is well marked in HILDEBRANDT'S plates. Though in the 15th century the wings reach the level of the

head, it is only at the close of the 16th, or early in the 17th, that they begin to rise distinctly above it.

AIGLE, MAIN D'—This is the technical term for an eagle's leg in French blazon.

AIGLONS, AIGLETTES (AIGLIAUX, *obsolete*)—These are terms employed by heraldic purists for eagles when more than one appear in a shield, unless they are separated from each other by a fess, bend, or other Ordinary.

AIGUIÈRE—A water-vessel used in religious ceremonies.

AIGUISÉ (*cf. Fiché*)—When a pale, or cross, etc., has one of its ends (usually the lowest) sharpened, this is the phrase used to denote the fact. (BOUTON, *Nouveau Traité de Blason*, pp. 196-7, distinguishes between a *pale fiché* and a *pale aiguisé*, considering that in the latter case both ends are pointed. This is a mistake.)

AILÉ—Birds with plumage, insects with wings, or windmills with sails, of a different colour from the body, are said to be *ailés* of that tincture. So also, hearts, hands, swords, animals, and other charges which have not naturally wings, are said, when wings are added to them, to be *ailés* of such and such a tincture.

AIRE—This is the technical name of the nest in which a pelican and her young are represented.

AJOURÉ (Pierced)—Is the term applied—(1.) When the windows of a tower or other building are of a colour differing from that of the charge. (Note, that the gate is not said to be *ajourée*, but *ouverte*.)—(2.) It is said of openings, usually square, in the field; *e.g.*, VON UBERACKER in Bavaria bears: *de Gueules, ajouré en chef d'une seule pièce d'or*. (The opening commences at the edge of the shield.)—(3.) A cross with an opening in the centre is also said to be *ajouré*, the shape of the opening being specified (*v. Percé*). (VIRY: *de Sable, à la croix ancrée d'argent ajourée en carre—Sable, a cross-moline square-pierced argent*; and *cf. Plate XV., fig. 4.*)

AJOUTÉ—The word is used in the very rare cases in which the battlements of a chief *crénelé* differ in tincture from the rest of the Ordinary.

AJUSTÉ—Is said of an arrow placed on the string of a bent bow.

ALAIÉ, ALÉSÉ, ALEZÉ—These words are used to express the fact that the Ordinary to which they are applied does not touch the edge of the shield with one (or more) of its

extremities. The term is the synonym of *raccourci* (see also *retrait*). (Plate XI., fig. 12.)

ALCYON—A chimerical bird represented of a swan-like form, sitting on its nest, which floats on the waves of the sea.

ALÉRION—This is the name given to eaglets, when represented without beaks or legs. They are not borne singly (p. 270).

ALLUMÉ—Is the term indicating—(1.) The flame of a torch, candle, grenade, or other burning matter, when it differs in tincture from the rest of the charge. (LA FARE: *d'Azur, à trois flambeaux d'or allumés de gueules.*)—(2.) It is also used to indicate the colour of the eyes of birds and other animals.

AMPHITÈRE (*Amphistère*, BOUTON, *Nouveau Traité de Blason*)
—A winged serpent (v. p. 309).

AMPHISBÈNE—(Cf. *Amphisbæna* in *English Glossary*).

ANCHÉ—A term applied to the curving of a scimitar; the horn of a stag, a bend, etc. (VON MOLSBACH: *d'Azur à une demi-ramure de cerf anchée et chevillée de six cors d'argent.*)

ANCOLIE—An imaginary flower of three petals, its slipped stalk is always upwards.

ANCRÉ—Said of crosses and saltires whose arms divide into pieces like the flukes of a grapnel (v. Plate XVI., figs. 1, 2).

ANGEMME, ou ANGENNE—A flower of heraldry very rarely met with, and with regard to which heralds differ as to whether it be a quatre- or a cinque-foil. BOUTON makes it of five thin separate petals with a small round piece in the centre. The Counts of TANCARVILLE bear: *de Gueules, à l'écusson d'argent, à l'orle d'angemmes d'or* (*Nouveau Traité de Blason*, p. 391. As used by the English TANKERVILLES, temp. EDWARD I., they did not differ from the ordinary cinquefoils).

ANGLÉ—Said of a cross, or saltire, which has rays or other figures in its angles. The Florentine MACHIAVELLI bore: *Argent, a cross azure, anglé with four nails of the same.* (Note that this differs from *between* four nails, the latter are in saltire in the MACHIAVELLI coat.)

ANGON—The head of a spear.

ANILLE—A French form of the mill-rind, or *fer de moulin*; it is

formed by two semi-circles addorsed and connected by two horizontal bands which thus leave a nearly square aperture.

ANILLÉE (Croix) (cf. *Nillée*)—A cross *anillée* has the appearance of being formed out of two *anilles*, one in pale the other in fess.

ANIMÉ (cf. *Allumé*)—A term applied to describe the tincture of the eyes of animals.

ANNELET—The equivalent of our *annulet*, a ring of metal of equal width all round.

ANTIQUE, À LA—A term used to denote a fashion no longer in general use; a *couronne à l'antique* is the rayed, or Eastern, crown (p. 395).

APPAUMÉ—Said of a hand extended and showing the palm.
WAROQUIER: *d'Azur, à une main dextre d'argent appaumée et posée en pal.*

APPOINTÉ—Is said of chevrons, lozenges, swords, and other charges which touch each other at the point (*v.* Plate XVII., fig. 3).

AQUILON (cf. *Borée*, etc.)—A conventional representation of the north wind, as the head of an infant with inflated cheeks (*v.* p. 213).

ARC EN CIEL—The conventional colours by which this is represented in Foreign Armory are: *or, gules, vert, argent*. Any others require specification (*see* Plate XXXI., fig. 42, p. 328.)

ARCHE DE NOË—Is drawn like the toy of our infancy, but in some Polish coats has a high prow and stern ending in lion's heads.

ARCHIÈRES—These are the slits, or apertures, usually cruciform, made in the battlements, or walls, of a fortress to admit of the passage of arrows.

ARCTÉ—Curved in an arc, an old phrase of *PETRA SANCTA*.

ARDENT—Said of a glowing coal. The coat of *CARBONNIÈRES* is: *d'Azur, à quatre bandes d'argent chargées de charbons de sable, ardentes de gueules.*—*Azure, four bendlets argent charged with coals sable inflamed gules.* (*Inflamed* scarcely conveys the correct idea.)

ARGENT—Silver.

ARGUS, TÊTE D'—Is represented in the form of a human head *semé* of eyes. It is the canting charge of the arms of *SANTEUIL* (*v.* p. 213).

- ARMÉ—Is said—(1.) Of the talons of animals ;—(2.) Of the heads of arrows, spears, etc., when these differ in tincture from the rest of the bearing. It is also used of a man wearing armour.
- ARMES-PLEINES—The term for the undifferenced coat of arms which, in theory, belongs to the head of a family alone.
- ARRACHÉ—A term equivalent to both *eradicated*, and *erased* ; (DE LAUNAY : *d'Argent, à un arbre de sinople arraché* ; GROIN : *d'Argent, à trois têtes de lion arrachées de gueules, couronnées d'or*).
- ARRETÉ (POSÉ)—Standing still, equivalent to *statant*.
- ARRETS-DE-LANCE—Vamplates, to protect the hand holding a lance in the tourney.
- ARRIÈRE-MAIN—(*V. Contre-appaumée*).
- ARRONDI—Curved into a circular form.
- ASSIS—The term equivalent to *sejant*, applied to dogs, cats, squirrels, etc.
- AVANT-BRAS—The arm from below the elbow.
- AVANT-MUR (or PAN DE MUR)—A small piece of wall attached to a castle, or tower, in some coats (*v. Plate XXXVI., fig. 4.*) ORIOL also bears : *d'Azur, à une tour senestrée d'un avant mur d'argent*.
- AZUR—The colour *azure*, or blue.

B

- BADELAIRE—A faulchion.
- BAILLONNÉ—Is said of any animal represented holding a baton, or stick, between its jaws.
- BANDE—The Ordinary known as a bend.
- BANDE, EN—Is said of a charge or charges placed bendways, or in the direction taken by the bend.
- BANDÉ—(1.) Divided into bends (of equal number) (Plate VIII., fig. 4).—(2.) Banded.
- BANDÉ-CONTRE-BANDÉ—Bendy, counterchanged per bend-sinister.
- BANDEROLE (*V. Liston*).
- BANNERET (VOL)—(*V. Vol-banneret*).
- BANNIÈRE—A flag of a square shape, the distinctive ensign of a chevalier banneret.
- BANNIÈRE, EN—A form of the escucheon (*v. p. 60*).

- BAR—The fish known as *barbel*, generally borne in pairs, addorsed paleways (Plate XXIX., fig. 9).
- BARBÉ—Bearded, of animals; wattled, of cocks, dolphins, etc. (Plate XXIX., fig. 7).
- BARDÉ—Comparisined in armour; said of a horse. RIPERDA: *de Sable, au chevalier d'or, le cheval bardé d'argent.*
- BARRE—A *bend-sinister* (fig. 46). Hence comes the common mistake as to a “bastard bar.” A “bar-sinister” is an absurdity, the bar being a horizontal piece, and as much dexter as sinister (*v. p. 136*).
- BARRÉ—Covered with bends-sinister in equal numbers.
- BARROQUE, EN—A term applied to supporters when they are drawn as if emerging from behind the shield.
- BASILIC—The basilisk (*v. Plate XXX., fig. 9*).
- BASSINET—A *quatre-feuille*.
- BASTILLÉ—Embattled on the lower edge. BELOT: *d'Argent, à trois lozenges d'azur, au chef cousu bastillé d'or.—Argent, three lozenges azure, a chief embattled (cousu) or.*
- BATAILLÉ—When the clapper of a bell is, as often, of a different colour from the rest of the charge, it is said to be *bataillé*. BELLEGARDE: *d'Azur, à une cloche d'argent bataillé de sable.*
- BÂTON—(1.) A stick.—(2.) A cotice coupé at the ends. In the coats of the later French princes it was used as a mark of difference in the case of those who had been legitimated (*see Vol. II., Chapter on Illegitimacy; Plate XIII., fig. 12*).
- BÂTON D'ESCULAPE—A rod and a serpent intertwined.
- BÂTON FLEUR-DE-LISÉ—A rod ending in a *fleur-de-lis*, often *arraché*, having roots at the end as in the coat of DELBENE: *Azure, two batons fleur-de-lisée and eradicated in saltire argent (cf. Plate XXXIII., fig. 6).*
- BEQUÉ—Indicates the colour of the beak of a bird. COLIGNI: *de Gueules, à l'aigle d'argent, couronné, bequé, et membré, d'azur.*
- BEFFROI—Vair of the largest size (*v. p. 76*).
- BÉLIER-MILITAIRE—A battering ram (Plate XXXIV., fig. 8).
- BÉQUILLE DE ST. ANTHOINE—A term for the cross-tau (*p. 170*).
- BESANT—Coin of gold or silver, usually without stamp. If the head be depicted it is *figuré* (*v. p. 200*).
- BESANTÉ—*Semé* of bezants.

- BESANT-TOURTEAU—A roundle partly of metal, partly of colour, is always placed on a field of *colour* (*v. Tourteau-besant*).
- BIGARRÉ—Said of a butterfly's wings of divers colours.
- BILLETÉ—*Semé* of *billetes* (Plate IX., fig. 11).
- BILLETTE—A rectangular figure with elongated sides ; always borne perpendicularly unless otherwise specified ; when placed horizontally it is said to be *couchée*.
- BISSE—Name of a serpent when twined into knots (*cf. Guivre*).
- BOCQUET—A lance, or pike-head.
- BŒUF—The ox has a pendent tail ; distinguish from *taureau*.
- BONNET-ALBANAIS (*ou Bonnet à l'antique*)—A pointed hat bent in the form of a semi-circle.
- BORDÉ—Edged ; said of Ordinaries having a bordure of a different colour ; also of the shield if it has a very narrow bordure (*cf. Filet en bordure, and Escarre*).
- BORDURE—One of the SUB-ORDINARIES (*v. Chapter VI.*).
- BORÉE—(*V. Aquilon*).
- BOUCLÉ—(1.) Buckled—(2.) Said of the ring in the nostrils of an animal (*cf. Buffle* ; and MECKLENBURG in Vol. II.).
- BOULES—In German Armory nearly all the roundles are thus globular, and are shaded accordingly.
- BOURDON (DE PÉLERIN)—A pilgrim's staff, usually balled at the top, and a little below it.
- BOURDONNÉ (*cf. Pommetty*)—Said of a cross whose arms terminate, like a bourdon, in balls.
- BOURLET—The wreath of a crested helm.
- BOUSE—A water bouget (Plate XXXIV., fig. 12).
- BOUTEROLLE—The end of a scabbard, somewhat in the form of a linden or nenuphar leaf.
- BOUTOIR—The snout of a boar ; used in describing the position of the head when exceptionally it is placed paleways, or in bend, *le boutoir vers le chef, ou vers l'angle droit, de l'écu*.
- BOUTONNÉ—(1.) Having buds.—(2.) Buttoned.
- BRANCHÉ—Branched (*v. Tigé*).
- BREBIS—A sheep *grazing* (distinguish from *Mouton*).
- BRÉTESSÉ—Is said of Ordinaries embattled on both sides, so that the merlon on one side corresponds to the merlon on the other.
- BRÉTESSÉ (*contré*)—Embattled on both sides, but with the merlon on the one side corresponding to the embrasure on the other.

- BRIS D'HUIS—The long hinge of a door (*v. Vertenelle*).
- BRISÉ—(1.) Broken ; said of lances, chevrons, etc., VIOLLE : *d Or, à trois chevrons brisés de sable*.—(See *rompu* and *écimé* and distinguish).—(2.) Differenced by a brisure.
- BROCHANT—Is said of charges which are placed upon other charges so as to pass over them (*see arms of TORSAY* ; and Plates X., figs. 6 and 7 ; XIII., fig. 12 ; and XIV., fig. 9).
- BROYES (*cf. Morailles*)—(1.) A twitch for horses.—(2.)—A hemp brake.
- BUFFLE—An ox-head with a ring in the nostrils is blazoned as a *tête de buffle*, as in the arms of MECKLENBURG (Vol. 11.).
- BURÈLE—A diminutive of a bar—a barrulet (*v. p. 139*).
- BURELÉ—Barry of ten or more pieces, equal in number. TORSAY : *Burelé d'argent et d'azur, à la bande de gueules brochante sur le tout*.

C

- CABLÉ—Wreathed (*v. Tortillé*), is said of Ordinaries wreathed like a cable (Plate XII., fig. 6).
- CABOCHÉ—Caboshed.
- CABRÉ—(*Cf. Effaré*). Is said of a horse thrown back on its haunches.
- CADUCÉE—The rod of Mercury, winged at the top, and having two serpents entwined around it.
- CALATRAVE, CROIX DE—(*V. p. 167*).
- CALVAIRE, CROIX—(*V. p. 173*).
- CANETTE—A duck without beak or feet like a *merlette*. (Some writers, however, make the distinction that *canettes* have beaks and feet while *merlettes* have not.)
- CANNELÉ—Invecked (*v. pp. 83, 84*).
- CANTON—A diminutive of the *franc-quartier*.
- CANTONNÉ—Said of a cross, or other charge, along with which one or more charges are borne in the cantons of the shield. Thus BRUNSVELT in Holland bears : *Azure, a cross coupé argent, cantonnée of four roses of the same*. We should simply say “between.”—It is also used of four charges placed 2 and 2.
- CAPUCHON—(*V. Chaperon*). A hood.
- CARNATION—The “proper” colour of flesh.
- CARREAUX—Cushions, usually *en losenge*.
- CAUDÉ—Said of a star, or comet's tail (*cf. Cometé*).
- CEINTRÉ—A synonym for *vouté*, also.

- CEINTRÉ—Banded ; said of a *monde*, or orb of sovereignty (Plate XXXVI., fig. 10).
- CEP DE VIGNE—A vine shoot.
- CEPS—A handcuff.
- CERCLÉ—Hooped, or banded.
- CHABOTS—Chubs, borne hauriant.
- CHAMP—The field of the shield.
- CHAMPAGNE, or PLAINE—The base of the shield cut off by a straight line ; distinguish from a mound, which is made by a curved line (Plate XXXII., figs. 1, 3, 4).
- CHANDELIERS DE L'EGLISE—Have three branches.
- CHANTANT—Crowing.
- CHAPÉ—A division of the shield by two straight lines issuing from the middle of the top line of the shield to the dexter and sinister base (Plate VI., fig. 8).
- CHAPÉ-CHAUSSÉ—The combination of *chapé* with *chaussé* (*see* the latter term below).
- CHAPÉ-PLOYÉ—The same formed by curved, or concave lines (Plate VI., fig. 10).
- CHAPELET—(1.) A rosary.—(2.) A wreath.
- CHAPERON—(1.) A hood.—(2.) The hood of a falcon.
- CHAPERONNÉ—(1.) Wearing a hood.—(2.) A diminutive of *chapé* (p. 98).
- CHARGÉ—Charged.
- CHÂTEAU—A castle, flanked with towers (Plate XXXV., fig. 3 ; and distinguish from *tower*, fig. 4).
- CHÂTELÉ—*Semé* of castles (*cf.* Plate XI., fig. 10).
- CHAUDIÈRE—The cauldron ; a frequent Spanish charge.
- CHAUSSÉ—The reverse of *chapé*, that is, the lines start from the middle of the base and end in the extremities of the top line of the shield. (*See* Plate VI., fig. 9). When the shield is both *chapé* and *chaussé* both forms undergo some diminution, and the *field* takes a lozenge shape, *chapé-chaussé*, thus becomes the same as *vêtu*. (For even a greater diminution *see* p. 99, arms of SANTAPAU.)
- CHAUSSÉ-PLOYÉ—*Chaussé*, but with curved lines (*see* Plate VI., fig. 9).
- CHAUSSETRAPES—Caltraps.
- CHAUVE-SOURIS—The bat ; it is borne displayed like an eagle.
- CHEF—The chief (Chapter V., p. 127).
- CHEF DE FRANCE—A chief *azure* charged with three *fleurs-de-lis* or (in early coats *semé de fleurs-de-lis*).

CHEF DE L'EMPIRE (*Germanique*)—*Un chef d'or à une aigle employée de sable* (*v. Plate XXXVI., fig. 9.*)

Variations not known in British Armory are these:—

CHEF-CHEVRON—The union of the chief with the chevron without any dividing line.

CHEF-DEXTRE—A chief formed by a line proceeding from the sinister end of the top line of the shield, and crossing the shield to the point where the line forming the chief begins, thus making a long giron, or triangular bearing, with its base on the dexter flank.

CHEF-PAL—The union of the chief with the pale (*v. p. 130.*)

CHEF-SENESTRE—The reverse of CHEF-DEXTRE ; the partition line starts from the dexter end of the top line and crosses to the sinister flank (*Plate VII., fig. 1.*)

CHEF-TRIANGULAIRE—Is formed by two lines starting from the extremities of the top line of the shield, and uniting in the honour point.

CHEF-VOUTÉ—Is a chief formed by an arched line instead of by a straight one (*Plate XI., fig. 5.*)

CHÉRUBINS—Angel's heads conjoined with two or six wings (*v. p. 213.*)

CHEVELÉ—Is said of human heads which have the hair of a special tincture named.

CHEVILLÉ—Is used when it is desired to give the number of "points" (*cors*) on a stag's attire (*cf. arms of MOLSBACH under Anché.*)

CHEVRON—The Ordinary so called may be *abaissé, alaisé, brisé, coupé, couché, écimé, ployé, versé, vuide, tourné*, etc.

CHEVRON, DIVISÉ EN—*Parti per chevron* (*v. p. 89, Plate V., fig. 8.*)

CHEVRON, EN—Is said of objects arranged in the form taken by the Ordinary.

CHEVRONNÉ—Covered with chevrons (*Plate VIII., fig. 5.*)

CHICOT—(*V. Écot.*) A thick knotted stick.

CHIMÈRE—(*V. Chimæra*, p. 309).

CHOUCAS—The Cornish chough.

CHOUETTE—The great owl, always borne *affrontée* (*cf. Hibou.*)

CIMIER—The crest.

CINTRÉ—Banded ; said of the *Monde* or *Orb* (*Plate XXXVI., fig. 10.*)

CLAIREVOIES—The lozenge-shaped spaces within a fret or trellis.

CLARICORDE—The name for the English charge known as a *rest*, *sufflue*, *clarion*, etc. (*v. Plate XXXVII., fig. 11.*)

- CLARINÉ—This term is used when it is desired to describe the colour of the bells of cows or sheep.
- CLECHÉE—Said of a cross the arms of which are shaped like the handle of an ancient key. The Cross of Toulouse is a *cross-clechée* (*v.* Plate XV., fig. 10).
- CLOUÉ—Is said when the heads of nails appear on trellises (*v.* p. 107), horse-shoes, etc.
- CLOUS-DE-LA-PASSION—Passion nails, having a triangular or square head. (CHAUSNES: *d'Azur, au chevron d'or, accompagné de trois clous de la passion du même.*)
- CŒUR, EN (*en abîme*)—In the centre point of the shield.
- COLLETÉ—Collared; said—(1.) Of a dog or other animal.—(2.) Of a spur attached to the collet or collar.—(3.) Of a wild animal seized by the neck or ears by a hound (vulgarly “collared”).
- COLONNES—(1.) Architectural charges.—(2.) The name sometimes given to the *zules* (*zuylen*) or chess-rooks, in Dutch armory.
- COMBLE—A diminutive of the chief, and half its width.
- COMÈTE—The comet is represented in Foreign Armory as an estoile of six or eight rays, one of which is prolonged into a wavy tail, usually in bend but not always; the position must therefore be specified. *Caudé* is the term applied to the tail.
- COMETÉ—Having a tail or termination like a comet.
- COMPON—One of the rectangular pieces of which compony is made up.
- COMPONÉ—Is said of a bordure, or other Ordinary, divided into one row of rectangular pieces alternating in colour (Plate XX., fig. 4).
- CONQUE-MARINE—The conch shell borne by a triton.
- CONTOURNÉ—Turned to face the sinister side of the shield. (*See* Vol. II., Plate VI., fig. 5). In the case of a crescent both horns are towards the sinister.
- CONTRE-APPAUMÉ—Said of a human hand placed so as to show its back (rarely employed).
- CONTRE-BANDÉ, CONTRE-BARRÉ, CONTRE-CHEVRONNÉ, CONTRE-FASCÉ, CONTRE-PALÉ—All these are terms which indicate that the field is covered with bends, bends-sinister, chevrons, fesses, or pales, and that it is also divided by a line on the two sides of which the metal and colour are alternately placed. Thus the coat of

HORBLER is : *Parti, et contre bandé d'or et de gueules*. Here the coat *bendy or and gules* is also divided by the palar line, so that the bend which is *or* on the dexter side becomes *gules* on the sinister, and so on alternately throughout. MEIRANS : *Contre palé d'argent et d'azur à la fasce d'or*. Here the pallets are counter-changed on each side of the fess (*see* also the arms of PRESSIGNY, Plate XVIII., fig. 9).

CONTRE-COMPONNÉ (Counter-compony)—Made up of compons arranged alternately. The Counts SEVA : *Fascé d'or et de sable à la bordure contre-componnée de même*. (Here the compons of *or* are at the ends of the *sable* bars, and *vice versa*.)

CONTRE-ÉCARTELÉ (Counter-quartered)—Is said of quarterings which are themselves quartered (*see* Vol. II., Plates IV., fig. 4 ; and VI., fig. 3).

CONTRE-FLAMBANT—Flaming on opposite sides.

CONTRE-HERMINE (Ermines).—A fur of which the field is *sable* and the spots white (Plate IV.).

CONTRE-PASSANT (Counter-passant)—Said of two or more animals, arranged paleways, and proceeding in opposite directions (*v.* Plate XXV., fig. 2).

CONTRE-VAIR—Vair so arranged that in any two rows the panes of the same tincture are conjoined by their bases, or by their points, as in Plate IV., fig. 7.

CONTRE-VAIRÉ—The same arrangement as in counter-vair, but with tinctures other than *argent* and *azure*.

COQUERELLES—A group of three filberts in their cups, arranged one in pale and two fesseways.

COQUILLAGE—(*V. Conque-marine*).

COQUILLE—An escallop shell, placed to show the convex side of the shell (*cf.* *Vannet*).

COR-DE-CHASSE—A hunting-horn ; in French Armory is always stringed (*cf.* *Grelier*, and *Huchet*), and the lip piece, as in English (but not in Scottish) Heraldry, is to the sinister side of the shield.

CORDÉ—Said of bows ; or of hunting horns or harps whose strings require specification. (ARPAIOU : *d'Azur, à une harpe cordée d'or*.)

CORDELIÈRE—A knotted cord of twisted black, or black and white, silk placed in a circular form round the escucheon or lozenge of widows (*cf.* LACS D'AMOUR).

- CORMORAN—A cormorant, usually drawn *proper*.
- CORNES—The horns used in crests, especially in Germany.
- CORNIÈRE—The handle of a cauldron.
- CORS—The *points* of a stag's attire (*v.* MOLSBACK, *s.v.* *Anché*).
- COTICE—A diminutive of a *bande*, or bend, of which it is only the third part (*v.* Plate X., fig. 6).
- COTICE-EN-BARRE—The like diminutive of the bend-sinister.
- COTICÉ—(1.) Is said of a field divided into bendlets of at least the number of ten.—(2.) Cotised ; said of an Ordinary (fess, pale, bend) placed between its diminutives, as in Plates XI., XIII., and XIV.,) (*cf.* *Cotoyé, infra*).
- COTICÉ-EN-BARRE—Bendy-sinister of ten or more pieces.
- COTOYÉ—Is said of a bend or bend-sinister placed between two charges which take the same direction as the Ordinary. (*Cf.* *Accosté* and *Accompagné*, and note the difference.)
- COUARD—Coward ; said of a lion or other beast drawn with its tail between its legs.
- COUCHÉ—Couchant ; said—(1.) Of an animal lying down, but not asleep, with the head in the air (distinguish from *Dormant*).—(2.) Of billets placed horizontally—(3.) Of a chevron (Plate VII., fig. 5).
- COULEUVRE—A serpent, usually drawn in pale and with undulating body.
- COULISSÉ—Said of a castle whose gateway shows the portcullis.
- COUPÉ—(1.) Parti per fess (Plate V., fig. 3).—(2.) *Couped* ; said of parts cut smoothly off, as distinct from erased.—(3.) Of a *fleur-de-lis* divided horizontally.
- COUPÉ ALTERNATIVEMENT—(*V.* Chapter on CRESTS, Vol. II., p. 237).
- COUPEAU—Name for the summits of the conventional hill ; usually drawn *de trois coupeaux*—that is, with three rounded summits like inverted cups (*v.* Plate XXXI.).
- COUPLE-DE-CHIENS—An instrument of the chase serving to couple two hounds in one leash.
- COUPLÉS—Is said—(1.) Of hounds thus united.—(2.) Of other things tied together.
- COURANT—Courant, running.
- COURBÉ—Curved. (1.) Said of the dolphin, etc. (Plate XXIX., fig. 7).—(2.) Equivalent of *vouté*, as applied to a fess, etc. (Plate XII., fig. 7).
- COURONNÉ—Surmounted by a crown or coronet.

- COURTINE—(1.) A curtain of masonry uniting two towers.—(2.) The side pieces of a pavilion or mantling.
- COUSU—Is the term used to indicate that the law forbidding the use of metal on metal, or colour on colour, has been intentionally disregarded (*v.* p. 129). This frequently happens in the case of the chief; less frequently in that of other Ordinaries (*v. ante, Bastillé*, arms of BELOT). The violation of the rule occurs but seldom in the coats of the old French *noblesse*; frequently in those of towns, and corporations secular or religious.
- COUVERT—Said—(1.) Of a cup or chalice having a cover (Plate XXXVII., fig. 7).—(2.) Of a tower, or building, with a pointed roof.
- CRAMPON—A cramp or hook of iron used in building. It is a perpendicular piece, with a hook at each end on the opposite sides.
- CRAMPONNÉ—Is said of the cross (and other figures) of which an arm, or *traverse*, ends in a *crampon*, or hook.
- CRANÇELIN—A figure derived from German Heraldry; a bend curved and ornamented on the upper edge with leaves and pearls like a coronet (Plate XIII., fig. 6). The arms of SAXONY (*see* Vol. II., Plate XI.).
- CRÉMAILLIÈRE—The ratchet hook intended to support a cauldron; a charge frequent in the Armory of some parts of Germany (*v.* Plate XXXVI., fig. 11).
- CRÉNEAUX—Is the French term for the *merlons*, or portions projecting upwards of an embattlement. In Italy the form of the battlement indicated the political party of the owner of the building. The Guelphic battlement is the ordinary rectangular one; the Ghibelline has an angular or swallow-tail notch in the upper line.
- CRÉNELÉ—Embattled on the upper side (Plate XII., fig. 4). LA LANDE: *d'Argent, à la fasce crénelée de gueules.*
- CRÉQUIER—A wild cherry tree, drawn conventionally as at p. 361, fig. 75.
- CRÊTE—The crest of a cock, dolphin, or other animal. (N.B. *Not* of a helmet, which is *cimier*.)
- CRÊTÉ—Having the crest of a special tincture.
- CRI-DE-GUERRE—A motto placed in a listel above the crest.
- CRINÉ—Word used in indicating the colour of the hair.
- CROC, or CROCHET—A hook.
- CROISÉ—Charged, or ornamented, with a cross.

CROISSANT—A half moon, drawn conventionally *montant*, or with its horns upwards. (Note that any other position requires specification ; and see *tourné*, *versé*, *contourné*, *figuré*, and *lunels*.)

CROISSETTES—Small crosses.

CROIX, EN—Arranged in the form of a cross.



CROIX, PASSÉ EN—Is said of two lances, or other charges, placed the one in pale, the other crossing it fessways.

CYCLAMOR—An orle, cf. *annelet*.

D

DAIM—A deer ; it has broader and wider antlers than the *cerf*.

DALMATIQUE—Is the name of the tunicle with short sleeves, often *armoyée*, worn by angels over their long flowing robes (see French Royal Supporters, Vol. II., p. 282).

DAUPHIN—This animal is usually drawn *embowed*, or *courbe en pal—i.e.*, with its head in chief, and its body curved towards the sinister side of the shield, and its tail beneath the head ; in fact, like a ,  reversed (Plate XXIX., fig. 7). When drawn *naïant* (fessways in pale), the body is not so much curved (Plate XXIX., fig. 8). When drawn *hauriant* the curvature is still less.

DE L'UN À L'AUTRE—DE L'UN EN L'AUTRE—Counter-changed. The coat of RODES is : *Per pale sable and argent, thirteen estoiles in three palars rows, 4, 5, 4, counter-changed*. The French blazon shows the difference of the two phrases :—*Parti de sable et d'argent, à treize étoiles rangées en trois pals, les cinq du milieu de l'un à l'autre, et les quatre de chaque flanc de l'un en l'autre*. A nicety of French blazon.

DÉCAPITÉ—Having the head removed.

DÉFAILLANT—Is said when a cross or other charge is deficient in some portion. The blazon must indicate the position of the deficiency ; thus a cross deprived of its right arm would be said to be *défaillante à dextre*, etc.

DÉFENDU—Tusked ; is said of an elephant or wild boar.

DÉFENSES—Are the tusks of a wild boar or elephant (a porcupine in a ball is styled *en défense*).

DÉGOUTTANT (*de sang*)—Distilling drops of blood (Plate XX., fig. 9).

DÉJOINT—Is said of an Ordinary severed in the middle and displaced.

- DÉMANCHÉ—Without a handle.
- DÉMEMBRÉ—Without members ; said of birds.
- DEMI-RAMURE—Is a single horn of a stag (cf. *Ramure*).
- DEMI-VOL—A single wing, as *vol* means both wings.
- DENCHÉ—Indented (cf. *Dentelé*).
- DENCHURE—A filet in chief indented.
- DENTÉ—Toothed, same as
- DENTELÉ—Indented, but with more and smaller indentations than
Denché, q.v.; and p. 94.
- DÉPOUILLE—The name of the skin of a lion or other animal.
- DÉSARMÉ—Disarmed, without claws or talons.
- DEVISE—A motto.
- DEXTRE—The right side of the shield, opposite to the beholder's
left hand.
- DEXTROCHÈRE—The whole right hand and arm (cf. *Avant-bras*,
which distinguish ; and *Senestrochère*).
- DIADEMÉ—Is said of Imperial eagles whose heads are surrounded
by annulets, or glories.
- DIAPRÉ—Diapered (*v. p. 123*).
- DIFFAMÉ—Deprived of its tail.
- DIMINUÉ—Is said of a charge, or Ordinary, borne of a smaller
size than usual.
- DIVISE (*v. Fasce en divise*)—(See Plate XI, fig. 6). A barrulet
borne in the chief of the shield. (POISIEU : *de Gueules*,
à deux chevrons d'argent, sommés d'une divise de même.)
- DIVISÉ EN CHEVRON—Parti per chevron.
- DOLCE—A kind of fox ; an animal found in Italian coats.
- DOLOIRE—A broad axe ((*v. p. 59*, arms of RENTY).
- DONJONNÉ—Equivalent to “towered with a single tower” (cf.
Sommé). PRUNIER : *de Gueules, à une tour donjonnée*
d'argent.
- DOUBLETS—Gnats, drawn in profile.
- DRAGON—The French dragon has usually only two legs, and is
like our British wyvern (*v. Plate XXX*).
- DRAGON-MONSTREUX—Is a dragon with a human head, bearded
with serpents.
- DRAGONNÉ—An epithet applied to animals which are drawn as
monsters with a dragon's tail. BRETIGNY : *d'Or, au*
lion dragonné de gueules, armé, lampassé, et couronné
d'or.
- DUC—*Le hibou-duc*, a small kind of owl, always drawn *affronté* ;
found in Low Country crests.

E

- EBRANCHÉ—Is said of a trunk of a tree deprived of its branches.
- ECAILLÉE—Scaled. Said—(1.) Of a fish.—(2.) Of an Ordinary covered with scales like those of a fish, as in the arms of the Counts TATTENBACH of Bavaria : *d'Argent, à une bande écaillée de gules* (cf. *Papelonné*, which is probably the same bearing, and *v.* p. 78).
- ECARTELÉ—(1.) Divided into four approximately equal parts by the palar and the fess line.—(2.) Is said of a shield divided into four or more quarterings.
- ECARTELÉ EN ÉQUERRE is described at p. 91 (*see* also Plate XVIII., fig. 7).
- ECARTELÉ EN SAUTOIR—Parti per saltire (Plate V., fig. 12).
- ECARTELURÉ—Quarterings.
- ECHANCRÉ—Is like *engrailed*, but has much wider and deeper indentations.
- ECHELLES D'ESCALADE—Scaling-ladders—(1.) Of two side pieces, each having a hook at the top. (2.) A single pole, hooked, and having short traverses, or steps (Plate XXXV., fig. 6).
- ECHIQUETÉ—Chequy; in Foreign Modern Armory, is of thirty-six panes, when the whole field is chequy.
- ECIMÉ—Is said of a chevron whose top is cut straight off (*v.* Plate XIV., fig. 9). Distinguish from *Brisé* and *Rompu* (Plate XIV., figs. 10, 11).
- ECLATÉ—Splintered; is said of spears and lances.
- ECORCHÉ—Is said of animals whose paws are tinctured gules (cf. the lions in arms of WURTEMBERG.)
- ECOT—Is equivalent of *Chicot*, a piece of the branch of a tree.
- ECOTÉ—Is the old style of *raguly*, having projections as if boughs had been cut off. LECHERAINÉ in Savoy : *d'Azur, à la bande écotée de gueules*.
- ECOTÉ, CONTRE—*Counter-raguly*; said of a field so divided.
- ECRAN—Is the French name for the fan-shaped crest so frequently found in German Heraldry. Usually it is octagonal, but sometimes of fewer sides, having a plane surface often charged with the arms of the shield, the edge *échancré*, and the points ornamented with little balls, or tufts of feathers (*v.* Vol. II., Chapter on CRESTS).
- ECREVISSE—Usually drawn in pale, head in chief.

- ÉCU DE L'—A term used in blazoning crests and mantlings in which the charges of the shield are represented just as they are on the shield.
- ÉCU EN BANNIÈRE—Said of the square shield used by bannerets, and by some families descending from ancient bannerets (*v. ante*, p. 60).
- ÉCUSSON EN ABÏME—An escucheon in the centre of the shield ; sometimes has arisen from an undue enlargement of the bordure. *Gules, an escucheon en abime argent* was quite probably originally : *Argent, a bordure gules*.
- ÉCUSSON, FAUX—Name for an orle, or an inescucheon having a bordure (*v. Vol. II.*, p. 175).
- ÉCUSSON SUR LE TOUT—(*V. En surtout*).
- EFFARÉ—Is said of a horse (*v. Cabré*, and *Forcené*).
- EFFAROUCHÉ—A useless term of blazon, used for *rampant* by some authors for cats, unicorns, etc. (*v. Furieux*).
- EFFEUILLÉ—Deprived of its leaves.
- ELANCÉ—Is a term applied to a stag saliant, or springing forward.
- EMAIL—(1.) Colour (plural *Emaux*).—(2.) Was used for the small enamelled escucheons of their master's arms, worn upon the breast by the ancient heralds.
- EMANCHE—A figure formed of two or more pile-like pieces conjoined, and issuing from the point or flanks of the shield (Plate VII., fig. 10, and Plate XVII., fig. 8).
- EMANCHÉ—Is said when these piles are of greater length in proportion to their breadth, reaching nearly across the shield (Plate XVII., fig. 5). *Parti-emanché d'argent et de gueules* is the coat of HOTMAN. This may also be formed in the other ways—*coupé*, *tranché*, or *taillé*. An Ordinary is sometimes found *émanchée*; e.g. the CAPECE-ZUROLO of Naples bear : *Gules, a bend émanchée of argent and or*.
- EMANCHURE—Is the name of one of the small triangular sections when the field is *chapé*.
- EMBOUCHÉ—Is said of horns, etc., whose mouthpiece is of a different tincture from the rest of the charge.
- EMBOUTÉ—Is said of batons, etc., which have a piece at the end different in tincture from the rest.
- EMBRASSÉ—Is the equivalent for *parti per chevron* when the lines forming it rise not from the base points, but from the extremities of a flank. It may, therefore be *embrassé à dexter*, or *à senestre*, and this particular needs to be

- specified (*cf.* Plate VI., fig. 12, which is *embrasse vivré*).
- EMMANCHÉ—The term applied to denote that a charge has a handle of a different tincture.
- EMMUSELÉ—Is said of a animal wearing a muzzle differing in tincture from the rest of the beast.
- EMOUSSÉ—Is said of the point of a spear, or other weapon, blunted at the end.
- EMPENNÉ—*Flighted*; is said of the feathers of arrows, etc.
- EMPIÉTANT—Is said of a bird of prey holding in its beak and talons another creature (*cf.* *Ravissant*).
- EMPOIGNANT—Holding in a closed fist.
- EMPOIGNÉE—Is said of a bunch of arrows, spears, etc., held in the hand and spreading in various directions.
- EN FORME—Said of a hare couchant.
- ENCHAINÉ—Chained.
- ENCHAUSSÉ—(*V. Chaussé*).
- ENCHAUSSURE—The name of one of the angular sections, two of which make the partition *chaussé* (Plate VI., fig. 9).
- ENCLAVÉ—Is said when, in a coat divided per pale per fess per bend, a piece (usually square in form) intrudes into the opposite colour.
- ENCLOS—Enclosed; is said of a charge within an orle, or tressure.
- ENCLUME—A mallet.
- ENCOCHÉ (*v.* *Ajusté*)—Said of an arrow and string adjusted to a bent bow.
- ENDENTÉ—Indented (*cf.* *Denché*).
- ENFILÉ—Enfiled; said of a sword, lance, or other long-shaped charge, around which coronets, wreaths, annulets, etc., are placed.
- ENGLANTÉ—Said of an oak bearing acorns (Plate XXXII., fig. 1).
- ENGLOUTISSANT, or ENGOULANT—Swallowing whole (Plate XXX., fig. 2).
- ENGOULÉ—Is said of the arms of a cross, or saltire, or the extremities of a bend, etc., which, as in many Spanish blazons, enter the mouth of a dragon, or lion, (*v.* Plate XIII., fig. 5).
- ENGRÊLÉ—Engrailed.
- ENGRÊLURE—A very narrow bordure engrailed.
- ENGUICHÉ—When horns, etc., have the mouthpiece and bell environed with rims of metal, etc., this term is used (*v.* Plate XXXVII., fig. 10).

- ENQUERRE, À, or À ENQUÉRIR—Is said of certain *armes fausses* to which a legend is attached (*v.* pp. 112, 113).
- ENSANGLANTÉ—Said of an animal stained with blood.
- ENTÉ—A partition line, resembling *undy*, or the old form of *nebuly* (but see *Pointe*.)
- ENTRAVAILLÉ—Interlaced (cf. *Entrelacé*). VERTAMY : *d'Azur, à trois faces d'argent, et un chevron d'or entravaillé* (the chevron is sometimes *argent* like the bars). Is also said of fish and other animals, fretted or interlaced with bars, bends, etc. *Gules, two bars wavy azure, with two barbel addorsed or, entravaillés in the bars*, is the coat of RIVIÈRE DE ST. DENIS DES MONTS (*v.* MOULE'S *Heraldry of Fish*, p. 76).
- ENTRELACÉS—Interlaced (Plate XIV., fig. 7) said of annulets, chevrons, crescents, etc.
- ENTRETENUS—Is said of the bows of keys, etc., interlaced.
- EOLE—Like BOREAS, the conventional symbol of the wind.
- EPANOUI—Opened, or expanded; said of flowers, and especially of the Florentine lily, *florençée*.
- EPLOYÉ—Displayed; said of the eagle.
- EQUERRE—A mason's or carpenter's square (cf. Plate IX., fig. 7).
- EQUERRE, ECARTELÉ EN (*v.* Plate XVIII., fig. 7; and p. 91).
- EQUIPÉ—Is said of boats, ships, etc., rigged (cf. *Habillé*).
- EQUIPOLLÉ—Is said of a large form of chequy (Plate VIII., fig. 8). *Chequy of nine pièces azure and argent*, would be blazoned : *Cinq points d'azur équipollés à quatre points d'argent*, the coat of ST. GELAIS.
- ESCARRE—Is the name of a small filet, sometimes placed on the edge of a *franc-quartier*, or canton, which is of the same tincture as the field, in order to prevent the arms becoming *armes fausses*.
- ESCARBOUCLE—
- ESSONIER—A synonym for *treasure*.
- ESSORANT—Soaring or taking flight.
- ESSORÉ—Is said of the pointed roofs of castles, etc., when differing in tincture from the rest of the charge.
- ESTACADE—A palisade.
- ESTOC—(*V. Chicot*).
- ETAI (ÉSTAYE)—A chevronel.
- ETÊTÉ—(*V. Décapité*).
- ETINCELANT—Sparkling, or shooting out sparks, like the flints in the collar of the ORDER OF THE GOLDEN FLEECE.

ETOILE—(On this charge, *v. ante*, p. 325).

EVASÉE, EVIDÉ—Voided. HÜLSEN bears : *Or, a pile reversed in bend-sinister, voided gules.*

EVIRÉ—Without the attributes of sex.

F

FAILLI—Is said of a chevron, or saltire, one of whose sides is fractured (specify which), *v. Plate VII., fig. 6* ; or of pale which does not quite reach the border of the shield (specify whether in chief or in base). It is also said of those partition lines which in some German-parted coats are only carried a portion of their distance (*see Plate VII., figs. 10, 12*).

FALOT—A torch or fire-grate.

FANAL—A beacon.

FASCE—A fess.

FASCE, EN—Placed in the direction of a fess.

FASCÉ—Barry of six pieces usually, if of four or eight specify the number (*Plate VIII., fig. 2*).

FASCÉ-CONTRE-FASCÉ—Is said of a shield per pale, and barry counterchanged (*Plate IX., fig. 1*).

FAUX-ÉCU—A shield charged with an escucheon which has a bordure (*Vol. II., p. 175*).

FER-DE-LANCE—Sometimes pointed, sometimes blunt (*émoussé*) or a *cronel* (*v. p. 404*).

FER-DE-MOULIN—(*V. Auille*).

FERMAIL—A buckle ; its form requires to be specified.

FEUILLÉ—Leaved.

FEUILLÉ DE SCIE—A term sometimes applied to bars indented on the bottom edge only. COSSÉ, Duc et Pair de BRISSAC, bore : *de Sable, à trois feuilles de scie d'or.*

FEUILLES DE ACHE—The so-called strawberry leaves used on coronets.

FICHÉ OR FITCHY—Having a point to fix in the ground.

FIERTÉ—Is a French term applied to the whale, when its teeth, tail and fins are tinctured *gules*.

FIGURÉ—Is said of the sun, crescents, moons, and besants which have on them the delineation of a human face.

FIL—A file, or label.

FILET—A narrow band, a diminutive of the bend, or bend-sinister.

FILET EN BORDURE—(*V. Filière*).

- FILET EN CHEF—A small bar in chief (*v.* Vol. II., p. 141, Plate XVIII., fig. 5).
- FILET EN CROIX—A cross formed of very narrow pieces.
- FILIÈRE—A diminutive of the bordure.
- FLAMBANT—Inflamed.
- FLAMBANT, CONTRE—Inflamed on both sides.
- FLANCHIS—The name given to *saltorels*, or diminutive saltires (Plate XVI., fig. 12).
- FLANCS—The flanks, or sides, of the shield.
- FLANQUÉ-EN-ROND—(Plate XIX., fig. 7). The French blazon of our *Flaunches*, *e.g.*, *d'Azur, à trois fleurs-de-lis d'or en pal, flanquées en rond d'argent* (*Azure, three fleurs-de-lis in pale or, between two flaunches argent*), the coat of BOUDRIC.
- FLEUR-DE LISÉ (*flory*)—Said of a cross, etc., whose extremities end in *fleurs-de-lis* (*v.* Plate XV., fig. 7).
- FLEURÉ, CONTRE—Having *fleurs-de-lis* arranged alternately on both sides.
- FLEURÉ, FLEURETÉ, FLEURONNÉ (*flory*)—Terms applied to Ordinaries bordered flory.
- FLEURI—Flowered, applied to plants.
- FLORENCÉE—A term applied (1.) To the *fleur-de-lis* as borne in the arms of FLORENCE (*v.* Plate XXXIII., fig. 7), and budding forth *fleur-de-lis*.—(2.) As applied to a cross, etc., it is the equivalent of *fleur-de-lisé*, *q.v.*
- FOI—The name for two arms issuing from the flanks, clenching the hands in the centre of the shield (*v.* Plate XXXVI., fig. 12).
- FORCENÉ—Equivalent for *Effaré*, and *Cabré*, *q.v.*
- FORCES (*forces à tondeur*)—Shears with square ends (Plate XXXVI., fig. 2).
- FOUDRE—A thunderbolt (masculine gender in blazon).
- FOURCHÉ—Said (1.) Of a lion's tail—(2.) Of anything else forked at the end, *e.g.*, the arms of a cross.
- FOURCHETÉ—Same as *Fourché*.
- FOURRURE—Fur *au naturel* (*v.* p. 81, and Plate IV., fig. 12).
- FRANC-QUARTIER—The QUARTER or CANTON, *v.* p. 165. In Foreign Armory it is usually charged.
- FRETTE—The *fret* is almost peculiar to English Heraldry (*v.* p. 192, Plate XXII., fig. 11).
- FRETTÉ, FRETTY—(*V. Treillis*, etc.) French heralds make fretty of six pieces only, three in each direction.

- FRUITÉ—Said of trees the colour of whose fruit is to be specified.
 FURIEUX—Synonym for *Effarouché*, is said of bulls, etc., rampant.
 FUSÉE—A fusil (Plate XVIII., fig. 3 ; and Plate XIX., fig. 12).
 FUSELÉE, FUSILLY—(Plate VIII., figs. 10, 11).
 FUSIL—A steel for striking fire (as in the Collar of the ORDER OF THE GOLDEN FLEECE); is occasionally used as a charge.
 FUTÉ—Is said—(1.) Of the trunk of a tree when of a colour different from the rest of the charge. It is used also—(2.) of the staves of pikes, lances, etc.

G

- GAI—Is said of a horse without harness or trappings.
 GALÈRE—A lymphad or galley (*v.* Plate XXXV., figs. 11, 12).
 GARNI—Is said of swords and other arms, equivalent for our *hilted and pommelled*.
 GÉRION, TÊTE DE—A head formed of three human faces, *cf.* arms of MORRISON (Plate XXIII., fig. 5).
 GIRON—A *gyron* (*v.* Plate XIX., fig. 5).
 GIRONNANTS—Is said of gyrons curved in the form of a scroll or volute (*v.* Plate XVIII., fig. 10).
 GIRONNÉ—Divided regularly into gyrons (Plates VI. and XVIII.).
 GIRONNÉ EN CROIX—Is said when the lines forming it are not those of regular gyronny, but two issue from each edge or border of the shield.
 GIRONNE, MAL—When the gyrons are fewer in number than eight (*v.* Plate VI., fig. 3).
 GIROUETTÉ—Adorned with *girouettes*, attribute of castles, etc. (*v.* p. 375).
 GISANT—A synonym for *Couché*.
 GONFALON, or GONFANON—A church banner (*v.* p. 388).
 GORGÉ—(*V. Colleté*).
 GOUFFRE—A *gorges*, or whirlpool (*v.* Plate XXII., fig. 6).
 GOUSSET—A *pairle* not opened in chief.
 GOUTTES—Drops, synonym for LARMES ; modern heralds make this fanciful distinction, the GOUTTE has a straight tail, the LARME a wavy one.
 GRAPPIN—Is a grapnel, drawn with four flukes.
 GRÊLÉ—Adorned with pearls set close, and not raised on points.
 GRÉLIER—A hooped or circular hunting-horn of large size, without cords or attachments.
 GRELOTS, GRILLETS—Hawk's bells (Plate XXVIII., fig. 4).

- GRENADES—Pomegranates, usually drawn slipped with a couple of leaves and having a little crown of leaves on the top ; when they show the seed they are *ouverts*.
- GRENADES DE GUERRE — A modern bearing, usually drawn inflamed.
- GRIFFON—The gryphon, or griffin (*v.* p. 299, and Plate XXX.).
- GRILLAGE—(*v.* p. 107).
- GRILLES—The bars of a helmet.
- GRILLET—(*V. Grelot*).
- GRILLETÉ—Having *grelots*, or bells, attached to it.
- GRIMPANT—Equivalent of *rampant* as applied to a stag.
- GRINGOLÉ—Applied to a cross, the extremities of the arms of which end in heads of serpents (*v.* Plate XVI., fig. 6).
- GRUE—The crane is represented with uplifted foot holding a stone—its *vigilance* (*v.* p. 275).
- GUEULES (*Gules*)—The heraldic name for the colour red.
- GUIDON—A split bannerol.
- GUIVRE—A large snake *engloutissant*, or *vorant*, a child (Plate XXX., fig. 2).
- GUMÈNE—The cable of an anchor.

H

- HABILLÉ — (1.) Habited. — (2.) Rigged and fitted with sails (*v. Équipé*).
- HACHE-DANOISE—Has a long curved handle (*v.* Vol. II., Plate XIX., fig. 2).
- HACHEMENS—Lambrequins.
- HALISANT—(*V. Engloutissant*, and *Vorant*).
- HAMEYDE—The name given to three bars *coupés* arranged in pale.
- HARDI—Said of a cock with uplifted head and right foot.
- HAUSSÉ—The term applied to Ordinaries, etc., placed higher in the shield than their natural position (reverse of *Abaisé*).
- HÉRISSÉ—Is said of *étoiles* which have little rays between the larger ones.
- HÉRISSONNÉ—Or the preceding is said of a hedgehog, or of a cat, whose quills, or hairs, stand erect.
- HERMINÉ, CROIX D'—Cross formed of four ermine tails, the spots in the centre of the shield (cf. *Abouté*).
- HERSÉ—(*V. Coulissé*).
- HERSE-SARASINE—A portcullis.
- HIE—A rare charge, a paving rammer.

HOMME-MARIN—A Triton.

HONNEUR, POINT D'—The honour point of the shield (*v.* p. 65).

HOUSSE—Caparisoned.

HUCHET—A hunting horn without bands (*v. Cor de Chasse*).

HURE—The head of a wild boar or fish.

I

IMMORTALITÉ—The name for the fire out of which the phoenix rises.

ISOLÉ—Said of a mount or hill separated from the base of the shield (Plate XXXI., fig. 10).

ISSANT—(*Issuant*; cf. *Naissant*), and Plate XXV., figs. 3, 4.

J

JANUS, TÊTE DE—A man's head with a double face.

JUMELLES—*Bars-gemels*, p. 139 (Plate X., fig. 7; Plate XII., fig. 11). CAETANI: *d'Argent, à une jumelle ondée d'azur, en bande*.

L

LACS D'AMOUR—Love-knots.

LAMBEL—A label (*v.* pp. 198, 200).

LAMBREQUINS—The mantling of a helm, usually in floriated as distinct from the *capeline*, or hood.

LAMPASSÉ—Langued; applied to the eagle and to quadrupeds; but

LANGUÉ—Is said of other creatures, whose tongues require specification.

LARMES—(*V. Gouttes*).

LÉGENDE—A motto.

LÉOPARD—A lion passant-gardant (*v.* Plate XXIV., and p. 224).

LÉOPARD, TÊTE DE—Is always *affrontée*.

LÉOPARD-LIONNÉ—A lion rampant-gardant (p. 224).

LEVÉ—(1.) Said of a bear rampant (upright).—(2.) Of wings with their points upwards.

LEVRIER—A greyhound, usually collared.

LEVRON—A greyhound without a collar.

LICORNE—The unicorn.

LIÉ—Tied, or banded. GONDI: *d'Or, à deux masses d'armes en sautoir de sable, liées de gueules*.

LIMAÇON—The snail; always drawn out of its shell and showing its horns.

- LION—Usually drawn *rampant*; this is understood unless the contrary be expressed (Plate XXIV., fig. 1).
- LION DE S. MARC—The evangelistic symbol (*v.* Plate XXIV., fig. 11; and Vol. II., Plate VIII., fig. 2).
- LION-LÉOPARDÉ—A lion passant (Plate XXIV., *v.* p. 224).
- LIS-DE-JARDIN—The lily, as distinct from the *fleur-de-lis*.
- LISÉRE—Bordered.
- LISTEL—The ribbon of a motto.
- LONGE—The line by which hawks were held.
- LONGÉ—Having a line attached.
- LORRÉ—Term used to indicate the colour of the fins of fish (*cf.* *Fierté*).
- LOSANGE—A lozenge.
- LOSANGÉ—Covered with lozenges.
- LOSANGÉ EN BANDE—Is said of lozenges arranged in bend.
- LOSANGÉ EN BARRE—Is the same in bend-sinister.
- LOUP—The wolf, is distinguished from the fox by having its tail in the air.
- LOUP-CERVIÈRE—An imaginary animal.
- LUNE—The full moon with a human face.
- LUNELS—A bearing found in Southern Heraldry, consisting of four crescents arranged in cross, all the horns being directed towards the centre of the shield.

M

- MÂCLE—A mascle.
- MÂCLÉ—Masculy.
- MAÇONNÉ—Having the divisions of the stones (or mortar lines) indicated in a different tincture.
- MAILLET—A mallet of a peculiar shape, having a broad head and short handle. Often it is placed bendways on a chief or other Ordinary, and is then said to be *penché* (*v.* Vol. II., Plate VII., fig. 1).
- MAIN D'AIGLE—The whole leg of an eagle, including the tufts of the thigh. These have developed into a wing attached to the leg, in the arms of MANUEL (*v.* Vol. II., Plate VII., fig. 5).
- MAIN-BÉNISSANTE—A right hand of which the thumb and first two fingers are erect, the others bent into the palm.
- MAL-GIRONNE—(*V. Gironné*).
- MAL-ORDONNÉ—Said of charges placed one and two.

- MAL-TAILLÉ—A term applied to a manche.
- MANCHÉ-MAL-TAILLÉE—(*V. ante*, p. 392).
- MANIPULE—An ecclesiastical vestment which appears attached to some examples of the *dextrochère*.
- MANTELÉ—(1.) Mantled.—(2.) A division of the shield, a small point in base.
- MARCASSINS—The young of the wild boar.
- MARINÉ—Said of animals converted into monsters by the addition of a fish's tail.
- MARMITE—A cooking-pot with a handle on each side, and three feet.
- MARQUÉ—Spotted, said of dice.
- MARQUETÉ—Said of the body of a butterfly (cf. *Mirailé*).
- MARTINET—A martlet.
- MASQUÉ—Hooded.
- MASSACRE—The horns or attire of a stag united by the scalp.
- MASSES D'ARMES—Maces.
- MASURÉ—Said of a castle, etc., in ruins.
- MÉDUSE, TÊTE DE—Head of the Gorgon.
- MELUSINE—A mermaid in a tub has this name (*v. p.* 319).
- MEMBRE D'AIGLE—The leg of an eagle, claws uppermost.
- MEMBRE DE LION—A lion's leg.
- MEMBRÉ—The term applied when the legs of a bird are of a distinct tincture.
- MENUVAIR, MINIVER—The smaller size of vair (*v. p.* 76).
- MENUVAIRÉ—Said of a field of *menuvair* when other tinctures than *argent* and *azure* are employed.
- MERLETTE—The martlet, borne without beak or feet (cf. *Canette* and *Martinet*).
- MÉTAUX—*Or* and *argent*.
- MEUBLES—The designation of all charges.
- MEZAIL—The front, or middle, of a helm.
- MIDAS, TÊTE DE—The head of a man with an ass's ears. HERDA, in Saxony, bears: *Gules, the head of MIDAS sable*. It appears also in some of the crests of the Low Countries (see Vol. II., Chapter on CRESTS).
- MI-PARTI—Said of dimidiated arms, and of an Ordinary *parti per pale* (Plate XXI., fig. 7, arms of OBERNBURG). SALIGNON: *d'Azur, au chevron mi-parti d'or et d'argent* (cf. *Mi-tranché*).
- MIRAILLÉ—The term used to indicate the markings on the wings of butterflies (cf. *Marqueté*).

- MOLETTE—The wheel of a spur, abroad usually of six rays. It is said to be *colletée* when it is attached to the iron of the spur.
- MONDE—The Orb of Sovereignty (*v. cintré* and *croisé*).
- MONSTRUEUX—Is said of an animal with a human head.
- MONTANT—Said of a crescent in its proper position (*e.g.*, with horns upwards), when borne with others which have not that position.
- MORAILLES—A twitch (*v. Broyes*).
- MORNÉ—Said of a lion *disarmed* and *diffamed*; *i.e.* without claws, tongue, or tail; also of an eagle without beak or claws.
- MORTAISÉ—Dovetailed (p. 85, fig. 26).
- MORTIER—The cap worn by French judges and presidents of the parliaments (Vol II., Plate XXIII., fig. 2).
- MOUCHETÉ—Spotted.
- MOUCHETURES—The tails in *ermine*, and *ermine*s, etc.
- MOUTON—A sheep. (Compare *Brébis*, and note difference; the *Mouton* has its head erect.)
- MOUTON À PILOTER—A pile driver.
- MOUVANT—Said of animals, or other charges, which seem to proceed from the borders of the shield, or the edge of an Ordinary (Plate XXVII.).
- MUR—A wall (*v. Avant-mur* and *Pan de mur*), *cf.* Plate XXXVI., fig. 4. If *crénelé* it should be specified.

N

- NACELLE—A small boat, flat bottomed, is the charge in the arms of the Polish *herba* of LODZIA.
- NAGEANT—*Naiant*.
- NAISSANT—Is said of the upper part of an animal rising out of the midst of an Ordinary, etc. (distinguish from *Issant*, and *see ante*, p. 234, and Plate XXV., figs 3, 4).
- NATUREL, AU—*Proper*; of the natural colour.
- NAVIRE—A ship; specify the number of masts (*cf. Vaisseau*).
- NEBULÉ—Nebuly (*v. Plate V.*, fig. 7) and p. 83, fig. 22.
- NENUPHAR, FEUILLES DE—The leaves of an aquatic plant, sometimes blazoned as hearts, scarabœi (*v. ante*, p. 339).
- NERVÉ—Nerved, said of the leaves of plants which have the lines in a different colour.
- NOMBRIL—(*V. points of the escucheon, ante*, p. 65).

- NOUÉ—Knotted ; said (1.) Of the tail of a lion.—(2.) Of cords.
—(3.) Of a fess which has one or more enlargements.
- NOUEUX—Knotted, as applied to branches, staves, trunks of trees, etc. (*cf. Ragulé*).
- NOURRI—Is said of *fleurs-de-lis* “*au pied coupé*,” *i.e.* of which the lower piece is removed.
- NUAGÉ—A synonym for *Nebulé*.
- NUÉES—In early blazon the clouds are usually indicated by nebuly lines. In later instances they are drawn less conventionally. The puffings at the shoulder of the arms which appear as charges in some Foreign coats were ignorantly turned into clouds, and are at present so drawn and blazoned (*v. p.* 218, arms of MECKLENBURG).

O

- OMBRELLE—A pavilion, or umbrella, which replaces the standard in certain Papal augmentations (*cf.* Vol. II., pp. 131, 132).
- OMBRE DE LION—*V. Lion*.
- OMBRE DU SOLEIL—*V. Soleil*.
- OMBRÉ—Shaded.
- ONDOYANT—Is said of a serpent whose body undulates (*p.* 288).
- ONDY—Undy or wavy (*v. p.* 83).
- ONGLÉ—Having talons of a specified tincture.
- OR—Gold.
- ORANGE—The colour *Tenné*.
- OREILLÉ—Is said—(1.) of *Vannets*, which have *oreilles*, the small projections at the hinge of a scallop shell.—(2.) Of animals, having their ears of a specified tincture.
- OREILLERS—Pillows, or Cushions (*v. pp.* 393, 394).
- ORLE—A small bordure detached from the edge of the shield.
- ORLE, EN—Said of figures arranged around the escucheon near the edge within the space which would be occupied by the bordure (*cf.* Plate XX., fig. 9).
- ORLÉ—Bordured (obsolete).
- OTELLES—(*V. ante*, *p.* 162).
- OUVERT—Open, is said—(1.) Of a pomegranate showing its seeds.
—(2.) Of a castle gate.—(3.) Of the wings of birds.

P

- PAILLÉ, a term used for *diapré*.
- PAIRLE—A *pall* or *pairle* (*v.* Plate XVII., fig. 10).
- PAIRLE, EN—In *pairle* (*i.e.*, occupying the position taken by a *pairle*). (*V.* Plate VI.; and Plate XXI., fig. 5).
- PAISSANT—Feeding (*v.* *Brébis*).
- PAL—A pale. (Plate XI., fig. 7).
- PAL, EN—Said of charges arranged vertically.
- PALÉ, PALLY—Covered with an equal number of pales, usually six ; if not, specify the number (*v.* Plate VIII., fig. 1).
- PALÉ, CONTRE—(*V. Contre, ante*, p. 463).
- PALISSÉ—Is a division of the shield by sharpened pallets counter-changed. It is also the term used to denote an enclosure of pales, as in the coat of the town of DERBY.
- PALME—A palm branch.
- PALMIER—A palm tree.
- PÂMÉ—Is said of a dolphin with its mouth wide open.
- PAMPRÉ—Is the term used when it is desired to express the tincture of the leaves of a vine shoot, or bunch of grapes.
- PANACHÉ—Plumed.
- PAN-DE-MUR—A piece of wall attached to a tower (*cf.* *Avant-mur*).
- PANELLES—Is the name given to poplar leaves.
- PANNES—Furs.
- PANNETON, or PENNETON—The blade, or head, of a key.
- PANTHÈRE AU NATUREL—Only occurs as a supporter.
- PANTHÈRE-HÉRALDIQUE—In some Styrian coats has the form of a griffon, inflamed at the mouth and ears.
- PAON—The peacock, is said to be *rouant* when it shows its tail in a circular form.
- PAPEGAY—A popinjay, or parrot.
- PAPELONNÉ (Plate IX., fig. 6)—On this bearing *see* p. 81, *et seq.*, and *cf.* *Ecaillé*.
- PARÉ—Vested (*cf.* *Habillé*).
- PARTI—Divided per pale (Plate V., fig. 1).
- PASSANT—Walking with the fore-foot raised (one of the hinder ones is often slightly raised).
- PASSÉS (EN CROIX, EN SAUTOIR)—Is said of *lances* and other long charges arranged in cross, or in saltire.
- PATÉE—Patty (*v. ante*, p. 162).
- PATENÔTRE (*Croix*)—A cross of small beads.

- PAVILLON—(1.) The opening of a horn opposite to the mouth-piece.—(2.) The tent-like mantling, or *baldachino* which is often drawn surmounting the arms of sovereign princes (*v.* Vol. II., Chapter VI.).
- PEAUTRÉ—Indicates the colour of the tails of mermaids and fishes, if that requires to be specified.
- PENCHÉ—Said of mallets and helmets, placed bendways (Vol. II., Plate VII., fig. 1).
- PENNON—A small flag, triangular in French Armory ; applied also to a large *banner* (or shield) containing quarterings.
- PENTALPHE—A magical figure having five points, formed by a single continuous line.
- PERCÉ—Pierced, or *voided*.
- PERCHÉ—Perched, said of birds.
- PÉRI EN BANDE—Is said of a baton placed bendways.
- PÉRI EN BARRE—Is said of a baton in bend-sinister (Plate XIII., fig. 12).
- PERRONNÉ, CROIX—One of whose four arms end in steps.
- PHÉON—A pheon, drawn point upward in French coats (*v.* p. 367).
- PHENIX—(*V.* p. 312).
- PIÈCES HÉRALDIQUES—The Ordinaries in Armory.
- PIÉTÉ—(*V. Pelican, in English Glossary.*)
- PIGNATES—Small jugs.
- PIGNON—A pyramidal heap of stones, or steps, in the base of shield.
- PIGNONNÉ—(*Trenché-crenelé*) is *per bend embattled*, so that the *créneaux* take the form of small steps.
- PILE—A *pile*, an Ordinary descending from the chief to the base : the reverse of the *pointe*.
- PLAINE—A diminutive of the CHAMPAGNE, and only half its size, occupying the base of the shield.
- PLEIN—Said of a field of one tincture when uncharged (*v.* p. 73).
- PLIÉ—Folded.—(1.) Said of bird's wings *close*.—(2.) Of Ordinaries, or other charges, slightly bent out of a straight line (cf. *Voutée, Affaissée, Ployé, etc.*).
- PLIÉ EN ROND—Said of reptiles bent in a circle, the head biting the tail.
- PLOMB, à—Is said when the lines of the *merlons* in an embattled bend or saltire are drawn in pale, and not at right angles to the line of the Ordinary (*V.* Plate V., fig. 5).
- PLOYÉ—(*V. Chapé, etc., v. Plates VI., fig. 9, and XIV., fig. 14.*)
- PLUMETÉ—(Plate IX., fig. 7).
- POINT DU CHEF—The central point in the chief (*see B, Fig. 21.*)

POINT D'HONNEUR—The point K in Figs. 21, 22.

POINTE—(1.) The point or lower part of the shield.—(2.) The converse of the pile (pile reversed) issuing from the base, and diminishing towards the chief (*see* Plate VI., fig. 8).
(For a *pointe entée*, *v.* Plate XVIII., fig. 5).

POINTS-ÉQUIPOLLES—(*V. Equipollés*).

POMMES-DE-PIN—Have the stalk upwards.

POMETTÉE—Pommelily or pometty (Plate XV., figs. 10, 11).

PORTILLÉ—A term used to specify the colour of the gate of a house, etc.

POSÉ—(1.) Statant.—(2.) Placed in a certain position.

POTENCE—A figure shaped like a T.

POTENCÉ—(1.) Charged with *potences*.—(2.) Said of a cross with the arms like potences (*see* fig. 5, p. 173).

POURPRE—The colour *purple*.

PROBOSCIDES—The *horns* in German crests are erroneously termed *proboscides* in French blazon (*v.* Vol. II., Chapter on CRESTS).

Q

QUARTEFEUILLE—A quatre-foil.

QUARTIERS—Divisions of the shield containing different coats of arms.

QUEUE FOURCHÉE—Having a forked tail (Plate XXIV., fig. 9).

QUINTEFEUILLE—A cinque-foil (*feuille de pervanche*).

R

RABAT—The turn-back of a collar, or cuff (*cf.* *Rebrassé*).

RACCOURCI—Synonym of *Alaisé*.

RAIS—The rays of estoiles, or escarbuncles.

RAMÉ—Branched, said of a stag's horn.

RAMPANT—The distinctive attitude of a lion erect on one foot.

RANCHIER—A term uncertainly applied to—(1.) Rams (BOUTON, *Nouveau Traité de Blason*, p. 349).—(2.) A deer (GOURDON DE GENOUILLAC, p. 270).

RANGÉ—Arranged in a certain form, or direction *e.g.*, *rangé en chef*, *en croix*, etc.

RANGIER—A reaping hook without a handle.

RAVISSANT—Carrying off its prey (*v.* p. 241, and *cf.* *Empiétant*).

RAYONNANT (or RAYONNÉ)—Irradiated (Plate XI., fig. 2).

REBATEMENTS—An obsolete term for parted coats.

- REBRASSÉ—Said of cuffs, etc., turned back (cf. *Rabats*, and *Bordé*).
- RECERCELÉ—Said of a *cross-ancrée* with larger circles and more convolutions (*v.* p. 169).
- RECOUPÉ—When in a shield divided per fess a piece is again divided per fess. (*V.* Plate VII., fig. 10).
- REDORTE—A branch of a tree bent into a double saltire circular or oval shape (Plate XXXII., fig. 6).
- REFENTE—The space between the petals of a trefoil, quatrefoil, etc. (*cf.* arms of BISMARCK, *v.* Plate XXXII., fig. 9).
- REGARDANT—Said of animals (1.) Looking backwards—(2.) Gazing at a star in chief.
- REMPLE—Is said of an Ordinary voided, and filled up with another tincture, thus MONTFORT : *d'Argent, à trois rustres de sable remplis d'or.*
- RENARD—A fox drawn like a wolf but with a pendent tail.
- RENCHIER—A deer (MENÉTRIER, *Méthode du Blason*, p. 631.)
- RENCHIER—(*V. Ranchier*).
- RENCONTRE—The head of a lion placed *affronté* (cf. *Caboshed*).
- RENVERSÉ—Is said of the chevron, and other charges, borne in a reversed position (*cf.* Plates XIV., fig. 5; XVII., fig. 9).
- REPOTENCÉ—Is said of any piece *potencée*, which has another potence at the extremity of the potences (*see* Plate XXI., fig. 6, arms of SQUARCIAFICHI).
- RESARCELÉ—Is said of a cross, or other Ordinary, which is coticed; also of a cross which has a *bordure* running round it at a little distance from the edge. The figures are practically identical.
- RETRAIT—Is said of an Ordinary which only touches one edge of the shield, and does not proceed very far towards the other. *Un chef retrait* is one about half its proper width (*v.* *Raccourci*, and *Alaisé*). (Plates XI., fig. 12, and XXI., fig. 3.)
- RE-TRANCHE—Again divided in bend (cf. *Recoupé*).
- RETROUSSÉ—Turned up, or bordered.
- RINCEAU—A palm branch.
- ROC—The cronel of a lance (*v.* p. 404).
- ROC D'ÉCHIQUIER—The rook or castle at chess.
- ROMPU—Broken. Said of a chevron of which one or other of the pieces has a break in it (Plate XIV., fig. 11), cf. *Brisé* which refers to a chevron when the break is at the point (Plate XIV., fig. 10).

ROUANT—Said of a peacock in its pride.

ROUE DE ST. CATHERINE—A wheel having blades upon its rim.

RUSTE, RUSTRE—A rustre (*v.* arms of MONTFORT, p. 196).

S

SABLE—The colour black.

SAFFRE—A sea eagle, or osprey.

SAILLANT—Said of animals of the chase, horses, etc., in the attitude of leaping forward.

SANGLÉ—Is said of an animal girt with a band whose colour is to be specified. GLAUBITZER: *d'Azur, au poisson d'argent en fasce, sanglé de gueules.*

SANGLIER—A wild-boar (*cf.* *Marcassin*).

SAUTOIR—A saltire.

SAUTOIR, EN—Is said of charges arranged in the directions taken by the Ordinary.

SAUTOIR, PASSÉS EN—Is said of swords, or other charges arranged saltireways.

SEMÉ—Powdered; covered with small charges of indefinite number, but arranged with regularity according to modern usage. On old seals (*e.g.*, those of SWEDEN where the field is *semée* of hearts) the small charges point irregularly in all directions.

SEMÉ DE FRANCE—*Semé* of golden *fleurs-de-lis*.

SENESTRE—The left hand side of the shield, opposite to the right hand of the beholder.

SENESTRÉ—Is said of an Ordinary or charge, which has one or more subordinate charges to the left of it (*v.* p. 176, Plate XVIII., fig. 1). It is also a partition of the shield in which the sinister side of a pale touches the sinister edge of the shield (*cf.* *Adextré*).

SENESTROCHÈRE—The whole left arm issuing from the side of the escucheon (*cf.* *Dextrochère*, and distinguish from *Avant-bras*, p. 218).

SINOPE—The colour green.

SIRÈNE—A mermaid (*v.* Plate XXX., fig. 12).

SOC DE CHARRUE—A plough-share.

SOLEIL—The sun (with a human face, and irradiated with sixteen rays alternately wavy and straight).

SOLEIL, OMBRE DE—The sun eclipsed; tinctured *gules*, or *sable*.

- SOMMÉ—(1.) Said of a castle towered ; CASTILLO: *d'Or, à une tour sommée de trois tourelles de gueules* (*v. Donjonné*).
 —(2.) Said of a charge which supports another (*v. Vol. I., p. 130, arms of POISIEU*).
- SOUTENU—Said of an Ordinary or charge which is supported by another, as a *chief* by a *divise*, etc. (Plate IX.).
- SPHINX—A fabulous animal (*v. p. 309*).
- STANGUE—The stem of an anchor (*cf. Trabe*).
- SUPPORTS—Animals used as supporters (distinguish from *tenants*).
- SUR LE TOUT DU TOUT—Is said of an escucheon placed *en surtout* upon another which is itself *en surtout*.
- SURCHARGÉ—Is said of a charge which is itself charged.
- SURMONTÉ—Is said of a charge above which another is placed without touching it (distinguish from *sommé* where the pieces touch—a refinement not always observed).
- SURTOUT, or SUR LE TOUT—Over all, *en surtout*.

T

- TACHETÉ—Spotted.
- TAF—A synonym for *Tau, q.v.*
- TAILLÉ—Divided per bend-sinister.
- TARÉ—Describes the position of a helmet, *e.g. taré de front, de profile*, etc. ; equivalent of *Posé*.
- TAU—The Cross of St. Anthony (*v. p. 173*).
- TENANTS—Human beings, monkeys, or angels, acting as supporters (distinguish from *supports*). When the shield is supported both by a *tenant* and by a *support*, both are known by the latter name. (*See Vol. II., Chapter VIII.*)
- TERRASSE—A terrace ; diminutive of the *champagne* (*v. fig. 42, p. 87*).
- TERRASSE-ISOLÉE—The terrace is so named when it is detached from the borders of the escucheon.
- TERRASSÉ—Placed on, or growing out of, a *terrasse*.
- TERTRE—A small mount, usually of three coupeaux in the base of the shield (*v. Plate XXXI., figs. 1, 9*).
- TIERCÉ—Tierced. A partition of the shield into three equal or approximately equal portions, *e.g. TIERCÉ EN PAL, TIERCÉ EN FASCE, TIERCÉ EN BANDE, TIERCÉ EN MANTEL*, etc. (*v. Plate VII., p. 96*).
- TIERCE-FEUILLES—Trefails without the tail or stem. (Plate XXXII., fig. 9.)

- TIERCES—Bendlets or barrulets borne in threes, as *gemelles* are in pairs.
- TIGE—The stem of a plant.
- TIGÉ—Is said when the stem differs in colour from the rest of a plant.
- TIGRE-HÉRALDIQUE—The conventional tiger (*v.* Plate XXV., fig. 10).
- TIMBRE—The crested helm, with its wreath and lambrequins.
- TIMBRÉ—Ornamented with helm, etc.
- TIRE—A row of panes, or points, in chequy.
- TOISON—The fleece and head of a sheep, as in the badge of the ORDER OF THE GOLDEN FLEECE.
- TORTIL—A wreath of silk of two or more colours. The coronet of a French baron is sometimes known by this name on account of the strings of pearls wreathed round it (*see* Vol. II., Plate XXIII).
- TORTILLÉ—Wreathed with a twisted band; said of Moor's heads, also of the bands of a sling (*cf.* WREATHED, *English Glossary*).
- TOUR—A tower; distinguish from the castle, which has two or more towers connected by a wall, or curtain.
- TOURNÉ—Is said of a crescent whose points are turned to the dexter side of the escucheon (*cf.* *Contourné*, where they are turned to the sinister).
- TOURTEAUX (*E. torteaux*)—Discs of colour on a field of metal, or fur.
- TOURTEAUX-BESANTS—Discs composed partly of colour, partly of metal, and placed as charges on a field of metal or fur (*v.* *Besants-tourteaux*). (Plate XXII., figs. 4, 7.)
- TOURTELÉ—An obsolete term for *semé of torteaux*.
- TRABE—The traverse, or beam, of an anchor (*v.* *Stangue*).
- TRAIT—Equivalent for *Tire* (*q.v.*).
- TRANCHÉ—A division of the shield, *Parti per bend* (*cf.* *Taillé*).
- TRANGLES—A synonym for *Tierces*.
- TRÊCHEUR—The diminutive of an orle. The tressure is often borne flory, but more frequently is double, and flory-counter-flory (*v. ante*, p. 186, Plate XXXVII., fig. 9).
- TRÈFLE—A trefoil, three leaves and a wavy stem; distinguish from *Tierce-feuille* (*q.v.*).
- TRÈFLÉ—Ornamented with trefoils (Plate XVIII., fig. 12).
- TREILLIS—A trellis (*v. ante*, p. 107).

TREILLISSE—Trelliced. (RIETSTAP thinks it a fretty of thinner pieces, and more than six in number ; but this is not the distinction, which is pointed out on p. 107.) As a curiosity I add the arms of NARISCHKIN of Russia : *Gules, a fess of the same trellised or.*

TRIANGLE—A triangle, sometimes pierced, or *voided*.

TRIANGLÉ—Covered with triangles ; that is the field is divided by horizontal and diagonal lines (both bends and bends-sinister). (Plate IX., fig. 1.)

TROMPES—The horns used as crests.

TRONÇONNÉ—Cut, or broken into fragments, but preserving the general outline of the charge (*cf.* Plate XXIV., fig. 8).

V

VACHE—Has its tail along the flank as one of its distinguishing features.

VAIR—One of the furs.

VAIR-ANTIQUÉ—The old form of *vair* (*see* Plate IV.).

VAIR-EN-PAL—(*V.* Plate IV.).

VAIR-ONDÉ—(*V.* Plate IV.).

VAIRÉ—Term employed when the vair is of other tinctures than the usual *argent* and *azure*.

VAISSEAU—A ship with three masts (*cf.* *Navire*).

VANNETS—Escallops turned to show the inside, and usually without *oreilles* (*cf.* *Coquille*).

VERGETTE—A pallet ; a diminutive of the pale.

VERGETTÉ—Covered with pallets.

VERSÉ—Inverted ; synonym of *renversé*, and used of a crescent whose horns point to the base of the shield.

VERTENELLE—The hinge of a gate (*v.* *Bris d'Huis*).

VÊTU—A field *chapé-chaussé* (*v. ante*, p. 99, and *see* Plate VI., fig. 11).

VÊTU EN OVALE—Having a bordure which leaves the field of an oval shape (*v.* p. 183).

VÊTU EN RONDE—Having a circular bordure (*v.* p. 183).

VIDÉ—Voided.

VIGILANCE—The stone carried by a stork or crane.

VILENÉ—Having the virile parts of a specified tincture.

VIRES—Concentric annulets, usually three in number.

VIROLÉ—Is said of the bands of metal encircling a hunting-horn.

VIVRÉ—*Dancetty*.

VOGUANT—Sailing; equivalent for *Flottant*. CASTELLI: *d'Azur, à un vaisseau voguant sur un mer, le tout au naturel, accompagné en chef d'une étoile d'or.*

VOL—The two wings of a bird.

VOLANT—Flying with expanded wings.

VOL-BANNERET—The term for the wings of a bird used as a crest, when they are represented as cut off square at the upper ends (*v.* Vol. II., Plate XII., fig. 1).

VOLET—A small mantling, or *capeline*, attached to a helmet (*v.* Vol. II., Plate XII.).

VOÛTÉ—Arched (*v.* Plate XII., fig. 7); contrary of *Affaisé*.

END OF VOL. I.

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HERALDRY
BRITISH AND FOREIGN

VOL. II.

A TREATISE ON
HERALDRY

BRITISH AND FOREIGN

WITH ENGLISH AND FRENCH GLOSSARIES

NEW AND ENLARGED EDITION

BY

JOHN WOODWARD, LL.D.

(RECTOR OF ST. MARY'S CHURCH, MONTROSE)

VOL. II.



W & A. K. JOHNSTON
EDINBURGH AND LONDON

1896

SYNOPSIS.

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HERALDRY :

BRITISH AND FOREIGN.

CHAPTER I.

CADENCY, OR DIFFERENCING.

BEFORE armorial bearings had been for a century in general use it was found necessary to distinguish by their variations, not only different families but different members, or branches of the same family. It came to be understood that the head of the house could alone use the pure unaltered coat. Even the heir apparent, or heir presumptive, had no right to use the ancestral coat without some variation; in common with the other cadets he had to bear it with a *difference*, or *brisure*. This was early an unwritten but generally accepted law. The obligation of cadet lines to difference their arms was recognised over nearly the whole of civilised Europe in the fourteenth century; and when, later, the obligation seemed in danger of being forgotten it was made the subject of direct legislation.

Thus in the treatise of ZYPÆUS, *de Notitia juris Belgici*, lib. xii. (quoted also in MENÊTRIER, *Recherches du Blazon*, p. 218), we find the following:—

“Ut secundo et ulterius geniti, quin imo primogeniti vivo patre, integra insignia non gerant, sed aliqua nota distincta, ut perpetuo lineæ dignosci possint, et ex quâ

quique descendant, donec anteriores defecerint. Exceptis Luxemburgis et Gueldris, quibus non sunt ii mores." (The exception is curious. I have printed the Regulations in force in Portugal in the Appendix B. to this book.)

The choice of these *brisures* was, however, left to the persons concerned; and there is, consequently, a great variety of these ancient modes of difference which it is the object of this chapter to set forth in detail.

In England, where great stringency of regulation has prevailed with regard to some armorial matters of small importance, it has (as is often the case) been accompanied with extreme laxity as regards other, and more important, ones. Practically differences have very generally fallen into disuse.

The old systems of differencing which it is the purpose of this chapter to describe, were practically abandoned in the sixteenth century, and were replaced by the present unsatisfactory "Marks of Cadency," Vol. II., (*v.* p. 54) consisting of minute charges intended to denote the order of birth of a series of brothers, and themselves to be charged in a second generation by a still minuter series. Even to this limited extent the system has been found unworkable, and beyond a second generation there is not even the semblance of provision for indicating cadency.

In the remarks on DIFFERENCES printed in the Appendix to LOWER'S *Curiosities of Heraldry* from an essay by Sir EDWARD DERING, *circa* 1630, occur the following just remarks:—

"These minute differences, as they were anciently dangerous and insufficient, so in manner as they are now used they were then unknown; neither is there art enough by any of our heralds' rules, though much refined of late, to guide one so as to know which of the crescent-bearers was the uncle, or which the nephew,

and for crescent upon crescent, mullet upon mullet, etc., in a pedigree of no great largeness, perspective glasses and spectacles cannot help you; but you must have Lyncean eyes, or his that could write Homer's *Iliads* and fold them into a nutshell."

As in England so on the Continent generally *brisures* have gone greatly into disuse. It is in Scotland alone that the old system of differencing has never ceased to be *in viridi observantiâ*. In fact the most striking peculiarity of Scottish Heraldry is the importance which it has always attached to distinguishing the arms of the cadets of a family from those which pertain to its chief. It must, however, be confessed that circumstances, presently to be referred to, have made this an easier matter than it has been elsewhere.

Anyone who has given attention to the different economic conditions of England and Scotland will have little difficulty in apprehending the reasons which have made differencing at once easier and more important in North Britain than in the southern kingdom. These are the permanency of the old families; and the closeness of the family and feudal tie. At an early period the leading families of England began to wane, not merely out of power but out of existence. Great baronial houses continually ended in heiresses and co-heiresses who often divided estates and carried them to meaner men. The great struggle between the Houses of York and Lancaster, known as the *Wars of the Roses*, swept whole families of both the greater and lesser nobility off the face of the earth. Of the twenty-five barons appointed to enforce the observance of Magna Charta, who must have been chief among the magnates of England, there is not a male descendant surviving in its present peerage. It is not intended to imply that the present nobility of the British Empire is inferior in point of ancient lineage, or in any other

respect, to the existing *noblesse* of any other European country. The very reverse is the case. The foreigner, who looks simply to the date of the Peerage dignity of one of our nobles, is very liable to form an entirely false idea with regard to this matter. He does not know, probably he has no means of knowing, that a person called to the House of Lords, *Imperante Victoriâ*, may be the head, or at least and still more probably the cadet, of a family of untitled gentlemen who can trace their descent in the male line, if they care so to do, to a companion of the Norman Conqueror. Sir BERNARD BURKE tells us that "WROTTESELEY, a Baron of Queen VICTORIA'S reign, can establish what no other member of the House of Lords can—a male line of descent from a FOUNDER KNIGHT OF THE GARTER," although "Vernon is sprung from Richard, Baron of Shipbroke recorded in *Domesday Book*; and Bagot is the head of a race of gentlemen traceable back to the Conquest, from a junior branch of which sprang the celebrated house of Stafford, ducal under the title of Buckingham." (*The Rise of Great Families*, p. 33, 1873.) Still there has been a great extinction of once noble names. A large proportion of the surnames borne by knightly and noble families in the fourteenth, and earlier centuries, have utterly passed away from common ken. We find them recorded, with the ensigns which their owners bore, in our *Heraldic Ordinaries* and *Rolls of Arms*, but a large proportion of them would sound unfamiliar in the ears of modern Englishmen. Occasionally we meet in some country village a name which we find to be a corruption, or remote survival, of a name once well known and honoured as knightly or noble. (*See Appendix K.*)

On the other hand, the Scoto-Norman Barons were remarkable for their numerous progeny; a physical fact for which the intermixture of Celtic blood has been

suggested as a cause. Sub-infeudation, which in England had been prohibited from the time of the Plantagenet kings, was largely practised in Scotland. The great baron, owner of an extensive but thinly peopled domain, could provide each of his sons with a fief to be held from him for rent, or military service. Each son divided his fief among his children; and this sub-infeudation went on till every powerful family could count a large array of cadets; many of them, no doubt, in comparatively obscure positions, but the tie of blood, carefully cherished on both sides, imparted a patriarchal character to the relation of superior and vassal. Moreover, in feudal Scotland, the following of commercial pursuits was not held to derogate from the status of gentility to the same extent as in some foreign countries, or even as in England: and two hundred years ago the younger scions of families of distinction were often engaged in occupations which are not nowadays associated with the idea of gentle birth.

The student can hardly fail to notice the striking difference between England and Scotland in the matter of the number and variety of surnames, and of the arms attaching to them. Whole districts of Scotland have their predominating names, which are generally those of the old feudal families. Argyllshire is peopled with CAMPBELLS; Inverness-shire with MACDONALDS; Aberdeenshire with GORDONS, and FORBESSES; and the southern counties with SCOTTS, KERS, ELLIOTS, JOHNSTONES and MAXWELLS.

For a long time after their introduction surnames were used only by the gentry; and when they began to be assumed by the lower orders, the clansmen almost invariably took the name of his chief, considering himself a member of his family, at least by adoption, if not by a closer tie the remembrance of which tradition had preserved. In England it was far otherwise.

New men emerged, and founded new families ; under the Tudor sovereigns, hundreds of *novi homines* received grants of arms. It was easier to adopt new arms than (even for those who might possibly have succeeded in doing so had they tried) to trace a connection with families whose importance had passed away. (Sometimes such a connection has been traced in later times, and a family has either reverted to the use of its old coat or has added it as a quartering to the newer one.)

Hence it comes to pass that, while in England the multitude of entirely distinct coats of arms is enormous, in Scotland the number of original coats is small ; but the distinct and well-defined insignia of the chief of the family are differenced by its other members in such a manner as to show forth, more or less clearly, their relation to the head of the house, and to other cadets ; and in many cases also to suggest their maternal descent. I have Dr BURNETT'S authority for stating that :—" In the Official Register of Arms from 1672 up to 1888 the entries for members of the families of CAMPBELL, HAMILTON, STEWART, and SCOTT, compose about a ninth of the whole ; and if we add the MURRAYS, DOUGLASES, HAYS, GRAHAMS, MACKENZIES, DRUMMONDS, GRANTS, FORBES, CUNNINGHAMS, and FRASERS, we have exhausted a fourth of the existing record of arms. In the case of the most numerous family, the CAMPBELLS—for whom more than a hundred coats are registered—by far the larger number have been assigned to persons either certainly having, or with a high degree of probability claiming, a connection with the head of the house." One of the principal duties imposed on LYON by the Scottish Parliament in 1592, is the assigning of proper differences to cadets, and the bearing of arms without such differences was made penal by the statutes of 1662, and 1672.

There was, however, such "relaxation and latitude" in the practice of the Office (see *Report on the Lyon Court*, 1822), that the enforcement of these statutes became ever increasingly difficult, in later times was seldom attempted, and is now practically impossible. It might be reasonably doubted whether three-fourths of the persons bearing arms in Scotland at the present time, even though they may not be upstart assumers of arms to which they have no shadow of claim by descent, are not equally obnoxious to the charge of being breakers of the law.

In most English heraldic books this important subject of *differencing* is only adverted to very briefly; and then almost entirely with reference to the little regarded practice of modern times. One bright exception is the excellent work by my late friend the Rev. C. BOUTELL, *Heraldry, Historical and Popular*; in which there is a most valuable and interesting Chapter on "Cadency and Differencing," the materials for which are mainly extracted from the English *Rolls of Arms*.

The Scottish Herald NISBET treats the subject much more fully than his English contemporaries, in a separate work on *Marks of Cadency*, as well as in his *System of Heraldry*; one of the causes of the popularity of the latter being the fact that in it a large number of the differenced arms of cadets were there made accessible to the reader than (before the publication of BURKE'S *General Armory*) could be found elsewhere out of the Lyon Register. But the too enthusiastic admirers of NISBET sometimes need a gentle reminder that there has been some little advance in heraldic and archaeological knowledge since the publication of his work. NISBET was not in possession of historical materials which are now easy of access; and the portion of his work which touches on differencing has relation mainly to the cadency of comparatively modern times. Though

in Scotland *Rolls of Arms* do not exist of the early date of those which we possess in England (many of which have been printed within the last quarter of a century), the two volumes of *Scottish Seals*, edited by Mr H. LAING, supply us with materials equally ancient ; and these are for later times supplemented by the illuminated manuscripts of the sixteenth century by Sir DAVID LINDSAY ; and by the collections of WORKMAN, and others, which have been made accessible to the student in the late Mr STODART'S volumes of *Scottish Arms*.

With regard to continental modes of differencing contemporary information more than sufficient for our purpose is at hand in the admirable collections of seals contained in the works of VRÉE, DEMAY, DOUET DE L'ARC, and others ; in the Armorial of the Heralds "GUELDRE," and GILES BOUVIER, "BERRY" Roi d'Armes ; in the works of SPENER and SIEBMACHER ; and the several treatises of MENÊTRIER, and LA ROQUE ; as well as in MAURICE'S *Blason des Armoiries de tous les Chevaliers de l'Ordre de la Toison d'Or* ; and the *Wappenrolle von Zürich*.

We will now proceed to detail the principal modes by which Cadency was denoted.

The principal modes of differencing hereafter to be described are the following :—

1. Change of Tincture (p. 9).
2. The addition of the Label (p. 13).
3. The use of the Bordure (p. 25).
4. The addition of a Canton or Quarter (p. 32).
5. The addition of an Escucheon, not *en surtout* (p. 34).
6. The addition of an Escucheon, *en surtout* (p. 35).
7. The addition (or change) of an Ordinary (p. 36).
8. Changing the boundary lines of an Ordinary (p. 41).

9. The addition of small charges to the Field ; or charging an Ordinary with Minor Charges (p. 43).
10. Diminishing the number of Charges (p. 51).
11. Change of Minor Charges (p. 51).
12. The use of the " Marks of Cadency " (p. 54).
13. The addition of Quarterings (p. 56).
14. Augmentations, and Official Arms (p. 58).
15. Examples of Cadency combining the preceding (p. 61).

(The differences used to denote Illegitimacy are treated separately in Chapter IV., p. 170.)

I. DIFFERENCE BY CHANGE OF TINCTURE.—One of the earliest modes of difference was to preserve the figures, but to vary the tinctures. Two families of CHANDOS bore a *pile gules* ; the Herefordshire branch on a field *or* ; the Derbyshire branch (to which belonged Sir JOHN CHANDOS, K.G., d. 1369) bore it on a field *argent*. In the reign of HENRY III. the LOTERELS bore : *Or, a bend between six martlets sable*, of which a differenced coat in the *Roll* of EDWARD II. is that borne by Sir GEOFFREY LOTEREL : *Azure, a bend between six martlets argent*. The FURNIVALS, who held lands under the LOTERELS, assumed the same bearings, but varied the tinctures. In the *Roll of the Thirteenth Century*, WALTER DE FURNIVAL bears ; "*d'Argent, un bend et six merloz gules ;*" and the same coat is ascribed to GERARD DE FURNIVAL in ST. GEORGE'S *Roll*, No. 210 ; which also contains another coat borne by THOMAS FURNIVAL (No. 208) : *Or, a bend between six martlets gules*. It must however be noted that changes of tincture were also used to denote feudal connection ; thus the same charges, but with different tinctures, were used by other feudal allies of the FURNIVALS and LUTTERELS. The ECCLESHALLS bore : *Sable, a bend between six martlets or*. The MOUNTENEYS : *Azure, a bend between six martlets or*.

The TEMPESTS (*temp.* RICHARD II.) carried: *Argent, a bend between six martlets sable.* In GLOVER'S *Roll* (*temp.* HENRY III.) RICHARD DE HARCOURT uses: *d'Or, à deux barres de goules* (note that these are not the French *barres*, but the English *bars*), and in the reign of EDWARD II. this coat is borne by a Sir JOHN HARCOURT; and by another Sir JOHN, probably a cousin, who carried the coat with the tinctures reversed. Similarly in the reign of EDWARD I. (*First Nobility Roll*, 1297) THOMAS MOULTON, Baron of EGREMONT, bears: *Argent, three bars gules.* In the *Roll* of EDWARD III. this coat is ascribed to Lord MOULTON of Gillesland, while Lord MOULTON of Frankton, bears "*le revers*" (*COTGRAVE'S Roll*). (*See* the BALLIOL differences below, pp. 35, 43.)

WALTER MARTELL, bore: *Gules, three martlets argent*, but RICHARD changed the tincture of the field to *Sable*. The ZOUCHE coat with its bezants has the field of *Gules* when borne by ALEVNE LA ZOUCHE, of *Azure* when carried by WILLIAM LA ZOUCHE (*PLANCHE'S Roll*; Nos. 160, 161). Similarly, RICHARD and YNGRAM DE BRUS bore *a saltire and chief or*, on fields respectively *Gules*, and *Azure* (Nos. 600, 602). JORIS, and JOHN CANTELOW (*CANTELUPE*) placed their three golden fleurs-de-lis in the same manner on fields of *gules*, and *azure*.

In Scotland one of the best known examples of differencing by change of tincture is afforded by the arms of the CAMPBELLS, Earls of LOUDOUN. The first of the family married SUSANNA CRAWFURD, heiress of Loudoun, who bore: *Gules, a fess ermine*, and these tinctures were accordingly substituted for the *or* and *sable* of the original CAMPBELL coat. So the family of HUME, or HOME, who descended from the Earls of MARCH, differenced by bearing their silver lion-rampant on a green field, instead of on the original red one.

Some branches of the DOUGLAS family bore the field

of their arms of *ermine*, instead of *argent*, as early as 1273. A similar mode of differencing is found in the earlier *Lyon Register* for other families. The BOYDS, who are understood to descend from a younger brother of the first High Steward of Scotland, bore: *Azure, a fess chequy argent and gules*; the STEWART arms differenced by change of tincture. The engrailed *azure* cross of SINCLAIR was borne on the same silver field, but its tincture was changed to *sable* by the Herdmanston line. The well-known coat of the HAYS is: *Argent, three escucheons gules*; several cadets differenced by change of tincture, the HAYS of Boyne reversed the tinctures; those of Leys made the field *ermine*; those of Broxmouth retained the field *argent*, but made the charges *vert*. Dr BURNETT tells us that a change of tincture of the field frequently occurs in the *Lyon Register* in the case of families who bear the same surname, but "who are not asserted or certainly known to be descended from the same ancestor." There is reason to fear that in such cases complaisance has been sometimes carried too far.

In PLANCHÉ'S *Roll* four persons of the name of FITZ-EDMUND difference in this way (Nos. 586-89). REYNAUD bears: *Or, an eagle displayed azure*; RICHARD, *Sable the eagle or*; ATHELWARD, *Argent, the eagle azure*; and WYCHARD, *Azure, the eagle or*; each adds on a chief of the tincture of the charge a lion passant of the field.

JACQUES, Sire de BAYON in Lorraine, who descended from a younger son of Duke FREDERIC I., bore: *Argent, on a bend gules three alerions or, a label of five points azure*. The metals of the arms of LORRAINE are here inverted as a difference. (See Mr WATSON'S note on PLANCHÉ'S *Roll*, No. 500, in *The Genealogist*, vol. viii., p. 211.) (On the inversion of tinctures as a mark of Illegitimacy, *vide infra*, p. 208.)

The four sons of GILLES DE MAILLY, who bore:

Or, three mallets vert, differenced by change of tincture; the second, third, and fourth sons respectively made the charges, *gules*, *azure*, and *sable*. The family of DE GROLÉE bore: *Gyronny, or and sable*, but the cadets in Dauphiny changed the metal to *argent*. This mode of difference was frequent in the Low Countries. ARNOLD, Count of ARSCHOT, *circa* 1120, who bore: *Or, three fleurs-de-lis sable*, had five sons; the eldest inherited the paternal arms; the second, GERARD of WESEMALE, took: *Gules, three fleurs-de-lis argent* (in this line another differenced coat was: *Or, three fleurs-de-lis gules*). The third, GEOFFREY DE ROTZELAER, bore: *Argent, three fleurs-de-lis gules*; the fourth, HENRY DE RIVIÈRE: *Argent, three fleurs-de-lis sable*; the fifth, JEAN DE SCHOONHOVEN: *Gules, three fleurs-de-lis or*. The Dukes of BRABANT carried: *Sable, a lion rampant or*; but GODFREY, brother of Duke HENRY, differenced by bearing the lion *argent*. GAULTIER BERTAUT, Seigneur de MECHLIN, bore: *Or, three pales gules*; his brother GILLES, Seigneur de BERLAER, changed the field to *argent*. (SPENER, *Opus Heraldicum*, pars gen., p. 347; and MENÊTRIER, *Véritable Art du Blason*, c. 19, p. 352.)

In Holland a very large number of families who bear three *zuilen* (chess-rooks; *vide ante*, Vol. I., p. 404) are distinguished solely by the change of tincture in field or charges.

In Germany similar mutations are abundant. The Counts of SOLMS bear: *Or, a lion rampant azure*, which is said to indicate community of descent with the house of NASSAU, of which the original coat was: *Azure, a lion rampant or*. (See note in TRIER'S *Einleitung zu der Wapen-Kunst*, p. 601; Leipzig, 1744.) The Counts of SCHWALENBERG bore: *Gules, a star or*; those of STERNBERG the reverse; those of WALDECK, *Or, a star sable*. All claimed the same progenitor; WITEKIND, Count of

SCHWALENBERG, d. 1190. (See LUCÆ, *Graffen-Saal*, pp. 648-662.)

Two families of the Counts of SPANHEIM use: *Chequy*, the one *argent and gules*, the other *azure and or*. The Counts of STERNBERG, and of HAYMSBERG, in Carinthia, who bear respectively *Azure*, and *Gules, three estoiles or*, had a common ancestor in the Baron von SAANECK. (See also LEUCHTENBERG in the next chapter.)

The two lines of the old Counts of ISENBURG differed in this way. The one bore: *Argent, two bars sable*; the other made the bars *gules*. The arms of the Counts of MONTFORT, FELDKIRCH, WERDENBERG, etc. (v. Vol. I., p. 389), are very notable examples of German arms differenced solely by change of tincture. (See SPENER, *Opus Heraldicum*, p. spec., p. 624.)

Two families of BOYNEBURG use: *Quarterly*, the one *argent and sable*; the other *argent and azure*. Similarly different branches of the French family of BRETON are said to bear: *Quarterly, or and gules*; *or and azure*; *sable and argent*; *argent and gules*. (See *Le Héraut d'Armes*, p. 327.)

In PLANCHÉ'S *Roll* the "SIR DE ASCHE" (No. 387) bears: *Argent, a fess azure, over all a saltire gules*; but "JOHAN SUN FRERE" (No. 388) changes the field to *or*. (It may be noticed that this is one of many examples which prove that the old fantastic ideas as to the relative superiority, or inferiority, of the respective metals and tinctures was without foundation. Here the younger brother bears the supposed superior metal.) In the same *Roll*, Nos. 640 and 641 are as follows "640, *Azure, a chief chequy or and gules*, for SYMON DE PERPUNT;" "641, *Chequy or and gules, a chief azure*, for SYMON DE PERPUNTT." If these are distinct persons their arms afford a curious example of differencing by inversion.

II. THE LABEL.—The next mode of Difference is by the introduction into the upper part of the shield of the

figure known as the label (from *lambeau*, a strip, or shred). In the earliest times it was called a *file*, a name which PLANCHÉ connects with *filiation*. The Label is a narrow horizontal bar, or strip, placed across the upper part of the shield, and having dependent from it at right angles other strips, usually three or five, but sometimes four in number. Sometimes the label is found absolutely in chief, but usually a strip of the field is made to intervene between the upper edge of the label and the summit of the shield. This label is in England considered to be the *brisure* of the *eldest son* (except in the case of Royal Princes), but in olden times its use was not so limited; nor does it appear that any particular meaning was attached to the number of points, or to its tincture, the former varying even for the same individual, and the latter being only such as to make it conspicuous upon the shield. In Touraine, where the label has become an integral part of several ancient coats, the number of its points is sometimes unusually large. The seal of GUILLAUME D'ASPREMONT, Chevalier Banneret in 1218, has a label of *ten* points over the coat: *Gules, a lion rampant or, crowned azure*. (See *La Touraine* by BOURASSÉ, p. 374; but at p. 347 the number of points is *seven*.) This is the number also in the shield of DE RAMEFORT, Chevalier-Banneret, who carried: *Fusily or and azure, a label of seven points gules*. The coat of CHAUVIGNY: *Argent, three fusils in fess gules, has a label of six points sable*. At Caerlaverock in 1300 the silver label of EDWARD, Prince of WALES, has five points, but in modern practice only three points are used. It seems early to have been the rule in England that the heir, and perhaps also the heir presumptive, should bear his family coat differenced by a label. Abroad, instances are numerous in which the label was borne by the second son (*cf.* PLANCHÉ'S *Roll*), and I doubt the existence at any time of a regular system by which the degree of filiation could be indicated. In the *Roll of Caerlaverock*

the label is repeatedly referred to. Of Sir MAURICE DE BERKELEY (whose banner borne in the siege of that castle is represented on p. 301) it is expressly declared that

“. . . . un label de asur avoit,
Porce qe ces peres vivoit.”

Sir PATRICK DUNBAR, son of the Earl of LOTHIAN (*i.e.* of MARCH), then bore arms similar to his father, with the addition of a label *azure*. On the other hand, Sir JOHN DE SEGRAVE is said to bear his deceased father's arms undifferenced, while his younger brother NICHOLAS carries them with a label *gules*; and in the case of EDMUND of HASTINGS the label is also assigned to a younger brother. Further proof of its being thus borne by cadets is furnished by the evidence in the GREY and HASTINGS controversy in the reign of HENRY IV., from which it appeared that the younger line of the HASTINGS family had for generations differenced the paternal coat by a label of three points; and, as various knights and esquires had deposed to this label being the cognisance of the nearest heir, it was argued that the defendant's ancestors would not have borne their arms in this way, had they not been the reputed next heirs to the family of the Earl of PEMBROKE. Other English instances are well known in which the label became hereditary, and an integral part of the family bearings, as in the case of the house of COURTENEY (who improperly laid it aside in modern times): and it is still borne thus by the families of BABINGTON of Rothley; RADCLYFFE of Foxdenton; COLVILE of Duffield, etc.

NISBET mentions three examples of its permanent retention in Scotland:—HAMILTON, Earl of ABERCORN, who carried it (Dr BURNETT says, without any official authority “until, and even after, the extinction of the male line of the ducal house of ABERCORN”); ARBUTH-

NOT of Findowrie, and MAXWELL, Lord HERRIES. To these we must add the CONGALTONS of that Ilk (of whose coat Dr BURNETT thinks the label always formed an integral part), *Or, a bend gules, over all a label azure*. The BETHUNES, Ducs de CHAROST in France, bore: *Argent, a fess gules, with in chief a label of the last*, as a permanent difference.

JEAN DE LUXEBURG, one of the original Knights of the Golden Fleece (No. xiii.), was Count de LIGNEY, and younger brother of PIERRE DE LUXEBURG, Count de ST. PAUL. He died in 1440, and his arms (*Argent, a lion rampant double queué gules, crowned or*), were differenced by *a label azure*. Similarly JACQUES DE LUXEBURG, Seigneur de RICHEBOURG, younger brother of LOUIS, Comte de ST. PAUL, has the same arms and difference. He was Knight of the Golden Fleece (No. lxvii.), and died 1471. CLAUDE DE NEUFCHÂTEL (*Chevalier de la Toison d'Or*, No. c.), who was second son of THIEBAUT, Seigneur de NEUFCHÂTEL, bore in his brother HENRY'S lifetime (though it may be noted that the latter had no heirs of his body) the arms of NEUFCHÂTEL (*Gules, a bend argent*), with *a label azure*.

The seals of GEOFFREY DE BRABANT, third son of Duke HENRY, are given in VRÉE (*Généalogie des Comtes de Flandres*, plates xxxiii. and xxxiv.). On the one the lion of BRABANT is debruised by a label of *three* points; on the other the shield borne by his mounted figure, the caparisons of his charger, his *ailettes*, and the shield of his counter-seal, are all consistent in bearing the label of *four* points.

In course of time the capacity of the label for differencing was extended by its points being drawn wider and charged; the charges being made to have a genealogical significance. Thus ROBERT, Comte d'ARTOIS, brother of S. LOUIS of FRANCE, bore FRANCE-ANCIENT, with, for

SEALS.



EXPLANATION OF FIGURES.

1. Thomas Plantagenet, K.G., Duke of Gloucester, 1395 (*Boutell*). 2. Jean, Duc de Berri, circa 1408 (*Demay*). 3. Jeanne de France, Duchess of Burgundy, 1316 (*Vrée*). 4. Henry of Lancaster, Earl of Derby, Hereford, etc.

brisure, a label of CASTILE ; (that is, of *Gules*, each point charged with three castles *or*,) indicating his maternal descent. (See VRÉE, *Généalogie des Comtes de Flandre*, p. 48, where the label on his seal is of three points; on his counter-seal it is of five. See also Vol. I., Plate I., fig. 5.)

The arms of the PLANTAGENET Princes afford us many examples of this extended use of the label. EDMUND *Crouchback*, Earl of LANCASTER, second son of HENRY III., after his marriage with BLANCHE (daughter of ROBERT, Comte d'ARTOIS, brother of S. LOUIS) bore : ENGLAND, with a label of FRANCE. In the *Calais Roll* (1347) the arms of his grandson, HENRY PLANTAGENET, first Duke of LANCASTER, are ENGLAND, a label of FRANCE (three, or five, points were used) (*see* his seal on Vol. II., Plate I., fig. 4). After his creation as Duke he bore the same label upon the Royal Arms : *Quarterly*, FRANCE-ANCIENT and ENGLAND. LIONEL, Duke of CLARENCE, third son of EDWARD III., and Earl of ULSTER in right of his wife ELIZABETH DE BURGH, bore a label of five points, charged with crosses (probably from the arms of ULSTER : *Or*, a cross *gules*.)

EDWARD, Earl of RUTLAND, eldest son of EDMUND of LANGLEY, Duke of YORK, bore : FRANCE and ENGLAND *quarterly*, with a label of CASTILE, as above described ;— a label *per pale* of CASTILE and of LEON (the latter half being of *Argent*, charged with six lions *gules*, or *purple*), is also attributed to him. His mother was ISABELLA daughter of PEDRO the *Cruel*, King of CASTILE and LEON. On his seal the sail of the ship borne as Lord High Admiral is charged with an Augmentation derived from the arms of EDWARD the CONFESSOR, impaled with his own (*see* Vol. II., Plate XXIV., fig. 4, and p. 93 ; the two labels in conjunction have an unusual appearance). This fashion of charged labels had a great number of imitators among the high nobility of England. In

the *Calais Roll* of 1348 occurs the shield of Sir EDWARD DE MONTAGU; *Ermine, three fusils conjoined in fess gules, with a label of three points or, each bearing an eagle vert* (engraved in BOUTELL, *Heraldry, Historical and Popular*, p. 225). On the stained glass at Shrewsbury the coat of CHARLETON of POWYS bears the POWYS arms (*Or, a lion rampant gules*), with a *label vert, on each point an eagle or*; CHARLETON having originally borne *Vert, three eagles or* (*Herald and Genealogist*, vi., p. 119). The label on the first and fourth quarters of Sir JOHN BOURCHIER, K.G., Lord BERNERS in 1475, is of *gules, each point charged with three lions of ENGLAND*, his mother having been ANNE PLANTAGENET, daughter of THOMAS, Duke of GLOUCESTER, sixth son of EDWARD III. His brother WILLIAM, Lord FITZWARREN, similarly bears a *label of FRANCE*. The eldest brother, HENRY BOURCHIER, Earl of ESSEX, bore his paternal arms undifferenced (*Argent, a cross engrailed sable between four water-budgets gules*). ROBERT DE COURTENAY, second son of HUGH, first Earl of DEVON, by AGNES ST. JOHN, charged his *azure* label with nine golden mullets derived from those which appear on his mother's coat: *Argent, on a chief gules two mullets pierced or*. Sir JAMES AUDELE, whose mother was a daughter of WILLIAM DE LONGESPEE, bore: *Gules, fretty or, with a label azure charged on each point with a lion rampant or*, for his maternal descent (*cf.* Vol. I., Plate XXIV., fig. 12). Sir WILLIAM LOVEL (whose coat was: *Barry nebuly or and gules*), differenced with a label of VALENCE: *barry of six azure and argent, on each of the exterior points two martlets gules*. Sir ROBERT DE LA VACHE differenced his coat: *Gules, three lions rampant argent, with a label of (WARREN), chequy or and azure*. In the *Roll of EDWARD II.*, the two brothers, WILLIAM and THOMAS LATIMER, who bore: *Gules, a cross patonce or*, difference—the one with a *label sable, on each point three*

SEALS.



EXPLANATION OF FIGURES.

1. Counter Seal of Louis XII. and Francis I. (*Vrée*).
2. Seal of Edmund Mortimer, 1372.
3. Seal of Guy de Munois, Monk of St. Germain l'Auxerrois (*Eysenbach*).
4. Portion of Seal of Blanche of Castille, Queen of France (*d. 1252*) (*Vrée*).
5. Seal of Louis, Dauphin of France, 1216.
6. Portion of Seal of Alice of Holland, wife of Jean d'Avesnes, c. 1230 (*Vrée*).
7. Seal of Isabella, Duchess of Albany, Countess of Lennox.

plates; the label of the other is of *azure*, each point charged with three *fleur-de-lis or*. The SCROPE labels recorded in the *Roll* of RICHARD II. afford a good series of examples of the use of this mark of cadency. RICHARD LE SCROPE bears the full arms: *Azure, a bend or*; HENRY, WILLIAM, and JOHN difference with labels respectively of *argent, gules, and ermine*. Another HENRY charges his *argent* label with *three bars gules*, but THOMAS with *an annulet sable*. With these we may compare the ST. MAUR series. LORENZ DE SEINMOR bears: *Argent, two chevrons gules, a label vert*; NICOL, makes the label of FRANCE. RAUF, changes the field to *ermine* with a label *vert*; and another NICOLAS uses the same coat but adds a *fleur-de-lis or* to each point of the label. On the seal of WILLIAM, first Baron FAUCONBERG, in 1301, the label appears to be inverted (*Cat. of Seals in Brit. Mus.*, No. 9637).

In early times we only occasionally find the label used by a lady, thus JANET FENTOUN, daughter and heir apparent of WALTER FENTOUN of Baikie, bore a label in 1448, and dropped it after her father's death. MARGARET STEWART, Countess of ANGUS in her own right, bore a label (it is difficult to say on what ground) in 1366. A very curious Scottish label is to be seen on the seal of WILLIAM FRASER, "son of the late Master ALEXANDER FRASER." There is no shield, but each point of the label is charged with two of the fraises belonging to his paternal coat.

In modern English usage a label has become *par excellence* the Mark of Royal Cadency. In the lifetime of his brother ARTHUR, HENRY, Duke of YORK (afterwards HENRY VIII.) bore the *label ermine*. So, during the lifetime of HENRY, Prince of WALES, Prince CHARLES STUART (afterwards King as CHARLES I.) was Duke of YORK and ALBANY, and differenced with *a label argent, on each of its points three torteaux in pale*. This label had

been previously used by EDMOND of Langley, Duke of YORK (d. 1402), fifth son of EDWARD III. BOUTELL (*Heraldry, Historical and Popular*, p. 240) suggests that this charge of the *torteaux* on the label of YORK came from the arms of the WAKES of Lydel (*Or, two bars gules, in chief three torteaux*), whose heiress married EDMOND PLANTAGENET, the youngest son of EDWARD I.; and that through his descendants the HOLLANDS it came to EDMOND (of Langley), Duke of YORK. According to HEYLYN, the same difference was used by HENRY, Duke of GLOUCESTER, third son of CHARLES I., but this appears doubtful. JAMES STUART, Duke of YORK (afterwards King as JAMES II.), followed the precedent of HENRY VIII. who, as Duke of YORK, bore the label *ermine*.

To WILLIAM STUART (called Duke of GLOUCESTER), infant son of Queen ANNE, was assigned the silver label charged on the central point with a cross of ST. GEORGE (*gules*).

The family of GEORGE III. bore the following labels of three points, all *argent* :—

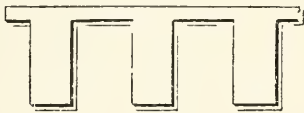


FIG. 1.



FIG. 2.

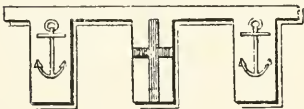


FIG. 3.



FIG. 4.

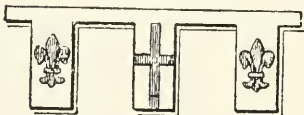


FIG. 5.

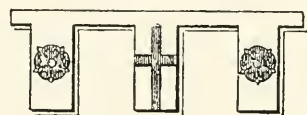


FIG. 6.



FIG. 7.



FIG. 8.

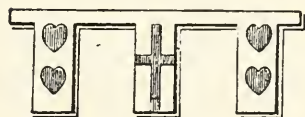


FIG. 9.



FIG. 10.

ROYAL LABELS.

- The Prince of WALES, the plain label *argent* (fig. 1).
 FREDERICK, Duke of YORK (as WILLIAM, Duke of GLOUCESTER) a label *argent* with the cross of ST. GEORGE on the centre point.
 WILLIAM HENRY, Duke of CLARENCE, the centre point charged with the cross of ST. GEORGE, each of the others with an anchor *azure* (fig. 3).
 EDWARD, Duke of KENT, on the central point the cross *gules*, on each of the others a *fleur-de-lis azure* (fig. 5).
 ERNEST AUGUSTUS, Duke of CUMBERLAND, on the central point a *fleur-de-lis azure*, on each of the others a cross *gules*.
 AUGUSTUS FREDERICK, Duke of SUSSEX, on the central point two hearts in pale *gules*, on each of the others a cross of ST. GEORGE.
 ADOLPHUS FREDERICK, Duke of CAMBRIDGE, on the central point the cross of ST. GEORGE, on each of the others two hearts in pale *gules* (fig. 9).
 The Princesses also differenced their arms with the same silver label, charged thus :—
 CHARLOTTE, Princess-Royal (Queen of WÜRTEMBERG), on the centre point a rose of ENGLAND; on each of the others a cross of ST. GEORGE (fig. 2). (This

label was also borne by the Princess CHARLOTTE of WALES, daughter of GEORGE IV. It was assigned to her in 1816.)

The Princess AUGUSTA, on the centre point a rose of ENGLAND ; on each of the others an ermine-spot *sable* (fig. 4).

The Princess ELIZABETH (Landgravine of HESSE HOMBURG), on the centre point the cross of ST. GEORGE ; on each of the others a rose of ENGLAND (fig. 6).

The Princess MARY, (Duchess of GLOUCESTER), on the centre point a rose of ENGLAND ; on each of the others a canton *gules* (fig. 8).

The Princess SOPHIA, on the centre point a heart *gules* ; on each of the others a rose of ENGLAND (fig. 10).

The Princess AMELIA, on the centre point a rose of ENGLAND ; on each of the others a heart *gules*.

Prince WILLIAM HENRY, Duke of GLOUCESTER (third son of FREDERICK, Prince of WALES), had a label of five points *argent*, on the centre a *fleur-de-lis azure* ; on each of the others the cross of ST. GEORGE. This label was also borne by his son WILLIAM FREDERICK, Duke of GLOUCESTER (husband of the Princess MARY, above), who during his father's lifetime placed beneath it a second and smaller label of three points *argent*.

The present Princes and Princesses of the Royal Family use for the most part the labels above given, thus:—
The Prince of WALES, the silver label (fig. 1).

ALFRED, reigning Duke of SAXE-COBURG, Duke of EDINBURGH, as the Duke of CLARENCE (fig. 3).

ARTHUR, Duke of CONNAUGHT, as the Duke of KENT (fig. 5).

LEOPOLD, Duke of ALBANY, and his son, on the central point a cross of ST. GEORGE ; on each of the others a heart *gules* (fig. 7).

The PRINCESS ROYAL (Empress of GERMANY)
(fig. 2).

The late Princess ALICE (Grand-duchess of HESSE)
(fig. 4).

The Princess HELENA (of SCHLESWIG-HOLSTEIN)
(fig. 6).

The Princess LOUISE (Marchioness of LORNE) (fig. 8).

The Princess BEATRICE (Princess HENRY OF BATTEN-
BERG) (fig. 10).

The Duke of CAMBRIDGE bears his father's label
(fig. 9). During his father's lifetime, he also bore
a smaller label of three points *gules* beneath the
paternal one.

The children of the Prince of WALES seem to have
had warrants for labels of five points. The Duke of
YORK used such a one (charged with an anchor) until
the decease of his brother the Duke of CLARENCE,
whose label was of three points. The label of the
Duchess of FIFE is of five points.

On the marriage of Her Majesty the QUEEN to His
late Royal Highness the PRINCE CONSORT there was
made to him a grant of the Royal Arms of the United
Kingdom with the difference of *a label argent, on the
central point a cross of ST. GEORGE*; to be borne in the
first and fourth quarters, with the arms of SAXONY in
the second and third. Her Majesty the QUEEN has told
us in her *Life of the Prince Consort* that she herself
discovered the precedent for this arrangement (of which
the then GARTER was ignorant or unmindful) in the
grant of the Royal Arms made to Prince LEOPOLD of
SAXE-COBURG on the occasion of his marriage with the
Princess CHARLOTTE, daughter of GEORGE IV. The
label granted to Prince LEOPOLD was *argent of five
points, the centre one charged with a rose of ENGLAND*.

In Germany, SPENER tells us that the use of the label
though occasional, was not frequent; "Sicuti in Gallia

vix alius discerniculorum modus frequentior est, ita rariora exempla reperimus in Germania," and he gives a few examples, though he is unable to assign the reason for its assumption as a hereditary bearing. (*Opus Heraldicum*, p. gen., p. 350.) Both houses of the Counts LEININGEN, DAGSBURG, and LEININGEN-WESTERBERG, charged the arms of LEININGEN (which appear in the first and fourth quarters of the shields of both lines as *Azure, three eagles displayed argent*), with a label *gules* in chief. (SPENER'S suggestion as to the possible origin of this label is in *Parte Spec.*, p. 740, of his work).

In the arms of the Counts of MANDERSCHIED (who bore: *Or, a fess dancetty gules*; derived from their initial M), the second quarter contains the arms of the County of BLANCKENHEIM (borne since 1443; but? 1480): *Or, a lion rampant sable, over all a label of four points gules*. (On this see SPENCER, *Op. Her.*, p. spec., p. 243.)

In FRANCE the label was the chief recognised mode of difference. The Dukes of ANJOU used a label *gules*. The label of ARTOIS has been already mentioned (p. 17). As the arms of the DAUPHIN were sufficiently differenced by the addition of the quarter of DAUPHINY, the silver label became the difference of the House of ORLÉANS, and continued so to be until the death of the Comte de CHAMBORD (HENRI V.) when the House of ORLÉANS succeeded to the rights of the main line of FRANCE. But in FRANCE other modes of difference, hereafter to be noticed (p. 27), were adopted for the younger lines of the Royal House, and the only label which needs notice here is the sub-brisure of the Dukes of ANGOULÊME, who charged each point of the ORLÉANS label with a crescent *gules*. (The later legitimated Duke of ANGOULÊME used a different brisure. See Chapter IV.) In the *Armorial de Berry* the "Comte de RICHEMONTE" bears: *Ermine* (for

BRITTANY), with a label of ENGLAND, (*Gules, on each point three lions passant-gardant or*), but "le Comte D'ESTEMPES" has the label of *azure* charged on each point with a *fleur-de-lis or*. The label borne in the arms of JOHN of BRAGANZA, Constable of PORTUGAL (*Chevalier de la Toison d'Or*, No. 244) is of two points only. (MAURICE, p. 276. As to the use of this label by the line of BRAGANZA, see the *Nobiliarchia Portuguesa*, cap. xxv., p. 217.) The labels borne by the Princes of the Royal House were of three points, apparently of *Or*.

In the NETHERLANDS a label *gules*, variously charged, has been used of late years to difference the arms of the Princes of the Royal House of NASSAU-ORANGE. The label of Prince HENDRIK (d. 1879) is charged with a golden mullet on the centre point. Those of Prince FRIEDRICH (d. 1891); and of Prince ALEXANDER, have on the centre point a small golden arrow paleways, point in chief (derived from the arrows borne by the lion of the NETHERLANDS). These labels are borne upon the simple coat of the Kingdom of HOLLAND without quarterings (as given below in Chap. X.). The examples from which I have described the above are those in the Riddarsholm Kyrka at Stockholm, where they are blazoned among the achievements of the deceased Knights of the Royal Swedish Order of the SERAPHIM. (The label was very generally of *gules* in the old Netherland coats.)

It should be noticed that there is no ancient precedent for the modern ugly coupé label with dovetail points. The top bar should traverse the whole field.

III. DIFFERENCING BY A BORDURE was in former times practised largely in all the western countries. In Scotland it has always been a prevalent mode of indicating cadency, and is, down to the present day, the most usual *difference* for a younger brother or direct

cadet. (But *see* p. 30.) It is borne both plain and with considerable variety of engrailing, indenting, etc. It is also frequently charged, especially in the cases where the arms to be differenced are those of sub-cadets.

The bordure has great advantages over other modes of differencing since it leaves the original arms intact, and when methodically employed points out, as no other difference can do, the exact position held in the family by the cadet who bears it. Moreover it admits of being varied for sub-cadets, and of being charged with sub-brisures taken from a maternal coat when there is no right to quarter the entire arms. The *Roll of Caerlaverock* shows that this mode of differencing was in operation in England in the reign of EDWARD I. (1300), and one example therefrom in the case of JOHN, Earl of RICHMOND, will be found on p. 33. HUGH DE VERE, a cadet of the family of the Earl of OXFORD, also differences the coat given in Vol. I., Plate X., fig. 2, with *a bordure indented sable*. In *St. George's Roll* (No. 174) HAMUND LE STRANGE bears: *Gules, two lions passant argent*; but, later, ROGER differences with *a bordure engrailed or*.

A number of the PLANTAGENET princes differenced with the bordure. JOHN of ELTHAM, Earl of CORNWALL, second son of EDWARD II., bore the arms of ENGLAND, *within a bordure of FRANCE* derived from his mother ISABEL. THOMAS, of WOODSTOCK, the youngest son of EDWARD III., differenced his father's arms with *a bordure argent*, though his elder brothers all used various labels. When a quartered escucheon has to be differenced the bordure added surrounds the entire quartered coat as if it were a simple one. The BEAUFORTS, descendants of JOHN of GAUNT by KATHARINE SWYNFORD, were legitimated in 1397, and from that time bore the quartered arms of FRANCE and ENGLAND

within a *bordure compony* of the Lancastrian colours: *Argent and azure* (Vol. I., Plate XX.), or of *azure and ermine*. From this circumstance the *bordure-gobony* (though borne before this time by legitimate cadets, and not used by the BEAUFORTS until *after* their legitimation) carried with it ever afterwards in England a *soupçon* of illegitimacy, which was confirmed by its later use (*see* p. 30; and Chapter III.). Abroad and in Scotland the *bordure compony* was always a difference of legitimate cadets (*e.g.*, BURGUNDY-MODERN, next page). THOMAS HOLLAND, K.G., Earl of KENT, son of Sir THOMAS HOLLAND by JOAN PLANTAGENET, *the Fair Maid of Kent* (who afterwards married the Black Prince), was permitted by his half-brother RICHARD II. to bear the arms of ENGLAND *within a bordure argent*; the other brother, JOHN, Duke of EXETER, bore: ENGLAND, *within a bordure of FRANCE*. The *bordure* of EDMUND TUDOR was of *Azure, charged alternately with fleurs-de-lys and martlets* or (the former derived from the HOLLANDS, the latter from the BEAUCHAMPS of Bletsho), that of JASPER had martlets only. Many English families differenced with the *bordure*. One of the points decided in the SCROPE and GROSVENOR case (1390) was that a *bordure* is not a sufficient difference between strangers in blood, but only between the chief and a cadet of the same family. In modern English practice the *bordure* as a difference for cadets only continues to be used by those whose ancestors bore it in ancient times.

In the ROYAL HOUSE OF FRANCE, the *bordure* was early a prominent mark of cadency. JOHN, Duke of NORMANDY, and Count of ANJOU, eldest son of PHILIP VI. in 1350, bore on his great seal: FRANCE-ANCIENT, a *bordure gules* (VRÉE, *Gen. Com. Fland.*, plate xlv.). The Dukes of ANJOU bore: FRANCE, within a *bordure gules*;

the Dukes of BERRI, FRANCE, with a *bordure engrailed gules* (in the seventeenth century it was *indented*, and later still *embattled*); the Dukes of ALENÇON, FRANCE, with a *bordure gules charged with eight plates*; the Dukes of BURGUNDY of the younger line, FRANCE, within a *bordure-gobony argent and gules* (Vol. II., Plates XII. and XVI., fig. 6). The Counts d'ALBRET bore: *Quarterly, 1 and 4. FRANCE-ANCIENT; 2 and 3. Gules plain*; but the "Sires D'ORVAL," cadets of this family, differenced by adding a *bordure indented argent* to the second and third quarters only.

The following examples taken from the seals in VRÉE, (*Généalogie des Comtes de Flandres*), show us that the *bordure engrailed* was frequently used as a difference. MATHIEU DE LORRAINE thus differences in 1323. YOLANTE, Comtesse de NEVERS, bears BURGUNDY-ANCIENT with a *bordure engrailed, circa 1290*; BALDWIN, younger son of the Count of FLANDERS, *c. 1290*, FLANDERS a *bordure* (or rather a *filet*) *engrailed*; ROBERT, younger son of ROBERT DE BETHUNE, Count of FLANDERS, *c. 1306*, the same, etc. The same *bordure* was used by the LANNOYS (*vide infra*, p. 60. ANTOINE DE VERGY (*Chevalier de la Toison d'Or*, No. 5) differences his arms: *Gules, three cinquefoils or, with a plain bordure argent*. JEAN DE LA CLITE, Seigneur de COMMINES (*Chevalier de la Toison d'Or*, No. 8), adds a *bordure or* to the family coat: *Gules, a chevron or, between three escallops argent*. (This was the coat borne by PHILIPPE DE COMMINES, the chronicler; therefore correct STODART, *Scottish Arms*, vol. ii., p. 29.)

In Germany of old the use of the *bordure* as a difference does not appear to have been very frequent. SPENER in his *Opus Heraldicum*, gives only one example, p. gen., p. 351. The families of FLEHINGEN and SICKINGEN both bore: *Sable, five plates in saltire*; and the latter differenced by a *bordure gules* (SIEBMACHER, *Wappenbuch*, i., 118

122). The bordure *nebuly argent and azure* in the arms of the Princes of FÜRSTENBERG, probably indicating descent from the house of BLUMENECK, is another example. In the *Wappenrolle von Zürich*, plate ii., 36, shows us the NÜRENBURG coat: *Quarterly argent and sable, a bordure gules*. SWANDEG (iii., 65), bears: *Argent, an ibex sable, a bordure or*; LOUBGASSEN (v., 97), *Or, six linden leaves vert, a bordure gules*; BONSTETEN (xvii., 391), *Sable, three lozenges conjoined in fess, a bordure argent*; and about a half dozen other examples are recorded in it.

In the armory of the Peninsula, although marks of cadency, in our restricted sense of the word, are almost unknown, the bordure, especially as indicating descent from a maternal ancestor, is very largely employed. The most familiar instance is afforded by the Royal Arms of PORTUGAL, in which the arms of PORTUGAL are surrounded by *a bordure of CASTILE* (Vol. I., Plate XX., fig. 7). The arms of the family of CUEVA, Dukes of ALBUQUERQUE, are *Tierced in mantel*: 1 and 2, *Or, a pale gules*; 3, *Vert, a dragon or*. The whole *within a bordure gules, charged alternately with seven aspas* (i.e. saltires coupé) *or, and as many escucheons of MENDOZA* (*v. ante*, Vol. I., p. 411; and Plate XXXVII., fig. 12). These last relate to the marriage of MENCIA MENDOZA, daughter of the Duke of INFANTADGO, with BELTRAN, first Duke of ALBUQUERQUE (CHIFFLET, *Arm. Gent. Equit. Aurei Velleris*, No. 170; and MAURICE, p. 196). The arms of the GIRONS, Dukes of OSSUNA (Vol. II., Plate VII., fig. 2) have been blazoned in Vol. I., p. 177. In them it is doubtful whether the arms of CASTILE and LEON in chief are simply Coats of Augmentation, or whether they have been assumed to commemorate an alliance with the Royal House; but SPENER (*Op. Her.*, p. spec., p. 130) is decidedly of opinion that the Portuguese escucheons commemorate

such an alliance. It will be obvious that these are rather instances of MARSHALLING than of CADENCY proper, and accordingly the reader is referred to the following chapter for other instances of this use. But, besides these bordures charged with entire escucheons, Spanish bordures are frequently found bearing charges derived from those in the coats of maternal progenitors.

In Scotland the bordure was used early, and continues to be the most frequent mark of difference. It is borne both plain, and with considerable variety of engrailing, indenting, etc., and is frequently charged especially in cases where the arms are those of a sub-cadet. Dr BURNETT has told us that the bordures to be found in the earliest Scottish seals are to so large an extent engrailed as to make it appear that the later rule to give the plain bordure to immediate cadets was not fully recognised. On the seal of Sir ALEXANDER FRASER appended to the letter of the barons to the Pope (1320) the bordure seems to be engrailed. PATRICK HEPBURN, in his seal appended to the Act regarding the succession to the crown, in 1371, has his arms within a bordure-engrailed. The bordure-engrailed was also borne by DOUGLAS of Drumlanrig, who was of illegitimate descent; and by the STEWARTS, Earls of LENNOX (Vol. II., Plate IX., fig. 1). WALTER STEWART, son by the second marriage of ROBERT II. bore in 1389 the arms of SCOTLAND within a bordure chequy *argent and azure*. HAY of Tillibothil bore his arms in 1370 (according to Sir JAMES BALFOUR) within a bordure chequy.

Bordures-compony were in early times borne by legitimate cadets, as by WALLACE of Ellerslie: *Gules, a lion rampant argent within a bordure-compony of the last, and azure*. The doubtful legitimacy of the Avondale and Ochiltree STEWARTS (who bore the bordure-compony in Scotland), along with its use by the BEAUFORTS in England, tended latterly to bring that difference into dis-

repute for the cadency of lawful sons ; yet some of the bearers of that bordure during the first twenty years of the Lyon Register were unquestionably legitimate, while others, as SCOTT of Gorrenberry and PATRICK SINCLAIR of Ulbster, were illegitimate, or at best only legitimated. The light in which the bordure-compony had come to be regarded is shown by a *Royal Warrant* granted in 1679 to JOHN LUNDIN of that Ilk, allowing him to drop the coat which his family had hitherto carried, and, as descended of a natural son of WILLIAM THE LION, to bear the arms of SCOTLAND within a *bordure-compony argent and azure*. The bordure counter-compony is assigned to fifteen persons, none of them, it is believed, of illegitimate descent, and some expressly said to be "lineallie and lawfullie descended" from the ancestor whose arms they bore thus differenced. The idea of this bordure having been at any time a mark of bastardy is a very modern error, arising from a confusion with the bordure-compony.

Bordures charged appear at a comparatively early date. The seal of Sir ANDREW MURRAY, WALLACE'S companion-in-arms, has a bordure charged with eleven roses, or cinquefoils ; and another Sir ANDREW MURRAY, who signs the contract regarding the ransom of DAVID II., has a bordure charged with what seem to be roundles. On the seal of HUGH FRASER in 1377 are three fraises within a bordure charged with nine stars. The bordure charged with eight roses of the Earls of DUNBAR and MARCH, which occurs as early as 1291, is of course not a difference of filiation (*see* Vol. I., Plate XX., fig. 3) ; but in 1452 Sir DAVID DUNBAR of Cockburn, a younger son, differenced his paternal coat by substituting mullets for the roses.

In the Lyon Register differencing by a bordure is carried out somewhat more systematically than in earlier heraldry. As a general rule a plain bordure, of the tincture of the first charge, indicates that the bearer of it is

the first cadet of his house : where a bordure of a different colour occurs, it is equally the rule that the cadet is not so ; and the cadets of the original bearer of the bordure are to a great extent differenced by engrailing, invecking, etc., the bordure, as described in the case of other Ordinaries. The arms of sub-cadets are also differenced by charging the bordure with figures, generally from some maternal coat ; a sort of cadency especially in use in the case of bordures which had been already differenced by being engrailed or invecked. Again, the bordure may be quartered, or parted per pale, or per fess ; expedients resorted to where there are many prior cadets of former generations. HAMILTON of Presmennan bears the HAMILTON coat within *a bordure quarterly of vair, and of counter-compony argent and gules* ; and HAMILTON of Neilsland has *a bordure quarterly argent and azure, the first and fourth engrailed, the second and third invecked*.

The late Mr STODART, Lyon-Clerk Depute, who was an able herald, particularly in matters relating to Scotland, elaborated a system of differencing by the bordure which, if adopted at an early date, would have done much to simplify Scottish cadency. Its weak point was obviously this : that it could only be applied to new matriculations of arms by cadets ; and so, might occasion doubt and misunderstanding in future times with regard to many important Scottish coats now existing, which are differenced with bordures which have no reference to this system. It has, nevertheless, been employed to a considerable extent for modern matriculations.

IV. The addition of a CANTON was a not unfrequent English and Low-Country mode of differencing. The earliest instance which has come under my notice is found in the seal of PIERRE, called MAUCLERC, son of Count ROBERT of DREUX (c. 1215) ; and husband of ALICE, Duchess of BRITTANY, who added to his paternal coat (*Chequy or and azure, a bordure gules*), a *canton ermine*,

CADENCY, ETC.



1. R. de Bassett.



2. Symon de Bassett.



3. John de Bassett.



4. Zouche.



5. Zouche.



6. Wm. de Warren



7. Wm. de Lancaster.



8. Giles de Brewys.



9. Hugh de Balliol.



10. de Valence.



11. de Valence.



12. de Valence.

for BRITTANY (*Cat. of Seals in Brit. Mus.*, No. 5885.) At the siege of Caerlaverock, in 1300, JEAN DE BRETAGNE, Earl of RICHMOND, has this banner, but the bordure has become a bordure of ENGLAND, *i.e.*, it is charged with eight lions passant-gardant or, in memory of his mother, BEATRICE, daughter of HENRY III. (The ermine canton covers part of the bordure.) BEATRICE was the wife of JEAN DE DREUX, Duke of BRITTANY, grandson of PIERRE, whose arms are described above. It was probably from the use of the ermine canton of BRITTANY by the Earls of RICHMOND, that it came to be employed, as the early *Rolls of Arms* show us that it was, as a frequent mode of differencing in the thirteenth and fourteenth centuries. In a *Roll of Arms* of the time of HENRY III. RALPH BASSETT bears: *Or, three piles gules, a canton ermine*; this also appears in the *Calais Roll* for SIMON BASSETT; and in the Garter Plate of RALPH, Lord BASSETT, K.G. In the *Roll of the Thirteenth Century* RAUFF BASSETT bears: "*Palée d'or et de gulez in un cantele d'argent un crois patée sable*;" and in the *Roll* of RICHARD II. the canton is charged with a griffon segreant sable. These are referred to by WYRLEY, *True Use of Armes*, as proofs "that diuers did adde unto the marke of their owne house, some part of the deuse of that familie from which their mothers descended," or "some parte of the deuse of him who aduanced them . . . which served veri aptlie to distinguish them from their elder house."

The arms of ZOUCHE (*Gules bezanty*); WROTTESLEY, K.G. (*Or, three piles sable*); DESPENCER (*Barry of six or and azure*); TATESHALL (*Chequy argent and gules*); and many others, are all found in our early armorial *Rolls* with the addition of a canton, or quarter, *ermine*.

In the *Calais Roll* the arms of WILLIAM DE WARREN: *Chequy or and azure*, are differenced by the addition of a canton said to be that of FITZALAN (but really that of

NERFORD, *vide infra*, Chapter on ILLEGITIMACY), *Gules, a lion rampant argent*. The use of cantons as augmentations will be spoken of later, but such augmentations were also effective differences. The use by which an heiress transmits to her children her own coat differenced by a canton charged with the arms of her husband, in the case of that husband having already heirs by a previous marriage, is a modern one; but as far back as 1590 the HARFORD arms (*Sable, two bends argent*) were charged with a canton of SCROPE: *Azure, a bend or*, and are so borne at the present day.

A considerable number of coats in Belgium and the Low Countries are at the present day differenced by the addition of a canton, or quarter, charged with another coat; this is indicative in most cases of maternal descent (*v.i.*, pp. 62, 63). An early example is found in the *Armorial de Gueldre* in the arms of the SIRE DE LEEFDAEL, *Or, three cinquefoils gules, a quarter of the last thereon an eagle displayed argent*. (I must again remind the student that the full coat is first blazoned as it would appear if there were no canton, or quarter. In the present case although the first cinquefoil is absconded, or hidden by the canton, the coat is nevertheless blazoned as being charged with *three cinquefoils*.) The coat of VAN WESEL in Holland is: *Vert, three cinquefoils argent; a quarter or, thereon three pallets azure within a bordure gules*. The family of VAN OORDT in Holland, bear: *Or, three millrinds sable*; but the branch of BUNSCHOTEN add to this coat a *canton* (or *quarter*) *sinister*, charged with the arms of that *seigneurie*:—*Azure, an eagle displayed or, and a cross coupé argent, both dimidiated and conjoined per pale*. SERAING of Liège, uses: *Gules, fleury or, a quarter of the arms of BOSSUT: Or, a tressure flory-counter-flory vert, over all a saltire gules*.

V. Akin to this usage is the employment of a SMALL ESCUCHEON in the chief, of which we have an instance

in the arms of HUGH DE BALIOL, in the *Roll of HENRY III.*; *Gules, an orle argent, in the dexter chief a small escucheon (of GALLOWAY), Azure, a lion rampant argent, crowned or.*

In the *Armorial de Gueldre* the arms of LE SIRE DE VILAIN, who bore: *Sable, a chief argent*, have the chief charged with a small escucheon of VAN GRIMBERGHE: *Or, a fess azure, over all a saltire gules*, the composed arms of PERWEYS and AA. The DE BALYS of Bruges, who use: *Argent, a lion rampant gules*, place on the shoulder of the lion a small escucheon of *Or, three crescents gules*. The VAN OUDENHAGEN of Brabant carry: *Or, on a bend sable three mallets argent, and in dexter chief a small escucheon of the arms of CLUTINCK*; *Azure, three fleurs-de-lis argent, au pied coupé*. The family of BÉTHUNE DE PLANQUES bore: *Argent, a fess gules*, with in dexter chief *for difference*, a small escucheon of SAVEUSE:—*Gules, a bend between six billets or*. The family of LE JEUNE DE CRÉQUY differed by inversion of tincture: *Gules, a crequier argent*, and added on its first leaf a small escucheon, *Argent, two bars sable*. Cardinal DE LA GRANGE-D'ARQUIEN, who died in 1707, bore: *Azure, three stags trippant or*, with an escucheon *en surtout* of ARQUIEN, viz., *Sable, three leopard's heads or*, as the brisure of his branch.

VI. DIFFERENCING BY AN ESCUCHEON *en surtout*.—The Escucheon *en surtout* is sometimes used in Germany as a difference. In the family of the Princes of AUERSPERG the eldest line thus bears the arms of GOTTSCHÉE (*Argent, a lion rampant gules, crowned or*); the VOLKARD line similarly use:—*Argent, a rose gules, seeded or*; and the line of PEILLENSTEIN:—*Azure, a crown or*. It may be interesting if I here append a few of the differenced coats of an English family: the great house of MORTIMER. The main coat has already been given (Vol. I., Plate XIX, fig. 6), and the

seal of EDMUND MORTIMER on Plate II., Vol. II., fig. 2, *Barry or and azure*, etc. (sometimes, as in the *Second Roll* of HENRY III, and the *First Roll* of EDWARD I., *Azure, three bars or*, etc.). RAF DE MORTIMER changes the tincture *Azure* to *Sable* (1, EDWARD II.). HENRY DE MORTIMER (1, EDWARD II.) makes the escucheon *Argent, billetty sable*, possibly *ermine*, which at any rate, was one of the MORTIMER differences, being borne by ROGER MORTIMER (2, HENRY III.). WILLIAM DE MORTIMER bears "*Mortimer's Arms*" with *a bendlet gules*; and GEOFFREY, with *a saltire gules, en surtout* (2, HENRY III.). In the same *Roll* JOAN changes the *azure* bars to *gules*. I close the list with a curious French example: MORTEMER in Poictou bore: *Fascé contré fasce d'or et d'azur, en cœur un écusson d'argent à la bande de gueules* (qui pourrait rappeler une alliance avec les Seigneurs d'Azay le Rideau, qui portaient *d'argent à la bande de gueules*). BOURASSÉ, *La Touraine*, folio, Tours, 1855.

The CHOISEULS also differed by the addition of an escucheon *en surtout*. Thus ETIENNE FRANÇOIS, DUC DE CHOISEUL, et COMTE DE STAINVILLE, added to his arms (*v. p. 51*) the escucheon of STAINVILLE: *Or, a cross ancrée gules*. CLAUDE ANTOINE DE CHOISEUL-BEAUPRÉ (Bishop-Count of CHALONS, Pair de France), being son of ANTOINE, COMTE DE CHOISEUL, by ANNE FRANÇOISE DE BARILLON DE MORANGIS, bore *en surtout* his mother's coat, viz.: *Azure, a chevron between two escallops in chief or, and a rose in point argent*.

The addition of an escucheon *en surtout* containing the maternal arms was carried to a considerable extent in the Low Countries, and several examples will be found among the MONTMORENCY differences later in this chapter (pp. 61, 62).

VII. DIFFERENCING BY THE ADDITION OF AN

ORDINARY.—This mode of differencing occurs continually in the early *Rolls of Arms*. At Caerlaverock HENRY of Lancaster, brother and successor of THOMAS, Earl of LANCASTER,

“ Portait les armes son frere,
Au beau bastoun sans label,”

i.e., he bore the Royal Arms, differenced by a bendlet *azure*. The original GREY coat: *Barry of six argent and azure* is differenced in the *Roll* of EDWARD I., by a bend *gules* for JOHN DE GREY; at Caerlaverock this is engrailed lozenge. In PLANCHÉ'S *Roll*, RICHARD makes the plain bend *bezantée*, upon *Argent, three bars azure*. The GRANDISONS used: *Paly of six argent and azure*, over which is first placed a *bend gules*, and the process of differencing is carried on by charging this bend with escallops, eagles, or buckles, or (*see p. 53*).

The SEGRAVE coat: *Sable, a lion rampant argent*, is differenced by the addition of a *bendlet or*; or a *bendlet gules*; and the last is again differenced by engrailing it. The CLIFFORD coat (*Chequy or and azure, a bend gules*) is differenced at Caerlaverock by the substitution of a fess for the bend; and later both bend and fess have sub-brisures of cinquefoils, or lions, *argent*.

The ZOUCHE coat: *Gules, bezantée*, was not only differenced by change of tincture (*v. ante*, p. 10) but the original coat was differenced by the addition of an ordinary. Thus a chevron, fess, and canton, *ermine* were severally used by ALAIN, ROGER, and JOHN. (*See St. George's Roll and Roll of Society of Antiquaries.*) In the *Roll of Arms of the Thirteenth Century* the well-known arms of CLARE (*Or, three chevrons gules*) are differenced by JOHAN DE MONEMUTH (No. 127), with a *fess argent over all*. In *St. George's Roll*, JOAN DE CLINTON bears: *Paly of six or and azure, a canton ermine*; HUGH substitutes a fess for the canton.

Sir JOHN STEWART, younger son of ALEXANDER,

fourth High Steward, and husband of the heiress of Bonkil ; in 1296, debruises his fess checquy with a bend ALEXANDER SETON, in his seal appended to the letter by the Scots barons to the Pope in 1320, not only introduces a bend, but places the three crescents of his paternal coat on that bend. EDWARD KEITH, in his seal attached to the same letter, surmounts his paternal coat—a *chief paly of six*—with a bend ; the same difference was afterwards used by JOHN, second son of Sir EDWARD KEITH, Marischal. In 1358, WILLIAM RAMSAY, Earl of FIFE by marriage, surmounts his arms : *Argent, an eagle displayed sable*, with a bendlet engrailed ; and a bend charged with three crescents debruises the eagle in the seal of RAMSAY of Dunoon. In 1368 JOHN HAY, of Tillibothil, seals with his paternal coat surmounted by a bend indented. The GORDONS of Lochinvar, differenced the GORDON coat, *Azure, three boar's heads or*, with a bend of the last.

On the seal of the first ALEXANDER DUNBAR of Westfield, in 1488, a fess is placed between the three cushions, and, contrary to the general usage, surmounts the Royal Tressure. Sir JOHN FOULIS of Ravelston, *c.* 1672, has a *fess vert charged with a primrose or*, between the three laurel leaves of his paternal coat ; a difference allusive to the circumstance that his wife was eldest daughter of Sir ARCHIBALD PRIMROSE, who settled his estate of Dunipace on her sons. Other examples occur about the same time of a fess, sometimes charged, being used in this way, *e.g.*, HAMILTON of Cairnes, who adds to the principal HAMILTON coat a fess *argent* charged with a man's heart *gules*. In his *Comments on the Keir Performance* (priv. print, 1860), Mr RIDDELL gives, at pp. 155, 156, several instances in which a coat of arms differenced by a bend engrailed, or some other mark of cadency, was granted to families who could prove no connection with the principal family. We find the fess

checquy also used as a difference in later times, and with genealogical intent. The GORDONS of Lesmoir have, since 1672, if not earlier, borne: *Azure, a fess checquy of the first and argent between three boar's heads or*, in consequence of the first Laird of Lesmoir having in the sixteenth century married a daughter of STEWART of Laithers.

The arms assigned at the same date to Sir JOHN FALCONER of Balmakellie, Master of the Mint to CHARLES II., were those of his brother the first Lord FALCONER (*Or, between three mullets azure, a falcon's head proper issuing from a man's heart gules and crowned*), with the addition of *a chief gules charged with three besants* in allusion to his office.

But, with the exception of the bordure, no Ordinary has been so much in use in Scotland for differencing purposes as the chevron. WILLIAM MURRAY, of Gask and Tullibardine, has a chevron between the three stars of his paternal coat in his homage seal of 1292; and this chevron continued to be borne by his descendants until they obtained the Royal Tressure in the reign of JAMES VI. The shields of JOHN GRAHAM in 1370, and THOMAS MONYPENNY of Kinkell, in 1415, have a chevron introduced into their paternal coat. The HAYS of Fudie from an early period bore: *Argent, a chevron sable*, between the original *three escucheons gules*. FORBES of Monymusk places between his three bear's heads *a chevron argent, charged with a heart proper* (indicative of a maternal DOUGLAS descent). In like manner OLIPHANT of Bachilton inserts a chevron *argent* between his three crescents. In 1367, the seal of JOHN, younger son of WALTER FITZGILBERT, called HAMILTON, bears: *a chevron between three cinquefoils*. From him descend the HAMILTONS of Innerwick, the eldest cadets of the House of HAMILTON. (STODART, *Scottish Arms*, ii., 417.) There are also cases where one Ordinary is

substituted for another. The LESLIES of Balquhain differenced the chief coat of their family, *Argent, on a bend azure three buckles or*, by turning the bend into a fess. A very early cadet of the GRAHAM family, GRAHAM of Morphie, adopted an unusually pronounced difference, substituting a chevron for the chief, and at the same time changing the tinctures. The principal GRAHAM coat is: *Or, on a chief sable three escallops of the field*; that of Morphie: *Sable, a chevron between three escallops argent*. Different branches of the PRINGLE family, retaining the escallops which are the principal charge, turn the bend on which they are placed into a chevron and a saltire respectively.

MONTCHEVREUIL, in Picardy, bore: *Gules, three cinquefoils or*; a cadet differenced by adding *a chief argent* (*Armorial de Berry*, Nos. 425, 436). *A bend (gules)* was the *brisure* of FLANDERS borne by the Counts of NAMUR (*vide* plate xliv., fig. 2, from the *Armorial de Gelre*); and other instances of its use are found in VRÉE, *Généalogie des Comtes de Flandre* (plates lxx., lxxi., lxxii., lxxxvi.) It is borne plain by FLORENT of Hainault, and by PHILIP of Flanders (both *circa* 1300). The bend is *raguly* in the case of GUI DE FLANDRE (*c.* 1335). GUILLAUME DE FLANDRE, Seigneur de RICHEBOURG (*c.* 1290) bore the bend *goboné argent and gules*; as did his son JEAN (*c.* 1320). HENRI DE FLANDRE, Comte de LODES, also used the bend *goboné* (*c.* 1320). A little earlier ROBERT DE NAMUR makes his bend *wavy*.

The *brisure* of the Ducs de BOURBON was a bend, or cotice, *gules*. The Ducs de MONTPENSIER differenced this by charging the upper portion with the arms of DAUPHINÉ (*Or, a dauphin azure*). By the Princes de CONDÉ the bendlet was diminished into *a baton aisé in bend* (the Princes de CONTI added also a *bordure gules*). The Comtes d'ÉTAMPES bore: FRANCE-ANCIENT, *a*

bend componé gules and ermine; and those of EVREUX had the *bend componé argent and gules*. The BOURBON Princes de la ROCHE SUR YON used: FRANCE-MODERN, *a cotice in bend gules thercon a crescent argent in chief*. The Princes of ACHAIA, of the House of SAVOY, added *a bend azure* to the arms, *Gules, a cross argent*.

VIII.—CHANGING THE BOUNDARY LINE OF AN ORDINARY, by *engrailing*, *invecking*, or *indenting*, is a frequent expedient in Scotland, both in earlier and in later times. The MACFARLANES, who descend from the LENNOX family, bear the coat of LENNOX, *Argent, a saltire cantoned with four roses gules* (as in Vol. I., Plate XXXIII., fig. 3), but difference it by making the saltire *wavy*; while the NAPIERS of Merchiston (believed to be LENNOXES by descent) *engrail* the saltire. In 1370 the seal of Sir NICHOLAS ERSKINE of Kinnoull, second son of Sir ROBERT ERSKINE, shows the pale of his paternal coat engrailed. On the seal of PATRICK GRAHAM, Earl of STRATHERN *jure uxoris*, in 1400, the chief is *indented*; and it is either *indented* or *engrailed* on the seal of ROBERT GRAHAM of Kinpult in 1433, and of ROBERT GRAHAM of Fintry in 1478. At a latter date the indentations in the Fintry coat were made deeper, and have been blazoned as piles, and erroneously supposed to have been adopted from the family of LOVEL of Ballumbie, whose heiress the first Sir ROBERT GRAHAM of Fintry married. Doubtless the piles in the coat of DOUGLAS of Lochleven (*Argent, three piles gules, each of the exterior ones charged with a star of the field*) had a like origin.

In the Lyon Register, so far as any general rule of practice can be discovered, the use was to have the Ordinary *engrailed* for a second son or his descendant, *invecked* for a third, *wavy* for a fourth, *indented* or *nebuly* for a fifth. But there was a tendency to *embattle* the Ordinary in the case of a military man,

while Sir WILLIAM BRUCE of Balcaskie, known for his skill in navigation, has his chief *wavy*.

As examples of the general rule, the chief engrailed is borne by Sir WILLIAM GRAHAM of Braco, Baronet, "descended of a second son of Montrose;" the chevron engrailed by WALTER RIDDELL, ancestor of the Glenriddell family, and second son of RIDDELL of that Ilk, and by ABERCROMBY of Fetternear, the first of which line was second son of ABERCROMBY of Birkenbog. JAMES DURHAM, second son of the family of DURHAM of Grange, engrails the fess of his family coat, and the bend is carried engrailed by the ELLIOTS of Stobs, "descended from a second son of LAURISTON." The older RUTHERFORDS of Fairnington engrailed their orle.

Of the alteration of the boundary line of an Ordinary as a mode of difference we have many examples in foreign coats. The French families DE LA FOREST (Marquises d'ARMAILLÉ, and Barons de CRAON) bear: *Argent, a chief sable*; while the line of FORREST-LANDRY in Flanders engrails the chief. (The FORESTEL of Cambrai bear: *Argent, a chief gules*.) The senior branch of the French house of LA BAUME bore: *Or, a bend azure*, but the younger line, Comtes de MONTREVEL, bore the bend *dancetty*; while the Marquises de PLUVINEL still further difference the MONTREVEL coat by adding an ermine spot in the sinister chief *sable*. The Counts of CHALONS bore: *Gules, a bend or*; the family of OISELAY, which claimed descent from them, engrailed the bend.

GERARD DE PICQUIGNY sealed in 1234 and 1245 with *Barry of six argent and azure, a bordure gules*, but his brother ENGUERRAUD substituted a bend for a bordure. (DEMAU, *Sceaux de la Picardie*, Nos. 43, 44, 45.)

The Barons d'ERNEVAL bore: *Paly or and azure a chief gules*; a cadet family took the name of BLOSSET, and charged the chief with *a fess dancetty argent* for difference.

A cadet of the family of AILLY, which bore *Gules* (often *diapered*), a *chief chequy argent and azure*, took the name of SALINS, and differenced the arms of AILLY by the addition of a *fess or*.

In PLANCHÉ'S *Roll*, HENRY APELTREFEND (No. 290) bears: *Ermine, a bend gules*; his son of the same name (No. 291), makes the bend *vairy, gules and or*; while WILLIAM APELTREFEND (No. 292) presumably a kinsman, bears: *Or, a fess lozengy gules and vair*.

IX. THE ADDITION OF SMALL CHARGES TO THE FIELD.—Strewing the field with small charges, called in the *Boke of St. Albans* "gerating;" or substituting for a plain field what would now be called a field *semé*,—was a very ancient mode of differencing. Dame JULIANA BERNERS enumerates nine figures as used for that purpose,—the crosslet, the crosslet-flory, the fleur-de-lis, the primrose, cinquefoil, escallop, chaplet, mullet, and crescent. The shield of WILLIAM DE ROMARE, Earl of LINCOLN, who died in 1198, is adduced by Mr PLANCHÉ as an early example of differing by crosses-crosslet; the principal charges are seven mascles conjoined, three, three, one; the tinctures are unknown. We find in the *Rolls of Arms* of the thirteenth, and early part of the fourteenth, century many instances of coats *crusily*, *billetty*, *bezanty*, and "pleyn d'escallops," *fleuretté*, and "à les trefoilles d'or." With these last Sir EDMOND DACRE of Westmoreland powdered the coat borne by the head of his family: *Gules, three escallops or* (*Roll of EDWARD II.*).

We find in the *Roll of HENRY III.* that JOHN BALLIOL, and in the *Roll of the Thirteenth Century* that EUSTACE DE BALLIOL both bore: "*Gules, à un fauix escocheon* (that is an *orle*) *d'argent*," which is also attributed to ALEXANDER DE BALLIOL in *ST. GEORGE'S Roll*; and the first *Roll of EDWARD III.* This is differenced by the inversion of the tinctures for another ALEXANDER DE BALLIOL. A WILLIAM DE BALLIOL bears: *Or, an orle vair* (or

azure) with a label *gules*. ENGUERRAND DE BAILLEUL (Admiral of France, 1285), called INGRAM DE BALLIOL in the English Rolls, uses: *Gules, an orle ermine, with (or without), a label azure*. Another differenced coat: *Azure, crusily an orle or*, is attributed to EUSTACE DE BALLIOL in the *Roll* of HENRY III. Sir ROGER DE ST. JOHN differenced the original coat: *Argent, on a chief gules, two mullets or*, by changing the field to ermine; but Sir EYMIS DE ST. JOHN again differenced by changing the ermine spots to crosslets sable. Most of the coats which we find *semé* of small charges are coats differenced by gerating. The coat borne by the ACTONS of Aldenham, *Gules, crusily or, two lions passant argent*, is evidently a gerated coat of LESTRANGE; for EDWARD DE ACTON married the co-heiress of LESTRANGE (living 1387) who bore simply: *Gules, two lions passant argent*. In *St. George's Roll*, ROBERT LE STRANGE bears: *Gules, crusily, two lions passant argent*.

The English BEAUMONTS bore: *Azure, flory, and a lion rampant or*, while those who remained in France, at Brienne in Champagne, had the field *semé* of billets. The original coat of the house of BERKELEY in England (BARCLAY in Scotland) appears to have been: *Gules, a chevron or (or argent)*. The seals of ROBERT DE BERKELEY, who died 4, HENRY III.; of THOMAS DE BERKELEY, 20, HENRY III.; and MAURICE DE BERKELEY, who died 1281; all show the shield charged with a chevron only. MORIS DE BARKELE, in the *Roll*, temp. HENRY III., bears "*goules, a cheveron argent*." (In two of the windows at Bristol, the chevron is tinctured *or*.) But THOMAS, son of MAURICE, who died 15, EDWARD II., has the present coat: *Gules, a chevron between ten crosses patée argent*, while in the *Roll* of EDWARD II., "*de Goules od les rosettes de argent et un chevron de argent*" is attributed to Sir THOMAS DE BERKELEY. In Leicestershire the BERKELEYS gerated

with cinquefoils, an ancient and favourite bearing in that county. (See Vol. I., p. 390.) In Scotland, the BARCLAYS differed by change of tincture, and bore: *Azure, a chevron argent between (or in chief) three crosses patée of the same.* It is somewhat curious that this differencing charge of the cross-*patée* should have become in Scotland the main, or sole charge of BARCLAY coats. The arms of BARCLAY of Balvaired, now quartered in the 2nd and 3rd by the Earls of MANSFIELD, are: *Gules, three crosses patées or*; the MURRAY coat in 1st and 4th, is: *Azure, three stars within the Royal Tressure or.* In the Roll, temp. HENRY III. (GLOVER'S Roll, No. 108), GEOFFREY DE LUCY bears "*de Goules à trois lucies d'or.*" In the first Roll of EDWARD I., this is first differenced by the field being made *crusily or*, for GEOFFREY DE LUCY; and then by a change of the tincture of the field, AMAURI DE LUCY bearing; *Azure, crusily three lucies or.* The fess between six crosslets of the Earls of WARWICK originated in the old coat of BEAUCHAMP, *Gules, a fess or*, gerated with crosslets which were afterwards reduced to six, and for which martlets were substituted by the BEAUCHAMPS of Powick. The arms of the HOWARDS, now Dukes of NORFOLK, are in all probability only a differenced coat of BEAUCHAMP, whose dependants they originally were. LA ROQUE says: "La maison de Houvard ou Havart . . . de France, a le champ de son escu et la bande comme (celle d'Angleterre) accompagnée de six coquilles d'argent." (*Traité de l'Origine des Noms*, p. 203.)

The Counts of SALM in the Ardennes bear: *Argent, two salmon addorsed gules*; but this coat is borne *crusily* by the Counts of UPPER SALM in Lothringen, for difference, and not, as used to be asserted, in memory of a crusading ancestor. The Counts DERNBACH ZU DERNBACH used: *Or, three hearts in pairle sable*; but another family of Barons of the same name, *dit* GRAUL, differenced

by a change of tincture and the addition of smaller charges : *Azure, billetty argent, three hearts in pairle or.*

It is curious to find, on the other hand, a new difference made by the omission of the differencing small charges. The original arms of the Counts of GUELDRES appear to have been three cinquefoils ; but GERARD IV. (1229) married RICHARDE DE NASSAU, and assumed her arms : *Azure, billetty and a lion rampant or.* Count RENAUD, afterwards first Duke of GUELDRES, omitted the billets.

These examples might be increased almost indefinitely. Nearly akin to this mode of gerating was that by which small charges were placed *in orle*. One of the numerous ways in which the coat of the LUSIGNAN, or DE VALENCE, families was differenced, was by the addition of *an orle of martlets gules* to the original coat : *Barruly argent and azure ;* as shown in *champlevé* enamel on the monument of WILLIAM DE VALENCE, Earl of PEMBROKE (d. 1296), in Westminster Abbey ; *vide* Vol. II., Plate III., fig. 11. This coat is also attributed to the Earl's son in the *Caerlaverock Roll* of 1300. Similar to this was the coat of CHAWORTH : *Barruly argent and gules*, which was differenced by an *orle of martlets sable*. In the *Roll* of EDWARD II. Sir PATRICK CHAWORTH bears this coat, but the bars are *or* and *azure*. On the original coat the *sable* martlets were eventually reduced to three, and so became principal charges. In England, in the Low Countries, and in northern France there are abundant instances in which the difference was effected by the addition of a single charge. One of the earliest examples, perhaps, is afforded by the coat of DE VERE, borne, *ante* 1221, by ROBERT DE VERE, Earl of OXFORD, who was a younger brother of AUBREY, the second Earl. *Quarterly gules and or, in the first a star of five points argent* (*vide ante*, Vol. I., Plate X., fig. 2). The star is made *ermine* in the *Roll* of RICHARD II. for AUBREY DE VERE. BOUTELL gives, p. 203, an interesting series of the arms

of NEVILLE of Raby: *Gules, a saltire argent*, differenced thus by a crescent *sable*; a martlet *gules*; a mullet *sable*; a *fleur-de-lis*; a rose *gules*; a pellet, or annulet *sable*; and two interlaced annulets *azure*, all borne on the centre point of the saltire. The BEAUCHAMP shield (*Gules, a fess between six martlets or*) is similarly differenced by the additions of a pierced mullet, or a crescent, both of *sable*. PLANCHÉ, 340, i. (*Herald and Genealogist*, vol. iv., p. 19). In the 2nd Calais Roll Sir JOHN DE VERDON bears: *Sable, a lion rampant argent*. Sir CHRISTOPHER adds a chess-rook *gules* on the lion's shoulder.

In MAURICE, *Les Chevaliers de la Toison d'Or*, we find many like instances; e.g. p. 90, the coat of WOLFORT DE BORSELE (*Sable, a fess argent*) is differenced by the addition of a star of six points *argent* in the dexter chief. In the *Armorial de Gueldre* FRANÇOIS DE BORSELE bears three mullets in chief. The Counts of CHÂLONS bore: *Gules, a bend or*; a pierced mullet *sable* upon the bend in dexter chief, is the difference for HUGUES DE CHÂLONS in *l'Armorial de Gueldre*. In the arms of LOUIS DE CHÂLONS (Knight of the Order, No. lxiv.), the bend is similarly charged with a crescent *azure*. The coat of PHILIPPE DE CRÈVECŒUR (Knight of the Order, No. lxix.), *Gules, three chevrons or*, has a crescent *azure* on the uppermost chevron. CHARLES DE LANNOY (Knight of the Order, No. cxxxvi.) lays aside the ancestral difference of a *bordure engrailed gules* (to which allusion is made on p. 28), and places a crescent *gules* in the centre of his coat: *Argent, three lions rampant vert, crowned or*. In the Cathedral at Toulouse I noticed the BANDINELLI coat, *Or plain*, differenced by the addition of a *torteau in chief*. PIERRE DE LA TRÉMOUILLE, Seigneur de DOURS, differenced the main coat of his line, *Or, a chevron gules between three eagles displayed azure*, by the addition of a *fleur-de-lis*

argent on the point of the chevron. Many of the LALAINS (of which family there were a dozen *Chevaliers de la Toison d'Or*), who bore: *Gules, ten lozenges conjoined 3, 3, 3, 1, argent*, charged the first lozenge with a *lion rampant gules*, from the coat of BARBENÇON. The first Knight SIMON, having been the son of OTTO DE LALAIN by YOLANTE DE BARBENÇON. JACQUES DE BRIMEU (*Chevalier*, No. xviii.) bore: *Argent, three eagles displayed gules, and in the centre point a demi-lion rampant of the last*. The seal of PHILIP, fifth son of Count GUY of FLANDERS in 1298, bears the lion of FLANDERS debruised by a bendlet, thereon two escallops, one in chief, the other in base. "LE SIRE DE MELUN" bears the plain coat: *Azure, seven bezants 3, 3, 1, and a chief or*, but HUGUES DE MELUN places a martlet *sable* in dexter chief. (The bezants are also nine in number.)

The great family of CHÂTILLON (of the Counts de BLOIS), who bore: *Gules, three pallets vair a chief or*, used among other differences, a martlet *sable* in dexter chief (*Armorial de Berry*, No. 811). In the *Armorial de Gueldre*, this coat is borne by "LE SIRE DE LA FÈRE" with the difference of a lion rampant *gules*, in the dexter chief. The most curious of these differences occurs in the arms of DE DAMPIERRE, where the CHÂTILLON chief is charged with *two lions passant affrontés sable*. See Plate XIII., fig. 3, and also the seals of JEAN DE CHÂTILLON, Sire de DAMPIERRE, and his wife MARIE DE ROLLAINCOURT, in 1335. On her *secretum* this coat is dimidiated (so that only one lion is seen), so also is the shield of her own arms: *Argent, three mallets gules*. (VRÉE, *Gen. Com. Fland.*, p. 95.) On the seal of MARIE, Countess of BLOIS, c. 1230, the chief is charged with *eight pallets gules* (VRÉE, *Généalogie des Comtes de Flandre*, plate v.). SPENER (*Opus Heraldicum*, p. gen., p. 356) shows that many German coats remain

which bear additional charges, evidently originally assumed as differences, the reason of which has faded out of remembrance. In SIEBMACHER'S *Wappenbuch*, plates cxxiv., cxxv., contain four such instances among Rhenish families. HUND VON SALHEIM places a *star of six points sable* in the middle of the coat: *Gules, three crescents argent*; DIE KNÖBEL who bear: *Argent, an escutcheon gules*, have in sinister chief an annulet *sable*; DIE GROESCHLAG, who bore: *Azure, three bends counter-componé argent and gules*, have between the two upper bends an *open crown or*; and the VON LINDAU, whose coat is: *Gules, a bend argent*, add in chief a *fleur-de-lis azure*. (In the two last instances the bends are drawn as bends-sinister according to the German practice of reversing the position of the charges for the sake of symmetrical arrangement. The student should bear this in mind in consulting SIEBMACHER, and other engraved armorials of Germany.)

This mode of differencing by additional charges was often carried much further than by the insertion of a single one as in the preceding examples. In England the original coat of DE GREY was *Barry of six argent and azure*; JOHAN DE GREY so bears it in the *Roll of EDWARD I.*; but in the *Roll of EDWARD II.*, as borne by GREY, Duke of SUFFOLK, it is differenced by the addition of *three torteaux in chief*. These were converted into annulets by the DE GREYS, Lords WALSINGHAM. At Caerlaverock the two brothers BASSETT difference the family coat: *Ermine, a chief indented gules*, by adding in the one case three mullets, in the other as many escallops, *or*.

One of the best known English examples is that of the coat of the COBHAMS: *Gules, a chevron or*, in which the Ordinary was charged by the cadets with three pierced estoiles, three lions, three cross-crosslets, three fleurs-de-lis, three crescents, and three martlets, all of

sable. Sir MICHAEL DE POYNINGS, bore : *Barry or and vert, over all a bend gules*. Sir THOMAS differed by charging the bend with three mullets *argent*. The DESPENCER coat was : *Quarterly, argent, and gules a fret or, over all a bend sable*. This coat Sir HUGH LE DESPENCER, in the reign of EDWARD II., differences by charging the bend with three mullets *argent*; for which, in 1476, HENRY SPENCER substitutes three escallops *argent*; and this coat is that now used by the Duke of MARLBOROUGH, and by Earl SPENCER. In the *Harléian Roll* (*circa* 1307) printed in *The Genealogist*, n.s., vol. iii., the original coat of MAULE or MAULEY, *or, a bend sable* is differenced by the addition of *three eight-foils argent*. Sir ROBERT DE MAULE substitutes *three eagles displayed argent*; and Sir EDWARD, *three dolphins embowed argent*: and the latter places the bend between two lions rampant *sable*.

The cadency of the DAUBENYS, which is given pretty fully by BOUTELL, contains some interesting examples which he has not recorded. In the *Roll* of EDWARD II. they bear a *fess engrailed or* (a bearing which was really synonymous in early times with a fess of conjoined fusils, in which latter form the coat appears in 1300, in the *Roll of Caerlaverock*). Later it is blazoned with in chief two martlets *argent*; three martlets *argent*; three escallops *or*; four lozenges *or*. Again, the fusils (three in number) are depicted *ermine* for difference, with the subsidiary *brisure* of three mullets *or* in chief. Again, the three fusils *argent* conjoined in fess, are each charged a mullet pierced *sable*, or with a *fleur-de-lis sable*, with in chief three martlets *or*. Again, the fess is of four fusils conjoined *argent*, with in chief three martlets *argent*, or three estoiles *or*. (See also Vol. II., p. 227.)

On the other side of the Channel we find from MORICE (*Histoire de Bretagne*, lxxv. and ccxlv.), RAOUL D'AUBIGNÉ bearing : *Gules, four lozenges conjoined in*

fess argent; and, in 1200, GUILLAUME D AUBIGNÉ bears the same between six plates.

The French family of DU CHATELET, who claimed descent from the House of LORRAINE, substituted *fleurs-de-lis* for the allerions of that house.

One of the coats of the MINERBETTI family in the church of Sta. Maria Novella in Florence (they bore: *Gules, three swords in pile argent, the hilts in chief or*) is differenced by the addition of two small keys in saltire, placed in the dexter chief. Its date is 1499. On the BARDI monuments in the church and cloisters of Sta. Croce in the same city are several escucheons of the arms of that great family (*Gules, a bend of five fusils argent, usually faceted*). These are differenced by the addition of smaller charges:—*e.g.*, an oval *gules*, thereon three golden lions; a castle of three tiers with a high central tower; a cinquefoil; and a small escucheon charged with three open crowns.

X.—DIMINISHING THE NUMBER OF CHARGES of the same kind is an expedient for differencing seldom if ever practised in Great Britain, but it is one of which there are examples in Foreign Heraldry. The Counts of BARCELONA bore: *Gules, four pales or*; the House of FOIX which descended from them, diminished the pales, or pallets, to three. While the House of CHOISEUL, Ducs de CHOISEUL, bore: *Azure, a cross between twenty billets or*, five in each canton; the junior line of the Ducs de PRASLIN diminished the number of the billets to eighteen, five in each of the cantons in chief, but only four in those in base. These are exceptions to the old French armorial rule which declares that the elder line is known by the simplicity of the coat: "*Qui porte le moins est le plus.*"—(For other CHOISEUL differences see p. 36.)

XI.—CHANGE OF THE MINOR CHARGES.—Instances of the change of minor charges to denote cadency have

already been given incidentally in Section X. in the case of the BERKELEYS, BEAUCHAMPS, COBHAMS, NEVILLES, and other eminent families. But differencing by the substitution of one charge for another is also a frequent Scottish usage. In 1476 the seal of THOMAS CUMYN of Altyre has one garb only in place of the three of his family; the two garbs in chief being replaced by two cushions, and a tressure superadded. The mother of this THOMAS CUMYN was a sister of THOMAS DUNBAR, Earl of Moray. In 1513 WILLIAM SCOTT, constable-depute of Montrose, replaces the third of the three lion's heads which formed his family coat, *Argent, three lion's heads erased gules*, by a red rose, the charge in the arms of the Burgh of Montrose, and so with obvious reference to his office. In 1515 we find PATRICK HEPBURN, Earl of BOTHWELL, Great Admiral of Scotland (an infant of four years old, but who entered on possession of his estates and office at once, as did the heirs of all whose ancestors had fallen at Flodden), adding an anchor in base to the HEPBURN coat; and the same was borne by PATRICK HEPBURN, of Bolton, in 1545.

Dr BURNETT says that in the early Lyon Register there are about 160 coats in which one or more additional charges have been introduced to difference cadets from their chief. In a coat consisting of the same charge three times repeated, the difference is usually placed in the centre. Thus GRANT of Ballindalloch, places a boar's head *couped or*; and GRANT of Carron, a dove *argent* holding in her beak an olive branch *vert*; between the three golden antique crowns which, on a field *gules*, are the arms of their chief. GORDON of Knokespock places a pheon *or*; GORDON of Glasterim a fraise *argent*; GORDON of Earlston a bezant; GORDON of Newark a billet *or*; and Gordon of Tetschie a sheaf of arrows *or*, between the *three boar's heads or, on a field*

azure, of the original coat. JOHN GORDON of Kennertic, similarly used a crown, derived from the marriage of his grandfather with a GRANT. See plate iii., fig. 11, *The Records of Aboyne* (New Spalding Club). The SEMPILL coat being : *Argent, a chevron chequy gules and of the field between three hunting-horns sable garnished of the second* (Vol. I., Plate XIV., fig. 2), the Beltrees branch (whose founder, a younger son of Lord SEMPILL, married MARY LIVINGSTONE, one of the "Queen's Maries") added three gilliflowers *gules* (from the LIVINGSTONE coat) for difference. In the majority of the instances given the difference indicated maternal descent, being often taken from the coat of the family of the wife of the first of the line. When the coat differenced has an Ordinary, a maternal charge of this kind, or an emblem of office or profession, is often found placed on that Ordinary. The chevron on the coat of the Earl of HOPETOUN is charged with a laurel leaf to indicate the descent of his branch of the HOPE family from the heiress of FOULIS of Leadhills. GEORGE JARDINE has the saltire of his coat charged with besants, as having been Treasurer of the City of Edinburgh. PATERSON of Seafield, second son of the Bishop of ROSS, replaces one of the three mullets in the chief of his paternal coat by a mitre, while the fourth son of the same prelate introduces a mitre *azure* between the three pelicans in the same coat.

Although before the Reformation it was not compulsory upon ecclesiastics, who were vowed to celibacy, to difference their arms, we yet find that as a matter of fact many did so. Thus Bishop JOHN DE GRANDISON, of EXETER (1327-1369), substitutes a silver mitre for one of the golden buckles upon the bend in his ancestral coat (*vide ante*, p. 37); WILLIAM COURTENAY, Archbishop of CANTERBURY, 1381-1396, whose arms were *Or, three torteaux and a label azure*, charged each point of his label with a *mitre proper*. Bishop EDMOND STAFFORD of

EXETER, 1394-1419, differenced his paternal coat *Or, a chevron gules with a bordure azure, thereon eight mitres argent*; a still better known example is that of the warlike HENRY LE DESPENSER, Bishop of NORWICH (1370-1406), who differenced the full DESPENSER coat with a *bordure charged with mitres* (eight or fifteen) *or*.

XII.—THE “MARKS OF CADENCY.”—Reference has already been made to the present unsatisfactory use of these which were intended to indicate the order of descent of the different sons of a family. It has been shown (p. 47), that the occasional use of some of them began pretty early both at home and abroad; but it was only in the reigns of the Tudor Sovereigns that they became systematised in English Heraldry. They are practically the only differences now employed by the English College of Arms to denote legitimate cadency. They are:—1. A Label for the eldest son; 2. A Crescent for the second; 3. A Mullet for the third; 4. A Martlet for the fourth; 5. An Annulet for the fifth son; 6. A *Fleur-de-lis* for the sixth; 7. A Rose for the seventh; 8. A Cross-moline for the eighth; and 9. A Double Quatrefoil for the ninth, which is the *ne plus ultra* of provision. Of these the first six are given in BOSSEWELL'S *Workes of Armorie* (1572), and the author adds: “if there be any more than six brethren the devise or assignment of further difference only appertaineth to the kingis of armes especially when they visite their severall provinces; and not to the father of the children to give them what difference he list, as some without authoritie doe allege.” Mr GOUGH NICHOLS remarks (*Herald and Genealogist*, vol. ii., p. 93) that the last three were never in use by the Heralds who presided over the Visitations. The cinquefoil was, however, sometimes used by them as a difference. In the *Visitation of Durham in 1575* the arms of HERON of East Thickey are thus given: *Gules, on a chevron between three herons*

argent, a cinquefoil sable; and the following note is appended:—"Remember the difference of a younger brother of a younger house." Other examples of its use are in the arms of SHAFTON, and DOWNES of Evenwood.

On Scottish seals of the fourteenth and fifteenth centuries the mullet is more frequently found than any of the other marks of cadency, but it is evidently not regarded as peculiarly appropriated to the third son. Before 1300, Sir DONALD of MAR (son and heir of GRATNEY, Earl of MAR, by the sister of ROBERT BRUCE), bore a mullet of six points in the upper part of the bend upon his seal (LAING, *Scottish Seals*, ii., No. 690). In 1373 it appears in dexter chief on the seal of ROBERT STEWART, Earl of FIFE (afterwards Duke of ALBANY), second son of ROBERT II. (*ibid.*, i., 786), and from the beginning of the fifteenth century it is fairly common.

The main consequence of the practical supersession of all other differences by these minute figures has been that the duty of differencing at all has been much neglected, and remote cadets bear the arms of the head of the house without an idea of impropriety. There are, however, some cases where these differences, awarded at a time when they were coming into use, have become permanent in particular branches of the family, and where more than one branch has been elevated to the peerage we still see the differences in use, *e.g.*, the crescents in the coats of the Marquess of SALISBURY and Earl STANHOPE and in those of the several branches of the HOWARDS; the mullet used by the Earl of CARLISLE; the red rose in the arms of the Marquess of ABERGAVENNY. Sir WILLIAM DUGDALE, in his *Ancient Usage of Bearing Arms*, condemns the system strongly; and advises a return to the older and better methods of differencing: and, although in Scotland these better modes, were never superseded, Sir GEORGE MACKENZIE denounces the partial introduction of the Marks of

Cadency as tending to confound the ancient coats, and to fill the modern with more crescents and mullets than are in the arms of all Europe besides. In the Lyon Register there are a very few instances of double marks of cadency, such as a crescent charged with another, or with a mullet.

XIII.—DIFFERENCE BY QUARTERING.—MENÊTRIER says that the bearing by a cadet of a quartering not borne by the elder line is in itself a sufficient difference ; and this rule has been pretty generally recognised. When a younger son of a great house became possessed of a feudal lordship by marriage, or by a grant from the crown, he frequently retained the simple coat of his ancestors, and quartered with it the arms of his new possession. Thus ALEXANDER, Duke of ALBANY, son of JAMES II., bore the undifferenced coat of SCOTLAND, quartered with the arms of MARCH, MAN, and ANNANDALE. The STEWARTS, Earls of ATHOLE, and of BUCHAN, found the feudal quarterings of these Earldoms a sufficient difference. In later times we find the Lords PITSLIGO bearing the undifferenced coat of FORBES quartered with FRASER ; FORBES of Tolquhoun bearing the same coat quartered with PRESTON ; and FORBES of Rires bearing WEMYSS in the first and fourth quarters, and the undifferenced coat of FORBES in the second and third. To these cases we may add the well-known coat of the BREADALBANE family (the principal cadet line of the CAMPBELLS), as compared with that of the house of ARGYLL. BREADALBANE has, equally with ARGYLL, the undifferenced coat of CAMPBELL in the first and fourth quarters ; and each became entitled to use the arms of STEWART of Lorn in virtue of marriage with one of the co-heiresses of JOHN, Lord LORN. In the ARGYLL achievement this alliance is represented by the use of the LORN galley in the second and third quarters ; while BREADALBANE has LORN in the second, and the

plain coat of STEWART in the third. ALEXANDER SETON, Viscount KINGSTON, differenced by the addition of a new quarter borne in the second and third places:—*Argent, a winged dragon* (really a *wyvern*) *vomiting fire, proper*. This coat was composed from the crest of his elder brother, the Earl of Winton. Sir George Mackenzie (*Science of Heraldry*) says “I approve not of this way of marshalling.”

A curious example of Scottish marshalling may be given here which indicates how little the Scottish lords and heralds of the fifteenth century were trammelled by modern rules. The seal of JOHN STUART, Lord of LORN (LAING, *Scottish Seals*, i., 797), the father of the three co-heiresses, the eldest of whom brought LORN to the house of ARGYLL, bears the following arrangement: *Quarterly*, 1. *Per fess, in chief, a buckle, its pin extending to the dexter; in base counter-compony*; 2 and 3. *A galley in full sail*; 4. *Per fess, the chief counter-compony, and in base a garb*. In this composite coat the buckle marks the paternal descent from STEWART of Bonkyl, while the garb is indicative of the Earldom of BUCHAN, held by ROBERT, Duke of ALBANY, his maternal grandfather. The galley in the second and third quarters, though certainly intended to represent the Lordship of LORN, indicated, notwithstanding, no descent from its ancient Lords. The late learned genealogist, Mr ALEXANDER SINCLAIR, has shown that the supposed descent is a modern blunder. JOHN STEWART, the first Lord of LORN of this house got the Lordship, not by a marriage with the DE ERGADIA heiress, but by exchange with his brother, who was that heiress's husband.

The Counts of LEININGEN UND DAGSBURG, bore LEININGEN in the first and fourth quarters, with DAGSBURG in the second and third (*Argent, a lion rampant sable, debriused by an escarbuncle of the field, all*

within a bordure gules); and an escucheon *en surtout* for the Lordship of ASPERMONT: *Gules, a cross argent*. The Counts of LEININGEN-WESTERBURG quartered LEININGEN with WESTERBURG (*Gules, a cross between twenty crosslets or*), and placed *en surtout* an escucheon, *Or, a cross azure*, which both SPENER and TRIER profess their inability to explain. (I think it originated in a painter's error.)

The Barons of FRAUENBERG (now FRAUNBERG) in Bavaria, bore: *Quarterly, 1 and 4. Gules, a pale argent, FRAUENBERG; 2 and 3. Gules, a horse saliant argent, bridled sable*, HAAG. The Counts of HAAG, who are of the same descent, difference by transposing the quarters (SPENER, *Op. Her.*, p. spec., pp. 446-47). (NISBET holds this insufficient, Vol. I., p. 77.)

The arms of the two lines of LÖWENSTEIN and WERTHEIM, in Virneberg and in Rochefort, were identical so far as eight of the nine quarters were concerned, and only differed in the quartering at the point of the escucheon (SPENER, *Opus Heraldicum*, p. spec., tab. ix.).

In the Royal House of SWEDEN the cadency of the Royal Princes is denoted by inserting in their escucheon the arms of the Province whose title they assume. Thus the arms of NICOLAS AUGUSTUS, Duke of DALERNE, were:—*Tierced in pairle reversed: a. (to the dexter). Per fess SWEDEN and GOTHLAND; b. (to the sinister) NORWAY; c. (in base) DALERNE; Gules, two arrows in saltire, points upwards argent, beneath an open crown Or*. Over all an oval Escucheon of VASA, impaling BERNADOTTE (*vide* Plate XIX., fig. 2). Similarly the arms of FRANCIS GUSTAVUS OSCAR, Duke of UPLAND (who died in 1852) has the coat of his duchy in base, viz., *Gules, an orb proper*. This custom originated with the VASA line of sovereigns, and there are several other examples in the Riddarholms Kyrka at Stockholm.

XIV.—An AUGMENTATION of course serves very

effectively as a mode of difference (*see* Chapter II.). The use of an official coat does the same.

In the case of some of the great families of the Low Countries, of which a number of the members were in succession Knights of the great Order of the Golden Fleece, their arms recorded in the catalogues of CHIFFLET and MAURICE afford interesting information as to the modes of differencing employed in the fifteenth and sixteenth centuries. Thus about the middle of the fourteenth century GUILLAUME DE CROY espoused ISABELLE, heiress of RENTY. Their son, JEAN DE CROY, accordingly bore: *Quarterly*, 1 and 4. *Argent*, three bars *gules* (CROY); 2 and 3. *Argent*, three *doloires* (broad-axes) *those in chief addorsed gules* (RENTY). JEAN DE CROY married MARIE DE CRAON and had two sons. Of these ANTOINE, the elder, on the death of his father, at Azincourt in 1415, became Seigneur of CROY, and bore the full arms of CROY and RENTY (*Chev.* No. xv.). Of the line of ANTOINE were several Knights of the Golden Fleece. His grandson (No. cv.) was GUILLAUME, Seigneur de CHIÈVRES, Marquis d'AR-SCHOT, and Duke DE SORIA, the celebrated tutor of the Emperor CHARLES V. He bore CROY and RENTY, quartered as above, but differenced by an *escucheon en surtout*; *Quarterly*, 1 and 4. LUXEMBOURG (*Argent*, a lion rampant double-queue *gules*); 2. LORRAINE; 3. BAR. Of these coats LUXEMBURG and BAR were respectively the coats of his maternal grand-parents; LORRAINE was the first coat of his father's mother, MARGUERITE DE LORRAINE-VAUDEMONT, the wife of ANTOINE. MARGUERITE'S full coat (of LORRAINE quartering HARCOURT and ALENÇON) was similarly borne in an *escucheon en surtout* by her grandson FERRY DE CROY, Seigneur de ROUX (No. cxxiii.), first cousin of GUILLAUME, Duke of SORIA; and by FERRY'S son ADRIAN (No. clxiii.). The younger son, JEAN (*Chev.*

No. xxii. who became the first Count of CHIMAY, and founder of that line bore the same arms, but differenced by the addition of an escucheon *en surtout* bearing the arms of his mother MARIE DE CRAON (*Quarterly, 1 and 4. Lozengy or and gules, CRAON ; 2 and 3. FLANDERS, Or, a lion rampant sable*), this continued to form the standing difference of his line.

In this line of CHIMAY, we find that both the sons of JEAN were Knights of the Order, and differenced their father's coat, already given, with a *bordure azure platy*. The elder son, PHILIPPE, also had two sons, Knights of the Order, of whom CHARLES, Prince de CHIMAY (No. civ.), the elder, discontinued the bordure, which was retained by the younger, ANTOINE (No. cxxxiv.).

The differences of the knights of the house of LANNOY are even more instructive.

First of their number was HUGH DE LANNOY (No. vii.). His father GILBERT was a younger son, and bore the arms of LANNOY: *Argent, three lions rampant vert, crowned or*, differenced by a *filet en bordure engrailed gules*; which was continued by HUGH. His younger brother GILBERT (No. xii.) added to this a *label azure*; while the third brother, BALDWIN (No. xix.), who had as his heritage the lordship of MOLEMBAIS, his mother's portion, relinquished his father's bordure and bore the full arms of LANNOY differenced by an escucheon *en surtout* of MOLEMBAIS: *Argent, four bars azure*. His son BALDWIN (No. lxxxix.), similarly differenced with the arms of *his* mother, ADRIENNE DE BERLAYMONT: *Barry of six vair and gules*. BALDWIN'S son PHILIP (No. clxxxiii.) also differenced with the arms of his mother MICHELE D'ESNE: *Sable, ten lozenges conjoined argent, 3, 3, 1*. PHILIP had two wives; by the first, MARGUERITE DE BOURGOGNE (natural daughter of Duke PHILIP by MARIE MANUEL), he had a son JEAN (No. ccviii.) who quartered LANNOY and MANUEL

(*v. p. 130*), and placed the full undifferenced quartered coat of BURGUNDY *en surtout*. PHILIP'S second wife was FRANÇOISE DE BARBENÇON, and her son BALDWIN (No. ccxxxiii.) differenced with an escucheon *en surtout* of her arms: *Argent, three lions rampant gules crowned or*.

In the line of GILBERT, the second son (No. xii.), his son PIERRE (No. xcvi.) bore his father's arms with the bordure, and *in the centre point a star of six points gules*.

Yet another line of LANNOY, descending from HUGH, Seigneur de MINGOVAL, brother of GILBERT, had a succession of three generations of knights of the Golden Fleece. CHARLES (No. cxxxvi.) Viceroy of Naples, laid aside his father's engrailed bordure, and differenced with a crescent *gules* in the centre point. His son PHILIP (No. cxcvii.), Prince of SULMONE, resumed the bordure. He married ISABELLA COLONNA, and their sons CHARLES (No. ccxxxviii.), and HORACE (No. cclxix), both quartered LANNOY and COLONNA (*Gules, a column argent, its capital and base or, crowned of the last*). A branch of the house of LANNOY has now the title of Prince of RHEINA-WOLBECK.

Illustrations of most of the usages we have described will be found in the list of MONTMORENCY *brisures* with which I conclude this Chapter.

I. *Or, a cross gules between sixteen alerions azure*, is the principal coat of the family in modern times (*see next page for the ancient coat*).

The MONTMORENCY DE FOSSEUX added a *star argent in the centre point* (until it became the principal line in 1570), and the lines of COURRIERES and LORESSE did the same.

M—WASTINE: Princes de ROBECQ, placed *three plates upon the cross*.

M—BOUTEVILLE; and M—CROISILLES: *a label azure (?argent); and a lozenge or, in centre point*.

M—BOURS : in chief *a crescent argent*.

M—ROUPY (ET NOMAING); in chief *a mullet argent* or *a crescent argent in centre*.

M—DU PLESSIS-CACHELEU : in centre *a mullet sable*.

M—D'AVREMESNIL ET GOUSSAINVILLE : *a label argent*.

M—Ducs de DAMVILLE : in the centre *a cross couped argent*.

M— D'HUBERMONT : an escucheon *en surtout* of the maternal arms of D'OIGNIES : (*Vert, a fess ermine*).

M— DE MAFFLIERS : the first canton *argent plain*.

M—S. LEU, ET DEUIL : the first canton *ermine plain*.

M— BRETEUIL ET BEAUSSAULT : the first canton *argent, thereon an estoile sable*.

M— BEAUSANT : an escucheon *en surtout* of HARCOURT, *Gules, two bars or*.

M— DE MARLY : *Or, a cross gules between four allerions azure* (the early arms of the family; but see Appendix F at the end of this volume); the branch of DE LAY made the cross *fretty*. (SPENER, *Opus Heraldicum*, pars gen., p. 357, corrected.)

M— Comtes DE LUXE, ET DE BOUTTEVILLE : on the cross an escucheon of BOURBON-LA-MARCHE-PRÉAUX, viz., FRANCE-ANCIENT, *a bendlet gules charged with three lions rampant argent* (this line became MONTMORENCY-LUXEMBOURG).

M— HALLOT : *a label azure*.

II. MONTMORENCY-LAVAL; added *five escallops argent* upon the cross. (Le Marquis DE NESLE substituted a *fleur-de-lis* for the central scallop.)

M.— L. DE MORHEM : the same within *a bordure argent*.

M— L. D'OLIVET : *a bordure sable, thereon eight plates*. (cf. Plate V., fig. 3.)

M— L. ST. AUBIN, ET BOIS-DAUPHIN : *a bordure sable, thereon five lions rampant argent*.

M— L. CHÂTILLON ; a canton of BEAUMONT, *Azure flory, a lion rampant or.*

M— L. DE LOUE : a canton of BAUSSAY (?).

M— L. DE PACY : a canton of GAVRE, *Gules, three lions rampant argent, crowned azure.*

M— L. DE CHALOUYAU : a canton, *Gules, a lion rampant argent.*

M— L. D'ATTICHY : a canton of ERQUERRY, *Argent, a lion rampant gules.* (In all these cases the canton was assumed from the maternal coat.)

M— L. DE LEZAY : *in the base of the cross a pheon argent.*

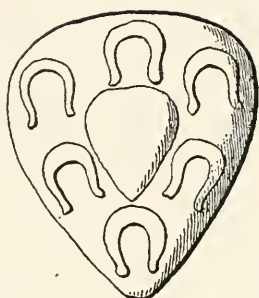


FIG. 11.—ESCUCHEON OF HENRI DE FERRIERES, 1205, Vol. I., p. 59.

CHAPTER II.

MARSHALLING.

IN the earliest days of Heraldry no one was supposed to have a right to more coats of arms than one, nor did more than one coat appear upon a heraldic seal. The hereditary descent of arms was from time to time interrupted by the bearer of a particular coat marrying into a family more powerful, or having larger possessions than his own; in which case it was usual, whether the lady were an heiress or not, that he should adopt her family arms; in so doing he entirely relinquished his paternal ensigns, as it was not thought that he could exhibit both together on the same shield, banner, or seal. Thus HUGH, Baron de AUDELE, bore: (*Gules*), *fretty (or)*, and a *bordure . . .*; but after his marriage with MARGARET DE CLARE, sister and co-heiress of GILBERT DE CLARE, Earl of GLOUCESTER, who fell at Bannockburn in 1314, he relinquished his paternal arms, assuming those of his wife, and bore them alone. (*Cat. of Seals in Brit. Mus.*, No. 7022.)

DALLAWAY, quoting an ancient MS., tells us that if a younger son married an heiress whose possessions were of greater importance than those of his elder brother (to which he might himself possibly succeed), he assumed

her arms rather than bear his paternal coat with a brisure. (*Vide supra*, p. 44. ACTON, assuming LE STRANGE.)

ADAM URQUHART of Meldrum, 1672, dropped his paternal coat, and registered the quartered arms of MELDRUM, and SETON, as heir of those families.

A similar assumption was often a matter of stipulation in the contract of marriage. JEAN, son of RAOUL DE MONTFORT, Seigneur de KERGOLAY, on his marriage in 1404, with ANNE, heiress of LAVAL, renounced entirely his paternal arms, his surname, and even his baptismal name, in compliance with the provisions of his marriage contract. The renunciation of the baptismal name seems at first sight as unnecessary as curious, but the reason was that the Christian name of GUY, to the exclusion of any other baptismal name, was indissolubly attached to the Baron, or Count, who should hold the lands of LAVAL. This privilege was accorded by Pope PASCHAL II. (c. 1101) to GUY IV., Baron de LAVAL, as a perpetual memorial of the services rendered by him and his family in the Crusade under the leadership of GODFREY DE BOUILLON, and the privilege was confirmed by the letters-patent of King PHILIP I. of FRANCE. In 1268, GUY VII. DE LAVAL, by his testamentary deed, deprived of the right of succession to the lands any person who rejected the condition; and also made a special provision by which its observance was compulsory on anyone who should marry the heiress of the line, in case there should be no direct male heir.

Early in the thirteenth century more shields than one began to be exhibited upon the same seal. The following examples show the arrangements in use before the adoption of quarterings.

The seal of HUGH DE COURTENAY in 1298, contains a cinquefoil in the centre, between three escucheons conjoined in triangle by the upper angles of their chiefs:—

1. COURTENAY (*Or, three torteaux*). 2. BASSET (*three bars wavy*). 3. DESPENSER. (*Cat. of Seals, Brit. Mus., vol. ii., No. 9010*.) The seal of HAWISIA LA BOTELERE in 1314 has, on the other hand, three shields meeting at their bases.

In 1300 JOHN DRUEL, or DERUEL, Sheriff of Northampton, has on his seal two escucheons suspended from the branches of a tree; the first contains a lion rampant; in the other, which is quarterly, the charges are indistinct (*Cat. of Seals in Brit. Mus., vol. ii., No. 9333*).

The seal of NORMAN, second Baron D'ARCY by writ, in 1334, has four shields of arms arranged in cross, the points meet in the centre (*ibid.*, 6883). That of SYMOND DE ESSHE, of Seaton, in 1348, has a similar arrangement (*ibid.*, 9513). A most curious and interesting seal is that of NICHOLAS MALEMAYNS in 1315. It bears a rose, or cinquefoil, in the centre of which are *three lions passant in pale*, each leaf is charged: 1. MALMAYNS, *three hands coupéd*; 2. (. . .) *a saltire engrailed*; 3. (. . .) *a cross flory*; 4. (. . .) *chequy, a fess*; 5. (. . .) *Barry of eight*. (*Cat. of Seals in Brit. Mus., vol. iii., No. 11,534*.)

While the circular seal was generally in use by men the *vesica* was most usually adopted for the shape of that of ladies, and the examples which remain are exceedingly numerous and interesting. The *vesica*-shaped seal of AGNES, daughter of WILLIAM DE FERRERS, Earl of DERBY, and second wife of EUSTACE, Baron de VESCI (*circa* 1216) bears her effigy holding in the right hand a shield charged with *a cross flory* . . . for VESCI. In the field of the seal to the left is a shield of her paternal arms, *Vairé (or) and (gules)* (*Cat. of Seals, Brit. Mus., ii., No. 6726*). The *vesica* seal of MARGARET, widow of SAER DE QUINCY, Earl of WINCHESTER, and daughter of ROBERT, Earl of LEICESTER (*circa* 1270), bears her effigy vested in a

tight-fitting dress charged with the DE QUINCY *mascles*. To the left are two shields suspended from the branches of a tree (*a*) DE QUINCY, and below it (*b*) *a fess between two chevrons* . . . (perhaps for FITZ-WALTER); a cinquefoil from her paternal arms is placed above her head (*Cat. of Seals in Brit. Mus.*, ii., No. 6700).

ELA, Countess of WARWICK, daughter of WILLIAM LONGESPÉE, Earl of SALISBURY, widow of THOMAS DE NEWBURGH, Earl of WARWICK, and wife of PHILIP BASSET, used, after 1242, a seal bearing her effigy, holding in the right hand a shield of her paternal arms. On the other side of her effigy is a shield of the NEWBURGH arms (*Chequy argent and azure, a chevron ermine*). The BASSET arms (*three bars wavy*) are alone on the counter-seal. (*Cat. of Seals in Brit. Mus.*, No. 6579.)

On the seals of Queens, and other highly dignified ladies, the owner of the seal was often delineated at full length having a shield on either side of her effigy; the one usually contains her husband's armorial insignia, the other her paternal coat. Thus, in 1263, the seal of AGNES DE FAUCIGNY, wife of Count PETER of SAVOY, bears a female figure holding, in the dexter hand the paly shield of FAUCIGNY (*Gules*), *three pallets (or)*; in her sinister the shield of SAVOY (*Gules*), *a cross (argent)*. (CIBRARIO, *Sigilli de' Principi di Savoia*, No. 19.) It may be worth while to notice here, that this seal, already bearing the arms now known as those of SAVOY, is one of the many pieces of evidence extant which unite in refuting the fable which declares that these arms (identical with those borne by the great Order of the Hospitallers of St. John the Baptist, the "Knights of St. John" at Rhodes and Malta) were given by the Order to AMADEUS *the Great*, Count of SAVOY (1285-1323), in recognition of assistance said to have been rendered by him to the Knights at a siege of Rhodes, with regard to

which historians differ about the date as to whether it was in 1308, 1310, or 1315! (See GUICHENON, *Histoire Généalogique de la Maison de Savoie*, i., 126, etc.)

On a seal of MARGARET BRUCE of Skelton, Lady de ROS of Kendal, appended to a document of 1280, is a full-length female figure, wearing a mantle lined with ermine, and holding a shield charged with the water-bougets of ROSS in her right hand, and one with a lion rampant, for BRUCE, in the other. (LAING, *Scottish Seals*, ii., No. 142.)

MARGARET, daughter of PHILIP III. of France, second Queen of EDWARD I. of England had on the obverse of the seal in 1299, her effigy, habited in a tunic on which are displayed the *three lions passant-gardant* of ENGLAND; on either side of this effigy is a shield; the dexter bears the *fleurs-de-lis* of FRANCE-ANCIENT; that to the left hand is charged with the coat of her mother MARIE, daughter of HENRY III., Duke of BRABANT (*Sable*), *a lion rampant (or)*. The reverse of the seal bears the arms of ENGLAND only.

This mode of using arms seems to have been prevalent all over Europe. For instance, the seal of MARGARET of CARINTHIA, wife of FREDERICK IV., Burg-grave of NÜRNBERG in 1307, bears her seated effigy holding two shields: the dexter the arms of ZOLLERN: *Quarterly, Sable and argent*; the other the shield of CARINTHIA: *Per pale, (a) (Gules), a fess (argent), AUSTRIA*; and (b) (*Or*), *three lions passant in pale (sable)*, CARINTHIA. (*Monumenta Zollerana*, iii., p. 279.) The custom was continued by all the Burg-grafins of the fourteenth century. (See Chapter on SUPPORTERS.)

Similar to the seal of Lady de ROS, described above, is the seal in 1378 of MARGARET STUART, Countess of ANGUS by descent, and of MAR by marriage (the mother, by an incestuous intrigue with her brother-in-law, of the DOUGLAS, first Earl of ANGUS); it bears the

representation of a lady holding in the dexter hand the shield of MAR, and in the sinister that of STEWART of BONKILL; or STEWART, Earl of ANGUS. (LAING, *Scottish Seals*, i., No. 792.)

There is in the Record Office in London a fine but much defaced seal of MARGARET LOGIE, second Queen of DAVID II. of Scotland, on which, besides the figure of the Queen, are three separate shields. One bears the Royal Arms of SCOTLAND; another, so much injured as to be hardly decipherable, seems to contain the coat of her former husband, Sir JOHN LOGIE; while the third, which had on insufficient grounds been taken for LOGIE, bears the coat of DRUMMOND (*Or*), *three bars wavy (gules)*. It may be mentioned as indicative of the light which Heraldry so often throws on history, that it was this seal which settled the re-discovery of the long forgotten paternity of DAVID II.'s strong-minded Queen. She was daughter of Sir MALCOLM DRUMMOND of Stobhall; and aunt of the gentler, and more lovable, Queen ANNABELLA. The late Mr RIDDELL (*Scottish Peerage and Consistorial Law*, p. 92) had previously shown that she was not, as generally supposed, daughter of Sir JOHN LOGIE, but his widow. (See *The Exchequer Rolls of Scotland*, vol. ii., pp. lv. and lvi., edited by GEORGE BURNETT, Lyon King of Arms.)

On the more delicately executed seals of the same period without effigies, we have sometimes a regular pattern of ornamental tracery, in which are inserted several separate shields, that which contains the principal family coat generally occupies the most prominent position. In a few cases the family badges are introduced as parts of the composition.

The counter-seals of LOUIS X. of France, in 1315, as well as those of his brothers and successors PHILIP V. and CHARLES IV., bear the arms of the kingdom (FRANCE-ANCIENT) on a circular representation of

the chains of NAVARRE, their mother's coat. (VRÉE, *Généalogie des Comtes de Flandre*, plates xli., xlii.)

Three seals given in HUEBER'S *Austria Illustrata*, tab. xiv. and xvi. show the aggroupement of several shields in 1348 before quartering had become generally adopted. The first is that of LOUIS, Count PALATINE of the RHINE, and Duke of BAVARIA; on it three shields are arranged *in pairle*, the points meeting in the centre of the escucheon: (1) BAVARIA; (2) the PALATINATE; (3) . . . (?). The second is that of ALBERT, Duke of AUSTRIA, STYRIA, and CARINTHIA. Here the shields of (1) AUSTRIA, (2) STYRIA, and (3) the impaled coat of CARINTHIA (*v. p. 68*), are placed 2 and 1. The two first are *accolés* in chief, and their base points rest on the upper edge of the shield of CARINTHIA. The seal of RUDOLF DE LOSENSTEIN, in 1337, has two shields pendant from a tree.

It should be noted that Princes who had several great fiefs, carried their arms separately; one on the shield, another on the banner, and others on the caparisons of their horses. (*See* the seals of the Dukes of AUSTRIA, in HUEBER; those of the SAXON Dukes, in HÖNN, *Des Hauses Sachsen Wappens und Geschlechts Untersuchung*, Leipzig, 1704, etc.; and that of JOHN, King of BOHEMIA.) This prince bears POLAND on his shield; three escucheons of BOHEMIA, POLAND, and LUXEMBURG on his housings; and BOHEMIA on his banner.

In the stained glass at Chartres, AMAURY DE MONTFORT, and his brother SIMON, Earl of LEICESTER, who have their shields charged with *Gules, a lion rampant double-queue argent*, bear a banner, *Per pale indented argent and gules*, supposed (but erroneously) to be the banner of the Honour of Hinckley, which carried with it the dignity of Steward of England. It really is an EVREUX coat. In the glass the *gules* is next the staff.

The seal of ELIZABETH DE CLARE, daughter and heiress of GILBERT DE CLARE, Earl of GLOUCESTER, and niece of EDWARD II., like many other seals of ladies of that date, is without inscription. The central shield bears the arms of ROGER D'AMORI, the lady's third husband, who died *c.* 1322 (*Barry wavy argent and gules, a bendlet azure*), with three lions passant-gardant of ENGLAND surrounding it. A cross of tracery around this central shield contains four circular compartments: that above the shield of AMORI bears the arms of the lady's first husband, JOHN DE BURGH, Earl of ULSTER (*Or*) *a cross (gules) surmounted by a label azure*; that beneath the shield is charged with the fret of her second husband, THEOBALD DE VERDON (*Or, fretty gules*); while the circles on either side bear her paternal arms of DE CLARE (*Or, three chevrons gules*). In the four angles of the cross are trefoiled compartments; two charged with the castle of CASTILE; two with the arms of LEON, for her grandmother ELEANOR of CASTILE, wife of EDWARD I., whose daughter, JOAN of ACON, was wife of GILBERT DE CLARE.

The seal of ELIZABETH D'AMORI, daughter and heiress of the above-named ROGER D'AMORI, and ELIZABETH DE CLARE, affords an equally interesting example of the usage of the time. On it a central compartment of circular shape is filled with octagonal cusplings, on which is placed the shield of the lady's husband, JOHN, Lord BARDOLF (*Azure, three cinquefoils or*). Around it is arranged a series of eight smaller circles charged with arms. In chief and base are the arms of DE BURGH, but without any label. The dexter and sinister flanks are charged with DE CLARE and D'AMORI, as above. The other four circles bear the lion of LEON or the castle of CASTILE. (*Cf.* the seal of JEANNE DE FRANCE, Duchess of BURGUNDY, Vol. II., Plate I., fig. 3.)

A seal of MARGARET of FRANCE (daughter of PHILIP

V. by JEANNE, Countess of ARTOIS and BURGUNDY; and wife of LOUIS DE NEVERS, Count of FLANDERS); bears: FLANDERS, impaling FRANCE-ANCIENT. This central shield is surrounded by a series of four supporters: an angel in chief, a dragon in base, and two eagles in flanks, and by four escucheons alternating with these supporters: of these the 1st and 4th are ARTOIS (FRANCE-ANCIENT, *a label gules*); the 2nd bears the impaled coat repeated; the 3rd is for NEVERS, or the County PALATINE of BURGUNDY: *Azure, billetty a lion rampant or* (VRÉE, *Gen. Com. Fl.*, plate 1.). This coat was assumed as early as 1279, by OTHO IV. OTHO I., third son of the Emperor FREDERICK I., is said to have used: *Gules, an eagle displayed argent*. (See the notes on PLANCHÉ'S *Roll*, in *The Genealogist*, n. s., viii., 211.)

Contemporarily with this aggroupement existed another usage for indicating maternal descent, or the possession of a particular fief, by borrowing some bearing from the shield of the wife or mother, or from that of the fief in question, and amalgamating it with the paternal coat.

The arms of ENGLAND themselves are a composition of those of the Duchies of NORMANDY and GUIENNE. An English instance of this usage adduced by Mr PLANCHÉ, is that of JOHN DE MOHUN (temp. EDWARD I.), whose family coat, *Gules, a maunch argent*, has been already noticed (Vol. I., p. 392); but in consequence of his marriage with JOANNE D'AGULON, he (or his son) added to the maunch a hand issuing from it, and holding the *fleur-de-lis* which was the bearing of the AGULON family. In the *Roll* of HENRY III., known as GLOVER'S *Roll*, ROBERT DE AGULON bears: *Gules, a fleur-de-lis argent* (No. 63). (See also ST. GEORGE'S *Roll*, No. 182, *Archæologia*, xxxix.)

Many examples of composed coats are to be found in Continental Heraldry. JEAN SIX, of an ancient family

of Cambrai, bore: *Azure, three estoiles argent*, but having espoused ALIX DE CANGE, Dame de Montigny, who bore: *Azure, three crescents or*; he substituted two of her crescents for the two estoiles in chief of his own arms.

The arms of VILLETTE-CHIVRON in Savoy, which are: *Azure, between three lions rampant, those in chief affrontés, a chevron or, thereon another gules*. These were composed of the arms of VILLETTE: *Azure, three lions rampant or*, and those of CHIVRON: *Azure, a chevron or, thereon another gules*.

In the arms of the family of DES URSINS or ORSINI, the arms of the house of ANGUILLARA are similarly incorporated (*vide ante*, Vol. I., Plate XI., fig. 6). The family of CHARRA, in Dauphiny bore: *Burelé of twelve argent and gules*, but added to it on a bend the arms of BARRAL, which were: *Or, three barrels azure, hooped argent*. In Scotland this usage also prevailed. It is well known that the marriage of Sir JOIN STEWART, younger son of the fourth High Steward of Scotland, with the daughter and eventual heiress of Sir JOHN BONKYL, led the greater number of his descendants in all subsequent times to surmount their fess-chequy with a bend (which was doubtless his difference as a younger son), charged with the three buckles of the shield of BONKYL. We see them on the seal of MARGARET, Countess of ANGUS and MAR, to which reference has been already made (LAING, *Scottish Seals*, i., No. 768).

Immediately on his accession to the throne ROBERT II., in 1371, bestowed on DAVID, his eldest son by his second marriage with EUPHEMIA ROSS, the earldom of STRATHERN which had been forfeited to the Crown. The seal of the prince, in 1374, shows that within the Royal Tressure he placed the fess-chequy of the STEWARTS between the chevrons which had been borne by the former Earls of STRATHERN as their feudal coat

Or, two chevrons gules). JOHN, second son of Sir ALEXANDER COCKBURN, (who bore: *Argent, three cocks gules*), married early in the fourteenth century, JANET, daughter and heiress of Sir ALEXANDER LINDSAY, and thus acquired the estate of Ormiston. He therefore placed the Lindsay *fess-chequy argent and azure* between the three cocks of COCKBURN on his armorial shield.

A great many Scottish coats were formed in this way, and allusion has been made to some of them in the Chapter on DIFFERENCING (*vide ante*, pp. 52, 56).

SECTION I.—IMPALEMENT.

MARSHALLING, however, consists strictly neither in the aggroupement, nor in the amalgamation, of heraldic bearings, but in the exhibiting of separate coats in one shield which is divided by lines of partition into compartments for their display. Among the various means adopted for this purpose the most important are—*impalement*; *quartering*; and the *escucheon en surtout*; each of which, along with a few others belonging chiefly to Continental and Royal Heraldry, will be separately noticed.

In impalement the shield is *parted per pale*, *i.e.*, is divided by a vertical line into equal portions, a separate coat being placed in each of the divisions.

It must, however, be noticed that there are a number of German arms, which to British eyes would appear to be composed by the impalement, or dimidiation, of two distinct coats; but though some of them may be thus composed there are others which are only single parted coats. Thus ZEILHOFENIN, in Bavaria, bears: *Per pale: sable and argent, in the first a fess gules*. BUBELWITZ: *Per pale: Azure, and Chequy gules and argent*. PRISINOWSKY: *Per pale: Barry of four sable and argent, and Gules plain*.

(A) DIMIDIATION.—In the form called *Dimidiation*,

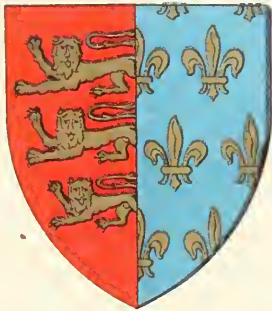
MARSHALLING, DIMIDIATION, Etc.



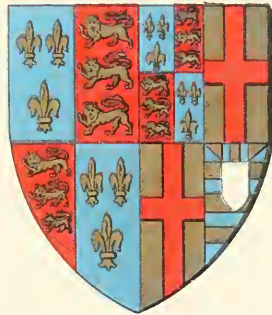
1. Siradia.



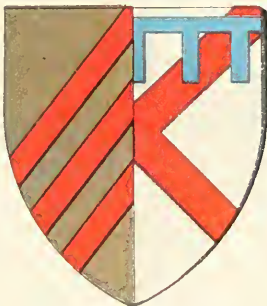
2. Breslau.



3. England, Dimidiating France.



4. Queen Elizabeth of York.



5. Town of Youghal.



6. The Cinque Ports.

only the half (or a little more than the half) of each of the two coats is seen upon the shield, which is thus occupied by the dexter half of the one coat and the sinister half of the other.

Mr BOUTELL (*English Heraldry*, p. 146) considers that this custom was introduced into England between 1272-1307; there are, however, earlier instances of its use in other countries. The seal of WILLIAM of HAINAULT, younger brother of BALDWIN V., Count of HAINAULT (d. 1194), bears a shield *dimidiated*; the dexter half is *semé* of *fleurs-de-lis*; in the sinister is the coat of HAINAULT (*Chevronny or, and sable*), the chevrons being by dimidiation here converted into bends. This seal was in use in 1199 or 1200, and is the earliest instance of dimidiation which occurs to me. (VRÉE, *Généalogie des Comtes de Flandre*, plate iv.) The seal of BEATRICE DE BAUX, in 1258, bears TOULOUSE dimidiating BAUX. (CIBRARIO, *Sigilli di Savoia*, No. xv.)

The counter-seal of DEVORGILLA, wife of JOHN BALLIOL, daughter of ALAN, Lord of GALLOWAY, by MARGARET, daughter of DAVID, Earl of HUNTINGDON, is appended to the charter of foundation of BALLIOL College, Oxford, 1282. It is of *vesica* shape, and bears three escucheons suspended from a tree; the centre, and by far the largest shield, bears GALLOWAY (*a lion rampant crowned*), dimidiated with BALLIOL (*an orle*, v. p. 35) (precedence being given to the female coat, *vide infra* p. 86). The smaller escucheons bear the arms of HUNTINGDON (*Or*,) *three piles in point (gules)*, and CHESTER (*Azure*,) *three garbs or* for her grandparents. (LAING, ii., 72.)

The seal of ANNETTE DE LAVAL, Dame de COËTMEN, in 1298, bears: MONTMORENCY-LAVAL (*Or, on a cross gules between twenty allerions azure, five escallops argent*) dimidiating COËTMEN (*Gules, seven annulets, 3, 3, 1, argent*) (MORICE, *Bretagne*, cxxii.). I am not able, there-

fore, to give my entire assent to Mr PLANCHÉ'S assertion that "Heraldry had existed as a science at least two hundred years before anything like the present practice of marshalling made its appearance. In our early seals the shield of arms of the husband and wife are displayed separately. Impalement, simply, and by dimidiation, appears in the reign of EDWARD I., and quartering about the same period."—(*Pursuivant of Arms*, p. 164.)

The seal in 1334 of EVA, daughter of JOHN, second Baron CLAVERING, is a curious and interesting example of dimidiation. The shield contains the dimidiated arms of her two husbands; RALPH DE UFFORD, and THOMAS DE AUDLEY:—Per pale (a) (. . . .) *a cross lozengy* (. . . .) *over all a bend* (. . . .); (b) *Fretty of six pieces* (. . . . and). Her paternal arms, *Quarterly (or and gules) over all a bendlet sable*, occur three times in small lozenges amid the elaborate geometrical tracery which surrounds the shield. The seal of BEATRICE DE BRAOSE in 1372, bears BRAOSE: (. . . .) *crusily, and a lion rampant* (. . . .), the latter coat is alone dimidiated. She was the daughter of ROGER MORTIMER, Earl of MARCH, and before her marriage to Sir THOMAS DE BRAOSE had been the wife of EDWARD PLANTAGENET, son and heir of THOMAS of BROTHERTON, Earl of NORFOLK. This marriage is indicated by a roundel containing the arms of PLANTAGENET, *sans brisure*, placed above the impaled shield. (See MONTAGU, *Guide to the Study of Heraldry*, p. 38.)

Sometimes quartered coats are dimidiated, in which case the first and third quarters of the husband's coat are impaled with the second and fourth of the wife's. In these the appearance is that of a plain quartered coat, and may easily mislead the unwary. Thus, the seal of MARGARET of BAVARIA, Countess of HOLLAND, and wife of JOHN, Count de NEVERS, in 1385 (afterwards

MARSHALLING, DIMIDIATION.



- I. Charlotte de Nassau, Duchesse de Trémoille.
- II. Alençon and Chamailart dimidiated.
- III. Montmorency-Laval, and Montmorency-Olivet.
- IV. Charlotte de Montmorency, Duchesse d'Angoulême.

Duke of BURGUNDY), bears a shield *en bannière* which appears a simple instance of quartering but is really a dimidiated coat. (VRÉE, *Gen. Com. Flandr.*, plate lx.) The two coats to the dexter side of the paler line are: In chief BURGUNDY-MODERN (FRANCE-ANCIENT, *a bordure-compony argent and gules*), and in base BURGUNDY-ANCIENT, as above. On the sinister side the coat in chief is BAVARIA (*Bendy-lozengy argent and azure*); and the one in base contains the quartered arms of FLANDERS (*Or, a lion rampant sable*); and HOLLAND (*Or, a lion rampant gules*); the pourfil line dividing these latter quarters being omitted, as in many like instances in which the tincture of the fields is the same. (See p. 99, and compare the shield of Queen PHILIPPA of HAINAULT, wife of EDWARD III., in Westminster Abbey.) Similarly, after her first marriage with the Dauphin, the seal of JACQUELINE of BAVARIA, Countess of HOLLAND, has on the dexter side the coat of FRANCE in chief, and that of DAUPHINÉ (*Or, a dolphin embowed azure, crested gules*) in base; on the sinister BAVARIA in chief, above the quartered coat of FLANDERS and HOLLAND (in base).

The seal of JEANNE, Duchess of BRITTANY, wife of CHARLES of BLOIS, in 1369, bears a lozenge charged with two coats which might be described either as dimidiated, or impaled. The dexter side is *Ermine plain*; the sinister *Ermine, within a border gules* (which, as usual, stops at the paler line).

I recently noticed a somewhat similar instance in a modern window of the Cathedral at Tours, where the arms of GUY DE MONTMORENCY-LAVAL are dimidiated with those of JEANNE DE LAVAL-D'OLIVET, his wife, in 1384. (She was widow of the Constable BERTRAND DU GUESCLIN.) The arms are: *Per pale dimidiated*: (1.) *Or, on a cross gules between sixteen allerions azure, five escallops argent*; (2.) *The same, within a*

bordure sable charged with fifteen plates. (See Vol. II., Plate V., fig. 3.)

In 1298, the seal of ANNETTE DE LAVAL, Dame de COËTMEN, has a shield of MONTMORENCY-LAVAL (as above) dimidiating COËTMEN; *Gules, seven annulets, 3, 3, 1, argent.* (MORICE, *Bretagne*, No. cxxii.) In 1306 the seal of PAIEN DE LA ROCHE bears: *Vair, dimidiating an eagle displayed.* (*Ibid.*, No. ccxv.)

It must be noticed that often only one of the coats impaled is affected by *dimidiation*. Thus (*circa* 1310) the counter-seal of MARGARET of HAINAULT, third wife of ROBERT, Comte d'ARTOIS, bears ARTOIS *dimidiated* impaling FLANDERS entire. Here the ARTOIS label appears (probably only on account of the smallness of the coat) to be *gobony*; and not of *gules* charged with the golden castles of CASTILE, as represented on the seal of the Count himself. (VRÉE, *Généalogie des Comtes des Flandres*, plate xlviii.)

On the seal of IOLANTE DE FLANDERS (d. 1312), daughter of ROBERT DE BÉTHUNE, Count of FLANDERS, and wife of GAUTIER II., Seigneur d'ENGHIEN, the *dimidiated* coat of ENGHIEN (*Gyronny of ten argent and sable, each piece of the latter charged with three cross-sallets-fitchée of the first*; cf. Plate XIII., fig. 2) is impaled with the entire arms of FLANDERS. So also on the Great Seal of Queen MARY the dimidiated arms of FRANCE impale the entire arms of SCOTLAND. Other Queens of France did the like. By Queen MARIE DE' MEDICI the arms of FRANCE-MODERN were dimidiated, and impaled with her full coat: *Quarterly, 1 and 4. MEDICI; 2 and 3. AUSTRIA-MODERN.*

The remarkable seals of YOLANTE DE FLANDRE (daughter of ROBERT DE FLANDRES, *dit Cassel*, by JEANNE DE BRETAGNE; and wife, first of HENRY IV., Comte de BAR; and next of PHILIP, Comte d'EVREUX, and King of NAVARRE in 1344), show her own arms

(FLANDERS *within a bordure engrailed sable*) entire; while those of her husband: *Quarterly*, 1 and 4. NAVARRE; 2 and 3. EVREUX (FRANCE-ANCIENT *over all a bend gobony argent and gules*) are dimidiated; so that the dexter side of the escucheon appears to be party per fess, as only the 1st and 3rd quarters (the dexter half) of the quartered coat appear. On one of her seals this escucheon, supported by eight angels, is *en bannière* (*v. Vol. I., p. 62*); it may also be noticed that the engrailed bordure of her own coat runs round the whole of it, and is not removed, as we might have expected, at the paler line. (VRÉE, *Généalogie des Comtes de Flandre*, plate ciii.) It is curious to note that a century later this same impalement of NAVARRE and EVREUX appears on the seal of JOAN DE NAVARRE, first Queen of HENRY IV. of ENGLAND, in 1463. This seal contains an impalement, the King's arms (of FRANCE-ANCIENT, and ENGLAND, quarterly) being on the dexter side; and on the sinister side, per fess, in chief NAVARRE, in base EVREUX. (It must be noticed that this is not a correct *dimidiation* of her arms; if it were their sinister half would be EVREUX in chief; NAVARRE in base; *see* other similar cases on p. 81.)

The Royal Armory of England shows much earlier instances of *dimidiation*. The arms of MARGARET of FRANCE, who died in 1319, the second Queen of EDWARD I., remain on her tomb in Westminster Abbey as an exemplification of this mode of Marshalling (Vol. II., Plate IV., fig. 3). The arms of ENGLAND are upon the dexter side of the escucheon; and this coat undergoes, according to the earlier and more correct fashion, a certain amount of curtailment, though the dimidiation is not complete, only portions of the hindmost parts of the lions being cut off by the paler line; while the coat of FRANCE-ANCIENT appears also dimidiated to the sinister. On one of the seals of ISABEL of FRANCE, wife of

EDWARD II., her effigy is represented standing between two shields, one of ENGLAND, the other of her parental (not personal) arms, FRANCE-ANCIENT and NAVARRE, both somewhat curtailed by dimidiation.

BOUTELL, in *Heraldry, Historical and Popular*, gives several early examples of *Impalement by dimidiation*, which should not be overlooked. The seal of EDMOND PLANTAGENET, Earl of CORNWALL (d. 1300), bears his arms (*Argent, a lion rampant gules, crowned or, within a bordure sable, thereon eight bezants*) dimidiating those of his wife, MARGARET DE CLARE. Here only the sinister-half of his bordure is removed, while the CLARE coat (*Or, three chevrons gules*) is entirely dimidiated and the chevrons become bends, as in the seal of WILLIAM of HAINAULT given above (p. 75). Both coats are dimidiated in BOUTELL'S other examples (WILLIAM DE VALENCE and his wife; and ALIANORE MONTENDRE and her husband GUY FERRE.) On the seal of MARGARET CAMPBELL, wife of ALEXANDER NAPIER, in 1531, the shield has impaled upon the dexter side the arms of LENNOX, but on the sinister the dimidiated coat (the sinister-half of the quartered arms) of CAMPBELL, and LORN; thus the galley of LORN appears in the chief, and the CAMPBELL gyrons in base; in agreement with what we have already seen (Vol. II., p. 79) to be a Continental usage. (LAING, *Scottish Seals*, i., No. 158.) Thus also the arms of CHARLOTTE, and ISABELLE, of NASSAU, daughters of WILLIAM, Prince of ORANGE (d. 1584), by CHARLOTTE DE BOURBON-MONTPENSIER, were dimidiated by their respective husbands, CLAUDE, Duc de la TRÉMOUILLE (d. 1604), and HENRI DE LA TOUR D'AUVERGNE, Duc de BOUILLON, who retained their own arms entire. These are curious examples because the dimidiation of the arms of the ladies affected also the escutcheon of pretence, and its escutcheon *en*

surtout. It will be sufficient if I give the blazon of the arms of ISABELLE, Duchesse de BOUILLON. Two coats impaled; the dexter entire; the sinister dimidiated:—

A. *Quarterly*: 1. *Azure fleury or, a tower argent* (LA TOUR).

2. *Or, a gonfanon gules, fringed vert* (AUVERGNE).

3. *Coticé or and gules* (TURENNE).

4. *Gules, a fess argent* (Duchy of BOUILLON).

Over all: *Or, three torteaux* (County of BOLOGNE).

B. *Quarterly*: 1 and 4. FRANCE, *differenced by a baton péri en bande gules* (the upper portion *Or, charged with a dolphin embowed azure* (BOURBON-MONTPENSIER).

2 and 3. *Azure, billetty a lion rampant or* (NASSAU).

Over all: an escucheon, *Quarterly*: 1 and 4. *Gules, a bend or* (CHÂLON).

2 and 3. *Or, a hunting-horn azure, virolled and stringed gules* (ORANGE). *Sur le tout du tout, Chequy of nine or and azure* (GENEVA).

The whole escucheon (B) is dimidiated.

I have counted these noteworthy examples of dimidiation because the escucheons *en surtout* are affected by the process, and because in B the most important coats, both in the main escucheon and in the surtout, are as a result of the dimidiation made to take the lowest room. But the books of Queen ANNE of AUSTRIA, widow of LOUIS XII., show that in order to obviate this, she made use at times of a still more curious mode of dimidiation. Her arms are: FRANCE-MODERN dimidiated, and impaling, not as in the previous examples the sinister-half of her paternal coat, but the *dexter-half of it reversed*. This is really extremely curious, for the sinister impalement appears thus: *Per fess* (A) *Quarterly*, CASTILE and LEON; (B) *Per fess* (a) AUSTRIA-MODERN; (b) BURGUNDY-ANCIENT (this coat being reversed the bends become bends-sinister). Over all two escucheons, dimidiated and

attached to the palar line ; viz., in chief the sinister-half of the escucheon of PORTUGAL ; in base the sinister-half of the escucheon of FLANDERS impaling TYROL ; this being reversed the piece shown is the half containing the lion of FLANDERS. (GUIGARD, i., p. 25.) It is curious that Queen MARIE THÉRÈSE of AUSTRIA, wife of LOUIS XIV., adopted precisely the same mode of marshalling her arms. (*Ibid.*, i., p. 26.) DIANE DE POITIERS, Duchesse de VALENTINOIS, mistress of HENRI II., King of France, stamped the bindings of her books with a lozenge in which the arms of her husband the Duc DE BREZÉ (*Azure, between eight plain crosslets in orle or, an escucheon of the first, thereon an orle argent within a bordure of the second*), are dimidiated, and impaled with her full paternal coat: *Quarterly*: 1 and 4. *Azure, six plates, three, two, one, and a chief Or* (ST. VALLIER); 2. *Azure, fleury or, on a canton argent three crescents gules* (. . .); 3. *Per fess émanché argent and sable* (RUFFO). See GUIGARD (*Armorial du Bibliophile* ; p. 11).

The seal of ANNE of CYPRUS, wife of LOUIS, Duke of SAVOY, in 1451, bears SAVOY dimidiated, impaling:—*Per fess, (a) JERUSALEM ; (b) CYPRUS: Argent a lion rampant gules ; crowned or* (CIBRARIO, *Sigilli di Savoia* No. 103).

An early and interesting Irish example of this kind of Marshalling is afforded by a dimidiated coat of CLARE and FITZGERALD. Sir THOMAS DE CLARE, younger son of RICHARD, Earl of HEREFORD, having obtained in 1272 a charter of the territory of Thomond in Connaught, and of whatever lands besides he could win from the Irish by his sword, set sail for Cork with a large retinue, and there married JULIANA, daughter and heiress of MAURICE FITZMAURICE FITZGERALD, feudal Lord of INCHQUIN and YOUGHAL. He became possessor of the town of YOUGHAL ; and the official seal of the Provosts of YOUGHAL dimidiated the coats of CLARE and FITZ-

GERALD :—(CLARE, *Or, three chevrons gules*; FITZGERALD, *Argent, a saltire gules, a label of five points in chief azure*; Plate IV., fig. 5).

Another curious Irish coat of this kind is that of the arms of the Province of CONNAUGHT: *Per pale* (a) *Argent, an eagle dimidiated and conjoined to the palar line (sable)*; (b) *Gules, an arm embowed issuing from the palar line, and holding a dagger erect proper*.

Very singular examples of dimidiation are afforded by the arms which appear on the seals of the CINQUE PORTS (Plate IV., fig. 6), and on those of the Borough of GREAT YARMOUTH. In these the dexter half of the escucheon consists of the arms of ENGLAND dimidiated, and the sinister-half is occupied by an *azure* field, charged in the case of the CINQUE PORTS with *three ship's hulks argent in pale*, and in that of GREAT YARMOUTH with *three herrings in pale argent*. In both cases only the hinder halves of the charges appear, and they are united at the palar line with the bodies of the three lions of England. An even more curious case of dimidiation is afforded by the arms of the Abbey of ST. ETIENNE at CAEN, in which the arms of ENGLAND and those of the Duchy of NORMANDY (*Gules, two lions passant-gardant or*), were dimidiated, so that in the former half three of the fore-quarters of the lions appear, while in the sinister-half only two of the hind-quarters are represented. (WOODWARD, *Ecclesiastical Heraldry*, Plate II., fig. 1.)

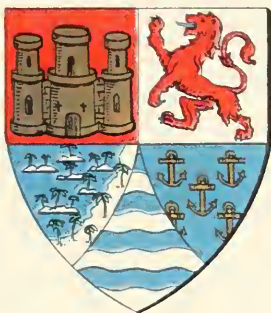
In German Heraldry some heraldic monsters which appear as charges originated in the practice of dimidiation; and to it Mr PLANCHÉ considered that even the double-headed eagle of GERMANY might be due. The seal of ALICE, sister of WILLIAM of HOLLAND (elected King of the ROMANS), and wife of JEAN D'AVESNES, Count of HAINAULT (d. 1255) bears her effigy standing between small figures of an eagle displayed and a lion

rampant. On her counter-seal the eagle and lion are conjoined by dimidiation (Plate II., fig. 6).

An eagle and lion, dimidiated and conjoined under one crown, occur on the seals of LESEK CZARNY, Duke of POLAND (c. 1255); of King WLADISLAW LOKIELET (1315); of HEDWIG (1386); of her husband and successor WLADISLAW JAGELLON (LADISLAS V., Duke of LITHUANIA); of WLADISLAW III. (LADISLAS VI.) 1438; and of ALEXANDER of LIVONIA, in 1502.

The arms of several of the provinces of POLAND afford similar examples. The Duchy of SIERADZ, or SIRADIA, bore: *Or, an eagle displayed and a bear sejant sable, conjoined by dimidiation, and surmounted by an open crown.* The Palatinate of SIRADIA bore: *Argent, a bear sejant sable, dimidiated and conjoined with an eagle displayed gules.* The Palatinate of BRESLAU had the same bearings as SIERADZ, but sometimes without the crown. (Plate IV., figs. 1, 2.) The Palatinate of KIOVIA (KIJOW) had in an azure field the still more curious combination of a mounted knight and a dimidiated bear, beneath an open crown. PODLACHIA had a similar combination of a knight and a dimidiated eagle, in a golden field (*v. SPENER, Opus Heraldicum*, p. spec., p. 696). A considerable number of the noble families of FRISIA bear arms formed by dimidiation. Usually it is the Imperial Eagle-displayed which figures in the dexter-half of the escutcheon. The family of DOUMA bears: *Per pale or and gules, a demi-eagle sable, dimidiating a rose argent.* The Counts of CAMMERSTEIN in Thuringia, bear: *Per pale*, 1. The arms of the EMPIRE, *dimidiated as above*; 2. *Argent, a fess embattled gules.* The Barons of HÜMMELBERG in Carinthia bear: *Per pale*, 1. *The Empire dimidiated*; 2. *Gules, a bend argent.* The Imperial Eagle thus dimidiated also forms part of the arms of several German cities. NÜRNBERG impales it with, *Bendy argent and gules*; MEMMINGEN, with *Argent, a cross*

MARSHALLING AND AUGMENTATION.



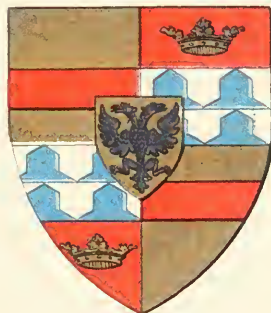
1. Columbus.



2. Jane Seymour.



3. D. of Northumberland.



4. Graf v. Cronberg.



5. Markgraves of Baden.



6. Marnellini.

gules ; KAUFBEVERN, with *Azure, a bend gules* (sic) *between two estoiles or*, etc. The Saxon family VON DRANDORFF dimidiate *Azure, a fess argent*, with *Azure, a fleur-de-lis gules* (sic). (These two would be counted in England *armes-faussees*.) The arms of GENEVA are those of the EMPIRE, dimidiated with *Gules, a key in pale argent, wards in chief*.

The *Wappenrolle von Zürich* contains several dimidiation examples of the fourteenth century. In No. 237, the Suabian family of SCHWABEGG bear : *Gules, an eagle displayed argent* ; dimidiated with *Barry of eight or and gules*. In No. 312, the family of LOCHNOW use : *Or, an eagle displayed gules, armed sable* ; dimidiated with *Or, a fess sable*. (Nos. 118, 119, are other examples, but are unnamed.) Lastly, the reigning Dukes of ANHALT still bear *en sur-tout* above their quartered shield, the arms : *Argent, an eagle displayed gules* ; dimidiated with the arms of SAXONY (*Barry sable and or, over all a crancelin in bend vert* ; see the *Wappenrolle von Zürich*, No. 19) and Plate XI., fig. 2.

At Bologna in the Loggia dei Mercanti I noted the arms of GRASSI (1462) in which the arms of the Empire are dimidiated with those of the family : *Gules, an eagle displayed argent, crowned or*. The Angevin *rastrello* (cf. Plates XIX., fig. 6 ; VI., fig. 6, a label of four points *gules*, with three golden *fleurs-de-lis* between the points) surmounts the latter coat. This curious example combines the GUELPHIC and GHIBELLINE insignia (see Vol. I., p. 129). (See SCHILLER'S *Wallenstein*, Act III., scene 3, for a fanciful account of the dimidiation of the arms of EGRA.)

In the Church of the Ara Cœli at Rome, in one of the SAVELLI monuments on the west side of the south transept, are mosaic shields of the SAVELLI arms, and also the following (beneath the effigy of a Bishop) :—*Or, a lion and eagle displayed, both dimidiated and conjoined in pale gules*.

A rather curious dimidiation occurs in the arms of the Pisan department of TERRICOLA ; *Azure, on a mount in*

base an olive tree proper ; a chief per pale gules and argent, thereon the Pisan cross (Vol. I., Plate XV., fig. 12) *dimidiated and conjoined in pale with the lily of FLORENCE* (Vol. I., Plate XXXIII., fig. 7).

The arms of the Florentine *compartimento* of SANTA CROCE are composed from the arms of the city of FLORENCE (*Argent, a fleur-de-lis florençée gules*); and those known as the *arme popolare* (*Argent, a cross gules*), both being dimidiated and conjoined in pale (*Le Armi dei Municipij Toscani*. Firenze, 1864).

(B) SIMPLE IMPALEMENT.—The curtailing of the charges which dimidiation involved was found to be practically inconvenient, as rendering the bearings on the dimidiated coats somewhat uncertain. Chevrons were thus (as in two cases quoted above) converted into bends: and cantons, or quarters, were liable to disappear altogether. Accordingly impalement without dimidiation, though itself not free from inconveniences, was the usage which met with general acceptance in these lands. Instances have been already given which show that this custom went on concurrently with dimidiation.

As early as 1263 the counter-seal of BLANCHE DE NAVARRE bears a shield charged with ALBRET (*Gules plain*), impaling DREUX (*Chequy or and argent, a canton ermine*). (MORICE, *Bretagne*, lxxxii.) It must be remarked here that in early times impaled coats appear as a rule only on the seals of ladies. In opposition to modern ideas we find that it was the wife who impaled her husband's arms with her own, not the husband who impaled the wife's. The precedence is often given to the arms of the wife. See the seal of DEVORGILLA DE BALLIOL on page 75; and compare the arms of ELIZABETH DE CLARE as given in the coat of Clare Hall, Cambridge; and also those of MARY, Countess of PEMBROKE (DE VALENCE impaling ST. POL, both dimidiated), on the foundation seal of Pembroke College.

A similar example is afforded in 1392 by the seal of MARION, wife of Sir WILLIAM DALZIEL; on it are two coats impaled, the dexter bears *a saltire with a cinquefoil in chief*, the sinister *the naked man* of DALZIEL (LAING, i., 131). The seal of PHILIP HAMPTON in 1442 is curious: It bears per pale, (a) *Paly of six (or and azure)* for GURNEY; (b) *Azure, a bend between six fleurs-de-lis (or)*, for HAMPTON. The owner of the seal was husband of ALICE, daughter and heiress of WALTER CALDECOTE, by his wife JOAN DE GURNEY, heiress of estates which thus came to HAMPTON.

The shield which appears on the seal of the husband usually contains his own arms only. Impalement was so much a feminine usage that in MENÊTRIER'S *Abrégé Méthodique* the impaled coat is styled "*ecu de femme.*" "Usually males *quartered* the arms of their wives or ancestresses from whom they acquired their lands; whilst impalements were practically the general bearings of married women who took an immediate interest in their husbands' lands by right of dower. The practice of husbands impaling their wives' arms, whether heiresses or not, probably arose near the close of the fifteenth century. Even now it is laid down that the arms of a wife should not in general be borne upon the husband's banner, surcoat, or official seal."— ("*The old Heraldry of the Percies,*" by Mr DYER LONGSTAFFE in *Archæologia Æliana*, vol. iv.)

There are indeed a few early instances in which a man used an impaled coat; not however to indicate his own marriage but to denote his parentage.

Thus, about 1290, the counter-seal of GEOFFROI DE BRABANT (son of HENRY, Duke of BRABANT, by his Duchess, ALICE OF BURGUNDY), bears a shield on which are impaled the arms of the two duchies:—*Sable, a lion rampant or*, for BRABANT; and, *Bendy of six or and azure, a bordure gules*, for BURGUNDY-ANCIENT.

(In the last named coat the bordure is not removed at the palar line as in modern usage to be hereafter noticed.) So also, about 1300, LOUIS, Count of NEVERS, son of ROBERT DE BÉTHUNE, Count of FLANDERS, by YOLANTE, daughter of EUDES of BURGUNDY, bore on his *secretum* a shield impaling the parental coats, viz., BURGUNDY-ANCIENT (the bordure engrailed for difference), and FLANDERS (*Or, a lion rampant sable*). This is a curious arrangement, the place of honour being given to the maternal coat, in which the engrailed bordure for difference is also worthy of remark. It should be noticed that in the present case the bordure is removed at the palar line, unlike the example quoted immediately above. LOUIS (DE CRESSY) Count of NEVERS and RETHEL, and afterwards of FLANDERS (as LOUIS II.), son of the above LOUIS and YOLANTE, married MARGARET of FRANCE, daughter of PHILIP V. Her counter seals bear FLANDERS impaling FRANCE-ANCIENT, but on one of them FRANCE has the precedence. (VRÉE, *Généalogie des Comtes de Flandre*, plate xcvi.) The seal of MATILDA de BARNACK, wife of Sir RALPHE DE CROMWELL of Tateshall, in 1370, bears a shield per pale:—(a) *Ermine, a fess (gules)* for BARNACK; (b) *a chief diapered, and a baton*, for CROMWELL. (See *Cat. of Seals in Brit. Mus.*, vol. ii., No. 9097; the Editor does not appear to be aware of the practice referred to, though several examples appear in his own pages; he therefore concludes that “the impalement is reversed by error of the engraver.”)

In Britain impalement was practised chiefly by Queens and ladies of Royal Houses, who bore their husband's coat in the dexter, their paternal coat in the sinister, sometimes on a shield, sometimes on a lozenge. In process of time husbands occasionally impaled the coat of the wife with their own, if she were an heiress, though then it was more usual to quarter the

arms in this case. The present usage of English Heraldry which concedes to a husband, for his life-time, the privilege of impaling his wife's arms with his own though she be not an heiress ; and even of arranging the arms of successive wives in the same escutcheon, is comparatively modern, and the latter practice is in my opinion not at all a commendable one.

Even when it is desirable to indicate a series of alliances this is better done by shields *accollés* than by impalement, which often cramps the bearings in both the coats thus conjoined. The general modern Continental usage is in this respect much more satisfactory from an artistic point of view than our own.

Where impalement is used in Continental Heraldry it often originated in marriage with an heiress, but it rather takes the place which quartering holds with us, as it assumes a permanent, not a merely temporary significance. Thus the Imperial arms of AUSTRIA (Plate XXVII., fig. 1) contain three coats impaled : (1) HAPSBURG, *Or, a lion rampant gules* ; (2) AUSTRIA, *Gules, a fess argent* ; and (3) LORRAINE : *Or, on a bend gules three alerions argent*. So in the arms of the Duchy of CARINTHIA, the arms of AUSTRIA, just described, are impaled with the arms of SUABIA (*Or, three lions passant sable*). (They appear on the seal of OTTAKAR, King of BOHEMIA in 1246. See HUEBER, *Austria Illustrata*, tab. iv. ; and *ante*, p. 68, the coat of the Burg-grafin of NÜRNBERG.) The position of these two impaled coats is sometimes reversed.

On the Continent impalement was used in a much more general way than among ourselves, as will be readily seen by the inspection of a series of Imperial seals ; or by such an exposition of the Imperial quarterings as may be seen, for instance on the splendid *Cheminée* in the Palais de Justice at Bruges. On the Imperial seals AUSTRIA is sometimes impaled with BURGUNDY, sometimes with CASTILLE ; JERUSALEM with HUNGARY ;

ARRAGON with SICILY. In these, and a multitude of other instances, the design was obviously not to commemorate any special matrimonial alliance, but to give to the coats thus impaled a clearer definition than would be obtained in a large shield of many quarters. So the arms of the Counties of FLANDERS and TIROL were very generally conjoined by impalement in a single escutcheon, borne upon the former great shield of the quarterings of the House of AUSTRIA; this was done merely for convenience, and by no means as indicative of a marriage between a Count of FLANDERS and a Countess of TIROL (which as a historic fact never took place), though such an alliance would be denoted according to our modern British notions, by their impalement. It is curious that even in England the seals of Queen ELIZABETH, and JAMES I., for the County Palatine of CHESTER, and the County of FLINT, bear the quartered shield of the Royal Arms impaling those of the County of CHESTER (*Azure, three garbs or*). (*Catalogue of Seals in the British Museum*, Nos. 4805, 4808.) ALFONSO, Count of TOULOUSE, younger son of King LOUIS VIII. of France, in 1251 sealed with FRANCE-ANCIENT, impaling: *Gules, six castles or, three, two, one*. His brother CHARLES, of ANJOU, King of NAPLES and JERUSALEM, used to impale the arms of those kingdoms (viz., FRANCE-ANCIENT, *a label gules*, for NAPLES, and *Argent, a cross-potent between four plain crosslets or*, for JERUSALEM). CHARLES, King of HUNGARY, grandson of CHARLES I., of NAPLES, bore: Tierced in pale, HUNGARY, NAPLES, JERUSALEM. His brother JOHN, Duke of DURAZZO, used simply NAPLES, differenced by *a saltire gules over all*.

WILLIAM of WOLFFENBÜTTEL, and his brother MAGNUS II. used, after 1367, the arms of BRUNSWICK: *Gules, two lions passant or*, impaled with those of LÜNEBURG; *Or, semé of hearts gules, a lion rampant azure*.

In later times these coats were impaled or quartered indifferently (see GROTE, *Geschichte der Welfischen Stammwappen*, p. 47; Leipzig, 1863), and the impaled coats continued to form "*das Kleine Wappen*" of the Duchy of BRUNSWICK so long as it remained independent. (See Plate XXIX., fig. 2.)

The seal of ALBERT, Count PALATINE of the RHINE in 1353, has a shield containing the arms of BAVARIA (*Bendy lozengy argent and azure*) impaling those of the PALATINATE of the RHINE (*Sable, a lion displayed, double queué or, crowned gules*). (See *Austria ex archivis Mellicensibus illustrata*, plate xviii., fig. 10, fol. Lipsiæ, 1722.)

The Dukes of CLEVE often bore CLEVE impaling MARK (see MAURICE, *Toison d'Or*, plate 1.). The coat of the family of DES URSINS was usually impaled with the coat of BAUX: *Gules, a star of twelve points argent*.

Another very curious and interesting example is afforded by the arms of the Landgraves of LEUCHTENBERG, now extinct. They appear to be: *Per pale argent and azure a fess counterchanged*; and are often so blazoned. SPENER, however, points out (*Opus Heraldicum*, pars spec., lib. i., p. 214) that really we have here two coats united by impalement. The coat of LEUCHTENBERG was simply *Argent, a fess azure*; but on the extinction of the family of the Counts of HALS, who bore: *Azure, a fess argent*, the Emperor WENCESLAS conferred the fief, which had lapsed to the crown, on the kindred Landgraves of LEUCHTENBERG. (It will be noticed that these two coats are otherwise interesting as an example of differencing by change of tincture, *vide ante*, p. 13). Henceforth the Landgraves of LEUCHTENBERG bore both the coats united by impalement. The original coat of LEUCHTENBERG alone appears in the arms of the present Dukes of LEUCHTENBERG, Princes of EICHSTADT and ROMANOFFSKI in Russia, who are allied to the Imperial House.

In these, and many other cases, impalement was really equivalent to quartering; and in foreign armory it continues so to be. There are a multitude of instances in which a *Parti* coat is borne, and has been borne for generations. It very likely at first commemorated a marriage, and the consequent acquirement of possessions; but it now simply has the effect of a quartered coat. (The Counts ZU BRONCHORST for generations continued to impale with their own quartered coat the quartered coat of the County of EBERSTEIN; part of which was acquired by the marriage of Count JOHN II. with SIBYLLA VON EBERSTEIN. Another case is that of the Princes of SCHWARZBURG, who impaled the quartered coat of the Counts of HOHNSTEIN, *vide infra*, p. 113). This is especially the case in Spain, where impalements to denote a special marriage are rarely used as they are with us. For instance, the CORDOVAS, Marquises of PRIEGO, bear impaled two of the many coats which appear in the escutcheon of the CORDOVAS, Dukes of SESA. Their arms are: *Per pale*: (1) CORDOVA, *Or, three bars gules*; (2) FIGUEROA, *Or, five fig leaves in saltire vert*. The MENDOZAS, Counts of CORUÑA, impale MENDOZA with FIGUEROA as above. The MENDOZAS, Counts de PRIEGO, impaled: (1) CARRILLO (*Gules, a castle triple-towered or*) with MENDOZA (*Vert, on a bend or, a bendlet gules*).

The Dukes of GUELTERS early united by impalement their own arms, *Azure, a lion rampant quené fourchée or*, with those of the County of JULIERS, *Or, a lion rampant sable* (and, according to German fashion, turned their lion to the sinister to face that of JULIERS, so that the lions appear as if combatant).

Originally, even in England, impalement did not invariably imply marriage. On the tomb of THOMAS, second Lord DACRE, K.G., at Lanercost, is a series of impaled and quartered coats containing the arms borne

by himself, and his wife, ELIZABETH, heiress of GREYSTOCK. (He quartered MULTON, VAUX, and MORVILLE: she, GREYSTOCK, GRIMTHORPE, FERRERS, and BOTELER.) Of the escucheons one contains BOTELER impaling VAUX (the arms of two heiresses); another includes GREYSTOCK quartering VAUX. According to modern notions these impalements would be absurdities, as they do not denote direct intermarriage. (See *Archæologia Eliana*, iv., 149.) A curious instance of an official coat in which impalement did not imply marriage is found in the seal of Sir GILES DAUBENY, and Sir REGINALD BRAY, in 1497, Justices in Eyre of the forests *citra* Trentham. It bears a stag's head caboshed, having between its antlers a large shield of DAUBENY impaling BRAY. (*Cat. of Seals in Brit. Mus.*, ii., No. 6792.) The coat invented by English Heralds at a much later period, and assigned by them to EDWARD THE CONFESSOR (*Azure, a cross-patonce between five martlets or*), was not only assumed and impaled in the place of honour with his own hereditary arms by RICHARD II., but was also assigned by him to be similarly used, either with or without a difference, by some of his kinsmen. Thus, THOMAS MOWBRAY, K.G., Duke of NORFOLK, impaled the undifferenced coat; THOMAS, Duke of SURREY, used it with the addition of *a bordure ermine*; JOHN HOLLAND, first Duke of EXETER, and HENRY BOLINGBROKE (in his father's lifetime), both differenced it with *a label argent*, and impaled it with their own arms. This seal of HENRY BOLINGBROKE is curious. *Per pale, (A) also per pale, (a)* the arms attributed to EDWARD THE CONFESSOR, *differenced by a label argent*; (b) FRANCE and ENGLAND *quarterly, differenced by a label ermine*. (B) BOHUN. As a parallel to this curious arrangement of the labels we may quote from WILLEMENT'S *Roll*. There SCROPE, Earl of WILTSHIRE, quarters the arms of the Isle of MAN differenced by *a label argent*, with

SCROPE, *differenced by a label gules*; (SCROPE had bought the Island in 1392 from the Earl of SALISBURY, who reserved the right of using its undifferenced coat. See also the seal of EDWARD, Earl of RUTLAND, Plate XXIV., fig. 4).

A remnant of dimidiation has survived in the practice of omitting in impaled coats those portions of the bordures and tressures contained in them, which would naturally be adjacent to the dividing, or palar, line of the shield. This is an early custom of which we have already seen examples, (p. 88), but there are many instances in which the bordure, or tressure, is carried right round the coat impaled (*see* also pp. 79, 87). On the brass in Westminster Abbey, of ALIANORE DE BOHUN, Duchess of GLOUCESTER, 1399, the silver bordure of her husband's difference runs right round the coat of FRANCE-ANCIENT and ENGLAND quartered. It is impaled with the BOHUN arms: *Quarterly*: 1 and 4. *Azure, a bend argent coticed or, between six lions rampant of the last.* 2 and 3. *Gules, two bendlets, the upper or, the lower argent.*

Notice also the curious example in the *Roll of Arms* of RICHARD II. (1392-97) where the coat of THOMAS, Duke of GLOUCESTER, is given as: *Quarterly*, 1. FRANCE-ANCIENT; 2 and 3. ENGLAND; 4. BOHUN. *A bordure argent* surrounds the first three quarters only. (BOUTELL, *Heraldry, Historical and Popular*, p. 163.)

On the seal of THOMAS HOLLAND, Earl of KENT, to whom as already recorded, RICHARD II. assigned the arms of EDWARD THE CONFESSOR, differenced by a *bordure ermine*, to be impaled with his paternal coat; the bordure of this augmentation, as well as that of his own arms (which were ENGLAND, *a bordure argent*), remains entire. We have the continuous bordure also on the seal of JOAN BEAUFORT, daughter of JOHN, Earl of SOMERSET, and Queen of JAMES I. of Scotland,

to whom she was married in 1424. She bore SCOTLAND, impaling her personal arms: FRANCE and ENGLAND quartered, *within a bordure compony argent and azure.* (LAING, *Scottish Seals*, i., 44.) The seal of BEATRICE of Portugal, Countess of ARUNDEL and SURREY, in the reign of HENRY V., bears her arms impaled with those of her husband the Earl, but with her own Castilian bordure unbroken. The arms of CATHARINE of BRAGANZA, Queen of CHARLES II., were also sculptured with the bordure entire. This appears also to have been the Portuguese custom. The bordure of CASTILE appears entire on the seal of LEONORA of AUSTRIA, wife of EMMANUEL, King of PORTUGAL, in 1497. So is it also on the seal of ISABELLA of PORTUGAL, third wife of PHILIP LE BON, Duke of BURGUNDY, in 1430. (VRÉE, *Généalogie des Comtes de Flandre*, pp. 125, 134.)

In Spanish coats at the present day the bordure often remains unbroken, even when, as in the example subjoined, *two* bordured coats are impaled. DABANCASA bears: *Escudo partido, el 1º d'Azur y un leon rampante de oro, bordadura de este metal cargada de una cadena de azur; el 2º de Plata y bordadura de gueules y ocho cabezas de águila de oro* (PIFERRER, *Nobiliario de España*, No. 259).

As for the tressure, it was systematically dimidiated in the Royal Arms during the period in which the coats of ENGLAND and SCOTLAND were borne impaled (*i.e.* from the Union with Scotland in 1707, to the Union with Ireland in 1801), and the incomplete tressure is also to be found on the monument in Westminster Abbey to MARGARET, Countess of LENNOX, grand-daughter of HENRY VII., and mother of HENRY, Duke of ALBANY, and of Lord DARNLEY, second husband of Queen MARY of SCOTLAND.

On the other hand earlier usage prescribes the retention of the tressure unbroken. It is entire on the

seal just referred to of Queen JOAN BEAUFORT; on that of MARY of GUELDETS, Queen of JAMES II.; also on the seal of Trinity Collegiate Church in Edinburgh, founded by the last-named Queen; on her arms sculptured in St. Giles' Church, Edinburgh, impaled with those of her husband (curiously the tressure is incomplete at the top, *see* The Historical Notices of the Church in the *Cartulary of St. Giles*, published by the Bannatyne Club, 1859, and *The Story of St. Giles' Cathedral Church, Edinburgh*, by WILLIAM CHAMBERS, LL.D., 1879, p. 9); on the painting at Holyrood of the arms of MARGARET of DENMARK, Queen of JAMES III. in 1485; on the seal of MARY, Queen of Scots in her first widowhood; and in the whole series of impaled coats of the Queens of Scotland in Sir DAVID LINDSAY'S *Armorial MS.* of the reign of JAMES V. Another armorial MS. in the Lyon Office dimidiates the tressure for all except MARY. In a like series of the arms of the Queens of Scotland, in the same MS. the bordure-gobony in the personal arms of Queen JOAN BEAUFORT is left entire.

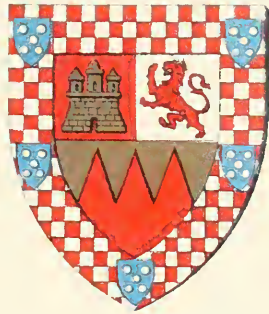
In British Heraldry a widow continues to bear her husband's coat impaled with her own, but usually places the combined coats in a lozenge, instead of in a shield.

Before leaving the subject of the combination of arms by dimidiation, it is necessary to point out that this was not only effected by impalement, but, in a few rare instances, by other divisions of the shield. The last coat emblazoned in the most valuable and interesting fourteenth century MS. the *Wappenrolle von Zürich*, No. 559, affords an example, unfortunately unnamed, in which the dimidiation is not by impalement but *per bend*. The coat (No. 559) is: *Per bend, in chief, Or, a lion rampant-gardant dimidiated gules; in base, Bendy-lozengy argent and azure* (the arms of BAVARIA). It seems to

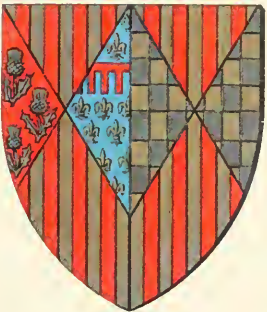
MARSHALLING.



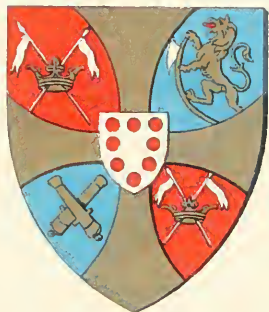
1. Van der Linden.



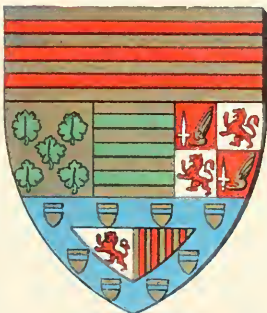
2. Giron, Duc d'Ossuna.



3. Cardona.



4. Stael von Holstein.



5. Cordova, Counts of Figueroa.



6. Waldeck.

me exceedingly probable that this is the coat of a person of high, but illegitimate, descent. The arms of BEIER also appear to be formed by dimidiation per bend: *Per bend* (1) *Or, a wild boar saliant sable*; (2) *Chequy in bend or and sable*.

In the *Herald and Genealogist*, vol. ii., p. 560, is a woodcut of a coat of arms, which appears upon a portrait of the year 1665, and which affords a curious example of the dimidiation of two coats per bend sinister. The coats thus treated are: in chief, *Gules, on a chief argent three mallets penché's sable*. In base, *Argent, on a mound a tree proper, senestré of a stag gules rampant against the trunk, and browsing on its branches*. In the *Genealogist*, new series, vol. v., p. 207; nearly a quarter of a century after attention was directed to it, I was able to assign the arms to two families of the name of VAN DER LINDEN; the one Barons d'HOOGVOORST; the other settled at Dordrecht. (Plate VII., fig. 1.) Another example is afforded by the arms of the Barons von KITTLITZ which is now borne: *Per bend sinister, in chief, Or, a bull rampant dimidiated sable*; in base, *Gules, three bends argent*. This coat is reversed in SIEBMACHER, *Wappenbuch*, i., 29. Another instance of dimidiation per bend sinister is to be seen in the arms of the Chapter of TOULOUSE.

One curious use of impalement also remains to be noticed. On the Continent the arms of an unmarried lady of high rank were sometimes represented in the sinister half of a lozenge, the dexter half being left uncharged. These were called *Arms of Expectation*, and the dexter half was left to be filled by a future marriage. On the seal of MARGARET of AUSTRIA, Duchess of BURGUNDY in 1495, *fiancée* to CHARLES VIII. of France, her arms are on a lozenge of which the dexter half is left blank, the sinister being disposed thus: *Quarterly, 1. AUSTRIA (Gules, a fess argent)*;

2. BURGUNDY-MODERN ; 3. BURGUNDY-ANCIENT ; 4. BRABANT. *Over all on an escucheon, FLANDERS* (*vide* p. 98, and VRÉE, *Gen. Com. Fl.*, p. 130.) On the seals of ISABELLA, Infanta of SPAIN, Countess of FLANDERS, daughter of PHILIP II. of SPAIN, in 1598 her arms are thus represented. It is curious that on the joint seal of herself and her husband, ALBERT, Arch-duke of AUSTRIA, in 1599, his arms are represented on an escucheon, while hers are still depicted on the sinister side of a lozenge, of which, as in the previous instance, the dexter side is left blank. (VRÉE, *de Seghelen der Graven van Vlaendren*, plates xcv. and xcvi.)

Occasionally in Foreign Marshalling the coats of two families are conjoined *per fess* instead of *per pale* ; thus the family of VAN DER HOUVEN VAN OORDT in Holland, bears: *Per fess* (a) *in chief* the arms of VAN OORDT, *Or, three fers de moulin sable* ; (b) *in base*, those of VAN DER HOUVEN: *Azure, a crescent argent surmounted by a star of eight points or ; on a chief the last three saltires couped gules.*

In Spain such combinations happen not unfrequently. In the example as given on Plate VII., fig. 5, the arms of Don ALONZO FERNANDEZ DE CORDOVA, Count of FIGUEROA, Knight of the Golden Fleece, are tierced in fess ; but in the earlier form of the coat as given in MAURICE, No. ccix., for Don PEDRO FERNANDEZ DE CORDOVA, Count de Feria, and Knight of the Golden Fleece, the shield is *Per fess*, and the CORDOVA bars are in the place filled later by the bars of RIBERA (*v. p. 92*). In Scotland the coat granted to LAWRENCE-ARCHER is composed of the arms of the two families united, thus, *Per fess* (a) *Azure, three arrows*, ARCHER ; (b) LAWRENCE, *Argent, on a cross-raguly gules a saltire coupé or.*

QUARTERING, in its simplest form, is the dividing the shield into four equal sections by a vertical and

a horizontal line, intersecting each other in the middle point of the escucheon.

The earliest example known to me of the use of quartered arms is afforded by the seal of JOANNA of PONTHEU, second wife of FERDINAND III., King of CASTILE and LEON, in 1272. This *vesica* seal bears on its reverse the triple-towered castles of CASTILE and the rampant lion of LEON, repeated as in modern quartering. There is no separation of the quarters by a pourfilar line (this is a peculiarity which has already been noticed as existing in the early quartered coats of HOLLAND five-and-twenty years later, *vide ante*, p. 77). The lion in base is *contourné*, a usage which still prevails in many similar cases, particularly in German coats (*v.* Vol. I., p. 233.) It is curious to note that when BALDWIN, Count of HAINAULT, became Count of FLANDERS in 1191, his new subjects did not permit him to quarter the coats of FLANDERS and HAINAULT, but insisted on his discontinuance of the latter. So also his brother PHILIP, Marquis of NAMUR, was compelled to bear FLANDERS only, with a proper difference.

HOEPING'S assertion (quoted by NISBET, ii., 86) that the arms of CASTILE and LEON were borne quarterly by FERDINAND of CASTILE, who espoused SANCHA of LEON, *circa* 1065, is unsupported by any evidence. Arms were not used in Spain at so early a date.

The quartered shield of CASTILE and LEON is sculptured in Westminster Abbey on the monument erected to FERDINAND'S daughter, ELEANOR, first Queen of EDWARD I., who died in 1290; it appears also on the monumental crosses at Waltham and Northampton. According to usual custom, the coat of CASTILE occupies the first and fourth quarters of the shield; that of LEON is placed in the second and third. (Examples are extant in which this order is inverted.)

The *Roll* of EDWARD II. (1308-1311) gives the first

known English example of the use of a quartered coat by a subject. It is the coat of Sir SIMON DE MONTAGU. The first and fourth quarters are *Argent*, with "*les dancées de goules*" (that is, the present fusils in fess are blazoned as a fess dancetté, or engrailed); the second and third are: *Azure, a griffin rampant or*. In 1348 JOHN DE HASTINGS, Earl of Pembroke, quartered HASTINGS (*Or, a maunche gules*) with VALENCE: *Barruly argent and azure, a bordure of martlets gules*; but in 1322 the inventory of the property of HUMPHREY DE BOHUN, third Earl of HEREFORD, specifies a quilt on which his arms are quartered with those of his wife, ELIZABETH PLANTAGENET, daughter of EDWARD I. Quarterings are, however, only rarely found on seals, excepting on those of very great personages, in the fourteenth and even in the fifteenth century. The sixteenth century was the time of the great development of the practice. The earliest example of a Scottish quartered coat seems to be that of WALTER LESLIE in 1367, on which LESLIE: *Argent, on a bend (azure) three buckles (or)* is quartered with ROSS. (LAING, i., 496, *Scottish Seals*.)

In Brittany the seal of GUY DE LAVAL in 1356 bears MONTMORENCY, quartering *five fleurs-de-lis. Barry . . . and . . .*, over all a bend, is similarly quartered by JEAN DE LAVAL, Seigneur de CHASTILLON, in 1358. (MORICE, *l'Histoire de Bretagne*, tome i., pp. 141, 143.)

In the series of seals engraved in HUEBER'S *Austria Illustrata*, the earliest bearing a quartered coat is that of FRIEDRICH VON AZENPRUK, in 1350.

When three coats have to be marshalled, they ordinarily occupy the first, second, and third quarters, and the first coat is repeated in the fourth. This arrangement is familiar to all in our own Royal Arms, where ENGLAND occupies the first quarter, SCOTLAND the

second, IRELAND the third, while ENGLAND is repeated in the fourth quarter. There are, however, examples of a different arrangement. In the escutcheon of the arms of ELIZABETH of YORK, Queen of HENRY VII., on his tomb in his chapel at Westminster Abbey, the first quarter is occupied by the quartered arms of FRANCE and ENGLAND, the fourth by that of MORTIMER, while both the second and third are charged with the coat of ULSTER: *Or, a cross gules.* (Plate IV., fig. 4.)

Should the coats to be thus marshalled be four in number, each naturally occupies a single quarter of the shield. Thus, on the reverse of the seal of ISABELLE of FRANCE, Queen of EDWARD II., each of the four coats of ENGLAND, FRANCE, NAVARRE, and CHAMPAGNE (*Azure, a bend argent coticed potent-counter-potent or*) occupies a single quarter of the shield.

When more coats than four are to be represented, the shield is divided by horizontal and vertical lines into spaces, which are still called *quarters*, how many soever they be. For five coats the shield would be divided into six portions by two vertical and one horizontal line (or, if preferred, by one vertical and two horizontal lines), and the first coat would usually be repeated in the last quarter to make the number equal—a course which would not be needful if the coats to be quartered amounted to six. In Foreign Heraldry it is usual to specify the number and position of the lines by which the shield is divided. Thus, while an English herald would say simply, *Quarterly of six*, and leave it to the painter's or engraver's taste to arrange the quarterings in three rows of two, or in two rows of three, a French or German herald would ordinarily specify in distinct terms the arrangement to be used, thus: "*Coupé d'un trait, parti de deux autres, qui font six quartiers;*" or "*Das . . . Wappen besteht aus einem zweimal quer und einmal senkrecht getheilten Schilde.*" Provision

would similarly be made for any larger number of quarterings.

In modern British Heraldry the usual reason for quartering is to indicate descent from an heiress, or from more than one, who has married into the family. If there be but one her arms appear in the second and third quarters: if more than three (whose coats could of course be placed in a plain quartered escucheon) the shield is subdivided sufficiently to make room for all; and the arms of the heiresses occupy quarters corresponding in position to their seniority in point of time; though in olden days priority was sometimes given to quarterings indicative of a royal descent, or to the coat of some powerful heiress. If the number of divisions cannot be made conveniently to correspond with the number of coats to be thus accommodated, the difficulty is removed either by the omission of some of the less important coats, or by the repetition of the first quarter in the last place in the escucheon. Again, it may happen that one of the heiresses whose arms are to be quartered, herself bore a quartered coat, in this case the quarter appropriated to her contains her whole bearings, the shield is then said to be *counter-quartered* (*contré-écartelé*), and the quarter itself is called a *Grand-quarter*. Grand quarterings are composed of several quarters which having been constantly borne together to indicate the representation of several families become in course of time virtually a single coat. Thus the quartered arms of HOWARD, BROTHERTON, WARREN, and MOWBRAY, have become a grand-quarter common to all the branches of the ducal family of HOWARD.

JOHN of COIMBRA, Prince of ANTIOCH, Regent of CYPRUS, was grandson of JOHN I., King of PORTUGAL, who married PHILIPPA of LANCASTER. Having espoused CHARLOTTE DE LUSIGNAN, heiress of CYPRUS

and JERUSALEM, he bore: *Quarterly of four grand-quarters*: I. JERUSALEM; II. *Quarterly*, 1 and 4. PORTUGAL; 2 and 3. FRANCE and ENGLAND *quarterly* (apparently *sans brisure*); III. ARMENIA, *Or, a lion rampant gules*; IV. CYPRUS, *Argent, a lion rampant double-tailed gules, crowned or*. *En surtout* LUSIGNAN: *Barry of ten argent and azure, over all a lion rampant double-tailed gules, crowned or*. (See Vol. II., Plate X., fig. 3.)

The coat of the Earls of NORTHUMBERLAND as generally borne, and still used by the Dukes (*v.* Vol. II., Plate VI., fig. 3), is an example of the old style of Marshalling. The coat is: *Quarterly of four Grand-Quarters*—

I. and IV. *Quarterly*, 1 and 4. *Or, a lion rampant azure*,
PERCY.

2 and 3. *Gules, three lucies hauriant*
argent, LUCY.

II. and III. *Azure, five fusils in fess or*, PERCY-ANCIENT.

The original coat of PERCY (Vol. I., Plate XIX., fig. 12) was doubtless allusive to the name. In the *Roll* known as GLOVER'S *Roll*, HENRY DE PERCY bears: *d'Azur, à la fesse engrele d'or*, and PIERS PERCY the reverse. (This was the ordinary blazon of a fess fusily at that time, *v.* Vol I., p. 134.) HENRY DE PERCI bears: *Azure, five fusils in fess or*, in the *Roll* known as ST. GEORGE'S *Roll*. This coat appears in the ACRE *Roll* early in the thirteenth century: and with some differences of tincture in other *Rolls*. *Or, five fusils in fess sable*, are attributed to ROBERT DE PERCI; and to WALTER DE PERCI, *Azure, five fusils in fess argent*. But in the *Second Nobility Roll*, which contains the names and arms of the Barons, etc., summoned to the Parliament held at London, 27 Edward I. (1299), HENRY PERCY, Baron of TOPCLIFFE, bears the coat: *Or, a lion rampant azure*. There can be little doubt that the new coat was

adopted on this Baron's marriage to ELEANOR FITZALAN, the daughter of his Lord-Paramount, JOHN, Earl of ARUNDEL, whose arms were: *Gules, a lion rampant or*. The blue lion on the golden field which is assigned to HENRY DE PERCY (of Alnwick), first Baron, in the *Roll of CAERLAVEROCK*, and appears on the seal of his letter to the Pope in 1301. The assertion in the *Peerages* that the change was made in consequence of a marriage of a JOSCELINE DE LOUVAINE to AGNES, a PERCY heiress, is pure fable. Late in the fourteenth century the first Earl of NORTHUMBERLAND married the sister and heiress of Lord LUCY, who settled on him extensive estates on the condition that the LUCY arms should be quartered with those of PERCY. The counter-quartered coat in the I. and IV. of the escucheon described above, represents this alliance; and at a later date the original PERCY coat was resumed and placed in the II. and III. quarters. (See "The Old Heraldry of the Percies," by Mr LONGSTAFFE, in *Archæologia Æliana*, vol. iv.; and *The Pedigrees and early Heraldry of the Lords of Alnwick*, by TATE and LONGSTAFFE, 1866.)

Modern usage permits the use of the family quarterings by all the sons of the family, but in this case the mark of cadency should be placed by the younger sons in the centre of the quartered coat, and not on the paternal quarter only.

Modern English Heralds have discouraged the use of grand quarterings; and advised that the quartered coat of an heiress should be separated into its component parts, and each of the quarterings be made to follow in turn her paternal coat. There are many cases in which such an arrangement would be quite inappropriate; *e.g.*, when there is, as in some Scottish shields, a feudal escucheon borne *en surtout* above the quartered coats; or, when the quarters virtually form one composition by

being enclosed within a bordure, assumed as a mark of difference, or cadency.

Very rarely quartering is effected *per saltire*, as in the arms of SICILY (*v.* p. 124), and in some other coats of Spanish origin (Vol. I., Plate XXXVII., fig. 12). The CARDONAS bore two coats impaled:—(A) *Per saltire*, in chief and base, *Or, four pallets gules*, ARRAGON; in dexter flank, *Gules, three thistles argent*; in sinister flank, ANJOU. (B) The arms of the Counts of URGEL: *Per saltire*, ARRAGON; and *Chequy or and sable*, for URGEL (*See* Vol. II., Plate VII., fig. 3, and SALAZAR Y CASTRO, *Casa de Lara*, ii., p. 168). (For the coat *Ecartelé en sautoir* of the Pfalsgräfin SOPHIA, Abbess of QUEDLIMBURG, 1645-1680, see my *Ecclesiastical Heraldry*, p. 348.)

In Foreign Heraldry the base of a quartered shield is not unfrequently cut off by a horizontal line, forming what is known as a *champagne*, (*v.* Vol. I., p. 131) and the space thus made is occupied by one or more coats. At other times a pile with curved sides runs from the base some distance into the quartered shield, which is then said to be *enté en point* (*v.* Vol. II., Plate VI., fig. 1; Plate XXVI., figs. 9, 10), and this space is devoted to the display of one or more quarterings.

The main difference between British and Foreign usage with regard to quartering is this, that in England quarterings are usually employed to denote simply descent from an heiress, or representation in blood; in Scotland they also implied the possession of lands. This was so much the case that though the third Marquess of MONTROSE (d. 1684) married Lady CHRISTIAN, younger daughter and co-heiress in blood of JOHN LESLIE, Duke of ROTHES, yet, as she did not share in her father's lands, her arms have not been quartered in the MONTROSE escucheon as they would be now. In foreign coats the quarterings are often employed to denote the possession of fiefs acquired in other ways

than by marriage (*e.g.*, by bequest or purchase), or the *jus expectationis*, the right of succession to such fiefs in accordance with certain agreements. For instance, treaties of *Erb-Verbrüderung* were common in Germany, by which two nobles agreed that on the failure of the line of one, the representatives of the other line should succeed, either wholly or in part, to the possessions of that which had become extinct. (On these *Pacta successionis*, which conveyed the immediate right to use the arms of the expected possessions, consult KNIPSCHILD, *de Nobilitate, ejusque Juribus*, 1693, and his other treatise, *de Fidei Commisissis*.) It was by such a treaty of *Erb-Verbrüderung* that, in 1632, the Counts of WALDECK came into possession of the County of PYRMONT (*vide post*, p. 114).

This treaty was with the Counts of GLEICHEN. PYRMONT was a fief of the See of PADERBORN, and was held by the Counts of SPIEGELBERG, who acquired it from the Counts of SCHWALENBERG. On the death of the last Count of SPIEGELBERG, in the middle of the sixteenth century, the Prince-Bishop of PADERBORN claimed PYRMONT as a lapsed fief. The Counts of LIPPE opposed this, and sold their reversionary rights to the Counts of GLEICHEN. On the death of the last of these in 1631, PYRMONT came to WALDECK as above stated, but with a right of reversion on the part of the See. Similar treatises were not unknown in Scotland. Mr STODART (in *Scottish Arms*, ii., 47) tells us how ALEXANDER, first Earl of HOME, and his kinsman, JOHN HOME of Coldingknowes, mutually entailed their estates (including the Earldom) on one another, failing heirs male of their respective bodies. The contract was reduced at the instance of JAMES, second Earl, who was childless, but had two sisters, on the ground that Coldingknowes had sold part of his estate, and burdened the rest. But on the Earl's death, JAMES, of Colding-

knowes, the heir-male and grandson of JOHN, raised an action against the co-heiresses, and the decree of reduction was reversed in 1634, on the ground that the entail was for the preservation of the dignity and estate of the house of HOME.

THE ESCUCHEON SURTOUT.

Another mode of marshalling came into use some time after quartering, namely, the placing a small escucheon *en surtout* upon the centre of the quartered coat. In 1404 JOHN, Count of FLANDERS, son and heir of PHILIP *the Bold*, Duke of BURGUNDY, added to his arms the coat of FLANDERS *en surtout*, being the arms of his mother, Countess MARGARET. He thus bore: *Quarterly*, 1 and 4. FRANCE, *within a bordure-goboné argent and gules* (BURGUNDY-MODERN); 2 and 3. *Bendy of six or and azure, a bordure gules* (BURGUNDY-ANCIENT); *en surtout, Or, a lion rampant sable* (FLANDERS). (VRÉE, *de Seghelen der Graven van Vlaendren*, p. 30.)

This coat continued to be thus borne up to the time of the marriage of MARY of BURGUNDY with MAXIMILIAN of AUSTRIA, in 1477. But in 1430 PHILIPPE *le Bon* introduced into his main escucheon the arms of the Duchies of BRABANT and LIMBURG, not as separate quarters, but by impaling them respectively in the second and third quarters with the arms of BURGUNDY-ANCIENT (*cf.* Vol. II., Plate XVI.). The coat then read thus:—*Quarterly*, 1 and 4. BURGUNDY-MODERN (as above); 2. *Per pale*:—(a) BURGUNDY-ANCIENT; (b) *Sable, a lion rampant or*, BRABANT; 3. *Per pale* (a) BURGUNDY-ANCIENT; (b) *Argent, a lion rampant gules, crowned or*, LIMBURG. *Over all*, FLANDERS (as above). It will be noticed that this curious arrangement illustrates what has been already said in the previous section about the Continental use of impaled coats. CHARLES, Count of CHAROLOIS, eldest son of PHILIPPE *le Bon*, before his

accession to the Duchy as CHARLES *le Hardi*, bore his father's arms differenced by a label, but without the escucheon of FLANDERS; a remarkable omission. (See MAURICE, *Toison d'Or*, No. 24.) On his seal, *circa* 1430, ADOLPH of CLEVES places the arms of his wife, ANNE of BURGUNDY (a natural daughter of PHILIPPE *le Bon*), in an escucheon upon his quartered coat of CLEVES and MARK. Her arms are: *Quarterly*, 1 and 4. *Azure, a single fleur-de-lis (or)*; 2 and 3. BURGUNDY-ANCIENT; *over all* FLANDERS. (This is a very noteworthy example; and it is also instructive to notice that their son, PHILIP DE RAVESTEIN, placed a similar escucheon charged with the full Burgundian quarterings, without any mark of bastardy, above his quartered coat of CLEVES and MARK.)

The arms of MAURICE of NASSAU, Prince of ORANGE, were thus arranged: *Quarterly of four Grand-Quarters*—

I. and IV. (*v. p.* 81), *Quarterly*, 1 and 4. CHALONS;
2 and 3. ORANGE;
over all GENEVA.

II. and III. *Quarterly*, 1 and 4. NASSAU (*p.* 81).

2. *Or, a lion rampant gules, crowned azure*, KATZENELNBOKEN;

3. *Gules, a fess argent*, VIANDEN;

4. *Gules, two lions passant or*, DIETZ;

over all SAXONY.

This escucheon *en surtout* was assumed to denote his descent from the House of SAXONY, through his mother, ANNA MARIA, daughter of MAURICE, Elector of SAXONY.

PIERRE DE BEAUFFREMONT, created first Count de CHARNY in 1425, twentieth knight of the Order of the Golden Fleece (one, therefore, of the original members

of the Order at its foundation in 1429), bore: *Quarterly*, 1 and 4. *Vairé or and gules*, BEAUFFREMONT; 2 and 3. *Gules, three cinquefoils or*, VERGY: (the latter coat being quartered for his mother, JEANNE DE VERGY); but upon these coats he placed, *en surtout*, the coat of his maternal great-grandmother, GUILLEMETTE DE CHARNY, *Gules, three escucheons argent*. He married in 1447, MARIE DE BOURGOGNE, another natural daughter of Duke PHILIPPE le Bon. Other Low Country instances of the use of the maternal arms *en surtout* have been noticed in the preceding chapter (pp. 59, 60).

In England, RICHARD, Duke of YORK (d. 1460), father of EDWARD IV., bore *en surtout* upon his seal, the arms of his maternal grandmother JOAN, daughter, and eventual heiress of THOMAS HOLLAND, Earl of KENT (ENGLAND, *a bordure argent*). His own arms were: FRANCE and ENGLAND *quarterly, differenced by a label argent, on each point three torteaux* (perhaps derived from the WAKES his maternal ancestors.) However, two English instances may be pointed out of the same century, in which a husband placed his wife's arms, and not those of an ancestress, *en surtout*. These are afforded by the Garter Plates of Sir JOHN NEVILLE, Lord MONTAGU, afterwards Marquess of MONTAGU (elected K.G., *circa* 1463), and of RICHARD BEAUCHAMP, fifth Earl of WARWICK and ALBEMARLE (elected K.G., *circa* 1400); but it was not until about the beginning of the seventeenth century that the practice arose by which the husband of an heiress places his wife's arms in an escucheon *en surtout* upon his personal arms, whether his coat be a quartered one or not. Such an escucheon acquired the name of an "escucheon of pretence," and is borne by the husband of the heiress alone (properly only after her father's death, and not then unless she has issue by the marriage); the children who issue from the marriage bear the coats of both parents united, not in this way, but by

quartering. GUILLIM, the first edition of whose work, *A Display of Heraldry*, was published in 1611, gives his sanction to the "escutcheon of pretence;" but when Sir GEORGE MACKENZIE'S *Treatise on Heraldry* appeared—in 1680—the usage was only beginning to be heard of as a novelty in Scotland, and is alluded to thus:—"If a man marry an Heretrix, he himself *impales* only her arms; but his children procreate of that marriage quarters (*sic*) them Sometimes also (says Guillims) he who marries an Heretrix may carry her arms in an escutcheon upon his own, because the husband pretends that his heirs shall one day inherit an estate by her; it is therefore called an escutcheon of pretence; but this way of Bearing is not known abroad upon that occasion." (*Science of Heraldry*, chap. xxiv., pp. 80, 81.)

In the Heraldry of the Continent of Europe, it has long been the custom for an elected Sovereign to place his hereditary arms in an escutcheon *en surtout* above those of his dominions. This was the invariable custom of the Emperors of GERMANY, and of the Kings of POLAND. Thus JOHN SOBIESKI (JOHN III. of Poland) placed above the arms of that kingdom: (*Quarterly*, 1 and 4. *Gules, an eagle displayed argent, crowned or*, POLAND; 2 and 3. *Gules, a knight in full armour proper, mounted on a white horse, bearing in his right hand a drawn sword, and on his left arm a shield azure charged with a patriarchal cross or*, LITHUANIA), an escutcheon of his personal arms, *Or, a round buckler purpure*. The Kings of SWEDEN, of the houses of HESSE, VASA, and, in modern times, BERNADOTTE, have done the same (see *Det Svenska Riks Vapnet*, af HANS HILDEBRAND; *Antiquarisk Tidskrift för Sverige*, 1883); and the Kings of DENMARK thus bore the arms of OLDENBURG, etc. (See Plate XIX., fig. 1.) As having obtained the crown by popular election the Kings of the HELLENES also place *en surtout* upon the arms of the Greek kingdom

(*Azure, a Greek-cross coupé argent*), an escucheon of their personal arms. OTHO, the first king, thus bore the Bavarian arms; the present King GEORGE, a prince of DENMARK, thus uses those of that kingdom. The Royal Arms of our own country furnish us with a similar example in the case of WILLIAM III., who placed the arms of NASSAU (p. 81) *en surtout*, upon the quartered coat of these realms. (See Plate XXVI., figs. 6, 7.) Under the Commonwealth the Great Seals of OLIVER CROMWELL and his son RICHARD, as Protectors, bear a shield of arms: *Quarterly*, 1 and 4. *Argent, a cross gules*, for ENGLAND; 2. *Azure, a saltire argent*, for SCOTLAND; 3. *Azure, a harp or, stringed argent*, for IRELAND; and upon these quarterings *en surtout* an escucheon of the personal arms of CROMWELL: *Sable, a lion rampant argent*. (See Plate X., fig. 5.) These arms were supported by the crowned lion of ENGLAND, and the dragon of WALES. After 1801 the quartered arms of the family of BRUNSWICK-LÜNEBURG, which from 1714 had formed the fourth quarter of the Royal Arms, were placed *en surtout*. (See Plate XXVI., figs. 9, 10.)

The escucheon *en surtout* has also been used in other Royal Arms as indicative, not of election, but of descent. Thus, on the accession of PHILIP, Duc d'ANJOU, to the throne of SPAIN, his arms (FRANCE, *a bordure gules*) were placed *en surtout* above: *Quarterly*, 1 and 4. CASTILE; 2 and 3. LEON. *Enté en point of GRANADA* (*Argent, a pomegranate gules, slipped and seeded proper*); and these are the present Royal Arms of SPAIN. During the brief reign of King AMADEO of SAVOY there was substituted for the escucheon of ANJOU, the arms of SAVOY (*Gules, within a bordure azure, a cross argent*), with the intent to denote election, not inheritance.

Since the extinction of the main line of the Royal House of France by the death of the Comte de CHAMBORD in Aug. 1883, the Spanish Bourbons, who descend

from PHILIPPE, Duc d'ANJOU, grandson of LOUIS XIV., appear to have discontinued the use of the Angevin bordure, which, however, had become gradually diminished on the Spanish coins to a width scarcely exceeding that of the *pourfle* dividing the quarters. It appears also that the late Comte de PARIS and the other princes of the House of ORLEANS dropped the use of its silver label. The political intent of these heraldic changes is obvious.

The arms of the princes and princesses of our own Royal House are charged *en surtout* with an escucheon of their paternal arms of SAXONY (Plate XII., fig. 6), and in future reigns this escucheon will probably form part of the arms of the Sovereign.

Our arrangement of grand quarters in which the same coat is repeated four times, as in the arms of PERCY, Duke of NORTHUMBERLAND (Plate VI., fig. 3), is almost unknown among the Germans (the coat of the Counts of MANSFELD is an exception), but when quarters are repeated they sometimes adopt a different arrangement, of which an example will be found in the shield of the Prince of WALDECK and PYRMONT (Plate VII., fig. 6). In it, and in the shield of the Counts of GIECH, both of which are Quarterly of nine, the quarters 1 and 9, 2 and 8, 3 and 7, 4 and 6 correspond. In the arms of the Counts von HERBERSTEIN (TYROFF, *Wappen des Adels des Königreichs Baiern*, i., 47) which are :—Quarterly of six (in three horizontal rows of two quarters), with an escucheon *en surtout*, the quarters which correspond are 1 and 4, 2 and 5, 3 and 6. In the arms of the Counts of SOLMS we have really two coats impaled, each being quartered : (A) *Quarterly*, 1 and 4. *Or, a lion rampant azure*, SOLMS ; 2 and 3. *Per fess gules and or*, MÜNZENBERG. (B) *Quarterly*, 1 and 4. *Or, a rose sable*, WILDENFELS ; 2 and 3. *Sable, a lion rampant argent*, SONNEWALDE. If this be regarded as a single coat of

eight quarterings, those which correspond are 1 and 6, 2 and 5, 3 and 8, 4 and 7.

To our ideas of Marshalling the coat of the Counts ZU CRONBERG (Plate VI., fig. 4) is strangely arranged, though it is a simple coat of four quarters (with an escutcheon of the Empire *en surtout* as an Imperial Augmentation): *Quarterly*, 1 and 4. *Or, a fess gules*, County of HOHEN-GEROLDSECK; 2. Two rows of *Vair* (*Beffroi?*), *on a chief gules an open crown or*. 3. Two rows of *Vair*, *on a champagne gules an open crown or* (both 2 and 3 are for CRONBERG). But we find from SPENER, *Opus Heraldicum*, p. spec., 103 (where the Imperial diploma of FERDINAND II., 1663, is given) that the CRONBERG quarters are really a canting coat, "ein quartieter Schild, dessen hinter unter und vorder obertheil roth oder Rubinfarb, der hinterste ober und vorder untertheil aber weisz oder Silberfarb ist. In dem hindern untern und oberen vordern jed-wedern erscheint eine Königliche goldfarbe CRON. In dem vordern und obern hindern theil aber vier blaue paarweisz neben einander in Glockengestalt gesetzte BERG," etc.

The arms of the Princes of SCHWARZBURG are a curious example of German blazon. They consist, first of all, of two quartered coats impaled:—

(A) *Quarterly*, 1 and 4. *Or, an eagle displayed sable*, ARNSTADT.

2 and 3. *Argent, the attire of a stag gules*,
SONDERSHAUSEN.

En surtout, Azure, a lion rampant crowned or, for
SCHWARZBURG.

(B) *Quarterly*, 1 and 4. *Chequy gules and argent*, HOHNSTEIN.

2 and 3. *Per fess*: (a) *Gules, a lion rampant or*, and (b) *Barry of eight or and gules*, LAUTERBURG.

En surtout, Argent, a stag trippant sable, KLETTENBERG.

Over these impaled coats is a narrow cross of alternate narrow bends, *Azure, or, and sable*, the perpendicular piece divides the quartered coats, and the traverse passes under the two escucheons *en surtout*. On the centre of the cross is a larger escucheon *en surtout* containing, as an Imperial augmentation, the Imperial Arms, the crowned double eagle having on its breast a small escucheon, *Gules, charged with a princely hat proper*. The base of the whole escucheon is occupied by a *champagne*:—*Or, thereon a pitchfork, and beneath it a horse-comb, both fesseways gules*. These are the arms of the Office of *Reichs-Stallmeister* held by the Lords of LEUTENBERG.

In the arms of the princely houses, and higher nobility of Germany, the shield is often charged with a number of quarterings, and with an escucheon *en surtout*. This latter is borne for different reasons; and it will be interesting to note the principal of these, and give an example or two of each. The quarterings are usually those of the several fiefs on account of which the bearer had the right to sit and vote in the Diets, or Circles, of the Empire: and often the principal, or original, fief of the family is placed *en surtout*. Thus the Counts of WALDECK (who received the title of Prince in 1682 and 1712) bore: *Quarterly of nine, 1 and 9. Argent, a cross moline gules*, County of PYRMONT (*vide ante*, p. 106); 2 and 8. *Argent, three escucheons, two and one, gules*, County of RAPPOLSTEIN; 3 and 7. *Argent, three raven's heads couped at the neck sable, crowned or*, Lordship of HOHENECK; 4 and 6. *Argent, semé of billets couchés azure, a lion rampant gules, crowned or*, Lordship of GEROLDSECK. The fifth (or central) quarter is concealed by the escucheon *en surtout* of the arms of WALDECK: *Or, an eight-pointed star sable*. (Plate VII., fig. 6.) So the Markgraves of BADEN formerly bore: (*see* Plate VI., fig. 5), *Quarterly, 1. Argent, a lion rampant gules*

(*later crowned or*) Landgravate of the BREISGAU. This lion faces to the sinister, in accordance with the German fashion by which in quartered coats animals are often made to face to the centre of the shield (*vide ante*, p. 99; and Vol. I., p. 233; and *cf.* GUELDERS, *ante*, p. 92); 2. *Azure*, an eagle's wing in fess argent (the feathers turned to the base), with golden *Klee-Stengel*, Lordship of USENBERG (otherwise SAUSENBERG; 3. *Gules*, on a pale or, three chevrons sable, Lordship of BADENWEILER; 4. *Per fess* (later wavy) or and azure; the latter charged with two bars wavy argent, and the former with a lion rampant gules issuing from the partition line, Lordship of RÖTELN (*cf.* the old form on Plate XV., fig. 3). *En surtout* an escucheon for the Markgravate of BADEN: *Or*, a bend gules. In later times many other quarterings were added to the shield, and the arms of BADEN were made to occupy its centre quarter without being placed on a distinct escucheon *en surtout*. The great shield of the Grand Dukes of BADEN (who attained that dignity in 1806), contains thirty quarterings; but generally only the simple coat of BADEN (*Or*, a bend gules) ensigned with a Royal Crown, and supported by a sable griffin, and a golden lion (both regardant and royally crowned) is in use. The arms of SAXONY are often displayed *en surtout* in the quarterings of the several Sovereign Saxon States.

Similarly, the shield of the Princes of LICHTENSTEIN used to bear the quartered arms of 1. SAXONY; 2. CZERNABOR, *Gules*, a chevron, the upper edge having tall teeth, or straight rays or; 3. TROPPEAU, *Per pale argent and gules*; 4. SILESIA (*v.* p. 267, *v.i.* p. 122, but without the cross); 5. JÄGERNDORFF, *Azure*, a hunting-horn stringed or; the last being the *enté en point*. The arms of LICHTENSTEIN: *Per fess or and gules*, were placed *en surtout*. Later the quarterings of the main shield were: 1. SILESIA; 2. SAXONY; 3. TROPPEAU; 4. RIET-

BERG (*v.* Vol. I., p. 310); *enté* of JÄGERNDORFF; and, as before, LICHTENSTEIN *en surtout*.

Some of the escucheons borne *en surtout* in Germany do indicate possessions acquired by marriage; but usually in times far remote from the present. Thus the Dukes, now Grand-Dukes, of MECKLENBURG, still place the arms of the Lordship of STARGARD (which are: *Per fess gules and or*, and which HENRY the LION, of MECKLENBURG, obtained by his marriage with BEATRICE, daughter of ALBERT Markgrave of BRANDENBURG, in 1220) in an escucheon *en surtout* above their main coat (*Quarterly of six, in three rows of two each*: 1. MECKLENBURG, *Or, a bull's head affronté sable, crowned gules; its horns, and the ring in its nose, argent*; 2. ROSTOCK, *Azure, a griffin or*; 3. SCHWERIN-PRINCIPALITY, *Per fess, (a) Azure, a griffin or; (b) Vert, bordered argent*; 4. RATZEBURG, *Gules, a cross-moline argent*; 5. SCHWERIN-COUNTY, *Gules an arm in armour embowed, issuing from the sinister flank and holding a gem ring all proper, a scarf tied round the elbow azure*; 6. WERLE, *Or, a bull's head in profile sable, crowned gules, horned argent*).

The Princes of ARENBERG (who bear: *Quarterly, 1 and 4. Gules, three five-leaved flowers (fleurs de néflier) or*, for the Duchy of ARENBERG; 2 and 3. *Or, a fess chequy of three rows argent and gules*, for the County of MARK); place in an escucheon *en surtout* the arms of LIGNE; *Or, a bend gules*, quartered with those of BARBANÇON: *Argent, three lions rampant gules, crowned or*. This is a curious example, inasmuch as the arms *en surtout* are those of the husband, not of the wife; for MARGARET, sister and heiress of the last Count of ARENBERG, married JEAN, Baron of LIGNE and BARBANÇON, who obtained the dignity of Prince of the Holy Roman Empire in 1565.

The Counts of RECKHEIM, who claim descent from the house of ESTE, which bore : *Azure, an eagle displayed argent* ; place that coat *en surtout* upon their quartered shield :—1 and 4. *Gules, a cross or* (County of ASPERMONT) ; 2 and 3. *Or, a lion rampant gules* (County of RECKHEIM). (Vol. II., Plate XX., fig. 1.)

The Princes of LAMBERG descend from GEORGE SIGISMUND, Baron of LAMBERG, who married at the commencement of the seventeenth century, JOHANNA, daughter and heiress of JOHN SCALIGER (DELLA SCALA), and still bear her arms *en surtout* upon their quartered coat :—1 and 4. *Per pale* : (a) *Barry of four argent and azure* ; (b) *Gules plain, LAMBERG* ; 2 and 3. *Or, a hound rampant sable, collared argent*, for POTTWEIN. In TRIER'S *Einleitung zu der Wappenkunst*, p. 491, the SCALA coat in the LAMBERG arms has also *a mount in base vert*, on which the greyhounds and cadder rest, but this does not appear in the modern blazons.

The Counts of KESSELSTADT place their paternal arms : *Argent, a basilisk passant gules*, in an escucheon *en surtout* upon the simple coat of the family of ORSBECK (now extinct in the male line), from which they descend : *Or, a saltire gules between four nenuphar leaves vert* (TYROFF, *Wappenbuch*, i., Band. Taf. 59).

The foregoing examples will probably be found sufficient to illustrate the German use of Marshalling with regard to coats borne *en surtout* ; on account of the possession of fiefs, by marriage or otherwise.

On the use of this escucheon as a mark of difference, or cadency, *see* p. 34, as an indication of the tenure of an official dignity, *see* p. 146, and as containing special grants in augmentation, *see* Chapter III.

But before leaving this part of the subject we may here notice that the great German quartered coats sometimes bear several of these escucheons *en surtout*.

Thus in the great escucheon of the quarterings of the Royal House of PRUSSIA (*Das grosse Staats-Wappen*), four such separate escucheons appear upon the paler line, bearing respectively the arms of PRUSSIA; BRANDENBURG; NÜRNBERG; and HOHENZOLLERN. In the smaller escucheon in ordinary use

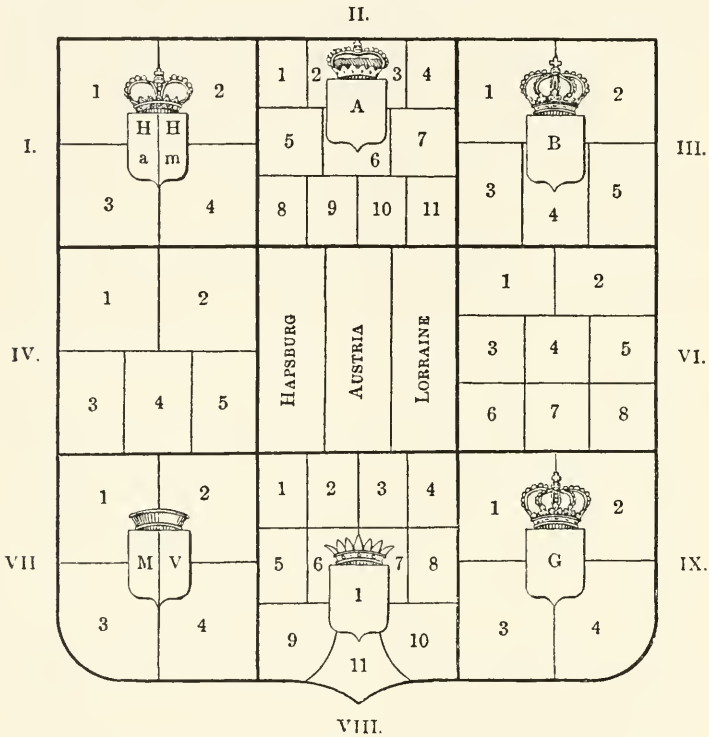


FIG. 12.—THE "ÉCU-COMPLET" OF THE AUSTRIAN EMPIRE.

(*Das kleine Wappen*) as given on Plate XXIX., only the coat of Prussia is thus treated, the other three being placed as ordinary quarterings.

The ÉCU COMPLET of the Empire of AUSTRIA, as established by Imperial decree in 1836 by members of

the Imperial House, will be of interest to the student of heraldry, which is really history in hieroglyphics.

Quarterly of nine Grand-Quarters (containing sixty-two quarters):—

I. *Quarterly*—

1. DALMATIA, Kingdom :—*Azure, three leopard's heads affrontés, crowned or.*
2. CROATIA, Kingdom :—*Chequy argent and gules.*
3. ESCLAVONIA, Kingdom :—*Azure, a river in fess vert, bordered argent, thereon a weasel (or*

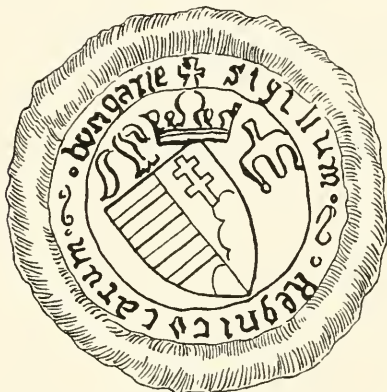


FIG. 13.—FROM NYÁRY, *A Heraldika*, p. 36.

marten), *passant proper, beneath a six-pointed star or.*

4. TRANSYLVANIA (SIEBENBÜRGEN): *Per fess azure and or, over all a bar gules, issuing therefrom a demi-eagle displayed sable, addextré in chief of the sun in splendour, and senestré of a crescent argent. In the base, seven towers, three and four, of the third.*

On this grand quarter is placed *en surtout* an escucheon, crowned with the *Crown of St. Stephen*, (*vide infra*, fig. 21, and p. 260) and bearing the impaled coats of the Kingdom of

HUNGARY. The coat of HUNGARY-ANCIENT, if correctly blazoned, always begins with the colour, not with the metal, and is: *Barry of eight, gules and argent* (it is sometimes, drawn as *Gules, four bars argent*). The bars are said to represent the four Hungarian rivers—the Danube, Save, Drave, and Theiss ;—just as the triple mount symbolises the three chief peaks of the Carpathians; but all this is mere supposition. The mount in HUNGARY-MODERN should be of three *coupeaux* ; it is so borne on a separate shield in the Great Seals of RÉNÉ of ANJOU and his successors ; but in them is represented

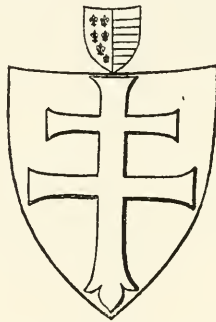


FIG. 14.—FROM NYÁBY, *A Heraldika*.

as an isolated mount, and the cross rises without the intervention of the crown, which was a later addition. (See VRÉE, *Généalogie des Comtes de Flandre*, plates cv., cvi. ; and compare the seals of the Emperor FERDINAND, plates cxxxiii., cxli.) and our figs. 13, 14, 15.

- II. *Quarterly of eleven quarters* (in three rows of four, three, and four) :—
1. UPPER AUSTRIA :—*Per pale, Or, an eagle displayed sable, dimidiated with: Gules, two pallets argent.*

2. SALZBURG, Duchy :—*Per pale* :—(a) *Or, a lion rampant sable.* (b) AUSTRIA : *Gules, a fess argent.*
3. STYRIA, Duchy :—*Vert, a griffon rampant, queue fourchée, argent; vomiting flames proper, and crowned or;* originally the arms were canting ones, and the “*Stier*” a rampant ox.
4. THE TEUTONIC ORDER : *Argent, a cross-patée sable, bordered of the field, and charged with a cross-flory or; over all, an escucheon of the last an eagle-displayed of the second.*
5. TYROL, County : *Argent, an eagle-displayed gules; crowned, and having “Klee Stengeln” on the wings, or.*
6. TRIENT, Principality : *Argent, an eagle-displayed sable, beaked and membered or, its breast traversed by a pastoral staff in fess of the last.*
7. BRIKEN, Principality : *Gules, a Paschal-Lamb proper, the diadem or.*
8. HOHEN-EMBS, County : *Azure, a steinbock or, horned sable.*
9. MONTFORT and FELDKIRCH, County : *Argent, a gonfanon gules, its rings or (vide Vol. I., p. 389).*
10. BREGENZ, County : *Azure, a pale ermine, or Fur au naturel, a pale ermine (vide Vol. I., p. 83).*
11. SONNENBERG, County : *Azure, a hill in base or, surmounted by the sun in its splendour.*

Over all on an escucheon :—AUSTRIA-ANCIENT : *Azure, five larks (or eaglets) displayed or.* These arms are now assigned specially to *Austria-below-the-Enns.* This escucheon *en surtout* is crowned with the Arch-ducal crown of AUSTRIA :—a cap of crimson velvet, turned up with a broad band of ermine cut into points which are edged with gold and a row of small pearls. Like the coronet of the

Prince of WALES, it is surmounted by a single arch of gold, supporting a mound, or orb, which is ensigned with a jewelled cross.

III. *Quarterly of five* (in two rows, two quarters in chief and three in base):—

1. MORAVIA, Markgravate: *Azure, an eagle-displayed, chequy gules and argent, crowned or.*



FIG. 15.—FROM NYÁRY, *A Heraldika*, p. 87.

2. SILESIA, Principality: *Or, an eagle-displayed sable crowned of the field, on its breast a crescent beneath a crosslet argent.*
3. UPPER-LUSATIA, Markgravate: *Azure, in base a wall embattled or, masoned sable.*
4. TESCHEN, Duchy: *Azure, an eagle-displayed, crowned or.*
5. LOWER-LUSATIA, Markgravate: *Argent, an ox passant proper (i.e., red, with white belly and black horns).*

Over all, an escutcheon charged with the arms of the kingdom of BOHEMIA (to which the above named provinces belonged): *Gules, a lion*

rampant queue-fourchée argent, crowned or.
This escutcheon *en surtout* is surmounted by the Royal Crown of BOHEMIA (*v.i.* p. 259).

IV. *Quarterly of five* (two quarters in chief, and three in base):—

1. CUMANIA: *Azure, a lion rampant gules, in the dexter chief a crescent, in the sinister an estoile of six points, both argent.*
2. BOSNIA: *Gules, issuing from the sinister flank an arm embowed proper, vested gules and holding a sabre argent.*
3. BULGARIA¹: *Azure, on a bend gules, bordered and coticed argent, a wolf passant of the same.*
4. SERVIA¹: *Gules, a boar's head erect proper, pierced by an arrow in pale argent.*
5. RASCIA: *Azure, three horse-shoes inverted argent.*

V. *Tierced in pale*:—

1. HAPSBURG, County: *Or, a lion rampant gules, crowned azure.*
2. AUSTRIA: (“*Hauswapen*”) *Gules, a fess argent.*
3. LORRAINE, Duchy: *Or, on a bend gules three allerious argent.*

VI. *Quarterly of eight* (in three rows, the first of two quarters, the others of three in each):—

1. JERUSALEM: *Argent, a cross-potent between four crosslets or.*
2. CASTILE: *Gules, a castle triple-towered or.*
3. LEON: *Argent, a lion rampant gules, crowned or.*
4. ARRAGON: *Or, four pallets gules.*
5. THE INDIES: *Azure, a lion rampant argent, crowned, and holding a cross or.* This coat appears here among the arms brought to the House of AUSTRIA on inheriting the Spanish Crown, but is not usually seen on the coins or

¹ As independent states BULGARIA and SERVIA have adopted different arms.

seals of the latter country. It occurs first on the Great Seal of CHARLES VI., among whose titles is "Indiaru: Rex."

6. SICILY: *Per saltire: in chief and base, ARRAGON; in flanks, Argent, an eagle-displayed sable.* (SICILY.)
 7. CALABRIA, Duchy: *Sable, a cross argent.* This coat which is often quartered with ARRAGON is thus given by RIETSTAP (*Armorial Général*); but in the arms of Don FERDINAND D'ARRAGON, Duke of CALABRIA, Viceroy of Valencia, it appears as: *Quarterly, 1 and 4. ARRAGON; 2 and 3. Argent, a cross-potent sable.* (CHIFFLET, *Insignia Gentilitia Equitum Velleris Aurei*, No. 161, and MAURICE, *Toison d'Or*, page 192) so also SPENER says: "Dicitur vero tessera Calabriae olim fuisse in parma argentea crux patibulata nigra" (*Op. Her.*, p. spec., p. 237).
 8. NAPLES, Kingdom: FRANCE-ANCIENT, *a label gules* (the arms of the Dukes of ANJOU).
- VII. *Quarterly* :—
1. TUSCANY, Grand-duchy: *Or, five balls gules, two, two, one, in chief another of larger size, azure, thereon three fleurs-de-lis of the field* (the arms of the MEDICI; Vol I., p. 203).
 2. MODENA, Duchy: *Azure, an eagle-displayed argent, crowned or.*
 3. PARMA and PIACENZA, Duchies: *Or, six fleurs-de-lis azure* (the arms of the FARNESE family).
 4. GUASTALLA, Duchy: *Argent, a cross pateé-throughout gules between four eagles displayed sable* (the arms of the family of GONZAGA, Dukes of MANTUA, etc.).
- Over all an escucheon, for the kingdom of LOMBARDY and VENICE. Per pale: (a) MILAN, Duchy: Argent, a serpent ondoyant in pale azure,*

crowned or, vorant a child gules; (b) VENICE, Azure, the winged lion of St. Mark, couchant and holding in its paws an open book bearing the words "PAX TIBI MARCE EVANGELISTA MEUS." This escucheon *en surtout* was crowned with the "Iron Crown" of LOMBARDY, a plain circlet of gold, enamelled with floral decoration and set with gems (v. p. 252).

- VIII. *Quarterly of eleven* (arranged in three rows; the upper rows each contain four quarters, but the base has two only, and is *enté en point* of a third).
1. CARINTHIA, Duchy; *Per pale*: (a) Or, three lions passant-gardant in pale sable; (b) Gules, a fess argent.
 2. CARNIOLA (KRAIN), Duchy: Argent, an eagle-displayed azure, on its breast a crescent chequy of the field and gules.
 3. WINDISCHE-MARK: Argent, a hat sable, turned up and stringed gules.
 4. FRIOUL (FRIULI), Duchy: Azure, an eagle-displayed, crowned or.
 5. TRIESTE; *Per fess*: (a) in chief, Or, an eagle-displayed sable crowned of the field; (b) in base, Gules, a fess argent, thereon an anchor in pale, reversed sable.
 6. ISTRIA, Marquessate: Azure, a goat passant or, armed gules.
 7. GRADISCA, County: *Per fess or and azure*, over all a cross moline argent.
 8. GÖRZ, County: *Per bend*; in chief, Azure, a lion rampant or; In base, Argent, two bends-sinister gules.
 9. RAGUSA, Duchy: Argent, three bends azure.
 10. CATTARO (or ALBANIA): Argent, a lion rampant gules.

11. ZARA, Duchy (this quarter is the one "in point"): *Argent, a mounted knight in full armour, his lance in pale all proper.*

Over all, the arms of ILLYRIA (Kingdom) *Azure, an antique galley or.* This escucheon is surmounted by an antique crown of golden rays.

IX. *Quarterly*:—

1. LODOMIRIA: *Azure, two bars chequy gules and argent.*

2. CRACOW: *Gules, an eagle-displayed argent, armed, crowned, and with "Klee-stengeln" or.*

3. AUSCHWITZ, Duchy: *Argent, an eagle-displayed azure.*

4. ZATOR, Duchy: *Azure, an eagle-displayed argent.*

Over all an escucheon of the Kingdom of GALICIA: Azure, a fillet in chief (otherwise a bar enhanced) gules, between a crow sable in chief, and three ancient crowns or, in base. This escucheon is surmounted by a Royal Crown.

This great shield is placed on the breast of the sable double-headed eagle in the golden shield of the Empire. Each of the heads of the eagle is royally crowned. It holds in the dexter claw a drawn sword and a sceptre, and in the sinister the Imperial Orb, all proper.

The shield is supported by two griffins *Or* (their wings and plumage of the head and breast being *sable*), and above it is the closed Imperial Crown.

I have drawn on Plate XVIII., fig. 6, the shield of arms engraved (c. 1880), by the Office of the Imperial Chamberlain at Berlin for Lady ODO RUSSELL, *née* VILLIERS (Baroness AMPHILL). It will be evident that the shield is a combination of her paternal coat with that of her husband. The VILLIERS cross, *gules, thereon five escallops or*, is used to separate the *four cantons*, in each of which are the full arms of RUSSELL.

This mode of marshalling is obviously open to very grave objections. I have no means of knowing whether the official (or semi-official) designer intended to compose a new coat out of the older ones; or whether it would be right to suspect that he was not acquainted with English heraldic uses, and thought the plan adopted a legitimate mode of combining the arms of husband and wife. But the external ornaments appear almost as anomalous. The shield is placed upon the breast of the Prussian Eagle (crowned, and holding sceptre and orb), and above all is the coronet of a countess: a jewelled circlet adorned with twelve pearls, raised on points, seven of which are visible. These are distinctions to which the fact of Lady ODO RUSSELL'S descent from the Earl of CLARENDON to whom the rank of Prussian baron was conceded in 1782, would scarcely entitle her, though the Earl of CLARENDON uses the Prussian Eagle as a supporter. There may be explanations of which I am not aware, but *primâ facie* the whole arrangement appears to me to merit a place among the anomalies and curiosities of Heraldry.

FRANCE.—In France the employment of the escucheon *en surtout* does not differ widely from its use in Germany as already described.

We will first give some instances of important coats in which the escucheon *en surtout* contains the arms of the family, while the main shield contains the quarters either of its feudal possessions or of its most important ancestors.

The Ducs de la TRÉMOUILLE, who attained the title of "Duc et Pair de France" in 1596, and who were already Princes de TARENTE ET DE TALMONT, bear their personal arms: (*Or, a chevron gules between three eagles displayed azure*), *en surtout* upon the shield: *Quarterly*:—1. FRANCE; 2. SICILY; 3. MONTMORENCY-LAVAL (p. 62); 4. BOURBON-CONDÉ (FRANCE, *a baton*

alezé in bend gules). The second and third quarters indicate descent from the marriage of FRANÇOIS DE LA TRÉMOUILLE, Prince de TALMONT (d. 1541) with ANNE, heiress of GUI, Comte de LAVAL, whose wife was CHARLOTTE of ARRAGON, daughter of FREDERICK, King of NAPLES and SICILY. The first and fourth quarters commemorate descent in two lines from the Royal house of FRANCE.

The Dukes de ROHAN bore: *Quarterly*:—1. FRANCE, quartering EVREUX (Vol. I., p. 79); 2. SAN SEVERINO, *vide infra*, impaling ARRAGON; 3. MILAN, impaling LORRAINE; 4. SCOTLAND. The Dukes of ROHAN-CHABOT bear: *Quarterly*:—1. NAVARRE; 2. SCOTLAND; 3. BRITTANY; 4. FLANDERS; and place *en surtout* an escutcheon of ROHAN (*Gules, nine mascles conjoined, 3, 3, 3, or*) quartering, or impaling, CHABOT (*Or, three chabots gules*). In 1461 JOHN, Vicomte de ROHAN, married MARY, second daughter of FRANCIS I., Duke of BRITTANY, by ISABELLA, daughter of JAMES I. of Scotland. FRANCIS died without male issue, (as did MARGARET, elder sister of MARY), and the house of ROHAN indicated their supposed rights to the duchy by either quartering its arms, or by placing a coat bearing the arms of ROHAN and BRITTANY impaled *en surtout* above their quarterings. In the case of the Dukes de MONTBASON these were: *Quarterly of eight* (in two rows of four each):—1. FRANCE; 2. NAVARRE; 3. ARRAGON; 4. SCOTLAND; 5. BRITTANY; 6. MILAN; 7. LORRAINE; 8. SAN SEVERINO (*Argent, a fess gules, and a fillet en bordure azure*). The Princes of ROHAN-GUÉMÉNÉE bore: *Quarterly*, the arms of NAVARRE and FRANCE; over all an escutcheon of ROHAN impaling BRITTANY.

On the other hand the Ducs de ST. SIMON quartered the personal arms of ROUVROY ST. SIMON (*Sable, on a cross argent five escallops gules*) with those of HAVESQUERQUE (*Or, a fess gules*), and placed *en surtout* an

escucheon of VERMANDOIS (*Chequy azure and or, a chief of FRANCE-ANCIENT*), to denote their claim to a descent from the Counts of VERMANDOIS, cadets of the Royal House.

SPAIN.—It is only possible here to give a few examples of Spanish uses of Marshalling, though there are many which are of interest. Quartering is the mode chiefly employed for indicating descent, but simple impalement is very frequently substituted for it; and in Spanish Heraldry, perhaps more than in any other, the student should be on his guard against assuming that an impaled coat has the meaning which attaches to it among ourselves.

The MENDOZA coat, as borne by the Dukes of INFANTADGO, has already been given (Vol. I., Plate XXXVII., fig. 12, and p. 411). The Counts of CORUÑA impale with this coat the arms of FIGUEROA, *Or, five fig leaves in saltire vert.* The Counts of MIRANDA and Marquises of CAÑETE substitute for the golden flanks, with their motto, other flanks of *Gules, on each ten panelles* (or poplar leaves), *argent.* *Two golden chains in saltire pass over the dividing lines, and are united to two other chains fessways in chief and base.* This, it will be observed, is an instance of quartering *per saltire* (*vide* p. 105). I am not clear to what family the *panelles* may be traced, but I cannot accept the suggestion of SPENER (*Op. Her.*, p. 254) that they may denote a BOBADILLA alliance.

The Marquises de la BALA SICILIANA, on account of the marriage of PEDRO GONSALEZ DE MENDOZA with ISABELLA DE ALARCON in the sixteenth century, impale ALARCON (*Gules, a cross-fleury argent*) with MENDOZA, curiously giving the precedence to the former coat. The Counts de PRIEGO impale the arms of MENDOZA in the first place, with those of CARILLO (*Gules, a castle triple-towered or*) in the second, in memory of the marriage of DIEGO HURTADO DE MENDOZA with THERESIA DE CARRILLO (*c.* 1450).

The family of PONCE DE LEON, Duke of ARCOS, impale the coats of LEON and ARRAGON *within a bordure azure thereon eight escucheons of BIDAURE (Or, a fess azure)*. The present blazon of the family of PONCE DE LEON, Duque de MONTEMAR, etc., is:—Per pale:—(a) LEON impaling ARRAGON, all within the BIDAURE bordure; (b) CARILLO, impaling ALBORNOZ, *Or, a bend vert*.

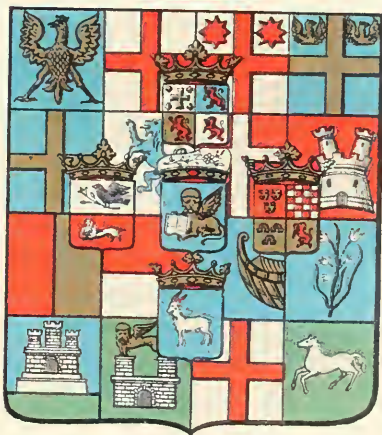
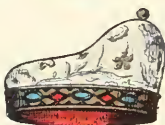
The family of OSORIOS, Counts of VILLALOBOS, bore: *Or, two wolves passant in pale gules*. After an alliance with the family of MOSCOSO, who bore: *Argent, (SPENER says or, but wrongly), a wolf's head erased sable*, the OSORIOS, Counts of ALTAMIRA, impaled these coats (giving the precedence to MOSCOSO) within a bordure *Or, charged with eight escucheons of the arms of HENRIQUEZ (Tierced in mantel:—1 and 2. CASTILE; 3. In base, LEON)*. The OSORIOS, Dukes of AGUIAR, Counts de TRASTAMARA, etc., bore: *Per fess:—(a) OSORIO; (b) Argent, three bendlets indented azure*, within the HENRIQUEZ bordure (as above). The present OSORIOS DE MOSCOSO, who have the above titles (and many others, being thirteen times Grandees of the first class), bear: *Per fess:—[A], also per fess, (a) OSORIO, (b) the argent coat with the bendlets; [B] MOSCOSO; the whole within the HENRIQUEZ bordure given above*.

The CORDOVAS, Counts of FIGUEROA bear: (Plate VII., fig. 5) *Tierced in fess:—*

1. *Or, three bars gules*, CORDOVA.
2. *Tierced in pale:—(a) FIGUEROA; (b) Or, three bars vert, RIBERA; (c) Quarterly, 1 and 4. MANUEL, Gules, a winged hand holding a sword in pale proper; 2 and 3. LEON.*
3. PONCE DE LEON (as for the Duc d' ARCOS above).

In Spanish Marshalling, as will be seen in the arms of the PONCE DE LEONS, etc., coats impaled or quartered are frequently represented within a bordure, which

1. ARMS OF THE DUKES OF MODENA.



2. ARMS OF THE DOGE OF VENICE.

is itself often indicative of another alliance. The PIMENTELS of Spain quarter *Or, three bars gules*, with *Vert, five panelles argent*, and surround the whole with a *bordure-compony of CASTILE and LEON*. The PIMENTELS of Portugal substitute *escallops* for *panelles*; and their *bordure* is of *Argent, charged with eight aspas* (*saltires coupéd*) *gules*.

The LIAÑOS of Castile use: *Per pale*:—1. *Argent, a tower proper*; 2. *Or, four bars azure*; all within a *bordure gules, charged with eight plates*. Its use in this manner as an indication of descent occasionally causes the *bordure* and the field to be of the same tincture; thus CARO bears: *Argent, a cross fleur-de-lisée sable, within a (GUZMAN) bordure of the first, thereon eight cauldrons of the second*.

ITALY.—In ITALY the modes of marshalling do not differ materially from those already described. The arms of the family are often placed *en surtout*, above a shield of quarterings representing fiefs or alliances. The old Dukes of MODENA used a shield (Plate VIII., fig. 1) divided *per pale* into three parts—*Tierced in pale*:—1. *Per fess*:—(a) (*in chief*) the arms of the EMPIRE, as an augmentation; (b) (*in base*) FRANCE, within a *bordure indented gules and or*, Duchy of FERRARA. 2. *Gules, beneath the Papal tiara, the Papal keys in saltire wards in chief, the dexter or, the sinister argent, their bows united by a golden cord in base*. 3. *Per fess*:—(a) *in chief* FERRARA, (b) *in base* the EMPIRE, as above. *En surtout*, and occupying the whole width of the central pale, an *escucheon* of the arms of the family of ESTE; *Azure, an eagle displayed argent crowned or*. The Papal pale was an addition to the old quartered coat with its *escucheon en surtout*. The later Dukes of MODENA of the house of HAPSBURG-LORRAINE used a coat: *Per pale*:—(a) *Tierced in pale*, 1. HAPSBURG; 2. AUSTRIA; 3. LORRAINE; (b) the arms of ESTE, but with the eagle holding in its dexter claw a sceptre, and in the sinister an orb of gold.

The Dukes of PARMA similarly tierced their shield in pale :—1. *Per fess*:—(a) *in chief* FARNESE, Or six fleurs-de-lis, 3, 2, 1, azure; (b) *in base*, AUSTRIA impaling BURGUNDY-ANCIENT. 2. *Gules*, the Papal banner, its lance *in pale* or, surmounted by the Papal keys *in saltire*, as GONFALONIERE of the Papal See. 3. *Per fess*:—(a) *in chief*, AUSTRIA impaling BURGUNDY-ANCIENT; (b) *in base*, FARNESE. *En surtout*, and occupying the whole width of the central pale, the arms of PORTUGAL. The impalement of AUSTRIA and BURGUNDY denotes the marriage of the Duke OTTAVIO with the celebrated Duchess MARGARET, natural daughter of the Emperor CHARLES V. The escucheon *en surtout* in this case denotes the pretensions asserted by the Dukes of PARMA to the crown of Portugal on the death of the Cardinal-King HENRY in 1580. These arose from the marriage of ALEXANDER, Duke of PARMA, with MARY, daughter of EDWARD, Constable of PORTUGAL, who was younger brother of the Cardinal-King and predeceased him.

The Dukes of MIRANDOLA bore a quartered shield with *in chief* the arms of the Empire: Or, a double-headed eagle displayed sable imperially crowned proper. The quarterings are: 1 and 4. Or, an eagle displayed sable, crowned of the field, for the Duchy of MIRANDOLA; 2 and 3. Barry of six argent and azure, over all a lion rampant gules crowned or, for the Duchy of CONCORDIA. The two quarters in chief are separated from those in base by a *fess gules*, and upon it is placed *en surtout* the arms of the family of PICO, to which the Dukes belonged: Chequy argent and azure.

The full shield of the quarterings of the Doges of VENICE is given on Plate VIII., fig. 2, and is an illustration of the use of a series of escucheons placed above the quarterings.

Quarterly of sixteen (in four rows, each of four quarters):—

1. FRIULI : *Azure, an eagle-displayed or.*
2. PADUA : *Argent, a cross gules.*
3. TREVISO : *Argent, a cross gules, in each of the upper cantons a star of eight points of the second.*
4. BELLUNO : *Azure, a cross or, in each of the upper cantons a demi-dragon, wings expanded of the last.*
5. VERONA : *Azure, a cross or.*
6. BRESCIA : *Argent, a lion rampant azure.*
7. VICENZA : *Gules, a cross argent.*
8. FELTRO : *Gules, a castle double-towered argent, masoned sable.*
9. BELGRANO : *Per fess gules and or.*
10. CREMA : *Per fess gules and argent.*
11. CORFU : *Azure, the prow of a galley issuant from the sinister flank or.*
12. ZANTE : *Azure, a hyacinth-flower argent, slipped vert.*
13. ADRIA : *Azure, on a champagne in base vert, a castle triple-towered argent, masoned, port and windows sable.*
14. POLESENA : *Vert, a castle with two towers argent, standing upon which is the Lion of S. MARK or.*
15. CEFALONIA : *Argent, a cross gules.*
16. CHERSO and OSERO : *Vert, a horse springing argent.*

Over all is a series of five escucheons, arranged in cross :—

A (in chief) *Quarterly*: 1. JERUSALEM; 2. LUSIGNAN; *Barry argent and azure, a lion rampant gules, crowned or*; 3. ARMENIA : *Or, a lion rampant gules, on its shoulder a plain crosslet of the field*; 4. CYPRUS : *Argent, a lion rampant gules.* This is borne for the kingdom of CYPRUS and JERUSALEM, and is surmounted by an open crown.

B (in the centre) the escucheon of VENICE crowned with the ducal cap or coronet.

C (in base) ISTRIA: *Azure, a steinbock statant or, its horns gules.* The escucheon has an open crown.

D (in dexter flank) CANDIA, or CRETE: *Per fess: (a) Argent, an eagle volant sable, holding in its claws a thunderbolt proper* (or, as in TRIER'S drawing, a flower slipped, but?); (b) in base, *Gules, a centaur springing argent.*

E (in sinister flank) *Quarterly:—*1. DALMATIA, *Gules, three leopards' heads crowned or*; 2. CROATIA, *Chequy argent and gules*; 3. RASCIA, *Or, three horse-shoes sable*; 4. ALBANIA, *Argent, a lion rampant gules.*

Both D and E have open crowns above them; and the whole escucheon is represented under a *pavilion* of crimson and gold surmounted by the cap or coronet of the Doge of VENICE (Plate XXIII., fig. 23).

The MONTEFELTROS, Dukes of URBINO, bore: *Tierced in pale:—*

1. MONTEFELTRO, *Per fess:—(a) the arms of the EMPIRE*; (b) *Bendy of six azure and or.*
2. The PAPAL AUGMENTATION: *Gules, the Papal standard in pale or, surmounting the Papal keys in saltire, the dexter or, the sinister argent, tied of the last.*
3. *Per fess:—(a) ROVERE, Azure, an oak tree with two branches nowed in saltire or*; (b) *Paly of four:—*(1) HUNGARY; (2) SICILY; (3) JERUSALEM; (4) ARRAGON; all for SICILY.

On a crowned helm *or*, a gateway, *argent*, with folding doors thrown open, on the pediment the words DIVO PETRO.

Other examples of the separation of the quarters by an Ordinary are to be met with in Foreign Heraldry. The quarterings in the Royal Arms of SWEDEN are now separated by a *pairle-throughout or* (Plate XIX., fig. 2).

This is a modification of a golden cross *patée-throughout* formerly employed in imitation of the Danish use recorded below. (See p. 58, for instances in which the pairle is reversed.) The Counts of HÅRD in Sweden bear: *Quarterly, 1 and 4. Azure, a lion rampant or, holding in its fore-paws a silver buckler charged with the cypher XII. sable ; -2 and 3. Or, a mounted knight proper, habited argent.* These quarters are divided by a fess *Argent ; charged on the dexter side with a cypher F sable, royally crowned, and on the sinister with a chapeau gules.* On an escucheon *en surtout* the arms of the family : *Or, a bull's head caboshed gules.*

The Barons of DJURKLOW in Sweden similarly place between their quarterings a *fess patée argent*, and on it *en surtout* an escucheon, *Argent, a bear's paw sable, between two lion's gambes proper issuant from a mount in base vert.* A somewhat similar *fess of gules masoned sable, arched (or voutée) in base but embattled in chief*, is borne upon their complicated escucheon by the Finnish family of FIEANDT.

The quarters in the Royal Arms of DENMARK have been for many centuries separated by the Cross of the ORDER OF THE DANNEBROG : *Argent, a cross patée-throughout fimbriated gules.* (Sometimes its arms project a little beyond the shield.) In imitation of this a considerable number of the principal Scandinavian families use a cross *patée-throughout* to separate the quarters of their frequently complicated coats. The quarterings in these are often not indicative of descent, but were all included in the original grant of armorial bearings. On the centre of the cross thus used an escucheon, either of augmentation, or of the family arms, is placed *en surtout*.

As an example I give the arms of the Barons STAEL DE HOLSTEIN : *Quarterly, 1 and 4. Gules, two banners in saltire argent, enfiled by a coronet or ; 2. Azure, a lion*

rampant or, holding with all four feet a Danish axe argent, the long curved handle of the second; 3. *Azure, two cannons in saltire or. The quarters separated by a cross patée-throughout or. En surtout an escucheon of the arms of STAEL: Argent, eight balls in orle gules* (Plate VII., fig. 4).

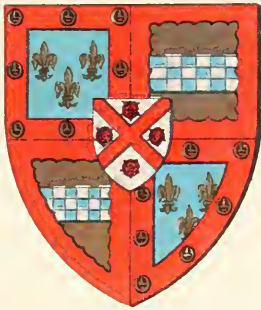
In the case of the Royal Arms of DENMARK this escucheon is, *Quarterly*, 1. HOLSTEIN; 2. STORMARN; 3. DITMARSCHEN; 4. LAUENBURG; and the impaled arms of OLDENBURG and DELMENHORST in an escucheon *sur le tout du tout* (*vide* Plate XIX., fig. 1).

In other Scandinavian coats a saltire *patée-throughout* is used instead of the cross to divide the quarters. In the arms of the Barons von BERGENSTRÄHLE, the shield is tierced in pairle, and the quarters are divided not by a saltire, but by a pairle *diminuée* and *patée-throughout or*.

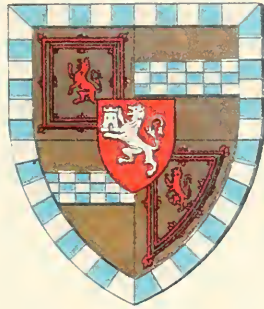
A plain cross dividing the quarters, and sometimes charged, is found in the arms of some German families (*v. ante*, p. 114). Thus the Tirolese Counts d'ARCO bear: *Quarterly*, 1 and 4. *Azure, three bows or, fesseways in pale*; 2 and 3. *Or, a bow in pale azure*. These quarters are separated by a *cross argent, trellised azure*. The Counts of HOHENWALDECK VON MAXELRAIN bear: *Quarterly*, 1 and 4. *Per bend wavy argent and sable, a bend counter-changed* (MAXELRAIN); 2 and 3. *Sable, a lion rampant or* (MINDELHEIM). The quarters are separated by a *cross patée-throughout*, on the centre of which is an escucheon *en surtout*; *Argent, an eagle-displayed gules crowned or, its feet resting on two batons in saltire of the second* (HOHENWALDECK).

Something similar to this is to be found in Scottish armory. The coat of the SINCLAIR family was *Argent, a cross engrailed sable*, and was borne *en surtout* above the quartered coats of ORKNEY and CAITHNESS by the Lords SINCLAIR (Plate IX., fig. 6). The SINCLAIRS inherited the earldoms of ORKNEY and

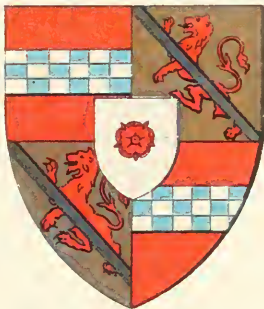
MARSHALLING.



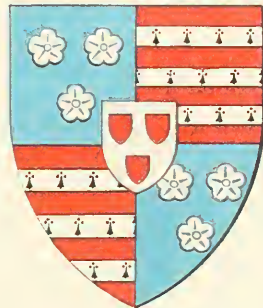
1. Stuart, Earl of Lennox.



2. Stuart, Lord Methven.



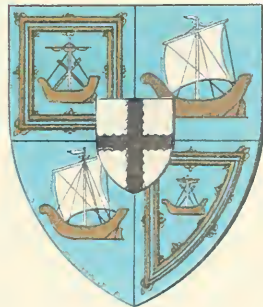
3. Lindsay, Duke of Montrose.



4. Hay, Marquis of Tweeddale.



5. Sinclair, Earl of Caithness.



6. Lords Sinclair.

CAITHNESS through female descent from the Norse Jarls of the ORKNEYS. The arms of the Earls of CAITHNESS are thus marshalled: *Quarterly*, 1. *Azure, within a Royal Tressure a ship with furled sails all or* (ORKNEY); 2 and 3. *Or, a lion rampant gules* (SPAR, a family in possession of the Earldom of CAITHNESS before the SINCLAIRS); 4. *Azure, a ship in sail or* (CAITHNESS); and over all, dividing the quarters, *a cross engrailed sable* (SINCLAIR). (Plate IX., fig. 5.)

It may be of interest here, as illustrative of what has been said in preceding paragraphs, to notice that the Barons SINCLAIR in Sweden (so created 1766, but extinct ten years later), bore the above quartered coats as cadets of CAITHNESS; but separated the quarters, not by the SINCLAIR cross but by a *cross patée-through-out ermine*. In an *escucheon en surtout* they placed the SINCLAIR arms: *Argent, a cross engrailed sable*; and, as a mark of cadency, they surrounded the main *escucheon* with a *bordure chequy or and gules*. In the Riddarholms Kyrka at Stockholm, the arms of CHARLES, Count SINCLAIR (who was nominated a Knight of the Order of the Seraphim in the year 1774, and died 1776), are still preserved. When visiting the church in 1893 I made a note of the arms, but I either overlooked the *bordure* (which though possible is hardly likely), or it does not there appear.

In the Highlands of Scotland the chieftains assume quarterings which often indicated neither family alliances nor feudal possessions. They rather remind us of the much later fashion by which in Scandinavia a person of merit was not merely ennobled by the grant of a single coat, but had his shield complicated by the addition of a number of quarterings containing military or other charges, but which were not family coats. In these Highland composite coats the quarters were often differently arranged as a mode of differencing the arms

of cadets. Thus the coat of MACDONALD of SLATE, the ancestor of the Lords MACDONALD, was: *Quarterly*, 1. *Argent, a lion rampant gules, armed or*; 2. *Azure, a hand proper holding a cross-Calvary patée sable*; 3. *Vert, on water proper, a ship ermine, her oars in saltire sable*; 4. *Parted per fess-wavy vert and argent, a salmon naiant proper*.

We may compare with this the coat borne by Marshal MACDONALD, created Duke of TARENTO by NAPOLEON I. in 1809; *Quarterly*, 1. *Argent, a lion rampant gules*; 2. *Or, a left-hand and arm issuing from the sinister flank habited gules, holding a crosslet-fitchée of the last*; 3. *Argent, on a sea in base vert, in which swims a salmon of the first, a galley sable its pennons gules*; 4. *Argent, a tree vert, surmounted by an eagle displayed sable. On a champagne in base or, a scorpion sable in bend. On the centre-point of the quarters a crescent gules, for difference. Above the quarters the chief indicating the dignity of Duke of the French Empire: Gules, semé of estoiles (mulletts) argent* (cf. Vol. I., Plate XI., fig. 3).

The close alliances between Scotland and France naturally led the nobles of the former country to follow Continental modes of marshalling, rather than those which found favour in England. This is particularly evident in the Scottish use of the *escucheon en surtout*, or *in pretence*.

We have already seen continental instances in which the paternal or family coat is borne *en surtout*, above quarterings indicative of possessions. A Scottish example is found in the arms of the HAYS, Marquesses of TWEEDDALE (Plate IX., fig. 4) who bear their paternal coat (*Argent, three escucheons gules*) *en surtout* upon the quartered coats of FRASER (*Azure, three fraises argent*) and GIFFORD (*Gules, three bars ermine*), families through which the HAYS inherited considerable possessions (see also the case of SINCLAIR, Plate IX., fig. 6). Often

however, the *escucheon en surtout* contained a coat indicative of the possessions of some feudal dignity. Thus on the seal of DAVID, Earl of CRAWFORD, created Duke of MONTROSE by JAMES III., an *escucheon* bearing the arms of the Burgh of MONTROSE: *Argent, a rose gules, barbed and seeded proper*, is borne *en surtout* for his Duchy, over his quartered coats of LINDSAY and ABERNETHY. (Plate IX., fig. 3.)

The Earls of MAR and KELLIE now bear the arms of the latter earldom, *en surtout*, above their quartered coat of MAR and ERSKINE.

The LIVINGSTONES, Earls of LINLITHGOW, bore *en surtout*, over the quartered coat of LIVINGSTONE and CALLENDER, *Azure, an oak tree or, within a bordure argent, thereon eight cinquefoils gules*, for the title of LINLITHGOW.

HENRY STUART, Lord METHVEN, who in 1526 became the third husband of MARGARET of ENGLAND, Queen of JAMES IV., bore *en surtout* over his quartered coat: *Gules, a lion rampant holding between his fore-paws a tower argent*, for the Lordship of METHVEN (Plate IX., fig. 2). Lord LINDORES similarly used the quartered coats of LESLIE and ABERNETHY with, *en surtout*: *Gules, a castle triple-towered argent*, for the lordship of LINDORES. The Earls of BUCHAN similarly bear the coat of the Lordship of CARDROSS, *en surtout*.

WALTER STEWART, Earl of ATHOLE and CAITHNESS (*circa* 1420), son of ROBERT II.'s second marriage, and husband of the heiress of BRECHIN (he suffered death in 1437 as an accessory to the murder of his nephew and benefactor, King JAMES I.) bore this quartered coat: 1. SCOTLAND, *differenced by a label of three points*. 2. *Paly of six (or) and (sable)*, for ATHOLE. 3. *(Or,) three piles (gules)*, for BRECHIN. 4. *(Azure), a lion rampant (argent) crowned (or)*, for GALLOWAY. *En surtout (Azure), a galley under sail (or)*, for CAITHNESS. Of course according to modern

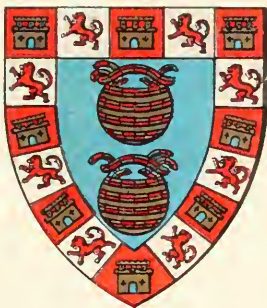
ideas BRECHIN, not CAITHNESS, would have been borne in the escucheon of pretence.

ARCHIBALD DOUGLAS, Lord of GALLOWAY, third Earl of DOUGLAS, acquired Bothwell and other lands by marriage with the widow of THOMAS MURRAY of BOTHWELL; and added the MURRAY arms (*Azure*), *three stars (argent)* as a *surtout* to his own coat which bore DOUGLAS quartering GALLOWAY.

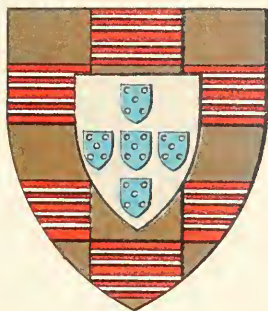
But sometimes the possession of lands was indicated after another continental fashion, by quartering their bearings. ARCHIBALD, fourth Earl of DOUGLAS, son of the preceding obtained a grant of the Lordship of ANNANDALE in 1409, and consequently the escucheon on his seal is: *Quarterly*, 1. DOUGLAS; 2. GALLOWAY; 3. MURRAY of Bothwell; 4. ANNANDALE (*Argent, a saltire and chief gules*). In his later years the Earl repaired to France, where he was made Duke of TOURAINE, and Count of LONGUEVILLE and *Pair de FRANCE*, by CHARLES VII., in 1424. He fell at Verneuil in the same year.

His son ARCHIBALD, the fifth Earl of DOUGLAS, and second Duke of TOURAINE, dropped the quarter of Bothwell to make room for a coat indicative of his Duchy (apparently the plain arms of FRANCE:—*Azure, three fleur-de-lis or*); this is placed in the first quarter, the others being: 2. DOUGLAS; 3. ANNANDALE; 4. GALLOWAY. (Mr LAING, *Scottish Seals*, vol. ii., No. 248, attributes this seal to the fourth Earl.) The use of the plain coat of FRANCE is remarkable, but is paralleled by the same coat borne for the Duchy of CHÂTELHERAULT by the Earls of ANGUS. CHARLES VII. was the first sovereign who departed from the principle of conferring the *pairie* on princes of the blood alone. Wishing to create for himself allies against the Dukes of BURGUNDY and BRITTANY, who menaced the existence of the monarchy, he conferred on JAMES, King of SCOTLAND,

MARSHALLING AND AUGMENTATIONS.



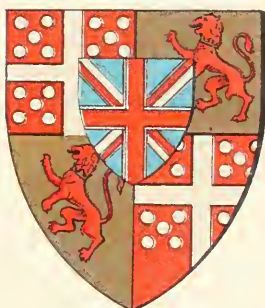
1. Guzman.



2. Vasco da Gama.



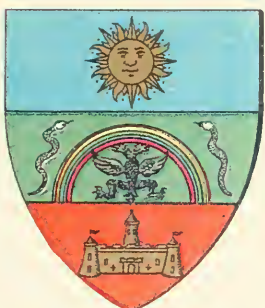
3. Marlborough.



4. Wellington.



5. Cromwell, as Lord Protector.



6. The Incas of Peru

the *pairie* of Saintonge and Rochefort in 1421, and the county and *pairie* of Evreux on JAMES STUART, sire d'Aubigny.

On Plate IX., fig. 1 is the coat of the STUARTS, Lords of DARNLEY and Earls of LENNOX, who bore (LAING, i., 798, *et seq.*), when they assumed the questionable title of Earl of LENNOX (*i.e.*, *circa* 1490), *Quarterly*, 1 and 4. FRANCE, a *bordure* (gules) thereon eight buckles (or) for AUBIGNY. 2 and 3. STUART: (Or,) a *fess chequy* (argent and azure) within a *bordure engrailed* (gules); and *en surtout* (Argent,) a *saltire* between four roses (gules) for the Earldom of LENNOX.

A modern, and in my opinion not a commendable instance of Scottish Marshalling, is shown in the coat of RAMSAY of Barnton, granted in 1849 (Plate XVIII., fig. 5). In it the RAMSAY arms: (*Argent, an eagle displayed sable*) are differenced by a cinquefoil of the field on the eagle's breast; while on a chief are the impaled coats of SANDILANDS (*Argent, a bend azure*) and DOUGLAS. This chief is divided from the main coat by a *fillet sable*.

DUGDALE is of opinion that when an inheritance falls to the daughters of an eldest brother, they are entitled to use the full and undifferenced coat, but that the second son as heir-male is entitled to use the coat with a label as difference, as in the armorial case between GREY of RUTHYN and HASTINGS. (*see p. 15, and Herald and Genealogist*, vol ii., pp. 14, 15.) This, however, was not the opinion of Lord Justice COKE. He thought that where the heir-general was a female, the heir-male although only a collateral, had a right to the undifferenced coat of their ancestor; while the husband of the daughter (and their descendants), should quarter the undifferenced coat with his own. (We may remark here that the modern use of the *escucheon* of pretence was not at this time established.) It should be noticed that Lord

COKE'S opinion was opposed to the arguments of *both* sides in the GREY and HASTINGS suit.

Ignorance or forgetfulness of the old English custom, already referred to on p. 64, that unless a man had married an heiress he was content to use his own arms only; and that an impaled coat (as shown by numberless ancient seals) was anciently borne only by the wife; has led to some anomalies in modern practice. Nowadays we sometimes find ladies using their husband's coat augmented with their own paternal arms on an escutcheon of pretence. For this I find no ancient precedent. This arrangement properly belongs to the husband only. The escutcheon of pretence (if rightly assumed), has indeed become a portion of *his* arms, but the wife, according to ancient precedent, should only impale his arms with her own, whether the coats be simple or quartered.

It must be remembered that the term heiress, alike in English and in Scottish Heraldry, *now* only means heiress of *blood*, and has no reference at all to possessions. The issue of the marriage are entitled to quarter the arms of the heiress-mother in the 2nd and 3rd quarters, with those of their paternal line in the 1st and 4th. If the paternal coat be already one containing quarterings, the usual mode adopted now, instead of using quarterly-quartered coats, is to place the maternal coat with its quarterings (if it has any) after the paternal ones.

In the case of a lady being heiress to her mother, but not to her father (which happens when the mother was an heiress and has no male issue by her marriage, while the father has male issue by another marriage), the modern usage authoritatively sanctioned is that the lady should bear only her maternal arms with the addition of a canton charged with the paternal coat. If she marries, her children (and later descendants) ought to continue to bear this composite coat quartered with their

paternal one ; but they have no right at all to any other use of the coat in the canton—that of their maternal grandfather (p. 34 *ante*). The awkward expedient thus officially sanctioned goes back to the time of GERARD LEGH, who assigns to a lady who is heiress of her mother but not of her father, the right to use her maternal arms, with the addition of the paternal coat *on a chief, or on a canton* ; but the alternative permitted by LEGH is not now in vogue. I have met with several examples of separate coats being borne on a chief in foreign armory, e.g., the family of MURINAIS-BIGEART add to their coat : *Azure, a lion rampant argent*, a chief of the arms of DU SOLEIL : *Azure, a sun in splendour or, between two mullets argent*.

To these examples of Marshalling we may fitly join one or two examples of the arms assigned to the issue of a legitimate but morganatic marriage.

The Duke of TECK, issue of the marriage between Duke ALEXANDER of WÜRTTEMBERG and the Countess CLAUDINE VON RHEDAY, Countess of HOHENSTEIN, bears : *Per pale* : (a) *Or, three stag's horns fessways in pale sable* (WÜRTTEMBERG) ; (b) *Or, three lions passant in pale sable, each having the dexter paw raised (and ecorché) gules* (SUABIA). Over all : *Lozengy in bend-sinister sable and or* (Duchy of TECK). I have seen the impaled coats quartered, but do not know if this was done by authority.

The Princes of BATTENBERG, who descend from the marriage of the Prince ALEXANDER of HESSE-DARMSTADT with the Countess JULIA VON HAUCKE, bear : *Quarterly, 1 and 4. Azure, a lion rampant double-queué Barry of ten gules and argent, crowned, and holding in the right paw a sword proper* (HESSE), *within a bordure goboné of sixteen pieces of the third and second* ; 2 and 3. *Argent, two pallets sable* (BATTENBERG).

The crests are : Out of crest-coronets *or* :—1. *Two horns Barry argent and gules, each having on the outside four*

golden rods with pendent linden leaves (cf. Plate XI., fig. 3); 2. *Four ostrich feathers sable and argent*. The Supporters are two lions. The Motto: *In te Domine speravi*.

An earlier instance is afforded by the arms of the Counts von WARTENBERG, the issue of the morganatic marriage of FERDINAND of BAVARIA (d. 1608). They bore the arms of BAVARIA: *Fusily-bendy argent and azure, thereon a lion rampant or, for the PALATINATE*.

The CHEVALIER DE SAXE (d. 1801), issue of the morganatic marriage of Prince FRANCIS XAVIER of SAXONY, bore the arms of SAXONY, but with the addition of *a fess sable passing over the crancelin*, and covering the third bar of *sable* and the third bar of *or*.

OFFICIAL ARMS.—Archbishops and Bishops impale the coats which have been assumed as the arms of their Sees with their personal arms, the prelate being termed *maritus ecclesiæ*, but in British armory the dexter side, or place of honour, is given to the official coat. Here, as on the continent of Europe, very few of the coats used at any time as the official arms of the Sees, Abbeys, and other purely ecclesiastical foundations, have been the subject of regular grants from the "College of Arms" in this country, or from the constituted heraldic authorities in others. But to assume that the use of these arms is therefore "illegal," and "*entirely without authority*," is to ignore the established and universal custom for centuries. Ecclesiastical arms appear to have been *everywhere* exempt from the ordinary jurisdictions; and almost the only instances in which "regular" grants can be quoted have occurred in quite modern times, and have been made in disregard, or more probably in ignorance, of ancient usages. It is hardly fair to charge the present writer with "disrespect for authority," when he is simply stating the facts of the case. Deans of cathedral and collegiate churches, and certain other

ARMORIAL DE GUELDRÉ.



1.



2.



3.



4.



5.



6.

1. le roy d'Angleterre.
4. le Comte de Clèves.

2. le Duc de Saxe. 3. le Landgrave de Hesse.
5. l'Évêque de Mayence. 6. le Duc de Bavière.

dignitaries, Masters of Colleges, the Regius-Professors at Cambridge, and others, have official arms which might be borne in like manner, but at the present day examples of their use by such personages are very infrequent.

The use of official arms remains, however, constant among the Kings of Arms. GARTER bears: *Argent, St. George's cross, on a chief azure an open crown within the Garter, between a lion of ENGLAND and a fleur-de-lis or.* Similarly the official arms of LYON are: *Argent, a lion sejant-affrontée gules, holding in its dexter paw a thistle proper, and in the sinister an escutcheon of the second; on a chief azure a saltire of the first.* Those of ULSTER are: *Or, a cross gules, on a chief azure a lion of ENGLAND, between the harp of IRELAND and a portcullis or.* CLARENCEUX and NORROY have also official coats. CLARENCEUX bears: *Argent, the cross of St. George, on a chief gules a lion of ENGLAND, crowned or.* (On a seal dated 1598, the lion is not crowned, and a *fleur-de-lis* is placed in the first canton.) The coat of NORROY is: *Argent, the cross of St. George, on a chief per pale azure and gules, a lion of ENGLAND crowned, between a fleur-de-lis and a key erect, all or.* In all cases where an official coat is thus impaled, the bearer may not impale those of his wife in the same escutcheon; if he desire to impale his wife's arms with his own he must do so in a separate escutcheon, and place the two shields *accolés*.

In modern times it has even been supposed that a person who bears the arms of an heiress-wife ought to omit her escutcheon when he represents his arms combined with an official coat, or ensigned with the marks of official dignity, or with the badges of an order of knighthood. I have already (p. 142) indicated my conviction that an escutcheon of pretence (lawfully assumed) has become an integral portion of the arms of its bearer, and I am therefore unable to assent to the view stated above. I have recently had under notice an

instance in which a Scottish herald surrounds his personal arms with the collar of SS., and appends to his shield the badge of his office; but conjoins a separate shield, which bears his personal arms, and those of his heiress-wife; under the mistaken impression that the shield so used, *accolé* to his own, is that of the lady, whereas in my view it is that to which he is himself entitled, and to which she is not. I am fortified in my opinion, by NESBIT'S example (*System of Heraldry*, vol. i., plate xxii.); where Sir THOMAS BRAND, Gentleman Usher of the Green Rod of the Order of the Thistle, bears:—*Quarterly*, 1 and 4. (the arms of his office), *Azure*, two "Green Rods" in saltire or; 2 and 3. (his personal arms) *Or*, on a bend sable three mascles argent, a chief azure thereon as many mullets of the third. Upon this quartered coat he properly places in an escucheon of pretence the arms of his heiress-wife, *Gyronny of eight ermine and gules within a bordure engrailed of the last*, for CAMPBELL of Lundie. The badge of his office is suspended beneath the shield by a triple gold chain, and the two green rods (each surmounted by a unicorn sejant supporting the escucheon of S. Andrew), are placed in saltire behind the shield, and interlaced with the chains of his office.

Foreign ecclesiastics sometimes quarter, sometimes impale, the arms of their See, or other religious foundation, with their personal arms. Sometimes these latter are used in an escucheon *en surtout*. Full information on these subjects, which cannot be dealt with at length here, will be found in my treatise on *Ecclesiastical Heraldry*. The lay Electors of the Holy Roman Empire had each an official coat of arms, borne generally *en surtout* above their quarterings. That of the ELECTOR of SAXONY, as Arch-Marshal of the Empire, has already been given at Vol. I., p. 363. The ELECTOR PALATINE bore: *Gules*, *an orb or*, as Arch-Steward.

The ELECTOR of BRANDENBURG: *Azure, a sceptre in pale or*, as Arch-Chamberlain (*cf.* p. 396). The ELECTOR of HANOVER: *Gules, the crown of CHARLEMAGNE*, as Arch-Treasurer (*v.* Vol. I., p. 396). The Counts of LIMPURG as Hereditary Butlers of the Empire, placed a golden cup in the centre of their quartered arms (*cf.* BUTLER, Vol. I., p. 397). The insignia of the Hereditary Master of the Horse have been given on p. 114; and those of the Hereditary Standard-Bearer in Vol. I., p. 369. The Grand Masters of the Order of the Hospital of St. John of Jerusalem quartered in the first and fourth the arms of the Order (*Gules, a cross argent*), with their personal ones in the second and third. The Knights of Justice, etc., bore the arms of the Order on a chief. By the Statutes of the Grand Priory of the Order of St. John in England, H.M. the Queen in 1888 conferred on its Knights of Justice, etc., the same right; the cross being angled alternately with lions gardant, and unicorns, both passant *or*. The Knights of the Order of St. Stephen in Tuscany bore the arms of that Order in chief, like the Knights of St. John, and like them placed their escucheon upon the eight-pointed cross of the Order. Thus in the Church of the Santissima Annunziata at Florence, the shield of DONATO DE ANTELLI, Prior of the Order of St. Stephen, is placed upon the eight-pointed cross of the Order (identical with that of the Order of St. John except in its colour, which is red). The arms of TOMMASO DE' MEDICI, a Knight of the Order of San Stefano in 1583, are represented in the same church, and are: *Or, six palle gules, 3, 2, 1, a chief of religion*:—*Or the cross of San Stefano of eight points gules, edged of the first*.

The Grand Masters of the Teutonic Order in Germany quartered its arms (*v.* p. 121) with those of their family.

CHAPTER III.

AUGMENTATIONS.

AUGMENTATIONS are additions made by the Sovereign to the coat of arms of an individual as a recognition of services rendered to the Prince or to the State; or merely as evidence of princely favour. They sometimes take the form of additional quarterings; but more commonly consist of a chief, canton, or an escucheon to be borne thenceforth as an integral part of the hereditary coat. Many of them are exceedingly interesting as historical memorials.

Allusion has been already made (p. 93) to the assumption by RICHARD II. of the mythical arms of EDWARD the CONFESSOR, which he impaled with his own coat, and to the fact that he granted them as marks of special favour to his kinsmen, the HOLLANDS, Dukes of SURREY and KENT; and to THOMAS MOWBRAY, Duke of NORFOLK. We have seen (Vol. I., p. 399) that the same monarch granted to ROBERT DE VERE, K.G., whom he had created Duke of IRELAND, the mythical coat of St. EDMUND; *Azure, three open crowns or, differenced by a bordure argent*, to be quartered with his personal arms: *Quarterly gules and or, in the first quarter a mullet argent*. (See Vol. I., p. 325).

We have also had under notice (Vol. I., p. 393) the coat of augmentation granted to, or assumed by, the PELHAMS to perpetuate the memory of the share taken

ARMORIAL DU HÉRAUT GUELDRE.



1. Bertrand du Guesclin (29).



2. Le Comte de Namur (196).



3. Le Comte de Montbeliard (16).



4. Nicolas de Borssele (216).



(1).



(7).

5. Le Roy de France (1). 6. Le Duc de Bourgogne (7).

by Sir JOHN PELHAM in the capture of King JOHN of FRANCE at the battle of Poitiers.

HENRY VIII. granted several augmentations: both in commemoration of prowess in the field, and as marks of personal favour.

First among the former class is the augmentation granted to THOMAS HOWARD, Duke of NORFOLK, for his victory at Flodden. To his personal arms: *Gules, a bend between six crosses-crosslet fitchy argent*, he was to add in an escucheon, to be placed in chief upon the bend, a portion of the Royal Arms of SCOTLAND: *Or, within the Royal-Tressure a demi-lion rampant gules, pierced through the mouth with an arrow, argent*. About the same time an augmentation was granted to Sir JOHN CLERK, who, less than a month before Flodden, had taken captive LOUIS, Duke de LONGUEVILLE, at the battle of Therouenne, known as the *Battle of the Spurs*. The arms of CLERK were: *Argent, on a bend gules between three roundles sable, as many swans of the first*. To this coat he was permitted to add, *a sinister canton azure, charged with a demi-ram salient argent, armed or, in chief two fleurs-de-lis gold, and over all a baton of the second*. GUILLIM considers this the coat of the Duke de LONGUEVILLE (this at least seems the natural inference from his words, "the coat armour of the Duke was given him marshalled on a canton sinister after this manner." *Display of Heraldry*, 1611, p. 260), and he has been followed without protest by NISBET, and by many subsequent writers, up to the last edition of FOSTER'S *Baronetage* where the canton is said to be "the arms of LONGUEVILLE." This is of course an entire mistake, though the canton does contain a *composition* from the armorial insignia of the Duke. He was the grandson of the celebrated JEAN, Comte de DUNOIS, bastard son of LOUIS, Duc d'ORLÉANS. In 1428, DUNOIS sealed with the arms of ORLÉANS (*France, a label argent*), debriused by a

bendlet-sinister (sable, or) argent, and the shield is supported by a ram. Later he took as supporters the eagles which had been used by his father the Duke, but retained a demi-ram as his crest. As his second wife he married MARIE, daughter of JAMES HARCOURT, Comte de LONGUEVILLE, and Seigneur de PARTHENAY; and the seal of his son FRANCIS, "Comte de DUNOIS et de LONGUEVILLE, Seigneur de PARTHENAY" bears the following arms: *Quarterly*, 1 and 4. ORLEANS, *over all a bendlet argent*; 2. (*Azure?*) *an eagle displayed (argent?)*; 3. *Burelé argent and azure, a bend gules* (PARTHENAY). The shield has the eagle supporters, and the crest is a ram's head collared. We are thus able to account for the appearance of the ram's head in the coat of augmentation, and its other charges need no explanation. (I pointed out the mistake in *Notes and Queries*, 3rd Series, viii., p. 283, so long ago as 1865; and showed that this augmentation was a very different thing from that which the books on Heraldry represented it to be, viz., the assumption of the arms of a vanquished knight as a matter of right by the victor.)

As a mark of personal favour, and in commemoration of a royal descent from ANNE PLANTAGENET, HENRY VIII. augmented the arms of Sir THOMAS MANNERS, K.G., Earl of RUTLAND, with a chief composed from the quartered arms of FRANCE and ENGLAND, and the arms still borne by his descendants, the Dukes of RUTLAND, are: *Or, two bars azure, with a chief of augmentation:—Quarterly*, 1 and 4. *Azure, two fleurs-de-lis of FRANCE*; 2 and 3. *Gules, a lion of ENGLAND*. (Sir GEORGE MANNERS of BELVOIR married ANNE, daughter and heiress of Sir THOMAS ST. LEGER, by ANNE PLANTAGENET, sister of EDWARD IV. The title of RUTLAND was one of those borne by the Dukes of YORK.)

HENRY VIII. granted augmentations to all his wives

except CATHARINE of ARRAGON and ANNE of CLEVES, who both had sufficient quarterings of their own. The augmentation of the arms of ANNE BOLEYN consisted of three *quasi* Royal quarterings to which precedence was given. She bore, *Quarterly of six* :—

1. LANCASTER : *England, with a label of three points argent.*
2. ANGOULÊME : *France-ancient, a label of four points gules.*
3. GUIENNE : *Gules, a lion passant or.*
4. *Quarterly* : 1 and 4. *Or, a chief indented azure,*
BUTLER.
2 and 3. *Argent, a lion rampant sable,*
crowned gules, ROCHFORT.
5. BROTHERTON : *England, a label argent.*
6. WARREN : *Chequy or and azure.*

These arms are taken from a book once in ANNE'S own possession. It will be noticed that altogether they form an instance of the perversion of the true historical spirit of heraldry of which the reigns of HENRY VIII. and his immediate successors are full of examples. ANNE'S own coat, that of BOLEYN : *Argent, a chevron gules between three bull's heads couped sable, armed or,* does not appear at all! BROTHERTON and WARREN were quarterings taken from the coat of ANNE'S mother, ELIZABETH HOWARD, but were borne here against all heraldic rule : while the two paternal coats of BUTLER and ROCHFORT were brought in equally improperly, being the arms of MARGARET BUTLER of ORMOND, mother of ANNE'S father, Sir THOMAS BOLEYN. In one way the whole affair was not inappropriate for it was characteristically false!

To JANE SEYMOUR, HENRY granted a single quarter in augmentation : *Or, on a pile gules between six fleurs-de-lis azure three lions of ENGLAND,* a coat still borne in memory of this alliance by the Dukes of SOMERSET in

the 1st and 4th quarters of their shield, with those of SEYMOUR (*Gules, two wings conjoined in lure, tips downward or*) in the 2nd and 3rd (Plate VI., fig. 2).

To his fifth wife, LADY CATHARINE HOWARD, HENRY granted two coats of augmentation, to be borne in the 1st and 4th quarters:—

1. *Azure, three fleurs-de-lis in pale or, between two flaunches ermine on each a rose of ENGLAND.*
2. BROTHERTON (as above).
3. HOWARD (as above).
4. *Azure, two lions passant-gardant or, the verge of the escutcheon charged with four demi-fleurs-de-lis of FRANCE.*

Only a single coat of augmentation was granted to Queen CATHARINE PARR. It was: *Argent, on a pile gules between six roses of LANCASTER three roses of YORK, all barbed and seeded or.* This coat was quartered in the first place with her proper arms (2. PARR: *Argent, two bars azure, a bordure engrailed sable*; 3. ROSS: *Or, three water-budgets sable*; 4. MARMION: *Vair, a fess gules*; 5. FITZHUGH: *Azure, three chevrons interlaced in base, and a chief or*; 6. GREEN: *Vert, three harts at gaze or*).

JAMES I. granted a lion of ENGLAND, to be borne in dexter chief, as an augmentation to the coat of his favourite, ROBERT CARR, Viscount ROCHESTER:—*Gules, on a chevron argent three stars of the first*; and also an additional quartering, to be borne in the 1st and 4th places, viz.: *Quarterly or and gules.*

Several English coats have received augmentation in commemoration of assistance rendered to CHARLES II. after the battle of Worcester. For his distinguished conduct thereat, CHARLES granted to Colonel NEWMAN an inescutcheon, *Gules, charged with a portcullis imperially crowned or*, to be borne *en surtout* above the paternal coat: *Quarterly sable and argent, in the 1st and 4th quarters three mullets of the second.* JOHN LANE, ESQ.,

of Bentley, for facilitating the King's escape, had a grant of the arms of ENGLAND, to be borne on a canton, upon his paternal coat: *Per fess or and azure, a chevron gules between three mullets counter-changed.* To the WHIT-GRAVE coat (Plate XIV., fig 3) there was added as an augmentation: *a chief argent, thereon a rose of ENGLAND irradiated or, within a wreath of oak proper.*

The coats said to have been granted to Colonel CARLOS and to PENDERELL do not properly come under the head of Augmentations, being new grants of arms, but may be mentioned here; they only differ in their tinctures. Colonel CARLOS had, in 1658, a grant of *Or, on a mount in base an oak tree vert, over all on a fess gules three Royal-Crowns of the first.* PENDERELL is said to have had the same, with the field *argent* and the fess *sable*, but it seems that no such grant is on record in the College of Arms. To Captain TETTERSELL, in whose ship CHARLES II. escaped to France in 1651, a grant was made of: *Argent, on waves of the sea in base a ship in full sail proper; on a chief azure, a lion of ENGLAND.* With these we may group the coat granted, in 1691, to Sir CLOVDESLEY SHOVELL for his victories over the Turks and French: *Gules, a chevron between two crescents argent in chief, and a fleur-de-lis or, in base.*

These augmentations and new grants are all conceived in a true heraldic spirit, which was conspicuously absent from the augmentations granted to our naval and military commanders in the eighteenth and nineteenth centuries. The DUNCANS of Forfarshire bore: *Gules, a chevron or, between two cinquefoils in chief and in base a hunting horn argent, stringed and garnished azure.* The chevron was replaced in the arms of Admiral DUNCAN, the victor of *Camperdown* in 1797 (created Lord CAMPERDOWN and Viscount DUNCAN) by a representation of the gold medal conferred on him by the King, surmounted by a naval crown, and below the

medal the word *Camperdown*. Thus, so far as I remember, was created a precedent for two breaches of heraldic good taste, of which there were only too many imitations in later times, viz., the introduction of words into the shield; and that of medals, ribbons, and other decorations, which are much more fittingly used as external ornaments than as charges to be perpetuated in a coat of arms. Even these, however, were exceeded in bad taste by augmentations in which the chief was turned into a pictorial representation of a battered fortress, with or without bombarding ships—or of a regular naval engagement. [See the arms of FULLER; Lords EXMOUTH, GOUGH, and HARRIS; Sir SIDNEY SMITH, CAMPBELL, FAIRFAX, HARDINGE, VYVYAN, and HAMILTON (baronets); VASSALL, etc.] Of these one example will suffice:—Lord Viscount NELSON, who deserved better things even of the heralds of his country, received as an augmentation: *On a chief wavy argent waves of the sea, from which a palm tree issuant between a disabled ship on the dexter and a ruined battery on the sinister, all proper.* (The last word lacks a syllable!) The coat to which this augmentation was made was not itself a very favourable specimen of the heraldic art of the time: *Or, a cross patonce sable, surmounted by a bend gules, thereon another bend engrailed of the field charged with three bombs fired proper.*

Happily the augmentations granted to the great Dukes of MARLBOROUGH and of WELLINGTON, as well as some conferred in later times, are in better taste. To the former was assigned: *Argent, a cross of St. George, thereon an escucheon of the arms of FRANCE*; to the latter: *The bearings of the flag of the UNITED KINGDOM known as the "Union Jack."* Both these augmentations are borne in escucheons on the honour-point of the quartered shield. (Plate X., figs. 3, 4.)

In Scotland the great armorial augmentation was of

course the Royal-Tressure, examples of the grant of which have been already given. Of other augmentations probably the earliest is that which is said to have been granted to Sir ALEXANDER SETON, Governor of Berwick, circa 1320; *a sword paleways azure supporting the Royal Crown proper*. This was placed in the centre of the SETON coat, *Or, three crescents within the Royal-Tressure gules*.

JAMES VI. gave special concessions to Sir JOHN RAMSAY of Wyliecleugh, created Viscount HADDINGTON; Sir THOMAS ERSKINE, younger, of Gogar, afterwards Earl of KELLIE; and to Sir HUGH HERRIES of Cowsland, in memory of the part they took in the frustration of the Gowrie Plot in 1600. The augmentation, which was to be impaled to the dexter of the paternal coat of RAMSAY (*Argent, an eagle displayed sable, armed gules, on its breast a crescent of the first*) was: *Azure, issuant from the sinister flank, a dexter arm holding a sword erect in pale argent, hilted or, piercing a human heart gules, and supporting with its point an Imperial Crown proper*. The ERSKINE augmentation was: *Gules, an Imperial Crown within a double tressure flory-counter-flory or*, which was quartered in the 1st and 4th quarters. The grant to Sir HUGH HERRIES resembled that of RAMSAY, being: *Azure, an arm in armour issuing from the dexter side of the shield holding a sword erect supporting on its point the Imperial Crown all proper*.

An augmentation granted to SANDILANDS, Lord TORPHICHEN was: *Per fess, azure and or, in chief an Imperial Crown, in base a thistle vert*. In 1645 an augmentation was granted to the original coat (*Paly of six, argent and gules, borne by PATRICK RUTHVEN, Earl of FORTH, created Earl of BRENTFORD in England in 1644*). It was: *A canton or, thereon, within the Royal-Tressure of Scotland, a red rose charged with a white one*.

CHARLES I. granted to Sir JOHN HAY, Earl of KINNOULL, the following augmentation: *Azure, a unicorn salient argent, armed, maned, and unguled or, within a bordure of the last charged with thistles of SCOTLAND and roses of ENGLAND (gules) dimidiated and conjoined.* One such combined rose and thistle was granted, on a canton *argent*, as an augmentation to the arms of Sir NICOLO DE MOLINA, Senator of Venice, and its Ambassador to King JAMES I. (The grant is given in GUILLIM'S *Display of Heraldry*, p. 389.) MOLINA'S canting coat was: *Azure, a mill wheel or.*

The most remarkable Scottish augmentation, from a heraldic point of view is perhaps that granted by CHARLES II. to Colonel WILLIAM MARSHALL, whom he created a baronet at Brussels in 1658. It was a new coat consisting of the Royal Arms of Scotland, differenced only by the lion being represented royally crowned (STODART, *Scottish Heraldry*, ii., 384). The crest was a stag trippant.

When JOHN, eighth Lord SETON, was created Earl of WINTON in 1600 he was allowed an additional coat of augmentation, viz.: *Azure, a star of twelve points argent within the Royal-Tressure of SCOTLAND.*

Foreign concessions in augmentation, both in ancient and modern times, are so numerous that a whole volume might be devoted to a record of them and of the circumstances under which they were granted, and we can give only a few specimens in our limited space.

First of all naturally come the IMPERIAL AUGMENTATIONS. A number of these are recorded in DUCANGE, tome vii., p. 106, but the intelligent student will at once perceive that credence cannot be accorded to some of the earlier ones. Those said to be granted by the Emperor FREDERICK I. are probably the earliest which rest on a foundation of truth. In 1162 he is said to have granted to JULIO MARIONI the right to use the Imperial Eagle

ARMORIAL DU HÉRAUT GUELDRE.



I.



II.



III.



IV.



V.



VI.

- | | |
|----------------------------------|-----------------------------------|
| I. Jacques de Vienne (65). | IV. Le Captal de Buch (41). |
| II. Le Sire d'Enghien (117). | V. Daniel van der Merweede (225). |
| III. Le Comte de Dampierre (19.) | VI. Hugues le Dauphin (44). |

in his arms, with the title of Count, and a like grant is said to have been made to the family of JOVIO, which some centuries later received from the Emperor CHARLES V. a further augmentation in the shape of "the pillars of Hercules" (*cf.* p. 290).

FREDERICK II. (*c.* 1212) granted to CONRAD MALASPINA the ordinary augmentation of a *chief of the EMPIRE* (*Or, an eagle displayed sable*). The MALASPINA arms were: *Per fess gules and or, over all a thorn-branch vert in pale with five flowers argent. Azure, in base a wall embattled or, masoned sable*, is quartered by the Counts of WEISSENWOLFF in Germany, and is said to be an augmentation, granted by the same Emperor, representing the wall of the city of Damascus. To MAFFEO VISCONTI (*ante*, Vol. I., p. 288) the Emperor ADOLF granted the right to quarter the Imperial Eagle. This was, however, to all appearance, only an official coat, denoting tenure of the Vicarate of the Empire in Milan and Lombardy. Mention has elsewhere been made of the general use of the Imperial Eagle by officials of the Empire (*vide ante*, Vol. I., p. 266; *et infra*, p. 275).

HENRY VII. granted to ALBOINO DELLA SCALA of Verona (who bore: *Gules, a ladder of four steps in pale argent*) the right to quarter therewith the eagle of the Empire; while LOUIS, the *Bavarian*, permitted CAN DELLA SCALA to place the eagle in an escucheon above the ladder. The Emperor SIGISMUND granted to LOUIS DEL VERME, in 1433, the title of Count of SANGUINETTO, and the arms of the Empire. (*Quarterly, 1 and 4. Gules, three bars argent; 2 and 3. Barry of four azure and argent, are the DEL VERME arms.*) GIUSTINIANI declares that the four sable eagles which appear in the arms of the GONZAGAS, Dukes of MANTUA (*Argent, between four eagles displayed sable, a cross patée-throughout gules*), were granted by the Emperor SIGISMUND to GIOVANNI

FRANCESCO, first Marquis, in 1433; the ducal title came later, in 1530.

The same Prince had already granted in 1415 the augmentation of a chief of the Empire to FRANCESCO GIUSTINIANI (who bore: *Gules, a castle triple-towered argent, the port sable*); and, in 1415, to ELZEAS DE SADE, *an eagle displayed sable, crowned gules*, to be borne in the centre of his arms: *Gules, a star of eight points or*. (These were the arms of LAURA, wife in 1325 of UGO DE SADE, —the muse of PETRARCH.)

The Emperor MAXIMILIAN II. granted to ALBERIC CIBO the principality of MASSA, and, as an augmentation, *a chief or charged with the Imperial double-headed eagle sable*. The CIBO arms now are: *Gules, a bend chequy azure and argent, on a chief of the last a cross gules*; this chief is *abaissé* under another of the EMPIRE: *Or, a double-headed eagle sable, holding in its claws a ribbon argent charged with the word "LIBERTAS."*

When this prince made CAMBRAY into a Duchy of the Empire in favour of the Bishop JACQUES DE CROY and his successors, he permitted them to add to their arms a chief of the Empire, with the brisure of *a label gules* (the reason of which latter is past finding out). The eagle, although said to be that of the Empire, is usually drawn single-headed, and the label was often dropped in later times. (*See examples of the arms of these Prelates in my Ecclesiastical Heraldry, pp. 276-277.*)

The Dukes of MIRANDOLA had what appears to be a double Imperial grant (*vide ante, p. 132*).

The Imperial augmentation of the arms of the Dukes of MODENA is also referred to on p. 131 (*see Plate VIII.*).

The arms of many noble and princely families of the Empire were from time to time honoured with grants of this kind. The Princes of SCHWARTZBURG, on elevation to that rank, received as an augmentation (to be borne *en*

surtout) the arms of the EMPIRE, the eagle having on its breast an escucheon of the arms of AUSTRIA.

Other instances occur in the arms of the Counts von PAPPENHEIM (who bore a chief of the Empire). The Counts of CRONBERG, p. 113, and Plate VI.; and the Dukes of FRIEDLAND (WALLENSTEIN), already referred to in Vol. I. at p. 233, both bore an escucheon *en surtout*.

Sometimes the Imperial Eagle in such concessions bears upon its breast the cypher of the Emperor, either in or without a shield; sometimes the grant is of the eagle as a supporter to the arms of the family, which are borne on its breast; other grants are of the eagle as an additional crest, or as a mark of distinction between the crests. All these and others are referred to in SPENER, *Opus Heraldicum*, pars 1, cap. 2, p. 56; but probably the instances given will suffice the ordinary reader.

In Italy, during the contests between the Guelphic and Ghibelline factions, those families which belonged to the latter frequently (assumed, without any special Imperial grant, or the intervention of any heraldic functionary) *a chief of the Empire*. On the other hand the Guelphic faction assumed with still greater frequency a *chief* derived from the arms of the Duke of ANJOU, viz.: *Azure, a label of four points gules, between the points three fleurs-de-lis or*. This is the *rastrello* which meets our eyes at every turn in Florence, Bologna, and other cities of Italy (*vide* Plate VI., fig. 6). The arms of MICHAEL ANGELO BUONAROTTI have an interesting augmentation. They are: *Azure, two bendlets or, in chief the Angevin rastrello and fleurs-de-lis (as above)*. *On a chief of augmentation, Or, the French boule from the arms of the MEDICI* (Vol. I., p. 203) between the letters **L** and **X**, and surmounted by the letter **P**. The reference is to the Medicean Pope LEO X. Here the *rastrello* joins the base of the chief. (Plate XIX., fig. 6.)

In later times a common augmentation has consisted in a small escucheon to be borne *en surtout*, containing the initial, or cypher, of the Sovereign, sometimes surmounted by the Imperial or Royal, or other Crown; sometimes the escucheon itself is crowned. Such an augmentation appears in the arms of the Princes von ESTERHAZY of Hungary: *An escucheon sable charged with the letter L or*, and surmounted by a princely Crown.

The Bohemian Counts CZERNIN have *en surtout* a crowned escucheon of the arms of AUSTRIA, on the fess the cypher **F III.** *sable*. This is a type of which there are a good many examples. The Bohemian barons WRAZDA DE KUNWALD bear: *Quarterly*, 1 and 4. *Azure, on a terrace vert a basilisk with wings and tail elevated or*; 2 and 3. *Gules, a bend argent*. Over all a crowned escucheon of the AUSTRIAN arms, the fess charged with the cypher **M T**, between in chief the cypher **F III.** and in base **L I.**

The Barons HOCHBURG bear *en surtout* the arms of HUNGARY-MODERN (*Gules, on a mount in base vert a cross of Lorraine argent rising out of an open crown or*).

Analogous to this is the interesting historical augmentation granted in 1868 to the illustrious Austrian statesman, Count BEUST, the pacificator of HUNGARY: *Per fess* (a) *Or, an Imperial eagle issuant sable crowned proper*; (b) *Per pale* (1) *Argent, an olive branch in bend vert*; (2) the arms of HUNGARY-MODERN:—over all the arms of BEUST (*Per pale émanché gules and argent*) crowned with a ducal coronet.

The arms granted in 1853 to M. VON ETTENREICH, who saved the life of the Emperor FRANCIS, are: *Quarterly*, 1 and 4. *Or, the Imperial eagle*; 2 and 3. (. . .) *two arms united in fess, holding a civic crown proper*.

POLISH.—In 1512, SIGISMUND, King of POLAND, granted an augmentation consisting of the arms of that

country: (*Gules, an eagle displayed argent, beaked and membered and having Klee-stengeln or*) to be borne in the 1st and 4th quarters, by the family of STAFILEO of Dalmatia, whose personal coat is: *Per fess gules and vert, a vine stalk coupéd in fess or, bearing in chief two leaves of the second, and in base a bunch of grapes proper.*

Of FRENCH grants of augmentation the most important are the following. CHARLES VI., in 1394, permitted GIAN GALEAZZO VISCONTI, Duke of MILAN, who had married ISABEL of FRANCE, to quarter FRANCE-ANCIENT for himself and his heirs. In 1389 he granted the same privilege to his cousin CHARLES D'ALBRET (who bore *Gules plain*).

CHARLES VII. granted to NICOLO D'ESTE, created Duke of FERRARA, the arms of FRANCE-MODERN, *within a plain bordure, indented or and gules.*

One of the earliest of French augmentations is that which is said to have been granted by ST. LOUIS to GEOFFROI DE CHÂTEAUBRIAND (*vide ante*, Vol. I., p. 349).

The family of FAUDOAS-BARBAZAN, bearing *Azure, a cross or*, quarter (or sometimes impale with it) the full arms of FRANCE, a concession made by CHARLES VII. in 1434 to the BARBAZAN who had the title of "*Restaurateur du Royaume, et de la Couronne de France,*" and was buried among the Kings of FRANCE at St. Denis.

CHARLES VII. gave a mural crown as an augmentation to the arms of GUILLAUME DE DELMAS DE GRAMMONT (*Argent, a cross moline gules*) as a reward for being the first to mount the breach at the siege of Pontoise in 1444.

In later times the augmentation granted was usually *a chief azure thereon three fleurs-de-lis or*; briefly "*a chief of FRANCE.*" Such a *chief* was granted by LOUIS XIV. in 1663, with the title of Count, to

HANNIBAL DE SCHESTEDT, ambassador from Denmark at the court of France. (This concession seems to be wrongly used nowadays. In RIETSTAP'S *Armorial Général* it is blazoned as: *d'Azur, à trois fleurs-de-lis d'or rangées en fasce; à la bordure de gueules chargée en pointe de la devise, "PLUS ESSE QUAM VIDERI."*)

An augmentation granted in the present century has historical interest. The family of SÈZE bore: *Azure, three towers in fess between in chief two estoiles and in base a crescent or*, but by a Royal decree in 1817, LOUIS XVIII. authorised the Count de SÈZE, defender of King LOUIS XVI., to change these to *Gules, a castle representing the "Temple" argent between in chief two estoiles or, and in base sixteen fleurs-de-lis of the second ranged 7, 6, 3.*

The Emperor NAPOLEON III. granted to FIALIN, created Duc de PERSIGNY in 1863, the arms: *Azure, semé of eagles of the FRENCH EMPIRE*, to be quartered in the 1st and 4th; with *Argent, on a bend azure three escallops of the field*, in the 2nd and 3rd.

The PAPAL CONCESSIONS are among the most interesting; good examples are found in the arms of the Dukes of MODENA, and of PARMA, already given at pp. 131, 132. (See Plate VIII., fig. 1.)

The Neapolitan family of MORRA (Princes of MORRA, Dukes de BELFORTE, etc.) bear in their quartered arms *a pale (gules) charged with two Papal tiaras, each in front of the Papal keys in saltire*. (Their family coat is *Gules, two swords in saltire argent, hilted or, between four mullets of the last*.)

The Marquises of TROTTI-BENVOGLIO bear: *Quarterly, 1 and 4. Per fess or and azure, TROTTI; 2 and 3. Per bend indented or and gules, BENVOGLIO*. The quarters separated by the Papal pale of the GONFALONIERE (as on page 132 above). The Marquises of GUASTO bear the charges which here appear upon the pale, on an

WAPPENROLLE VON ZÜRICH, I.



1. Pfirt (30).



2. Hevler (222).



3. Clur (131).



4. Aeschach (218).

escucheon *en surtout*. The BARBERINI of Naples place them in chief above their personal arms: *Azure, three bees or*. The SODERINI of Florence, who bear: *Gules, three stag's horns argent*, place in chief the keys in saltire behind the Papal tiara. The Florentine GIROLAMI, who bear: *Argent, a saltire sable*, do the same.

But the Armorial of RUSSIA, SWEDEN, and PRUSSIA contain the greatest number of modern augmentations, some of which will be found of interest.

RUSSIAN AUGMENTATIONS AND CONCESSIONS.—The arms granted to OSSIP IVANOVICH, who saved the life of the Emperor ALEXANDER II. in 1865, and was raised to nobility by the name of KOMMISSAROV-KOSTROMSKY, are: *Or, moving from the sinister flank an arm proper, vested azure, the hand clutching a hydra sable, winged gules; on a chief of the third a ship fully rigged bearing the Imperial Standard, all proper*.

The augmentation of the Counts RÜDIGER (who bore: *Azure, a saltire argent between four estoiles or*) is a chief *Or, charged with the Imperial eagle, issuant and crowned as in the Imperial arms; on its breast an escucheon gules bordured or, and charged with the crowned Imperial initial H*. That of the Princes and Counts LIEVEN (who bore: *Azure, a bunch of three stalks of garden lilies, leaved and each bearing three flowers argent*) is the same, but the escucheon on the breast of the eagle is: *Azure, bordered and charged with the letter A or*, which augmentation is identical with that of the Counts von der PAHLEN.

The augmentation of SUWOROFF, Prince ITALISKI, is a chief bearing the Imperial arms; the eagle issuant, on its breast the arms of MOSCOW (*Gules, a mounted knight overthrowing the dragon proper*).

The Counts and Princes ORLOFF place in their first quarter the Imperial arms, differenced by a chief *azure charged with a third Imperial crown*.

The Princes MENSCHIKOFF have as an augmentation an escucheon *Or*, charged with the eagles of RUSSIA and of the HOLY ROMAN EMPIRE, dimidiated and conjoined; on the breast an escucheon of the personal arms: *Or*, a heart gules, royally crowned proper.

The OSTENSACKENS, ROSTOPCHINS, MORDWINOFFS, LEWASCHEFFS, and others, have an escucheon *en surtout* charged with the Imperial eagle.

PRUSSIAN AUGMENTATIONS are very numerous and are of several different kinds. The first consists generally of a grant of the arms of PRUSSIA. These are sometimes borne in the 1st Quarter, as in the augmentation granted to the Counts BÜLOW VON DENNEWITZ, who use: *Quarterly*, 1 and 4. *Argent*, the Prussian eagle. 2 and 3. *Or*, a sword argent, hilted of the first, and enfiled with a laurel crown vert: the whole within a bordure gules charged in base with the words "DENNEWITZ, 6 September, 1813," in letters argent. The personal arms are quartered on an escucheon *en surtout*, and bear *sur le tout du tout* the BÜLOW coat: *Azure*, fourteen balls, 4, 4, 3, 2, 1, *or*.

The Counts of INGENHEIM and BLUMENTHAL, and the Barons CODEVE, bear the Prussian eagle in the 1st and 4th quarters. In the arms of the Counts von DYRRHN it occupies the 2nd, and in those of the Comtes SCHLIEBEN both the 2nd and 3rd quarters.

Sometimes it is borne on an escucheon *en surtout*, as in the arms of DOMHARD: *Quarterly*, 1 and 4. *Sable*, a garb *or*; 2 and 3. *Azure*, a horse saliant argent; all within a bordure *or*. Over all an escucheon of the Royal Arms of PRUSSIA. It is so also in the arms of the Counts GOTTER, and of the Counts GUROWSKI; the latter bear: *Chequy* of 64 panes argent and azure; over all an escucheon of the Royal Arms of PRUSSIA.

At times only a portion of the arms is borne, as in the coat of CARLOWITZ: *Per pale*:—(a) the arms of PRUSSIA

dimidiated; (b) *Gules, three roses argent, barbed vert, seeded or*; or in those of ALTROCK: *The Royal Arms of PRUSSIA dimidiated*; *impaling, Gules, on a terrace vert, a greyhound rampant argent, collared or, the whole within a bordure of the third.*

Sometimes the shield is divided per fess, and the augmentation is placed in chief, as in the arms of ECKHARDSTEIN; *Per fess within a bordure or*:—(1, *in chief*) *the Royal Arms of PRUSSIA*; (2) *Per bend or and azure, over all a fess gules thereon three acorns argent.*

In modern times the much-prized decoration of the Iron-Cross has been used as an augmentation of the arms, and some of the most interesting coats are thus treated (the Iron-Cross is a cross *patée sable*, with varying dates and cyphers, and bordered *argent*).

To Prince BLÜCHER there was granted the following coat: *Quarterly, 1 and 4. Argent, the eagle of PRUSSIA*; 2. *Or, a sword in bend argent, surmounted by the baton of a Field-Marshal of PRUSSIA in bend sinister, both enfiled by a laurel wreath proper*; 3. *Or, the Iron-Cross proper.* Over all the personal arms: *Gules, two keys addorsed paleways argent.* With this were borne four coroneted helms and crests:—1. *The eagle of PRUSSIA*; 2. *Two keys in saltire*; 3. *The sword and baton in saltire*; 4. *A banner of the third quarter.* The supporters are two eagles of PRUSSIA regardant. With this we may place the arms granted to Count von MOLTKE: *Or the Iron-Cross touching the borders of the shield* (it has on the upper arm the initial **W** of silver, surmounted by the Royal crown gold; on the others the dates 1861, 1866, 1870). *On an escucheon, en surtout, the personal arms: Argent, three hens sable.* The crest is:—Out of an open crown a panache of seven peacock's feathers charged with a disc bearing the Royal Arms of PRUSSIA, with the escucheon of HOHENZOLLERN on the breast of the eagle. The supporters are two eagles of PRUSSIA, each

gorged with a golden crown and bearing a French "eagle" with its flag, all proper. Motto: ERST WÄGEN DANN WAGEN.

We may notice that the Prussian eagles are often given as supporters or crests by way of augmentation; and that these of VON MOLTKE are formed upon those granted to Count von WRANGEL, whose eagles bore the *Dannebrog* (*Gules, a cross argent*), the dexter flag charged with the date 1848; the sinister with 1864; and each having in its dexter canton two swords in saltire proper.

FREDERICK II., King of PRUSSIA, in 1782, granted to the Earl of CLARENDON the right to bear his arms supported on the breast of the Prussian eagle. In 1791, the Earl of MALMESBURY had an augmentation granted to him of *a chief argent, thereon the Prussian eagle*, etc., as in the Royal Arms of PRUSSIA.

In the arms of Count von ROON the quartered shield is *enté en point, Argent, the Iron-Cross proper*.

The arms granted to Count HARDENBERG in 1814, resembled those of BLÜCHER: *Quarterly, 1. PRUSSIA; 2. Or, a mural crown gules between two laurel branches vert; 3. Or, the Iron-Cross proper; 4. Azure, two keys addorsed paleways or. Over all (the personal arms): Argent, a boar's head sable, crined or.*

The arms of Prince von BISMARCK, Duke of LAUENBURG, have not been augmented; they are: *Azure, a stemless trefoil or, in each interval between the leaves of an oak-leaf argent* (*v. Vol. I., Plate XXXII., fig. 9*). But to these arms the following supporters have been joined in augmentation; first (when the Prince was created Count in 1865), the black eagle of PRUSSIA, and the red eagle of BRANDENBURG (they are ornamented as in the Royal Escutcheon, *i.e.*, the Prussian eagle bears on its breast an escutcheon of HOHENZOLLERN; the other that borne for the electoral dignity, *viz.*, *Azure, a sceptre in pale or*). Second (when he received the rank and title of Prince

in 1871), these supporters were made to bear banners, the dexter charged with the arms of LOTHRINGEN (LORRAINE, *ante*, p. 123), the sinister with the arms of ELSASS (ALSACE): *Gules, a bend between six open crowns in orle or.* The crest is: Out of an open crown, a Royal Crown, between two horns *per fess alternately argent and azure.* The motto is: IN TRINITATE ROBUR. The achievement is surrounded by a mantle of purple, lined with ermine, and surmounted by the princely crown.

A considerable number of grants have been made to other persons of less importance, who have had their arms augmented with *the Iron-Cross proper on a chief argent* (*e.g.* FLÖCKHER, FELDMANN, BAUMEISTER, ESKENS, METTLER, NACHTIGAL, etc.); or have had it granted as a portion of the crest (*e.g.* HAGEN, GÜNDEL, HARTROTT, etc.) Crosses of the Orders of the BLACK EAGLE, ST. JOHN, the RED EAGLE, and that POUR-LE-MÉRITE have been occasionally used in something like the same way. Since the institution of the ORDER OF THE CROWN, in 1861, a pretty frequent use has been made of a chief of dark blue (the colour of its ribbon) charged (not with the Cross of the Order but) with a golden crown, by way of augmentation.

SWEDEN.—GUSTAVUS ADOLPHUS, King of SWEDEN, granted in 1627 to Sir HENRY ST. GEORGE an augmentation as follows: *Argent, a chief azure, over all a lion rampant gules crowned or; on a canton of augmentation, of the last an escutcheon of the Royal Arms of SWEDEN: (Azure, three open crowns or.)*

To many of the Swedish generals, especially in the eighteenth century, augmentations were granted consisting of coats of elaborate quarterings, often separated by a cross *patée*-throughout, and generally lacking in true heraldic taste. These are the coats in which one meets cannon, and bombs, and the panoply of modern warfare. A curious mode of augmentation was the grant of the

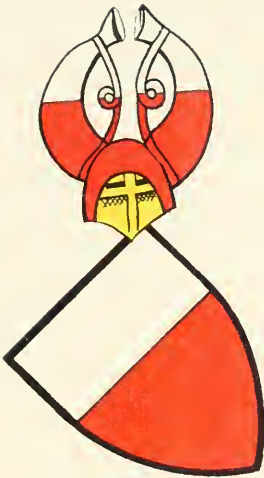
crowned Royal-cypher either to be borne as a quartering, or (still more strangely) to be placed between the crests. The Barons SCHMIDT thus use the figures **XIV**, between two interlaced **C**'s, beneath a Royal Crown. In the arms of the Barons TAWAST the first quarter is: *Azure, the Royal-Cypher G A beneath a Crown, and having within the G the figures IV, all or*. The Counts of the same name have a like quarter, but the cypher is of interlaced **C**'s, enclosing the figures **XIII**. The Counts UGGLAS, in 1799, have the like quarter, but the cypher is **G III**.

The Barons FLEETWOOD, of English descent, were so created in 1654, and had a grant of the following arms: *Quarterly, separated by a cross patée-throughout argent, 1 and 4. Argent, a lion rampant gules; 2 and 3. Azure, a Royal-Crown or. En surtout the arms of FLEETWOOD: Per pale nebuly azure and or, six martlets, 2, 2, 2, counter-changed.*

SPAIN.—The arms granted to COLUMBUS show the mode adopted at that time in conferring heraldic distinctions. His first grant was, *Tierced in mantle*: 1. CASTILE; 2. LEON, *Argent, a lion rampant gules crowned or*; 3. (in base) *Azure* (representing the sea), *studded with islands argent, bearing trees proper, and the soil strewn with golden grains*. The crest was the Royal Orb with its cross. Later these arms were thus amplified: *Quarterly, 1. CASTILE; 2. LEON; 3. Azure, semé of islands, and half surrounded by terra-firma argent, all bearing tropical trees vert, and semé with golden grains; 4. Azure, five anchors in saltire or*. The whole escutcheon *Enté en point; Barry wavy argent and azure* (Plate VI., fig. 1).

HERMAN CORTEZ had assigned to him: *Quarterly, 1. Or, the Imperial eagle sable; 2. Sable, three antique crowns or; 3. Gules, a lion rampant or; 4. Azure, rising out of a base barry-wavy argent and of the field, the City of MEXICO proper*. On an escutcheon *en surtout* the arms

WAPPENROLLE VON ZÜRICH.



I.



II.



III.

I. Hohenberg (25.)

III. Röteln (143).



IV.

II. Teck (21).

IV. Bregenz (127).

of ARRAGON : *Or, four pallets gules ; within a bordure of CALABRIA (Argent, thereon eight crosses potent sable).*

Sometimes grants of augmentation consisted of a bordure of CASTILE ; or of a *bordure composé* of CASTILE and LEON.

VASCO DA GAMA, whose arms were : *Chequy of fifteen* (in three perpendicular rows) *Or, and gules, on each piece of the last two bars-gemels argent*, had an augmentation of the Royal Arms of PORTUGAL to be borne *en surtout*. (v. Plate X., fig. 2.)

The coat (Plate X., fig. 6) granted to the Incas of Peru by the Emperor CHARLES V., at Valladolid in 1544, may be here recorded, it was : *Tierced in fess:—(a) Azure, a sun in splendour or ; (b) Vert, a rainbow proper enclosing the Imperial eagle sable, and having on either side a serpent ondoyant paleways argent ; (c) in base, Gules, the castle of CASTILE or.* Above the escutcheon a *serpent gliding fessways proper ;* as a *quasi* crest, but not on a helm or crown.

CHAPTER IV.

HERALDIC MARKS OF ILLEGITIMACY.

SEEING that even legitimate cadency is a matter which has been treated very inadequately by most Heraldic writers it is little wonder that the modes of indicating illegitimate descent have been passed over still more lightly. NISBET (from whom SETON'S remarks are, for the most part condensed), MONTAGU, and PLANCHÉ are the only British writers who have treated it in anything approaching a satisfactory way, and even in their works four or five pages are all that are devoted to a subject which is both curious and interesting.

According to the correct ideas of former times the possession of coat-armour was the evidence of the *nobility* of the bearer. Now, as a bastard has no legal paternity, being in the eye of the law *filius nullius*, the ancient juriconsults were disposed to deny the right of any illegitimate child, however princely or noble his actual paternity, to the use of *arma gentilitia*. HÖPING, in his treatise *De Jure Insignium* (cap. vii. 53), confines the right to those who have been formally legitimated either by the subsequent marriage of their parents, or directly by princely authority, and in the latter case only when the right to assume arms has been distinctly conferred in the letters of legitimacy. (BARTOLUS A SASSO FERRATO says that though this was the general rule it was not observed in Tuscany.)

See the curious treatise of Dr FELIX MALLEOLUS (*i.e.* HAMERLEIN) *de Nobilitate et Rusticitate Dialogus*, (*circa*

1444), printed as cap. xiv. in BURGERMEISTER'S *Bibliotheca Equestris*, ii., Theil., p. 395, 1720.

As a matter of fact in the Middle Ages, as Mr MONTAGU well remarks in his *Guide to the Study of Heraldry*, "Illegitimacy was really held as being but little derogatory. Opinion and usage were in this respect at variance with the letter of the law. The stern eye of the law looking upon the bastard as belonging to no family nor even to any nation, recognised in him, consequently, no rights either of blood or of inheritance; while the fact appears to have been that in most countries of Europe the natural children of nobles were always reputed noble; they intermarried with the highest families, and in France we find them sharing that invidious privilege of the nobility, exemption from taxes to which the rest of the people were subject."

So long then as public opinion favoured the observance of the law which forbade the use of the arms of their parent to children born out of wedlock it was their practice to assume, *mero motu*, or by legal grant, new arms for themselves; or else to use the arms of the wives whom they married.

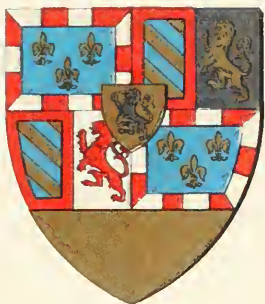
But in later times the custom became general that the illegitimate children of a noble (*i.e.* of one who rightfully bore *arma gentilitia*) assumed their father's arms differenced in some striking manner, *e.g.* by the addition of some conspicuous charge to the shield; or in some of the ways hereafter to be indicated. FRANCIS THYNNÉ, LANCASTER Herald, in his discourse on the office of a herald, printed in HEARNE'S *Curious Discourses*, i., p. 140, says that "by the courtesy of the law of arms" a bastard "if he carry his father's name" . . . "shall bear the arms with a bastard-difference according to his difference of bastardy whereof there are twelve kinds," but he confesses that the meaning of each of these differences "ought to be well known to the heralds,

(though) I suppose few or none of us know it!" But PLANCHÉ is undoubtedly right in thinking that "no positive rules as to the mode of differencing were ever generally laid down, or at any rate attended to." The variety of the differences which we shall presently adduce prove the correctness of this assertion, yet there is no doubt that in early times the *brisure* most generally adopted was the bend (or bendlet) sinister. The old French writer DE VARENNES remarks:—"Que tous les Hérauts d'armes par un consentement général ont affecté cette seule pièce des escus d'armes que nous appellons barre" to this purpose (but *see* Vol. I., p. 144).¹

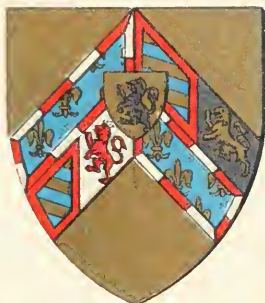
From the position of this bendlet, drawn diagonally from the upper sinister corner of the escucheon to its dexter base, came the familiar expressions applied to persons of illegitimate birth, "être de côté gauche," and "von der lincken seite."

We have seen (Vol. I., p. 144) that the French name of the bend-sinister is *une barre*, and from this circumstance originated the common, but utterly incorrect, expression "a *bar-sinister*," often used by persons who ought to know better. But the *bar* (being a horizontal piece, a diminutive of the Fess), is not used like the French *barre* as a *brisure* for illegitimacy; a *bar-sinister* is an absurdity and impossibility. The *bend-sinister*, usually diminished to the size of a bendlet or baston, was one of the earliest, and most generally used *brisures* adopted to denote illegitimacy. In later times, as we shall see, it was further diminished into a still narrower bend called a *filet en barre*; and, later still, this was no longer carried across the whole of the shield but was shortened at both ends into the *baton-sinister*, or the *baton péri in barre*. PLANCHÉ, quoting from the earliest of our English *Rolls of Arms* (that known as GLOVER'S *Roll*, circa 1240-5) gives an instance of the baston being, as he thinks, a mark of illegitimacy. RICHARD LE FITZ MARMADUKE

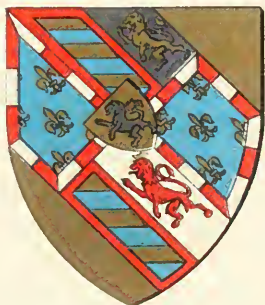
ILLEGITIMACY.



1. Jean, Bâtard de Bourgogne.



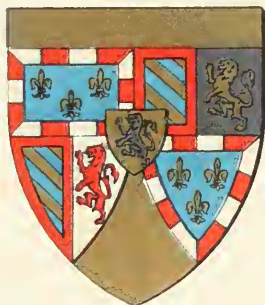
2. Phillipe, le Bâtard, Seigneur de Fontaines.



3. Antoine, Cte. de la Roche,
"le grand Bâtard."



4. Jean, Bâtard de Bourgogne,
Evêque de Cambrai.



5. Antoine, Seigneur de Wacken



6. Phillipe, Sr. de Crubeque.

“de goules ung fescé et trois papegayes d’argent a ung baston d’azure surtout.” (The arms of MARMADUKE DE TWENG were the same without the baston.) But we must notice that the position of the baston is not specified as *sinister*, and the illegitimacy of the bearer is not clear.

The twelfth article of *Les Coûtumes Générales des trois Bailliages de Lorraine* provides that :—

“Les Bastards advouéz des Gentilshommes seront de la condition des gens anoblis, pourveu qu’ils suivent l’estat de noblesse, et porteront tel nom et titre que leur Pere leur voudra donner. Mais ils barreront leurs surnoms, etc., leurs signatures, et porteront les armes de leur Pere barrées de barres traversantes entierement l’Ecusson de gauche à droit, et ne leur sera loisible ny à leur descendans d’oster les barres.” I have not observed any instance in which a signature was thus “bastardised,” though documents may exist to which such signatures were appended. The open way in which the appellation of “Bastard” was used in the Middle Ages upon seals, and in documents written or signed by persons of illegitimate descent, is sufficient to assure us that no feeling of shame would have prevented them from rendering obedience to such ordinances as those quoted.

The *Ordonnances* which were appointed in 1616 by the Archduke ALBERT and his wife for the regulation of the use of arms in the Low Countries (and which form the foundation of CHRISTYN’S *Jurisprudentia Historica*) prescribe :

“Ut spurio sanguine nati, quamvis rescripto Principis legitimati, ipsi Bastardi et naturales, barram insignibus interserant ; Eorum autem liberi insignam notam quæ a secundo genitis legitimis rite eos distinguat.” Here in the second generation, it will be seen that some striking difference might replace the *barre*, or bend-sinister. (See ROUCK, *Den Nederlandtschen Herauld*, p. 343 ; fol. Amst., 1645.)

JEAN DE ST. REMY, Roi d'Armes de l'Ordre de la Toison d'Or in 1463, gives the following among the *Ordonnances* of the Dukes of BURGUNDY relating to marks of illegitimacy. "Un bastard doit porter ses armes comme son Pere, avec un traverse, et prendre son surnom de la Seigneurie dont son dit Pere s'attitule, et point es surnom de son Pere, n'estoit qu'il eust tel titre et surnom que les dites armes. Le Bastard ne peut oster la dite traverse sans le congé et licence du chef des armes, et de ceux du lignage portans les dites armes si ce n'estoit qu'il les voulut mettre en un faux escu." (See MENÊTRIER, *Recherches du Blason*, p. 220.) From this noteworthy statute we find that the *traverse*, or bend-sinister, might be disused, and a less prominent difference substituted for it, under certain circumstances.

SETON in his book on the *Law and Practice of Heraldry in Scotland*, referring apparently to the passage quoted above, says (p. 463), "According to MENÊTRIER a bastard cannot cancel or alter the baton without the consent of the chief of the family, unless he carries his arms in an oval escucheon called a cartouche or false shield." Here SETON is clearly not quoting from MENÊTRIER at first hand, but from NISBET, who appears to have overlooked the important fact that the consent of the other members of the family as well as of its chief was requisite. Moreover, MENÊTRIER is speaking of the *traverse*, or bend-sinister, and not of its modern and less obtrusive diminutive the baton. But I refer to this passage of NISBET, repeated in SETON, mainly for the purpose of pointing out that the *faux escu* to which the *Ordonnances* refer is not, as these writers suppose, "an oval escucheon called a cartouche," or false shield. (In Vol. II., p. 26, NISBET repeats "'faux escu,' *i.e.*, false shield which we take for a cartouche." By reference to plate i. in his first volume we find that this cartouche is a simple oval escucheon.)

Such oval escucheons, or cartouches, are of frequent use in foreign armory, especially by ecclesiastics, and certainly have never been in any nation a mark of illegitimacy. But the *faux escu* is simply a shield with a *bordure*. This is clear when we consider the meaning attached by the old heralds to the word *faux*; it is equivalent to *voided*. Thus in GLOVER'S *Roll*, JOHN DE VIPONT bears "de goules à six faux rondlets d'or," the charges being the well-known *annulets*. Again, ROGER BERTRAM bears "de goules et ung faux escucion et croisele d'or," while in the *Roll of Arms of the time of EDWARD I.* the same arms are thus drawn, *Gules, crusilly an orle or*. There are many examples, but one more will suffice. The familiar coat of JOHN BALLIOL: *Gules, an orle argent*, is blazoned in GLOVER'S *Roll*, "de goules ove ung faux escocheon d'argent." That of EUSTACE DE BALLIOL, in the same *Roll* is given as: "*d'azur au faus escocheon d'or crusule d'or*. The *faux escu* is clearly therefore a shield with an orle, or *bordure*, within which the arms of the bastard might be borne. It is, however, right to add that at least one Continental Herald of the first rank applies the term *escu faux*—(*scutum falsum*)—to the plain shields upon which the arms of bastards were borne in a quarter, or large canton, SPENER, *Opus Heraldicum*, p. gen., p. 360. Of this use examples are given below. (Plate XVI., fig. 6; and Plate XVII., fig. 2.)

Another of the Burgundian *Ordonnances*, given by MENÊTRIER from ST. REMY, is as follows:—

"Les fils de Bastards, nez et procreez en loyal mariage, si leur mere est gentil femme, doivent porter leurs armes ecartelées de Pere et de Mere, ayant tousiours la traverse au quartier du Pere, ou si autrement les veulent porter sans traverse les peuvent porter toutes pleines en un faux escu."

But we must not imagine that every coat which bears

a traverse, or a bendlet-sinister, is necessarily that of a person of illegitimate descent. Marks of bastardy were never brought under strict rules, and in early days there was even less attempt at systematic arrangement than in later times. PLANCHÉ observes that "in the *Roll* of EDWARD II.'s time the legitimate sons bear batons and bends," whilst, to our surprise, we find "Sir JOHAN LOVEL *le bastarde*" bearing the arms of LOVEL: *Undée or and gules, differenced with un label de azure!*" the usual mark of cadency appropriated to legitimate offspring. But I incline to believe that this appropriation of the label to "Sir JOHAN LOVEL *le bastarde*" is an error. It appears from the *Roll temp.* EDWARD I. that there were two Sir JOHN LOVELS living at the same time. In the *Roll* neither is called "*le bastard*"; but while one differences with *a label azure*, the other uses *a bendlet sable*. This is obviously a much more likely coat to have been borne by "*le bastard*," and I accordingly think that the chronicler of the *Roll* of EDWARD II. has wronged the legitimate JOHN in this matter.

I have in my cabinet an impression from a seal of the fifteenth century of which the legend is * *Sigillum johis bastardi de Clyfforde armig:* The coat of CLIFFORD: *Chequy or and azure a fess gules*, is debruised by a bendlet (dexter) which, however, passes *under* the fess. (This seal is described in *Brit. Mus. Cat.*, vol ii., No. 8663.) The supporters are two wyverns. Among the knights made by EDWARD III. at the siege of Calais in 1347 was "Sir . . . GREY, *Le basterd*," who bore the arms of GREY (*Gules, a lion rampant within a bordure engrailed argent*) debruised by a baston (dexter) *sable*. In the BOROUGHBIDGE *Roll* this baston is *goboné argent and gules*.

Sir JOHN DE WARREN, natural son of JOHN, last Earl of the ancient house of WARREN, who died in 1347,

bore the arms of WARREN: *Chequy or and azure with a canton of* (the arms of his mother, ALICE DE NERFORD) *Gules, a lion rampant ermine* (*v. ante*, p. 33, and Plate V., fig. 6). Two other illegitimate brothers of Sir JOHN are said by BROOKE to have borne the legitimate differences of, in one case *a chief argent*; in the other of *a bordure engrailed sable*. (See SPENER, *Opus Her.*, p. g., p. 360.) Sir WILLIAM DE WARREN, another natural son of the Earl, is reported to have borne: *Chequy or and azure, a chief ermine* (WATSON'S *Memoirs of the Earls of Warren and Surrey*, ii., 67). RANULF DE WARREN is said to have used: *Argent, the arms of WARREN upon a pile*. (*Ibid.*, ii., iii.)

The curious coat of PETER FITZWARIN which appears on his seal in 1332 (*Cat. of Seals in Brit. Mus.*, vol. ii., No. 9788), is worthy of notice, as being possibly an instance of illegitimacy indicated in a singular way. The shield is charged with a bend-compony, but the lines in bend-sinister which form the compons are alternately plain and indented. The bend, therefore, practically consists of a succession of representations of the arms of FITZ-WARYN: *Quarterly, per fess indented* (tinctures not given, but properly *argent* and *gules*).

The earliest instance with which I am acquainted of the use of arms by a royal bastard is the case of FITZ-ROY, natural son of HENRY I., to whom is assigned: *Argent, on a canton gules a lion of ENGLAND*. The Kentish *Roll of Arms*, probably of the close of the reign of HENRY III., and erroneously called the *Acre Roll*, includes the arms of "RICHARD *fix le rey*," who appears to be a natural son of King JOHN. He bears the old arms of NORMANDY: *Gules, two lions passant-gardant or*; in other words, the arms of ENGLAND differenced by the omission of one of the charges. PLANCHÉ engraves the seal of JOHN DE VARENNE, another illegitimate son of King JOHN, which also bears two lions passant-gardant.

One of the ancient modes of indicating illegitimate descent was that by which the father's arms were borne in a bend on an otherwise uncharged shield. Thus the arms of Sir ROGER DE CLARENDON, natural son of EDWARD THE BLACK PRINCE (d. 1376), were: *Or, on a bend sable three ostrich feathers, each having its quill fixed in an escroll argent.* These were derived from the shield which was called by the Prince his "arms for peace":—*Sable, three ostrich feathers, the pen of each passing through an escroll argent bearing the motto ich diene.* This shield, in accordance with the testamentary instructions of the prince, is placed on his tomb in Canterbury Cathedral alternately with his "shield for war":—FRANCE and ENGLAND *quarterly, with a label argent.*

JOHN DE BEAUFORT, K.G., eldest natural son of JOHN of GHENT by KATHARINE SWINFORD, bore: *Per pale argent and azure* (the well-known Lancastrian colours), *on a broad bend the arms of LANCASTER*:—ENGLAND, *a label of FRANCE.* (Cf. Plates XVI., fig. 3, and XVII., fig. 1.) This JOHN (created Earl and Marquis of SOMERSET), and the other children of JOHN, Duke of LANCASTER, by KATHARINE SWINFORD, were legitimated by Act of Parliament (20 RICHARD II.); and then substituted for the above, the Royal Arms *within a bordure componé argent and azure.* His brother Cardinal BEAUFORT used the same with *a crescent argent* in the centre point for difference; and the other brother, THOMAS, Duke of EXETER, made his bordure *componé of ermine and azure.* After 1417 he changed the bordure to *argent and azure, on each pane of the latter a fleur-de-lis or.*

It will be noticed that these arms were assumed or granted when the BEAUFORTS were legitimated; and accordingly that the bordure *goboné* was originally no more a mark of illegitimacy in England than it was in France, where it was a mark of legitimate cadency even

ILLEGITIMACY.



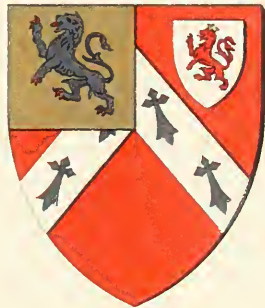
1. Matthieu, "le grand Bâtard de Bourbon."



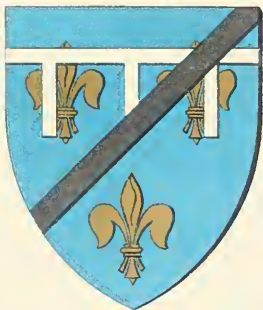
2. Jean, Seigneur de Rochefort.



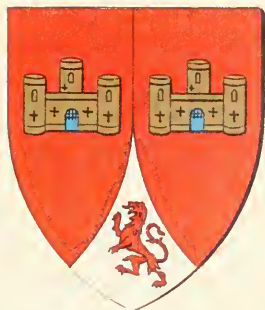
3. Don John of Austria.



4. Jean, Seigneur de Praet.



5. Jean, Cte. de Dunois.
(Original arms.)



6. Alfonso of Castile.

for Royal Princes (*v.* p. 26). Indeed, it had been so used in ENGLAND by HUMPHREY, Duke of GLOUCESTER, fourth son of HENRY IV., the tinctures being *argent and sable*. (ANTIGONE, natural daughter of Duke HUMPHREY, bore her father's arms with *a baton azure*, and impaled this coat with the arms of her husband, HENRY GRAY, Earl of TANKERVILLE.)

The arms of the legitimated BEAUFORTS are now borne by the SOMERSETS, Dukes of BEAUFORT, who descend from CHARLES SOMERSET, created Earl of WORCESTER, a natural son of HENRY BEAUFORT, third Duke of SOMERSET. CHARLES originally debruised his father's arms with a baton, or bendlet-sinister, which did not pass over the bordure. His crest and badge were subjected to the same *brisure* (*Excerpta Historica*, pp. 328, 329). His eldest son relinquished the baton, and, as if in obedience to the *Ordonnance* quoted at p. 173, assumed another *insignem notam* by placing the whole BEAUFORT arms on a broad fess in a golden shield. This, however, was soon discontinued by his descendants. We may compare this use of the coat on the fess with the arms borne by JEAN, *bâtard de Bourgogne*. (*See* Plate XVI., fig. 4.)

Sir JOHN DE CLARENCE, natural son of THOMAS, Duke of CLARENCE, son of HENRY IV., bore a coat composed from the Royal Arms: *Per chevron gules and azure, in chief two lions counter-rampant-regardant, in base a fleur-de-lis, or.*

Mr MONTAGU also gives the following extract from the *Cottonian MS.* (Tiberius, E. viii.), in the British Museum. "The base son of a noble woman if he doe geve armes must geve upon the same a surcote . . . but unless you doe well marke such coat (you) may take it for a coat flanced." This is illustrated by an example from GLOVER'S MS. (*Lansdowne MSS.* 872), where a certain RADULPHUS DE ARUNDEL bears the

coat of the FITZ-ALANS, Earls of ARUNDEL (*Quarterly*, 1 and 4. *Gules, a lion rampant or*; 2 and 3. *Chequy or and azure*) *debruised by a "surcoat" argent*, the "surcoat" being the part of the field remaining between the flaunches. MONTAGU reasonably suspects that this RADULPHUS was a son of Cardinal BEAUFORT by the Lady ALICE FITZALAN, daughter of RICHARD, Earl of ARUNDEL.

An early instance of the *baton péri en barre* (i.e. the *bendlet-sinister coupé at both ends*, and this is what NISBET means when he speaks of a *baton*) is found in the arms of ARTHUR PLANTAGENET, Viscount LISLE, natural son of EDWARD IV. by ELIZABETH LUCY. He bore: *Quarterly*, 1. FRANCE *quartering* ENGLAND; 2 and 3. ULSTER (*Or, a cross gules*); 4. MORTIMER (*cf.* Plate IV., fig. 4); and over all *a baton péri en barre azure*. In the "List of Standards and Arms" in *Excerpta Historica*, p. 167, these arms of the House of YORK are *debruised*, not by the *baton*, but by *a bendlet-sinister azure*. From the same MS. we learn that crests and badges were also subjected to marks of bastardy. On his banner, which is of four stripes *azure* and *purpure*, the crest borne by ARTHUR PLANTAGENET:—the silver lion of MARCH, is charged on the breast with *a bendlet-sinister gules*; and his badge, the golden falcon and fetterlock, is similarly *debruised*. He also used another crest derived from the old PLANTAGENET badges; viz.: *On a cap of maintenance gules, turned up ermine, and inscribed in front with the letter A, a genet gardant, per pale sable and argent, between two broom-stalks proper.* (*Excerpta Historica*, p. 327.)

HENRY FITZROY Duke of RICHMOND and SOMERSET (natural son of HENRY VIII., by ELIZABETH, widow of Sir GILBERT TALBOT, bore: *The Royal Arms within a bordure quarterly of ermine, and of counter goboné or and azure, debruised by a baton-sinister argent.*

Over all an escucheon of pretence: Quarterly gules, and vairé or and vert, a lion rampant argent, on a chief azure a castle between two buck's heads silver, attired gold. (*Excerpta Historica*, p. 337.) The blazon given by HEYLYN, *Help to English History* (Edn. of 1773) is somewhat different. This shield affords a good example of the debased state of armory in the time of HENRY VIII., on which we have already remarked. We have in it both bordure and baton where one alone was needed, and the complicated escucheon of pretence is a mystery unless we count it a further mark of illegitimacy. It was certainly not borne to denote marriage with an heiress, for the Duke's wife was MARY, daughter of THOMAS HOWARD, Duke of NORFOLK; nor can we well suppose the arms to have been those borne by the Duke's mother; indeed if they were their employment by the Duke would be anomalous.

Much better heraldic feeling is evident in the entirely new coat granted in the same reign to "Sir JOHN STANLEY, *bastarde*":—*Or, three eagle's legs erased gules; on a chief azure three buck's heads cabossed of the field.* Here, the stag's heads on the *azure* chief, are derived from the same bearings which appear on the *azure* bend of the STANLEYS; and the eagle's legs are also taken from a STANLEY badge. Six such legs, *or*, appear on the standard of the Earl of DERBY in the reign of HENRY VIII. The field is tawny and vert, and bears also the STANLEY crest.

Sir ROGER CHOLMELEY, Chief Baron of the Exchequer (1546-1552), natural son of Sir RICHARD CHOLMELEY, Constable of the Tower, bore: *Gules, the "sword of Justice" in fess, between in chief a helmet, and in base two garbs or.* (*Cf.* the CHOLMONDELEY coat, Vol. I., Plate XXXIV., fig. 4.)

The illegitimate sons of CHARLES II. usually bore his arms debruised by a *baton-sinister*, but the ill-fated

JAMES FITZROY (his son by LUCY WALTERS), created Duke of MONMOUTH, in 1663, had a grant of the following:—*Quarterly*, 1 and 4. *Ermine*, on a pile *gules three lions of ENGLAND*; 2 and 3. *Or*, a shield of FRANCE within the Royal-Tressure of Scotland. For this coat was afterwards substituted the Royal Arms, *debruised by a baton-sinister argent*, and having over all an *escucheon of SCOTT of BUCCLEUCH*. The *batons-sinister* used by CHARLES FITZCHARLES, Earl of PLYMOUTH, in 1675; and by CHARLES, Duke of SOUTHAMPTON, were respectively of *vair*, and of *ermine*. Those of HENRY FITZROY, Duke of GRAFTON; and of GEORGE FITZROY, Duke of NORTHUMBERLAND, were *goboné* respectively of *argent and azure*; and of *ermine and azure*. That of CHARLES BEAUCLERC, Duke of ST. ALBANS, was of *Gules, thereon three roses argent, barbed and seeded vert*. MARY TUDOR, daughter of King CHARLES II., had a grant of the Royal Arms *within a bordure quarterly of ermine, and of counter-componé argent and gules*; CHARLES LENNOX (his son by LOUISE RENÉE DE PENANCOËT DE KEROUALLE, Duchess of PORTSMOUTH and of AUBIGNY), bore the Royal arms *within a bordure goboné gules and argent, the silver panes each charged with a red rose of ENGLAND*; over all an *escucheon of AUBIGNY: Gules, three buckles or*.

The arms of JAMES FITZ-JAMES, Duke of BERWICK, son of JAMES II., were those of the King, *within a bordure goboné gules and azure charged alternately with lions of ENGLAND, and fleurs-de-lis of FRANCE*. HENRY FITZ-JAMES (the *Grand Prior*), and his sister HENRIETTA, bore the Royal arms *debruised by a baton-sinister of FRANCE*.

Lady KATHARINE DARNLEY, daughter of JAMES II. by KATHARINE SEDLEY, bore the Royal arms *within a bordure componé of ermine, and of FRANCE*.

In later times WILLIAM GEORGE FITZ-CLARENCE, Earl of MUNSTER, bore the arms of his father WILLIAM IV. (omitting the crown from the escutcheon of HANOVER; and its official *surtout*) debruised with *a baton sinister azure, thereon three anchors or*.

This closes the list of the Royal Bastards of ENGLAND who were acknowledged by their parents, or created Peers of the Realm. Space does not permit us to record their crests and supporters here, but we may remark that the crests granted to them were *usually* formed out of the Royal Crest, a chapeau being substituted for the crown, the lion being also crowned with a parti-coloured coronet, and gorged with the *composé* collar. The supporters were formed similarly; and a greyhound, or horse, often replaces the unicorn.

Having seen that the usual differences for Royal bastards were the *baton-sinister* and the *bordure goboné*, we now turn again for instances of the English practice to examples of less illustrious origin. The common difference was certainly the *bendlet-sinister* (afterwards shortened into the *baton-sinister*, the *baton péri en barre* of the French heralds), thus the MAINWARINGS of Croxton (who descend from the family of that name at Over Peover), in 1546 bore the arms: *Gules, two bars argent, differenced by a bendlet or*. There are plenty of similar examples, but other modes of brisure were occasionally employed. CONYERS of Essex and Yorkshire, bore the arms (*Azure, a maunch or, debruised by a bendlet-goboné ermine and gules*). This appears to be a mark of illegitimate descent, though it must be admitted that in early Rolls of Arms the *bendlet-goboné* has not always this intent. CUTHBERT TUNSTALL, Lord Bishop and Palatine of DURHAM, 1530-1559 (who is said to have been an illegitimate offshoot of the old TUNSTALL family which bore: *Sable, three combs argent*), changed the tincture of his coat from *sable* to *azure*

(See TONGE'S *Visitation of Durham*, p. 26, Surtees Society).

WILLIAM HERBERT, son and heir of Sir RICHARD HERBERT (elder of the two natural sons of WILLIAM, first Earl of PEMBROKE), was created Baron HERBERT of Cardiff, and Earl of PEMBROKE, in 1551. He bore the HERBERT arms (*Per pale azure and gules, three lions rampant argent*) within a *bordure-goboné or and gules, on each pane of the last a bezant*. (See CAMDEN'S *Visitation of Huntingdonshire*, 1613, p. 17.) This *bordure* was discontinued by the third Earl, and was not replaced by any other "notable mark." It would be curious to inquire if the assumption of the full arms of the family had the sanction of the College of Arms.

In 1603, Sir THOMAS EGERTON was created Baron ELLESMERE, and in 1616, Viscount BRACKLEY. He was a natural son of Sir RALPH EGERTON, Lord High Chancellor, who died in 1616, just as he was about to be created Earl of BRIDGEWATER, and this title was conferred on his son. He bore the EGERTON coat (*Argent, a lion rampant gules between three pheons sable*), with the brisure of a *bordure engrailed of the last*. Here we have the *bordure-engrailed*, which is a mark of lawful cadency, improperly used to indicate bastardy; and even it was dropped, apparently in or after 1720, when the EGERTONS had become Dukes of BRIDGEWATER.

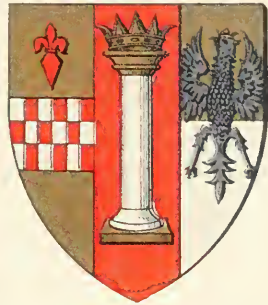
In 1627, MONTJOY BLOUNT, natural son of CHARLES, Earl of DEVONSHIRE, was created an English Baron; and in the next year, Earl of NEWPORT. He bore the arms of BLOUNT (*Barry nebuly or and sable*) within a *bordure-goboné argent and gules*. JOHN SWYNBURNE, of Chopwell, Durham, an illegitimate son of JOHN SWYNBURNE, of Nafferton, had, in 1551, the SWYNBURNE arms (*Per fess gules and argent, three cinquefoils counter-changed*) within a *bordure goboné argent and gules*.

In the *Visitation of Huntingdon*, published by the

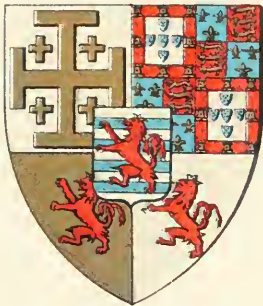
MARSHALLING.



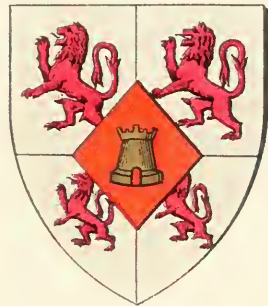
1. Cornille de Berghes.



2. Spinola, Marq. de los Balbases.



3. John, Duke of Coimbra
Prince of Antioch.



4. Albuquerque.



5. Ramsay of Barnton.



6. Lady Amphill.

Camden Society, the pedigree of BALDWIN of Stoughton in that county, has a shield of quartered arms: 1. BALDWIN, *Per pale azure and or, a fleur-de-lis between three crescents counter-changed*; the second quarter is: *Or, a lion rampant purple, the base enté (curved) argent*. To appearance this latter is a coat of LACY, debruised for bastardy. But another use of the *enté* is recorded under Marshalling.

The laxity and venality which brought the old heralds into disrepute come out in connection with this matter of marks of bastardy. In 1661, HOLME writes to DUGDALE on behalf of a young gentlewoman who was illegitimate "not to have a Batune across the Coat," but to change the tinctures. The fee offered is five pounds. The postscript to the letter is as follows: "There is an alderman's sone in Chester whose great-grandfather was base borne, whom I have been treating with sev'all tymes about the alteration of his coat, telling him for £10 and not under it may be accomplished; five he is willing to give, but not above; if y^w please to accept of that some y^w may writt me a line or two." (*Herald and Genealogist*, ii., 151.)

The BYRONS, Lords BYRON, originally bore their coat (*Argent, three bendlets enhanced gules*) within a *bordure sable*. The fact is stated in FOSTER'S *Peerage*, but not the reason why. This we find in the most valuable *Complete Peerage* of Mr COKAYNE, "*Norroy*," now in course of publication (vol. ii., p. 98). The family was of illegitimate descent; Sir JOHN BYRON of Newstead, and the next two or three generations, bore the *brisure*, and then quietly allowed it to drop.

The MONTAGUS, Dukes of MANCHESTER; and the Earls of SANDWICH, retain a *bordure sable* as the difference of the MONTACUTE coat: *Argent, three fusils conjoined in fess gules*. This, it is said, marks descent from SIMON, a younger brother of JOHN, the third MONTACUTE

Earl of SALISBURY. But Sir EGERTON BRYDGES (in his edition of COLLINS' *Peerage*, vol. ii., pp. 42-43), points out that there is not the slightest evidence of the existence of this SIMON; and that the bordure was probably assumed as a mark of illegitimacy to denote the descent of the MONTAGUS from JAMES MONTAGU of Ludsdowne in Kent, natural son of THOMAS, last Earl of SALISBURY.

A bordure-goboné argent and azure was the *brisure* used with the arms of SHEFFIELD (*Argent, a chevron between three garbs gules*) by CHARLES HERBERT, or SHEFFIELD, natural son of JOHN, Duke of NORMANBY and BUCKINGHAM.

In 1780 Mr ZACHARY of Arley-kings in the county of Worcester, obtained a patent entitling him to quarter the arms of SACHEVERELL (*Argent, on a saltire azure five waters bougets or*) within a *bordure-wavy erminois*. His maternal ancestor WILLIAM MUCKELOW had married FRANCES, natural daughter of HENRY SACHEVERELL of Morley who died in 1620. I know of no earlier example than this of the use of the bordure-wavy for the purpose of indicating illegitimate descent, though in modern times it has become the special mark employed by the English Officers of Arms. It is noteworthy that DUGDALE had already granted in 1665 the SACHEVERELL arms within a *plain bordure gules* to GEORGE SACHEVERELL, the son of VALENCE, another illegitimate child of HENRY SACHEVERELL.

In 1781, JOHN INGLEBY, natural son of Sir JOHN INGLEBY of Ripley, was created a baronet, and bore his paternal arms (*Sable, an estoile argent*) with the difference of a *bordure engrailed goboné or and gules*.

The MANNERS arms, differenced by a *bordure-wavy gobony argent and sable*, were borne by JOHN MANNERS, of Grantham (a natural son of Lord WILLIAM MANNERS), whose son WILLIAM was created a baronet in 1793. In

this case the crest was differenced by the addition of a *bendlet-sinister wavy, goboné or and sable*. The sinister bendlet-wavy is often used in modern practice to difference the crests of the persons whose arms are debruised by the bordure-wavy. In the crests of RICH, WYNDHAM, and EUSTACE, and possibly in others, a *saltire wavy or*, has been substituted for it, for no apparent reason. In another, that of HARVEY, the crest has no mark of illegitimacy. In other cases, such as PUNSHON, it has been converted into a *pallet-wavy azure*, which is almost unobservable on the body of a lamb passant.

In the curious series of grants to the seven natural children of Colonel THOMAS LEGH of Lyme (d. 1797), the crests of the three sons are differenced by pallets-wavy of variant tinctures. Only one of these lines survives.

No good object would be served by giving here a detailed account of the many modern instances in which the present *brisure* of a bordure-wavy has been granted. The curious inquirer will find sufficient examples in the plates of any *Baronetage*. There are one or two instances in which other bordures, *nebulé* or *dovetail*, have been used with similar intent.

The arms of the munificent Sir RICHARD WALLACE, adopted son and testamentary heir of the Marquess of HERTFORD, were a new coat derived from the arms of the family of WALLACE: *Gules, on a pile between two ostrich's heads crased argent, each holding in its beak a horseshoe or, a lion rampant of the field*. (It is now understood that, though the Baronet was not of legitimate descent, he was not, as at one time reputed, the son of the Marquess himself.)

We may sum up the foregoing as concerning English use thus:—The chief marks of illegitimacy were the bendlet, or baton-sinister; though sometimes the *faux escu*, or a shield with a bordure, was employed. Instead

of the paternal arms thus debriused, an entirely new coat was sometimes granted, the charges of which had some plain reference to the bastard's parentage. Later, the *bordure-goboné*, originally a mark of legitimate cadency, became a recognised mark of illegitimacy. Since the close of last century the *bordure-wavy* has been the ordinary difference, or *brisure*, employed by the Officers of Arms, in England and Ireland, in grants to persons of illegitimate descent. The crests of persons to whom arms have been granted thus debriused, are differenced, sometimes by the use of wavy lines of partition, sometimes by the addition to them of wavy pallets, saltires, or more generally of bendlets-sinister.

We may remark that the *bordure-wavy*, now so often used, may be quite as fitting a mark of illegitimacy as the old baton, or sinister-bendlet, if only its import be generally recognised. But as the knowledge of heraldry becomes more diffused, and the meaning of the *bordure-wavy* more generally understood, we may expect that the complaisance which caused its substitution for the older and better known *brisures* of illegitimacy will again devise some other less known mark, in disregard of the fact that armorial insignia were intended to be plain and clear evidence of descent, and to speak with no ambiguous voice as to the origin of their bearers. It seems to me that in the case of persons whose susceptibilities are too tender to permit them to bear plain and distinct evidence of their descent, the alternative and ancient plan should be adopted, and a new coat composed, as in the instances given of CLARENCE, STANLEY, CHOLMELEY, and WALLACE. This is a course which does wrong to no man; and which seems, to me at least, more honourable and straightforward than that of granting the paternal arms with such obscure differences as (even if they continue to be carried) to confound their bearers with the legitimate cadets of an ancient family.

With regard to this matter, I am obliged to differ from my late friend Mr BOUTELL, who thinks that "this very ambiguity may not be the least satisfactory element of the existing practice" (*English Heraldry*, p. 196). The ambiguity may, I admit, be satisfactory to those who have cause to desire it; but it is not so, I think, to the legitimate cadets. A cadet of a great house, bearing his coat-armour properly differenced, will hardly hear with satisfaction that his illegitimate kinsmen, after perhaps a brief use of the *bordure-wavy*, have dropped it altogether, and in painted glass and sculptured stone set up for themselves the undifferenced arms of the family, and so claim a position superior even to that of the lawful cadets.

Still the brisures of illegitimacy may, upon fit occasion, be removed by proper authority. A modern instance occurs to me in which a baronet who bore his arms thus differenced, received a grant of the undifferenced arms of his family on the occasion of his being created a peer of the realm.

SCOTLAND.—In Scotland at an early period distinctive marks for bastardy seem to have been rarely if ever employed; families of illegitimate descent bore differences which were also borne by lawful cadets. In his Preface to the *Exchequer Rolls*, vol. i., p. cxxx., Dr BURNETT records one case which may possibly be an exception to the then general rule. MARGARET, wife of ROBERT GLEN, was a natural daughter of King ROBERT BRUCE. MARION, one of the co-heiresses of GLEN married (*temp.* ROBERT III.) Sir JOHN BOSWELL of Balgregie and brought him the estate of Balmuto. Since that time the BOSWELLS have quartered a coat which has no resemblance to that of GLEN, but has been conjectured to be that of ABERNETHY, viz.: *Or, a lion rampant gules, over all a ribbon sable.* But no heiress, or co-heiress, of ABERNETHY is known to have married a GLEN; and, as

the ribbon was a general mark of bastardy, it seems probable that this coat may indicate descent from the natural daughter of ROBERT BRUCE.

The third and later Earls of DOUGLAS were illegitimate, and to the DOUGLAS Earls of ANGUS the deeper stain attached of incestuous bastardy, yet they all carried the simple DOUGLAS coat ; and the families of Drumlanrig and Cavers, sprung from two natural sons of the second Earl of ANGUS, bore : the one *a bordure engrailed gules*, the other *a plain bordure gules*, perhaps at first *azure*. After Drumlanrig was made Earl of QUEENSBERRY he was permitted to make his bordure plain, and change its tincture to *or*. His descendant the first Marquess received permission to place upon this golden bordure the double tressure of Scotland, and so to convert his *brisure* for illegitimate descent into a great additament of honour. (See *Herald and Genealogist*, iii., 506.) It should be noted that Cavers bore only the arms of DOUGLAS, but Drumlanrig quartered therewith the coat of MAR, for difference. On the other hand Sir WILLIAM DOUGLAS of Nithsdale, natural son of the third Earl of DOUGLAS, carried (according to Sir DAVID LINDSAY) DOUGLAS *debruised by a riband or*, and quartered with EDGAR, for the lordship of LIDDESDALE.

The majority of Churchmen, whether legitimate or not, used to bear the undifferenced coat of their family. Bastards of the Royal House, however, even when ecclesiastics, had usually, though not always, some difference suggesting their illegitimate birth ; a bend, or bendlet, though also in use for legitimate differencing, being the most frequent. Thus THOMAS STEWART, Archdeacon of St. Andrews, a natural son of ROBERT II., carried SCOTLAND *debruised by a bend counter-compony* (LAING, ii., 931). ALEXANDER STEWART, Earl of MAR by marriage, a natural son of *the Wolf of Badenoch*, bore no decided mark of bastardy, but

quartered *Or, a fess chequy argent and azure between three crowns gules* (a composite coat of STEWART and GARIOCH) with the arms of MAR.

JAMES STEWART, Earl of MORAY, natural son of JAMES IV., bore the feudal coat of MORAY, quartered with SCOTLAND *debruised by a bendlet*.

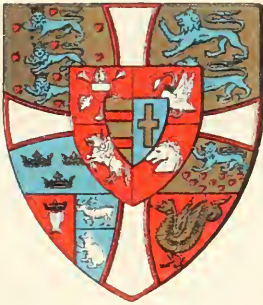
ROBERT STUART, natural son of JAMES V., Abbot, afterwards Commendator, of Holyrood, bore at one time the arms of SCOTLAND undifferenced. (It should be remembered that the external ornaments of ecclesiastical dignity were in themselves an adequate difference.) His son PATRICK, Earl of ORKNEY, quartered SCOTLAND *debruised by a riband*, with the feudal arms of that Earldom. FRANCIS STUART, afterwards Earl of BOTHWELL, whose father, the Prior of Coldingham, was also a natural son of JAMES V., had in 1665 the Royal coat differenced with a *riband*; and later bore VAUS quartered with HEPBURN, and the undifferenced Royal coat *en surtout*. The Regent MORAY (half brother of ROBERT STUART, Commendator of Holyrood) used SCOTLAND *surmounted by a bendlet*; his descendants in the female line adopted the *bordure-composé*, thus: *Quarterly, 1 and 4. The Royal Arms, within a bordure composé argent and azure*; 2. *Or, a fess chequy argent and azure*, for STUART of DOUNE, husband of ELIZABETH, Countess of MORAY; 3. *Or, three cushions within the Royal-tressure gules*, for the Earldom of MORAY. This *bordure-composé* was borne by the STUARTS of Avandale and Ochiltree, on whose legitimacy doubts had been thrown; but one of the family, JAMES, Earl of ARRAN, to assert his claim to legitimacy, quartered SCOTLAND undifferenced, and STUART with a label of three points. Sir JAMES HAMILTON of Fynnart, the *Bastard of Arran*, sealed at one time with HAMILTON *debruised by a bend*, but later dropped the *brisure* and even assumed the tressure. Dr BURNETT informed me

some years ago that in later times the *bordure-componé* had been adopted as a brisure "by illegitimate branches of other families, and is still to be found in the Lyon Register in modern times, e.g., GORDON of Cairnbulg, 1811, and others, even in my time." But it was clearly understood to have no such meaning in the case of families who bore it of old, as the WALLACES of Ellerslie, and HAMILTON of Preston and Fingalton. Later, when the *bordure-componé* had become used as a mark of illegitimacy, the HAMILTONS took a plain bordure, and the WALLACES a *bordure counter-componé*. In 1742 ARCHIBALD CAMPBELL, heir of Ellerslie through his mother, registered the WALLACE coat with the *bordure-componé*; but in 1808, when Sir ILAY CAMPBELL again recorded the coat, the bordure was altered to *counter-componé*. (It is a mistake of SETON that this last bordure (*counter-componé*) was ever a mark of bastardy; it occurs frequently in the Lyon Register as a mark of cadency for families known to be of legitimate descent.

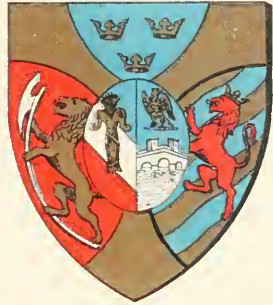
The late Mr STODART brought to my notice an instance in the Lyon Register of 1763 where a double mark of bastardy is assigned to Colonel WILLIAM CAMPBELL, natural son of ARCHIBALD, Duke of ARGYLE; viz., a *baton-sinister gules*, and a *bordure-componé argent and azure*.

HAMILTON, Lord BARGENY, who derived from a legitimate son of the first Marquess of HAMILTON, bore HAMILTON quartering ARRAN (*Argent, a ship with furled sail sable*) all within a *bordure-componé argent and azure, the argent panes charged with hearts gules, the azure with mullets argent* (in fact a DOUGLAS bordure). The HAMILTONS of Samuelston, who descend from Sir JOHN HAMILTON of Clydesdale, natural son of the first Earl of ARRAN, have a singular mark of illegitimacy; *Gules, a roundle chequy argent and azure between three cinquefoils of the second*. The HAMILTONS of Blair,

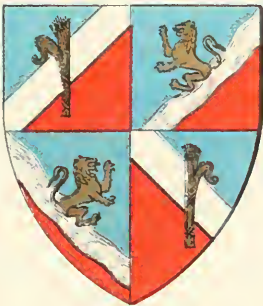
MARSHALLING AND ILLEGITIMACY.



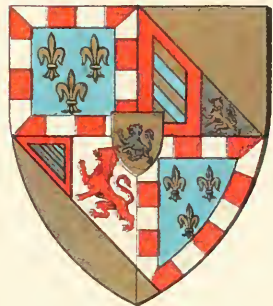
1. Denmark.



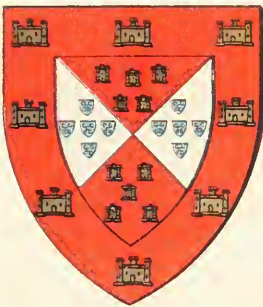
2. Sweden.



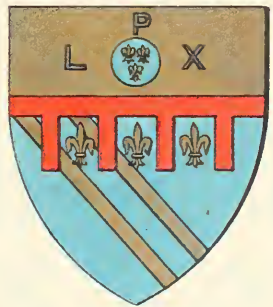
3. Barons Gyllenhjelm.



4. Baldwin of Flanders.



5. John of Portugal, Duke of Valencia.



6. Michael Angelo Buonarroti.

who derived from JOHN, Archbishop of ST. ANDREWS, another natural son of the first Earl of ARRAN, bore : HAMILTON and ARRAN *quartered within a bordure-componé argent and gules, charged alternately with saltires and buckles counter-changed.*

The MURRAYs of Simprim descend from a natural son of the first Lord ELIBANK, and bear his arms differenced by a *bordure-goboné argent and gules.*

According to the present usage of the Lyon Office the *bordure-goboné* retains the meaning which, as NISBET says, has only attached to it by "late practices;" and though in some ancient coats—for instance in that of the STEWARTs, Earls of CASTLE-STUART in Ireland—it is still retained as a mark of legitimate cadency, it is also the mark which is assigned in the Lyon Office at the present time as the proper difference for the illegitimate child of a person entitled to bear arms.

On the other hand the *bordure-wavy*, which as we have seen is employed for this purpose in England and in Ireland, is in Scotland a mark of legitimate descent. Dr BURNETT could only find for me one instance in which it had been granted in Scotland as a mark of bastardy (SHARP of Kincarrochy, in 1813). (The bordures in the arms of WRIGHT, ERSKINE of Cambo, and OCHTERLONY, are English, not Scottish grants.)

The *bordure-wavy* as a Scottish mark of lawful cadency is borne by GRANT of Rothiemurcus; GORDON of Rusco; CRAUFURD of Cartsburn; GORDON of Hallhead; CAMPBELLS of Inveraw, etc. (See NISBET, vol. ii., plate ii.). WILLIAM, younger brother of Sir ROBERT HERRIES, had the *bordure-wavy gules* granted in 1789 as a legitimate difference. In 1872 it was granted by LYON to a cadet of the English family of ALSTON. In this case the *bordure-wavy or, charged with three fleurs-de-lis gules*, may not improbably expose the legitimacy of the wearer to unfounded suspicion in England. It ought not to be

difficult, I humbly think, for the Heraldic authorities of the three kingdoms to agree to some uniformity of practice in this matter. ULSTER'S present practice is identical with that of the English College, but in 1542 an O'NEILL differenced with *a bendlet-sinister sable*. *A plain bordure gules* seems to have been the difference assigned to some illegitimate PLUNKETTS, *c.* 1600, while another PLUNKETT descent is shown in the coat of JOHNSTON: PLUNKETT *within a bordure-goboné argent and azure* (BURKE, *General Armory*, 2nd edition, p. 545). In 1705, WILLIAM BUTLER, natural son of JAMES, Duke of ORMONDE, had a *bend-sinister composé argent and azure* assigned as his difference.

We now turn our attention to the practice of other European states.

FRANCE.—One of the earliest instances which have come under my notice is the coat of PIERRE, Bishop of NOYON in 1240, a natural son of PHILIP (AUGUSTUS) II. He bore FRANCE-ANCIENT, *with a bend-sinister argent*. This was also the brisure borne, with FRANCE-MODERN, by HENRI, Chevalier D'ANGOULÊME, Grand Prior of the Order of ST. JOHN in France, a natural son of HENRI II. Another son of HENRI II., HENRI DE ST. REMI DE VALOIS, bore: *Argent, on a fess the arms of FRANCE (Azure, three fleurs-de-lis or)*. These arms were retained by his descendants, of whom the last were JEANNE, Comtesse de la MOTTE (so notorious in connection with the story of the diamond necklace of Queen MARIE ANTOINETTE), and her sister MARIANNE.

CHARLES DE VALOIS, Duc D'ANGOULÊME (natural son of CHARLES IX. by MARIE TOUCHET), debriused the arms of FRANCE with *a bend-sinister or*.

CÆSAR, Duc de VENDÔME (elder of the sons of HENRI IV. by GABRIELLE D'ESTRÉES), bore FRANCE-MODERN *debruiused by a baton gules, thereon three lions rampant argent*. This was derived from the brisure of

the legitimate house of BOURBON-VENDÔME, which bore: FRANCE-ANCIENT, *over all a bend gules, thereon three lions rampant argent*; and to this last-named coat a *bendlet-sinister argent* was added as a brisure by JEAN, *Bâtard de Vendôme*, a natural son of LOUIS, Comte de VENDÔME (d. 1447). The legitimated children of LOUIS XIV. bore: FRANCE-MODERN, *debruised by a baton sinister gules (un baton péri en barre)*.

The line of the Dukes of BOURBON, descending from the younger son of (ST.) LOUIS IX. affords several interesting instances of illegitimate cadency. JEAN, *Bâtard de Bourbon*, Sr. de ROCHEFORT, natural son of Duke PIERRE I. (d. 1356), bore a plain silver shield with BOURBON on a quarter, or large canton (*d'Argent, au franc quartier de FRANCE à la bande de gueules*). (Plate XVII., fig. 2.) The BOURBON difference of a *bend gules* was diminished to a *baton* (dexter) after the reduction of the number of *fleurs-de-lis* in the Royal Arms to three, and this coat, BOURBON-MODERN, was borne by the Princes de CONDÉ, etc.

JEAN, *Bâtard de Bourbon*, son of Duke JEAN I., who died 1444, bore: BOURBON, *over all a bend-sinister argent*, LOUIS, *Bâtard de Bourbon*, Comte de ROUSSILLON, Amiral de FRANCE (d. 1486), son of Duke CHARLES I., bore: "*un bâton noüeux de gueulles mis en barre brochant sur le tout.*" Père ANSELME (i. 308), makes the baton a *bend-sinister noueux gules*. His wife, JEANNE, *Bâtarde de FRANCE*, (daughter of LOUIS XI., by MARGUERITE SASSENAGE), bore, FRANCE-MODERN, a *bend-sinister argent*. (SPENER erroneously gives him a *bend-sinister gules*, *Op. Her.*, p. gen., p. 119.)

MATHIEU, Baron DE LA ROCHE, *le grand Bâtard de Bourbon* (d. 1505) (Plate XVII., fig. 1), bore: *Argent, on a bend the arms of BOURBON (d'Argent, à la bande de FRANCE, à la cotice de gueules)*. His sister MARGUERITE appears to have borne the modern arms of BOURBON,

differenced by a *second baton crossing the other in bend-sinister or*. REYNAUD, *Bâtard de Bourbon*, son of Duke CHARLES, as Archbishop of Narbonne in 1472, used the coat here assigned to MATHIEU, Baron DE LA ROCHE.

In the ORLÉANS line we find the following among others:—*Le Bâtard d'Orléans* (d. 1380), son of PHILLIPE, Duc d'ORLÉANS, younger brother of King JEAN II., bore: FRANCE-ANCIENT, *a label goboné argent and gules, over all a bendlet-sinister argent*. This was borne by his brother LOUIS, Bishop of POITIERS, in 1392.

It has been said that the arms of the house of ORLÉANS were FRANCE, *a label argent*. The celebrated JEAN, Comte de DUNOIS, *Bâtard d'Orléans*, b. 1403, was the son of LOUIS, Duc d'ORLÉANS, by MARIETTE D'ENGHIEN, wife in 1389 of ROBERT, Seigneur de CANY, and had these arms differenced by *a bendlet (or cotice) sinister sable*. (Plate XVII., fig. 5.) CHARLES VII. permitted DUNOIS to change the position of the bendlet to the dexter, as if he had been a legitimate cadet. As we find him later bearing the *cotice argent*, the change of tincture was probably made on the same occasion; but his descendants, the Dukes de LONGUEVILLE, bore: ORLÉANS, *a bendlet-sinister gules*. A son of DUNOIS, FRANÇOIS, Grand Chambellan de FRANCE, bore: ORLÉANS, *with a baton coupé in bend argent*.

In the case of the bastards of the house of ANJOU (of which the arms were FRANCE, *a bordure gules*) the bendlet-sinister does not pass over the bordure.

As a curious modern instance I give here the arms of the Duc de MORNY, a notability of the Second Empire, and the moving spirit of the *Coup d'État* of 2nd December. It is understood that he was a natural son of the Comte de FLAHAULT by Queen HORTENSE. His arms were: *Argent, three martlets sable*, for FLAHAULT; *within a bordure, composé of the arms of the FRENCH EMPIRE*

(*Azure, the eagle and thunderbolt or*), and of DAUPHINY (*Or, a dolphin embowed azure.*)

FLANDERS. — BAUDOUIN, *Bâtard de Flandre*, and his sister BEATRIX, children of LOUIS DE CRESSY, Comte de FLANDRE (d. 1351), both bore; *Argent, on a canton* (or *quarter*), the arms of FLANDERS (*Or, a lion rampant sable.*) Their brother ROBERT bore the same but with the field *crusily sable*. Another brother PETERKIN, whose name I do not find in VRÉE'S list, bore: *Gules, a swan argent, and a canton of FLANDERS.*

LOUIS DE HAEZE, eldest of the illegitimate children of LOUIS LE MALE, Count of FLANDERS (d. 1385), bore: *Vert, on a canton of the arms of FLANDERS* (*v. l'Armorial de Gelre*); his daughter BEATRIX, and his other sons appear to have used the field *argent*. One of these LOUIS LE FRISON, Seigneur de PRAËT et de WOESTINE, married MARIA DE GHISTELLES, and their son JEAN DE FLANDRES, Seigneur de PRAËT, etc.: bore on his seal the arms of his mother, *Gules, a chevron ermine*, placing also the arms of FLANDERS on a quarter, for his father, and adding in the sinister chief point an escucheon, *Argent, a lion rampant gules, crowned or*, for LIMBURG. (*See Plate XVII., fig. 4.*)

The grandson of this JEAN DE FLANDERS was LOUIS, 4th Seigneur de PRAËT, *Chevalier de la Toison d'Or* (No. clxxx.), Governor of Holland, and *Chef des Finances* to CHARLES V. According to CHIFFLET he bore FLANDERS, "*brisé d'une billette d'argent sur la patte droite du lyon.*" But in *Les Recherches des Antiquitez et Noblesse de Flandre* it is said: "Il porta de Flandres plein, sauf que la lyon à la première patte tenoit un anneau d'argent; autres disent qu'il avoit une espine au travers de la dicte patte. (In MAURICE'S plate it is a billet.)

BURGUNDY.—The most curious and interesting series of brisures for illegitimate descent is to be found in the

following notes on the arms of the principal bastards of BURGUNDY.

CHRISTYN, in his *Jurisprudentia Heroica*, gives several brisures besides the *baton*:—*la pointe coupée*; *le chef coupé*; *la pointe trianglée*; *le chef taillé*, or *tranché*, or both; *escloppé à dextre, et à senestre*; and the Burgundian series furnishes us with examples of all.

JEAN, *Bâtard de Bourgogne*, son of Duke JEAN, *Sans peur* (who died 1479), bore his father's arms: *Quarterly*:—1 and 4. FRANCE, *a bordure-goboné argent and gules*, for BURGUNDY-MODERN; 2. *Bendy of six azure and or*, *a bordure gules*, BURGUNDY-ANCIENT; *impaling, Sable, a lion rampant or*, for BRABANT; 3. BURGUNDY-ANCIENT (as before), *impaling, Argent, a lion rampant gules, crowned or*, for LIMBURG; *over all FLANDERS, Or, a lion rampant sable*; the whole debriused by a *pointe*, or *champagne*, or (this is *la pointe coupée* of CHRISTYN). (See Plate XVI., fig. 1.) Later in life JEAN took Holy Orders, and became Provost of Bruges and Bishop of Cambray. His fine seal, date 1482, is engraved in VRÉE, *Généalogie des Comtes de Flandre*. On it both chief and point are coupé, so that the arms are borne on a very wide fess (see Plate XVI., fig. 4). They are: *Quarterly*, 1 and 4. FRANCE-ANCIENT (intended doubtless for BURGUNDY-MODERN, but there is no bordure); 2. BURGUNDY-ANCIENT, *impaling* BRABANT (*Sable, a lion rampant or*); 3. BURGUNDY-ANCIENT, *impaling* LIMBURG (*Argent, a lion rampant gules crowned or*). *Over all FLANDERS*.

In the MS. of the Concordat of Cambray the arms of JEAN as Bishop are blazoned differently: *Quarterly*, 1 and 4. *Or, three lions rampant azure* (See of CAMBRAY); 2 and 3. BURGUNDY-ANCIENT, *quartering* BURGUNDY-MODERN, *over all FLANDERS*; the whole is debriused by a bendlet-sinister which (if my memory serves correctly) passes *under* the FLANDERS escucheon.

ANTOINE, Comte de la ROCHE, *le Grand Bâtard de Bourgogne*, Knight of the Golden Fleece, No. liv., one of the many illegitimate children of Duke PHILIPPE *Le Bon*, bore (according to CHIFFLET, and MAURICE) the arms of his father (BURGUNDY-ANCIENT and MODERN, BRABANT, LIMBURG, and FLANDERS as above), *debruised by a bendlet-sinister argent*; but on his seal (in VRÉE, *Généalogie des Comtes de Flandre*, p. 126), these arms without the bendlet are placed on a broad bend (*see* Plate XVI., fig. 3). In this plate the bearings are made to range with the bend, and this is the manner in which they appear upon the seals of ANTOINE and BAUDOIN DE FLANDRE, in VRÉE, *Généalogie des Comtes de Flandre*, plates cxxvi, cxxviii. MAURICE, who was King of Arms, makes the quarterings on the bend to run as in a quartered shield: the sinister chief and dexter base being cut off, as in our Plate XIX., fig. 19 (from MAURICE, p. 235), but the arms are those of MARGUERITE, daughter of BAUDOIN, and wife of JEAN DE LANNOY, Knight of the Fleece, and Seigneur de MOLEMBAIS. An interesting series of papers relating to the tournament held in Smithfield between ANTHONY WOODVILLE, Lord SCALES, brother of the Queen; and his namesake the Bastard of BURGUNDY, will be found in *Excerpta Historica*, pp. 171-222. In conjunction with his brother BAUDOIN, ANTOINE led the van of the Burgundian army at Granson. The brothers were also present, and made prisoners, at Nancy. LOUIS XI. held ANTOINE in high honour, and gave him considerable grants of land. CHARLES VIII. made him Knight of the Order of St. MICHAEL.

ANTOINE had an illegitimate son of the same name, who was Seigneur de la CHAPELLE, and is said to have borne the quartered arms of BURGUNDY on a broad fess, or *coupé en chef et en pointe*, "sic duobus discerniculis notatum, sive bis ruptum," says CHRISTYN, quoted by

NISBET. There are, however, a sufficient number of instances in which a like arrangement was used by the natural son of a person of legitimate descent, so that I feel exceedingly doubtful about CHRISTYN'S accuracy if he implies that it was a mark of double bastardy. This ANTOINE'S legitimate grandson ANTOINE, fourth of the name, was Seigneur de WACKEN, etc., and Vice-Admiral. His seal bears his arms emblazoned on the sail of the ship which denoted his office; and I have engraved them from it on Plate XVI., fig. 5. They have the *chef coupé*, and are also *enté en point*.

MARINE DE BOURGOGNE, wife of GUILLAUME DE VERGY (*Chev. de la Toison d'Or*, No. 278) bore the full quartered coat of BURGUNDY, with a small *enté en point gules*; and the same arrangement was used a century later by HERMANN DE BOURGOGNE, Comte de FALAIS, who died in 1636.

PHILIPPE, *Bâtard de Bourgogne*, Seigneur de FONTAINES, who was a natural son of ADOLPH, a legitimate grandson of *le Grand Bâtard*, and was legitimated in 1534, bore the quartered arms of BURGUNDY on a wide chevron in a plain shield. (*See* Plate XVI., fig. 2.) In this manner were also borne the arms of PHILIPPE, natural son of Duke PHILIPPE *Le Bon*. He was Seigneur de SOMELDYCK, and was elected *Chevalier de la Toison d'Or* in 1500. He was also Admiral by sea. Later in life he took Holy Orders, and, having been legitimated in 1505, he became in 1516 Bishop of UTRECHT. DAVID, *Bâtard de Bourgogne*, son of Duke PHILIPPE, appears to have borne the full quartered coat of BURGUNDY, *sans brisure*. He surmounted his shield with a coronet of *fleurs-de-lis* alternating with strawberry leaves; and also used the ensigns of his ecclesiastical rank. He was Bishop of Terouenne in 1451, then of Utrecht in 1455, and died in 1496. Among the knights who accompanied ANTOINE, *le Grand Bâtard de*

Bourgogne, to England was PHILIPPE DE BRABANT, Seigneur de CRUBEQUE, a natural son of Duke PHILIPPE. He bore a plain shield with the quartered arms of FLANDERS and BURGUNDY-MODERN on a large canton (see Plate XVI., fig. 6).

PHILIPPE, *bâtard de Nevers*, son of PHILIPPE, Comte de NEVERS (a younger son of Duke PHILIPPE *the Bold*) bore BURGUNDY-MODERN, debruised by a *bend-sinister goboné argent and gules*.

In the painted glass of a window in the south aisle of the great church at Haarlem I observed the arms of a member of the family of SCHAGEN (now known as BEIJEREN-SCHAGEN), which derives its origin illegitimately from one of the Bavarian Counts of HOLLAND. It is, *Bendy or and gules* (HODENPYL, for maternal descent), and on a very large canton are the arms of the Bavarian Counts of HOLLAND:—*Quarterly*, 1 and 4. BAVARIA; 2 and 3. HAINAULT *quartering* HOLLAND.

The Counts of WALHEIM descended from JEAN, natural son of JEAN, Duc de BRABANT (d. 1428). Of this family was JEAN DE BERGHES, Seigneur de WALAIN, elected *Chevalier de la Toison d'Or* in 1481. He bore: *Vert, three mascles argent* (for his maternal descent from BAUTERSEM); *on a chief Or three pallets gules* for MECHLIN; *and over the whole a canton of BRABANT*:—*Sable, a lion rampant or*.

The Seigneurs of WITTHEM, who had the same ancestry, bore:—*Quarterly*, 1 and 4. BRABANT; 2 and 3. *Argent, a cross engrailed azure*; without any brisure.

SPAIN.—The armory of Spain furnishes remarkable instances of heraldic brisures for illegitimacy, entirely distinct from those already recorded.

TELLIUS, Count of BISCAY, who died in 1370, an illegitimate son of ALFONSO XI., bore: *Per saltire, in chief the arms of CASTILE*; *in flanks LEON*; *in base, Argent, an eagle displayed sable*, for SICILY.

Another bore: *Argent, on a lozenge-throughout gules a castle or, for CASTILE, each division of the argent charged with the lion of LEON.* (Later this coat is attributed to the ALBUQUERQUES; see Plate XVIII., fig. 4; but the lozenge had ceased to be *throughout*.)

The great family of HENRIQUEZ, Dukes of MEDINA DEL RIO SECO, descending from a natural son of ALFONSO XI., bore, like DON PEDRO DE TRASTAMARA, the arms of LEON, *chapeé ployé* of CASTILE. (Otherwise blazoned as *Tierced en mantle*, 1 and 2. CASTILE; 3. LEON; see Plate XVII., fig. 6.)

FREDERICK, Duke of BENEVENTO, a natural son of HENRY II. of CASTILE and LEON, bore: *Chequy of nine panes, five of CASTILE, four of LEON.* JAMES of XERICA, son of JAMES I., King of ARRAGON, by THERESIA DE BIDAURE, bore: ARRAGON (*Or, four pallets gules*) charged with an orle of eight *escucheons* of BIDAURE (*Or, a fess azure*).

HENRY, Grand Master of the Order of SANTIAGO, natural son of FERDINAND I., was progenitor of the Dukes of SEGORBIA who bore: *Tierced in pale*, 1. ARRAGON; 2. *Per fess* CASTILE and LEON; 3. SICILY.

Don JOHN of AUSTRIA, natural son of the Emperor CHARLES V., bore: *Per pale*, 1. *Per fess* CASTILE and LEON; 2. ARRAGON, *impaling* ARRAGON-SICILY; *Over all* AUSTRIA, *impaling* BURGUNDY-ANCIENT. (Plate XVII., fig. 3.) His sister MARGARET of PARMA bore the *surtout* only.

PORTUGAL.—In Portugal the Dukes of BRAGANZA, who descended from AFFONSO, natural son of King JOAÕ I., and who themselves came to the throne in 1640, bore: *Argent, a saltire gules, thereon five escucheons azure, on each as many plates in saltire.* AFFONSO'S sister BEATRICE married in 1405, THOMAS FITZALAN, Earl of ARUNDEL. Her seal bears the arms of FITZALAN, quartering WAR-

RENNE, the whole impaling the arms of PORTUGAL (as now used) without any brisure. (This seal is engraved in BOUTELL, *Heraldry, Historical and Popular*, p. 480).

The NORONHAS descend from AFFONSO, Conde de GIJOM, natural son of HENRY II. of CASTILE by ISABELLA, natural daughter of King FERNANDO of PORTUGAL; they quartered PORTUGAL and NORONHAS *within a bordure-componé or and vair*. (Tem por armas o escudo esquartelado; ao primeiro as armas de Portugal, ao segundo as de Castella, mantelado de prata, e dous Leoens de purpura batalhantes, e huma bordadura composta de ouro e veiros—*Nobiliarchia Portugueza*, p. 311.) (NORONHAS thus bore the reverse arrangement to that described on the preceding page as the coat of HENRIQUEZ, etc.)

In Portugal, however, as elsewhere, the bendlet-sinister is a recognised mark of bastardy, and as such was borne by the ALBUQUERQUES. We find in the *Nobiliarchia Portugueza* (p. 223) the following:—"Os bastardos haõ de trazer as armas com sua quebra de bastardia A quebra de bastardia he huma cotica ou risca, que atravessa o escudõ em banda, como se vè nas armas da casa de Aveiro, a quem sómente vejo observar esta ley, por descenderem os Duques de D. Jorge, filho bastardo del Rey D. João II." The family here referred to bore the title of Conde de LANCASTRO, in remembrance of the descent of the Royal House from JOHN of GHENT, Duke of LANCASTER, whose daughter PHILIPPA was wife of Don JOAÕ I. The connection was, however, remote, as that Prince was only great-grandfather of JOHN II. whose bastard son Don JORGE had the title DE LANCASTRO.

The SOUSAS, who derive their origin from MARTIN AFFONSO CHICHORRO, and AFFONZO DINIS, natural sons of AFFONSO III. by the two sisters SOUSA, bore

the following arms: the first, PORTUGAL quartering LEON; the second, PORTUGAL quartering SOUSA [*Argent, four crescents in cross* (“quadernas de meas Luas”) *gules, the points meeting towards the centre*]. (This is the heraldic figure called a *lunel*, *vide Glossary*.)

The family of MENESEZ, who descend from Don ALONZO SANCHEZ, son of Don DIONIS (King Denis) of PORTUGAL by Doña TERESA MARTINEZ DE MENESEZ, bore: *Argent, a cross componé of nine pieces, five of CASTILE, four of LEON, between in each canton the five escucheons—the Quinas Reales—from the arms of PORTUGAL*. JOHN of PORTUGAL, Duke of VALENCIA DE CAMPOS, natural son of Don PEDRO I. bore: *Quarterly per saltire:—In chief and in base, Gules, five castles or, (of CASTILE); in each flank the arms of PORTUGAL-ANCIENT (without the bordure). The whole within a bordure of CASTILE* (Plate XIX., fig. 5).

SAVOY.—In the house of SAVOY the bendlet-sinister was the usual brisure for illegitimacy, but HUMBERT, *Bâtard de SAVOIE*, son of Count AYMÓN, bore the arms of SAVOY (*Gules, a cross argent*) *debruised with five mufles de lion sable*. (SPENER, *Opus Heraldicum*, p. gen., p. 360, quoting from MENÊTRIER, gives these charges as *five crescents azure*, but I think wrongly. See GUICHENON, *Hist. Généalogie de la Maison de Savoie*, iii., 271.)

In a MS. description of the arms of the Chevaliers who were present at Rome in 1312, on the occasion of the coronation of the Emperor HENRY, we find a somewhat similar coat borne. “M. Guillaume le Bastard, l'Écu de gueules à une croix d'argent à cinq aiglettes de sable.” The eagles came from the original arms of SAVOY.

The brisure of a bendlet-sinister was used by RÉNÉ, *Bâtard de Savoie* (d. 1525), son of Duke PHILIP *Sansterre*; by ANSELMO, Count de COLIGNO, natural son of PHILIP, Prince of ACHAIA and the MOREA; and by ANTOINE

1. COUNTS VON RECKHEIM.



2. BARONS VON FLECKENSTEIN.

DE BUSQUE, a natural son of JAMES, titular Prince of ACHAIA.

It may here be noted that though the above-named PHILIP, Prince of ACHAIA, was the eldest of the house of SAVOY, yet, as he did not succeed to its possessions, AMADEO made him and his descendants difference by the addition of *a bend azure*, as a mark of the renunciation of the rights of seniority (GUICHENON, *Hist. de la Maison de Savoye*, i., 146). LOUIS DE SAVOIE, *Bâtard d'ACHAIE*, Seigneur de RACONIS, living in 1433, was a son of LOUIS, Prince of ACHAIA, and bore as his brisure the *azure bendlet*, but *sinister*. His descendants, by permission of LOUIS, Duke of SAVOY, turned this into the legitimate brisure of *a bend azure*.

BAVARIA.—In SIEBMACHER'S *Wappenbuch*, vol. ii., are the arms of two Bavarian families which are apparently of illegitimate descent. The family of NUSBERG (or NUSSBERG), plate lix., bear: *Gules, a fess fusilly-bendy argent and azure* (BAVARIA). The family of PÜNTZINGER (plate lxiii.) used BAVARIA *with a chief gules*. The Counts of HOLNSTEIN AUS BAYERN bore *the quartered arms of BAVARIA and the PALATINATE*, (*Sable, a lion rampant crowned or*), debriused by *a baton sinister gules over all*.

HESSE.—The Counts von SCHLOTHEIM in Hesse bear: *Quarterly, 1 and 4. HESSE (Azure, a lion rampant Barry argent and gules), debriused by a bendlet-sinister or; 2 and 3. Argent, an escucheon reversed sable* for SCHLOTHEIM. (This is a remarkable difference from the arms of the legitimate Barons von SCHLOTHEIM, who bear: *Argent, an escucheon sable*.) The Barons von SOMMERAUBECK difference the arms of HESSE with a *bendlet-sinister gules*.

NASSAU-ORANGE.—MAURICE, Prince of NASSAU-ORANGE (d. 1625), had two natural sons, WILLIAM and LOUIS, Seigneurs of LECK. These had a coat of four of

the principal quarterings of their father's shield (1. NASSAU: *Azure, semé of billets bend-sinister wise, a lion rampant or.* 2. KATZENELBOGEN: *Or, a lion rampant gules, crowned azure.* 3. VIANDEN: *Gules, a fess argent.* 4. DIETZ: *Gules, two lions passant or*), and the only brisure was an escucheon bearing the arms of the Lordship of LECK (*Argent, a lion rampant sable*). The son of LOUIS was HENRY, Count of NASSAU-OUWERKERKE, Master of the Horse to WILLIAM of ORANGE, who afterwards created his kinsman's son HENRY, Earl of GRANTHAM in 1698.

HENRY FREDERICK, brother of MAURICE (whom he succeeded in the principality), had a natural son FREDERICK, Lord of ZULESTEIN, who bore the same arms as the Seigneurs of LECK, but substituted for its escucheon that of the Lordship of ZULESTEIN: *Gules, three zulen argent* (Vol. I., p. 404), surmounted by a label of the same.

In the Museum of Antiquities in the Porte de Hal at Brussels I noticed the interesting monumental brass of WILHELM DE GOICX (*circa* 1555); on it, among the escucheons denoting his descent, is one of NASSAU-plain, *enté en point argent*, evidently for one of his ancestors who was a bastard of that house. The Counts of CONROY in Brabant, who were illegitimate descendants of the house of NASSAU, bore: NASSAU quartering VIANDEN, (*vide supra*) the whole *enté en point azure*.

NORWAY AND DENMARK.—The Counts of DANESKIOLD-LAURWIGEN, and of DANESKIOLD-SAMSOË (who have the family name of GYLDENLÖVE), are illegitimate descendants of the Royal House of DENMARK and NORWAY. The former descend from ULRIC FREDERICK (d. 1704), a natural son of FREDERICK III. They bear: *Quarterly, 1 and 4. Azure, a lion rampant argent, crowned, holding in its fore-paws and standing on the long-handled Danish axe or* (the arms of NORWAY with change of

tincture), County of LAURWIGEN. 2. *Per bend-sinister or and sable.* 3. *Per bend-sinister sable and or*, County of JARLSBERG. These quarters are separated by a *cross patée-throughout argent*. On the centre point is a *crowned escucheon, Gules, charged with a cross patée, and over all two lions passant-gardant in pale or.* *Sur le tout du tout, an oval escucheon, Gules, crowned, and charged with the cypher F. III., also crowned or.* (The foundation of the escucheon is SCHLESWIG, with change of tincture.) The Counts of DANESKIOLD-SAMSÖE descend from CHRISTIERN GYLDENLÖVE, natural son of CHRISTIERN V., and bear a somewhat similar coat:—*Quarterly, 1 and 4. Gules, a swan argent crowned and gorged with a coronet or* (STORMARN). 2. *Per bend-sinister azure and or.* 3. *Per bend-sinister or and azure.* The remainder as in the preceding coat, but the escucheon *sur le tout du tout* has the cypher C 5 crowned, or.

SWEDEN.—TO KARL GYLLENHJELM, (natural son of CHARLES IX. by CATHARINE NILSDOTTER,) the following remarkable coat was granted: *Quarterly*:—
 1. *Tierced in bend-sinister, azure, argent, and gules; over all a demi-vase paleways* (the sinister half is omitted) *or.*
 2. *Azure, an enchaussure in sinister base gules; over all a river in bend-sinister argent, whence issues a lion rampant or.* 3. As No. 2, but reversed, the *enchaussure* being to the dexter, and the river in bend with the lion rampant to the sinister. 4. As No. 1, but reversed, *Tierced in bend, azure, argent, and gules, over all a demi-vase, the dexter half being omitted.* These arms (Plate XIX., fig. 3), are derived, the first and fourth quarters from those of VASA; the second from the arms of GOTHLAND. (See the blazon of SWEDEN at p. 342). The GYLLENHJELM tomb is in the Cathedral of Strengnäs. The Counts of WASABORG (who descend from a natural son of GUSTAVUS ADOLPHUS by

MARGARET CABELLIAU), bear: *Quarterly*, 1 and 4. *Argent*, two barbel addorsed *gules*, in chief a crown or. 2 and 3. *Gules*, a griffon rampant crowned or. Over all an *escucheon Sable*, thereon a "vase" (or sheaf) or, *debruised* by a bendlet *gules*. I noticed this *escucheon* in a chapel on the south side of the Riddarholms Kyrka in Stockholm; but there the fish (which I took to be salmon), are *proper*, not *gules*. In the *escucheon surtout* the bendlet is very narrow, and is, moreover, a bendlet-sinister.

Disregarding these Scandinavian examples, which are of modern date and debased style, we find that while the bend-sinister was the usual brisure, yet in the Low Countries the paternal arms were often borne upon a fess, canton, or other honourable Ordinary. In other cases, a point, or a champagne, or a chief was added. Occasionally the tinctures of the shield and its charge were inverted to denote illegitimacy as in the case of the family of SALINS, who bore: *Gules*, a bend or, while their legitimate predecessors carried the reverse. In the Peninsula a more frequent mode of denoting illegitimacy was by the assumption of a new shield composed from the parental quarterings, though the bendlet-sinister was sometimes used.

I must, however, remind the student that abroad a bend-sinister, *when not used to debruisse other bearings*, is no mark of illegitimacy; and its use carries with it no trace of suspicion. In Germany the custom referred to in Vol. I., on p. 145, has caused many shields bearing bends to appear as bends-sinister, as in the great armorial—SIEBMACHER'S *Wappenbuch*—where nearly every plate contains examples of bends converted into bends-sinister, and charges turned from the normal position to face the sinister, the helmets and crests being similarly *contournés*, simply for pictorial effect. (All this is, however, so contrary to the pre-conceived

ideas of the ordinary British Herald, that I have known amusing instances of a failure to grasp the truth on the part even of those who should have been the best informed.) In France a considerable number of the coats granted by D'HOZIER, in virtue of the edict of 1696, contain the *Barre*, or bend-sinister, as a principal charge. (See *L'Armorial Général de France*, by D'HOZIER.) Since the first issue of this book a new departure has been made, and the *bend-sinister* actually figures in a new British grant:—Sir EDWARD BURNE JONES, Bart., 1894, bears: *Azure, on a bend-sinister argent between seven mullets (four in chief, the rest in base) or, three pairs of wings addorsed purpure.*

CHAPTER V.

BADGES.

BEFORE we enter upon the subject of the external ornaments of armorial achievements the less familiar subjects of badges claims a little attention.

Family badges may probably have been the earliest form of hereditary insignia, preceding shield, or coat-armory (*vide infra*, p. 216). We have already noted that on the seal of LOUIS VII. of FRANCE (1137-1180) the single *fleur-de-lis* appears simply as a badge or device, not being included in a shield; LOUIS'S successor, PHILIP AUGUSTUS, was the first who bore the *fleur-de-lis* in numbers on a shield (*vide ante*, Vol. I., Chapter XIII., p. 346). ODO BURNARD, in the reign of RICHARD I. sealed with a leaf as his badge, and afterwards with three leaves on his shield.

In Scotland in 1175, JOHN MONTGOMERY sealed with a *fleur-de-lis*, not enclosed in an escutcheon. (This is noticed as the MONTGOMERY device in a list of English badges in the reign of EDWARD IV.) His descendants bore three *fleurs-de-lis* as arms. ROBERT BRUCE, Earl of CARRICK (the competitor for the Scottish throne, and grandfather of King ROBERT I.), who had on his shield a saltire and chief, the latter charged with a lion passant gardant, also used a seal bearing this charge as his badge, not upon a shield.

WILLIAM DE YNAIS, or INNES, had in his homage seal of 1295 a single six-pointed star not on an escutcheon; his descendants bore three stars. (Other examples are

given in Vol. I., at p. 51.) But if badges thus preceded formal hereditary arms they were also in high favour in the days of the purest heraldry. The badge was sometimes, as in the cases referred to above, identical with a charge of the shield, but this became less frequent in later times. Distinct as were crests and badges, the family badge sometimes came to be used as a crest. A badge may be described as a subsidiary family ensign, occasionally accompanied by a motto, borne not by the owner of it himself but by his adherents, dependants, or retainers. The silken hangings of beds, the tapestry of chambers, the caparisons of horses, as well as robes, were often powdered with badges. The badge was largely employed for all decorative purposes. In the fifteenth century, it was used (usually in combination with the crest) as a charge upon the Royal and knightly standards. (*Vide* Chapter IX.)

At an earlier period badges often formed part of the ornamental work of the seals of magnates of the fourteenth century. For instance, on the seal of RICHARD, Lord GREY of CODNOR, in 1412, the badge allusive to the name is, in a park a badger passant between ears of barley (*Cat. of Seals in Brit. Mus.*, vol. iii., No. 10,277). In this and the following century, there was not one of the leading nobility who had not his "household badge" (SHAKESPEARE, *Henry VI.*, Act i., s. 1) which, like other heraldic insignia, was often allusive to a name, estate, or office. Some families had more than one badge in general use; thus, the PERCIES of Northumberland used as their chief badges the silver crescent, and a golden *locket*, or pair of manacles. These are sometimes combined, as on the standard of HENRY, 5th Earl, where the manacles are placed within the horns of the crescent. But the PERCIES also used (as on the standard of HENRY ALGERNON 6th Earl) a key in pale surmounted by an open crown (the badge of their barony

of POYNINGS), the falchion of FITZPAYNE, and the bugle-horn of BRYAN. (See Mr LONGSTAFFE'S paper on "The Old Heraldry of the Percies," originally published in the *Archæologia Æliana*; and see also the "Lists of Standards" in *Excerpta Historica*, p. 334, etc.) The bear and ragged staff (originally two separate devices of the BEAUCHAMPS, Earls of WARWICK, the bear being allusive to their remote ancestor URSO), were united by the "King-maker," Earl of WARWICK, and the DUDLEYS who succeeded the NEVILLES, into one badge, "The rampant bear chained to the ragged staff." (A list of the principal badges is printed in the Appendix I. Others will be found in the Chapter on STANDARDS p. 299.)

KNOTS of particular form were not infrequently used as badges both in England and elsewhere; e.g. the STAFFORD knot, the BOURCHIER knot, the WAKE and ORMOND knot; in all these the silk is twined into some resemblance to the initial letter of the family name. In the BOWEN knot the allusion is double, it is formed of four *bows*, or loops, and each of these bears a resemblance to one form of the Greek letter B. Knots were also used to unite the badges of two families which had merged into one; or an official badge to a personal one. Thus, the badge of the Lords DACRE OF THE NORTH, was a silver escallop united by the DACRE knot *gules* to a ragged-staff *argent*. The escallop was one of the charges of their arms (*Gules, three escallops argent*); while the ragged-staff was said to commemorate the hereditary forestership of Inglewood; but Lord DACRE of GILSLAND, K.G., who bore this badge on his standard, married ELIZABETH, daughter and heiress of Lord GREYSTOCK, K.G., and the stock, or staff, may allude to his name.

The HUNGERFORDS used the badge of a sickle erect, the handle *gules banded or*. (See the seal of Sir ROBERT HUNGERFORD, where the shield is placed between two sickles, the blades each charged with an

ermine spot for cadency.) Later (when Lord HUNGERFORD married CATHARINE PEVEREL) the sickle was united by a knot to the golden garb of the PEVERELS, taken from their arms, *Azure, three garbs or*, as appears on a standard of their descendant EDWARD, Lord HASTINGS. (On the HUNGERFORD and PEVEREL Heraldry, in Cricklade Church, see a paper in *Notes and Queries*, 5th Series, viii., pp. 193, 194).

These badges which, as has been said above, were borne generally by the owner's dependants, must when possible be carefully distinguished from the personal devices, temporarily used by exalted persons alone, and not by their households, often with an occult meaning known only to the wearer and his mistress, or special friends, and which was also generally accompanied by an allusive motto. Mr MONTAGU, one of the first English writers who directed attention to the wide subject of badges and devices, gives several instances which he considers to come under the latter category. These include the salamander in flames of FRANÇOIS I., which occurs so frequently at Fontainebleau and Chambord, and of which there is a splendid example above the fireplace of one of the rooms in the Château de Blois. (It was used with varying mottoes—*Nutrisco et extinguo*; *Jamais ne estaindra*; and, as at Azay, *Ung seul desir*.) But personal devices sometimes became family badges, thus the star of the MONTMORENCYS combined with its Greek motto ΜΗΑΝΩΣ; Lord LATIMER'S human heart with its legend *à Dieu et à ma fiancée*; and Sir THOMAS HENEAGE'S heart-shaped knot with the motto *Fast tho' untied*, were eventually rather badges than devices. This whole subject has been very fully treated by Mrs PALLISER in her excellent volume *Historic Devices, Badges, and War Cries*, London 1870, and to that work the reader is referred for much interesting information, though it will be laid under contribution in the following

paragraphs, in which a brief account is given of some of the principal English Royal Badges, including personal devices.

First in order of these is the sprig of Broom, the famous *planta genista* which gave its name of PLANTAGENET to the great house of the Counts of ANJOU, Kings of ENGLAND; of which it continued to be one of the badges up to the time of HENRY VIII. We have already seen, p. 180, that a *genet cat per pale sable and argent, between two broom-cods stalked proper*, was the crest granted by EDWARD IV. to his natural son, ARTHUR PLANTAGENET, created Viscount LISLE by HENRY VIII. A sprig of broom appears on each side of the throne in the Great Seal of RICHARD I. (*British Museum Catalogue*, No. 80). The occasion of the assumption of this badge by the house of ANJOU is entirely unknown. Upon his monumental effigy in Westminster Abbey the robe of RICHARD II. is ornamented with the peas-cods, or pods of the *planta genista*; the badge does not appear, however, to have been very frequently used in England, although a livery collar of broom-cods, with a white hart as the pendant, appears on a portrait of the same prince at Wilton. It does not appear among the Royal badges upon the standards given in *Excerpta Historica* from the MS. in Coll. Arm., i., 2.

A star between the horns of a crescent appears on the Great Seals of RICHARD I., and HENRY III. (*Catalogue of Seals in the British Museum*, Nos. 80 and 100).

EDWARD I. is said to have had as his badge *a rose or, stalked proper* (HARL. MS., 304; and from his time downward roses of gold, white, and red, were used as ornaments on their dress and furniture by many of the House of PLANTAGENET who descended from him.

ELEANOR of PROVENCE was the mother of EDWARD I., and Mr PLANCHÉ very plausibly suggests that from the sunny clime of Provence we have derived, not

merely the rose of our gardens, but the famous floral emblems of the rival Royal Houses of YORK and LANCASTER. The tomb of ELEANOR'S second son, EDMUND CROUCHBACK, Lord of LANCASTER, was painted with red roses. To his children, THOMAS and HENRY, descended the claim to PROVENCE. HENRY'S eldest son, the 1st Duke of LANCASTER, has on his seal a bunch of roses. JOHN of GAUNT married BLANCHE, the duke's younger daughter and heiress, and claimed PROVENCE accordingly. He bequeathed to St. Paul's Cathedral his bed powdered with roses.

Regarded, probably, as of minor importance to the white swan, the antelope, and other principal cognizances of the Royal House, the use of the rose was retained by the Sovereign, and by the older family of JOHN of GAUNT. Borne white by the House of YORK, the rose is said to have been allusive to the fair ROSAMOND CLIFFORD. It came to the House of YORK by the marriage of RICHARD of CONINGSBURGH, Earl of CAMBRIDGE, son of EDMOND of LANGLEY, Duke of YORK (fifth son of EDWARD III.), with his second wife MAUD, daughter of THOMAS, Lord CLIFFORD. It was tintured red by the House of LANCASTER, with the BEAUFORT line of which it seems to have been particularly associated; Shakespeare calls it the *Badge of SOMERSET*. Roses of the two colours seem to have corresponded to the livery colours of the PLANTAGENETS, and came, not unnaturally, to be the badge of the contending factions.

Both red and white roses occur on a standard of EDWARD IV., which also bears the Royal Crest of the crowned lion passant-gardant. Another standard, of which the principal device is the white Rose of YORK *en soleil*, has only smaller charges of the same. A third, bearing the white lion of MARCH, has only white roses.

The standard of HENRY V. has the heraldic antelope as its main charge, and its smaller ones are red roses only.

EDWARD III. had as his special badge *rays of the sun descending from a cloud*. (I notice that on the fifth and sixth seal of this Prince (*British Museum Catalogue*, Nos. 183 and 186), the legend on the reverse is said to be "preceded by a hand of blessing issuing from a cloud;" was this the origin of the badge?—or is it only a misdescription of the badge usually described as "a cloud and rays?")

This badge appears several times on the standard ascribed to EDWARD III., in the MS. (Coll. Arm.) so often referred to in this chapter. (It is not asserted that these standards were all contemporary with the Princes to whom they are assigned.)

The Swan, *argent, collared and chained or*, was a badge of the House of LANCASTER, derived from the BOHUNS, whose co-heiress HENRY IV. had married. According to PLANCHÉ the BOHUNS had inherited this badge, through the MANDEVILLES, Earls of ESSEX, from ADAM FITZ SWANNE, who held large estates in the time of the Conqueror. If this conjecture be correct the use of hereditary badges must have long preceded hereditary heraldry, (*v. ante*, p. 210).

The WHITE HART lying down (technically *lodged*), ducally collared, and chained *or*, was a cognizance of RICHARD II., and has been conjectured to be only a rebus on his name *Rich-hart*. On the other hand it is asserted that the badge was derived from THE FAIR MAID OF KENT, heiress of EDMUND of WOODSTOCK, whose badge was a white hynd ("the Whyte Hynd by the fayre mayden of Kent," HARL. MS., 304, fol. 12); and it is certain that RICHARD'S half-brother, THOMAS HOLLAND, Earl of KENT, used this, his mother's device. RICHARD II. also used the badge of a stock of a tree

for Woodstock, and this badge appears on the banners of HENRY V., etc.

The first distribution of the badge of a white hart as a livery collar was made by RICHARD II. at the jousts held at Smithfield on Sunday, October 12, 1390, in honour of his visitor the Count d'OSTREVANT (son of the Duke of HOLLAND), who was created a Knight of the Garter on the feast of ST. EDWARD, the following day. We read that the King distributed his badge of the white hart, gorged with a crown and chain of gold pendent therefrom, to twenty-four Knights of the Garter, in the presence of his stranger guests.

He had in his ninth year mortgaged certain jewels *à la gyse de cerfs blancs* (RYMER).

The *Wardrobe Accounts* of 1399 show that "Two jaks volants," or streamers, were to be prepared for the King's visit to Ireland, of which one was to be worked with white harts. (It is curious that the crest assigned to Ireland (HARL. MS., 1073) was a white hart issuant from a castle. It not improbably dates from this expedition.) JOHN of GAUNT bequeathed to his daughter, the Queen of PORTUGAL, "*mon meilleur cerf d'or*," and the Duchess of YORK in 1392 left to the King, "*mon cerf de perle*."

Another cognizance of RICHARD II. was THE SUN IN SPLENDOUR. The second seal of HENRY IV. (*British Museum Catalogue*, No. 301) has a background composed of quatrefoil spaces charged alternately with suns, and roses *en soleil*. The same badges appear on the first and fourth seals of EDWARD IV. (*British Museum Catalogue*, Nos. 300, 313), for the Yorkists always cherished the memory of the unfortunate king who had declared ROGER MORTIMER his heir in preference to the descendants of JOHN of GAUNT. Hence both these devices became in course of time Yorkist badges, the *Sun in Splendour* being familiar to us from the opening lines of SHAKESPEARE'S play of *Richard III*.

THE FALCON AND FETTERLOCK is generally considered a Yorkist badge. The falcon alone is said to have been used by RICHARD II. With a padlock in its mouth it was a cognizance of JOHN of GAUNT. EDWARD IV., who had the falcon with the lock closed, ordered his son RICHARD to bear it with the lock open, and it is so represented on the gate of HENRY VII's chapel at Westminster. *Langelyn* is equivalent to "bind together" (*Promptorium Parvulorum*); and *langele* is still used in the north country with the meaning to hobble, or fetter a horse. Thus the fetterlock may have been assumed as a badge to denote the place Langley. EDMUND of LANGLEY built Fotheringhay Castle on a ground plan of this shape.

OSTRICH FEATHERS.—Of all the English Royal badges that which is regarded with the most interest is the plume of ostrich feathers associated in legend with the BLACK PRINCE, and in later times appropriated as the special badge of the Princes of WALES.

Its origin has exercised the ingenuity of antiquaries for several centuries. The romantic story which connects the badge with the capture of JOHN of LUXEMBOURG, King of BOHEMIA, at the battle of Cressy in 1346, which first appears in CAMDEN'S *Remains* in 1614, must be dismissed as altogether fabulous. In his first edition that writer says "the tradition is that the Prince won them at the battle of Poitiers," but in the second edition "the truth is that he wonne them at the battle of Cressy, from JOHN, King of BOHEMIA, whom he there slew!" Neither FROISSART nor any contemporary historian can be appealed to in support of this tradition; nor is there any evidence that the ostrich feather was ever the badge or device of King JOHN of BOHEMIA, or that the motto "*Ich Dien*" which has for so long a time been associated with the badge, was ever used by him.

The crest of King JOHN of BOHEMIA, which appears

on his seals as engraved in VRÈE (*Généalogie des Comtes de Flandres*, plate lxiii.) was, not an ostrich feather, but the full wings of an eagle (being engraved in profile only one wing is seen on the seals), a favourite Low Country crest of the time. (Plate XXI., fig. 4; cf. also our fig. 16 below.) On his *secretum* the wing has several



FIG. 16.

trefoil, or heart-shaped, charges (possibly linden leaves), which we also find of gold on the eagle wings borne as crests by LOUIS DE NAMUR, and ROBERT DE NAMUR, K.G., as well as by HENRI DE FLANDRES (*see* Plate XII., fig. 2, from the contemporary *Armorial de Gelre*); and this is the crest which surmounts the arms of "*Le roi de Bohême*" in that valuable MS., the leaves being there certainly linden leaves, and they probably are so in the *Wappenrolle von Zürich*, plate i., also of the fourteenth century. An ostrich feather piercing a scroll was, undoubtedly, the favourite badge of the BLACK PRINCE, but he had no exclusive property in it, as with variations

it was similarly used by most of the Plantagenet princes, and is found upon one seal of EDWARD III. himself.

Sir HARRIS NICOLAS, in his valuable paper on the Badge (printed in *Archæologia* xxxi., pp. 350-384) informs us that among certain pieces of plate belonging to Queen PHILIPPA of HAINAULT was a large silver gilt dish, enamelled with a black escucheon with ostrich feathers, "*vno scuch. nigro cum pennis de ostrich;*" and he suggests that the ostrich feather was probably originally a badge of the Counts of HAINAULT, derived from the County of OSTREVANT, a title which was held by their eldest sons. The sable escucheon with three silver ostrich feathers, not united but borne singly, arranged paleways two and one, the stem of each passing through a little escroll bearing the motto *ich diene*, is called by the BLACK PRINCE in his will, his shield "for Peace"; and by the provisions of that testament was displayed, and still remains, on his monument in Canterbury Cathedral, alternating with his shield "for War" which bears the Royal Arms (FRANCE and ENGLAND *quarterly*), with a label *argent*, and is surmounted by his other motto: "houmout" (*Hoogh-moed, i.e., High-minded, or Magnanimous*). The Prince also ordered by his will that the chapel should be ornamented with "*noz bages dez plumes d'ostruce,*" and he disposes in it of certain vestments embroidered with the same device. The badge of an ostrich feather borne singly, appears upon several seals of the BLACK PRINCE, but not invariably on those used after CRECY. With the motto *Ich Dien* upon the scroll, it is to be seen upon the seal of EDWARD, Duke of YORK, who fell at AGINCOURT. By the other Princes of the Plantagenet line who used the single ostrich feather the little scroll is usually uncharged, but there are differences in the tinctures. We learn from the HARL MS., 304, folio 12, that the "Feather silver with the pen gold is the KING'S; the ostrich feather, pen and all silver is the

PRINCE'S ; and the ostrich feather gold, the pen ermine is the Duke of LANCASTER'S." The seal of HENRY, Duke of LANCASTER, afterwards HENRY IV., bears on either side of his helmed and crested escucheon an ostrich feather erect ; a garter, or belt, with its buckle in base, and bearing his favourite motto *Soverejgne*, is twined around the whole feather, and the escroll is omitted. (Plate I., fig. 4.) JOHN of GHENT had before this placed a chain along the quill ; and his brother THOMAS, Duke of GLOUCESTER, had used upon his seal the same badge with the substitution of a garter and buckle for the chain. (Plate I., fig 1.)

The garter-plate of JOHN BEAUFORT, Duke of SOMERSET, bears two ostrich feathers erect with golden scrolls, the "pens" being *compony argent and azure*, the tinctures of the bordure with which the shield is differenced. On the Privy Seals of our Sovereigns the ostrich feather is still employed as a badge. The shield of arms is usually placed between two lions *sejant (gardant) addorsed*, each holding the feather. On the Privy Seal of HENRY VIII. the feathers are used without the lions ; and this was the case on the majority of the seals of the Duchy of LANCASTER. On the reverse of the present seal of the Duchy the feathers appear to be *ermine* (*Brit. Mus. Cat.*, No. 747). On the obverse of this seal, and on that of GEORGE IV., the Royal Supporters hold banners of the arms of ENGLAND, and of the Duchy (ENGLAND, *a label for difference*).

The shield bearing three ostrich feathers is one of those engraved on the obverse of the second seal of HENRY IV. in 1411 (*Brit. Mus. Cat.*, No. 259), the others being *a lion rampant within a bordure engrailed*, or more probably *indented*. BOUTELL calls this the shield of the Duchy of CORNWALL ; I think it possibly the arms of WALES, as assigned to RHYS AP TUDOR MAWR, Prince of SOUTH WALES ; the third shield bears (*Azure*) *three*

garbs (or) for the Earldom of CHESTER. The Chantry Chapel in Worcester Cathedral, in which lies the body of ARTHUR, Prince of WALES, is ornamented with Royal badges, among which occurs the *single* feather with its escroll; but on a window in St. Dunstan's Church in London, there was, within a wreath of roses, a roundle *per pale sanguine and azure*, charged with the letters E., P. and between them, a plume of ostrich feathers *argent*, their pens *or*, passing through an escroll inscribed with the motto *Ich Dien*, and ensigned with the Prince's coronet. This was for EDWARD (afterwards EDWARD VI.), eldest son of HENRY VIII., but who was never Prince of WALES. EDWARD appears also to have placed the badge on a radiant sun, in which manner it was also used by HENRY, son of JAMES I. Since this reign the plume of feathers has become the peculiar badge of the Princes of WALES.

HENRY V. used a fire-beacon; an antelope *lodged, gorged, and chained or*; and the white swan of BOHUN; all three combined are to be seen in Westminster Abbey, in King HENRY'S Chantry. HENRY VI. retained the antelope, but also used two ostrich feathers in saltire *or*, and *argent*; and a panther inflamed. RICHARD III.'S chief badge was the white boar, armed and bristled gold. His banner bears this device, and is powdered with golden suns (HARL. MS., 4632).

The chief TUDOR badges were the golden portcullis with its motto *Altera securitas*, supposed to be, after the fashion of the time, a rather far-fetched pun on the name TUDOR (Two door, or a second door); (the portcullis, however, seems rather to be a Lancastrian or BEAUFORT badge, and its motto might imply that the BEAUFORT descent was an additional title to the throne); and the crowned rose of YORK and LANCASTER combined. Sometimes this rose is *per pale argent and gules*; sometimes the red rose is placed within the white, or the white

within the red ; sometimes the flower is *quarterly gules and argent*.

Other TUDOR badges were :—the Royal Crown in, or above, a bush of hawthorn all proper, combined with the Royal Cypher ; the red dragon of WALES (*v. p.* 305) ; and the silver greyhound of LANCASTER (this sometimes has a golden collar charged with the red rose). The crown and bush were allusive to the story that after the battle of BOSWORTH the golden circlet of RICHARD'S helm was found in a hawthorn bush by Sir REGINALD BRAY, and that with it Lord STANLEY crowned HENRY on the battlefield.

One of the standards of HENRY VII. (which were of longitudinal stripes of the TUDOR livery colours—white and green), bears the red dragon *inflamed* as its principal device, and the field is *semé* of flames. Another bears the white greyhound collared *gules*, and the field is charged with red roses. Yet another has the red dragon, but the field bears both red and white roses.

The standard of HENRY VIII. has as its principal device the red dragon passant. The subsidiary badges are the *fleur-de-lis or*, the York and Lancaster rose (that is the white rose inside the red one) ; and flames of fire. The portcullis continued to be in use as a Royal badge in this reign.

EDWARD VI. bore the same badges, as well as that of the radiant sun.

Queen MARY (TUDOR) had for her badge a red rose within a white one, both impaled by dimidiation with a sheaf of arrows *or*, tied with a golden knot upon a semi-circular field *argent and vert*, the whole surrounded with rays, and ensigned with an open crown *or*. The arrows were a badge of the Queen's mother, KATHARINE of ARRAGON who inherited them from her progenitor, Queen ISABELLA of CASTILE.

ELIZABETH had numerous devices particularly her

own, such as a phœnix, and a sieve. She also used her mother's badge of the falcon, crowned and holding a sceptre, besides the usual Royal badges of the crowned rose; the *fleur-de-lis*; and a harp *or*, stringed *argent*, crowned of the first, used respectively for ENGLAND, FRANCE, and IRELAND.

Under the House of STUART the badges above named were used for the kingdoms; but the roses were sometimes white, sometimes red, sometimes united (the white within the red, or *quartered argent and gules*). Two STUART badges were also in use: a lion rampant *gules*, and the Scottish thistle. The latter was often represented in conjunction with the English rose; both being dimidiated and conjoined on a single stalk, with its proper leaf on either side, and a Royal Crown resting on the conjoined flower.

No trace seems to exist of the thistle as the badge of Scotland, earlier than the time of JAMES III.; but that it was in use during that reign appears from an inventory of the jewels and furniture which at his death came into the possession of his sons. One of the articles named was a "covering of variand . . . tartan browdered with thissels and a unicorn." BARBOUR'S poem of "The Thistle and the Rose" shows the former floral emblem to have been in general recognition as a Royal badge at the time of the wedding of JAMES IV. (1502); and the thistle figures prominently on the paper of the ratification by JAMES of his treaty of marriage with MARGARET of ENGLAND.

The present Royal badges, as settled under the Sign Manual in 1801, and as distinct from crests, or mere crowned initials, are:—

1. A white rose within a red one, barbed, seeded, and slipped proper; ensigned with the Imperial Crown, for ENGLAND.
2. A thistle, slipped and leaved proper; ensigned with the Imperial Crown, for SCOTLAND.

3. A harp *or*, stringed *argent* ; ensigned as before, for IRELAND.
 4. On a mount *vert* a dragon *passant*, its wings expanded and endorsed *gules*, for WALES.
- To these in later times has been added :—
5. A rose between a thistle and a shamrock, conjoined on one stem, and ensigned with the crown.

LIVERY COLLARS, composed of the badges or devices of a house, and often having the principal badge as a pendant, were much in use in England about the fifteenth century. They were often employed to denote political partisanship, as in the case of the collars of Suns and Yorkist Roses with the pendent White Boar of RICHARD III. The best known of these Livery Collars, the Collar of **SS**, was originally a Lancastrian decoration. The origin of the device has been the subject of almost interminable discussion, and is still far from clear. The letter **S** has been variously supposed to be the initial of the word *Souverayne*, *Seneschal* (JOHN of GAUNT was *Steward*, “*Seneschalus*,” of ENGLAND), and *Swan*. The last derivation proposed by Mr PLANCHÉ, was suggested by the badge of a swan which appears pendent from the Collar of **SS** on the effigy of the poet GOWER in Southwark Church. I am not aware that there is any corroboration of this opinion elsewhere. Under HENRY VII. the collar lost its Lancastrian associations, and down to the present day it has been worn as a part of their official costume by certain officers of State, including Lords Chief Justices, Kings of Arms, and the Heralds.

Evidence exists of a limited use of family badges in Scotland. A contemporary list of badges of the principal English nobles, which Mr PLANCHÉ printed from a manuscript in the College of Arms, includes two Scottish examples. The badge of the Earl of DOUGLAS is said to be a heart *gules* ; and that of Sir THOMAS MONTGOMERY a *fleur-de-lis*. Figures that may be

supposed to be badges, or devices, occur on the Great Seals of Scotland, and on the seals of some of the more considerable nobles. A stag couchant on the reverse of the seal of WALTER STEWART, Earl of ATHOLE, has been considered a personal device.

Often, however, either the crest or some charge taken from the arms, seems, in Scotland as elsewhere, to have done duty as the badge.

A different species of badge, unrecognised by heraldic authority, has gradually sprung up among the Highland clans, namely a leaf or sprig of some tree or shrub, usually carried along with two eagle's feathers in the bonnet which the chief wears.

A list of some of the principal badges is given in the Appendix.

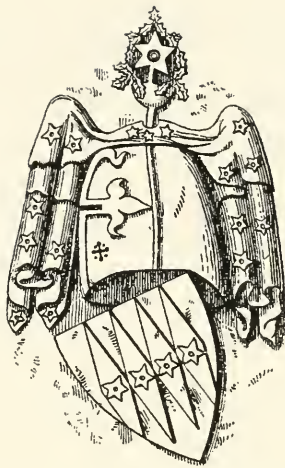


FIG. 17.—DAUBENY ACHIEVEMENT.

CHAPTER VI.

EXTERNAL ORNAMENTS.

I.—HELM AND CREST, WREATH, CREST-CORONET, LAMBREQUIN.

OF the external ornaments of a shield of arms the most important is the helmet with its crest, to which later was joined the wreath or a crest-coronet, and the lambrequins, or mantlings.

The helmets of the Northmen were sometimes surmounted by a *herkumbl*, as a crest, in the form of an animal. Of King ADILS the *Saga* tells us that he had a helm called *Hildigölt* on which was a wild-boar. See DU CHAILLU, *Viking-Age*, ii., p. 100; where his fig. 807 gives the representation of two helmets thus adorned. His fig. 888 contains two others, one of which is crested with two heads and necks of swans (*cf.* our later crest, Plate XXII., fig. 4). The other is altogether covered with the head of a boar (*cf.* our later example of the crest of

CLEVE, on Plate XI., fig. 4, where a bull's head is similarly used). There is, however, nothing to show that the use of these symbols was hereditary, or that they had any other origin than personal fancy, and in some cases possibly the desire to strike terror into the mind of an opponent.

When the use of armorial bearings became general we find from ancient seals that armorial shields were in use before regular crests appeared upon the helms. The cylindrical helmet of PHILIPPE D'ALSACE, Count of FLANDERS (*c.* 1181), bears, indeed, the figure of a lion, similar to that upon his shield, but this is no true crest, it is simply painted on the side of the helm. The earliest crested helm is that of RICHARD I. of England in 1198, it bears a lion-passant in the centre of a fan-shaped crest. No other example is known until we come to the seal of MATTHIEU DE MONTMORENCY in 1224; on it the cylindrical flat-topped helm has the crest of a peacock's head and neck. The similar helm of OTHO, Count of BURGUNDY in 1248, bears three small banners. Banners, usually armorial, are frequently employed as crests in the later heraldry of Germany (*cf.* our Plate XXII., fig. 9). The helm of ALEXANDER III. of Scotland (*c.* 1307) has a flat top edged with a coronet, and bearing a fan-shaped crest. (Plate XXI., fig. 8.) The contemporaneous seal of EDWARD I. of England has a similar helm but no crest. The oval-topped helm was soon ornamented with the fan-shaped crest as shown in Plate XXI., fig. 9, from the seal of CHARLES, Count de VALOIS (*c.* 1295); and this *écran* continues to be used as the crest of many important German families. The earliest crested helm which appears among the seals given in HUEBER'S *Austria*, is that of ULRIC DE CHAPELLE in 1280; the shield is *couché*, and the helm is surmounted by a wing. On the seal of GEOFFREY D'ARSCHOT (*c.* 1295) the helm has the

fan-crest, and on either side a tall cock's feather (?) rises from its base ; this is a type often repeated. (For cock's feather crests see Plate XXII., fig. 7, and Plates XII. and XIII.) A dragon *couchant* between two feathers is the crest of CHARLES, Count de VALOIS, in 1308 ; and, with the dragon *statant*, is that of PHILIPPE DE VALOIS in 1327 (Plate XXIV., fig. 1) ; while in 1316, the helm of EDWARD III. of England bears a lion *statant* without a crown. (Plate XXI., fig. 2.) The seals of JEAN D'AVESNES, and of FLORENT of HAINAULT (*c.* 1295) show their helms crested with an eagle displayed.

In Germany the crested helm was of the highest importance. "Chez eux le cimier est plus grande marque de Noblesse que l'armoirie, parce que le cimier estoit la marque des Tournois, où l'on ne pouvoit estre admis sans avoir fait preuve de Noblesse." (*Origine des Armoiries*, p. 91.) Hence on some early German seals the crested helm appears without the arms. (See NYÁRY, *Heraldika*, pp. 62-64, Buda-Pest, 1886 ; HUEBER, *Austria Illustrata*, pp. 7, 9, 11, 12, 14, 15, 18, 19.)

In England the crested helm had not the importance which it possessed in Germany and the Low Countries. The crests are not recorded in the many ancient *Rolls of Arms* which are still extant. This may have arisen from the fact that in early times the crest was considered rather a personal than a hereditary possession ; it was subject to change at the caprice of the bearer, and all members of a family did not necessarily use the same crest. In fact the use of a different crest was an early mode of denoting cadency. In SIEBMACHER'S *Wappenbuch*, vol. iii., we find that no less than thirty-one branches of the Alsatian family of ZORN (who bore : *Per fess gules and or, in chief a star argent*) differenced solely in this way. These varieties in the German crests probably originated in the tournaments, at which several members of

a family might be present bearing identical arms, who would thus require different crests to distinguish them.

Occasionally the arms borne on the shield were painted upon the helmet. For example, in a MS. of the fourteenth century, preserved in the Stadt Bibliothek at Leipzig, the arms, *Bendy argent and vert*, which appear on the shield of a knight, are also painted on the cylindrical helm. (HEFNER-ALTENECK, *Trachten des Christlichen Mittelalters*, plate xvi.) Another example has the helm painted with, *Azure, on a bend (sinister) indented argent, a fillet gules*. On the seal of JEAN D'AXEL, in 1226, the helm is *armorié* with a chevron.

Originally helmets were of the same shape and materials for all ranks; but in later times (when they had ceased to be generally worn) distinctions were made in depicting them, and the rank of the owner was denoted by their matter, shape, and position. MENÉTRIER, in 1680, says the helm should be of gold for sovereigns; of silver for princes and great nobles; and of polished steel for simple nobles or gentlemen. The open helm was considered the property of one in a position to command:—"un petit noble, devenu Gouverneur d'une Ville, ou un chef de Cœur Souveraine, avait le droit d'en porter un de front, grillé presque comme un Souverain." (*Le Héraut d'Armes*, p. 71.)

The old French heralds differ as to the number of the *grilles*, or bars, which should denote the various ranks of nobility, but I do not propose to occupy space with an account of these diversities, being very much of PLANCHÉ'S opinion that, "the various positions of the helmet, and the rules for its being open, closed, or barred, are all of comparatively modern date, and as useless as embarrassing."

In France the timbred or crested helm came to be considered the prerogative of the military *noblesse*, and was denied to *nouveaux annoblis*, who were only entitled

CRESTS.



EXPLANATION OF FIGURES.

1, 5, 6, 7, 10. From Hildebrand's *Heraldisches Musterbuch*. 2. Edward III. of England. 3. Burggrave of Nürnberg. 4. John, King of Bohemia. 8. Alexander III. of Scotland. 9. Charles, Comte de Valois.

to use it on becoming in the third generation *bons gentil-hommes*. When, in 1372, CHARLES V. conferred on the *bourgeoisie* of Paris the right to use armorial bearings, it was strenuously denied that they could use the timbred helm. In 1568 an edict of CHARLES IX. prohibited the use of *armoiries timbrées* to any who were not noble by descent.

In the Imperial patent of arms in my possession, granted by the Emperor LEOPOLD under his sign manual to Dr F. GHIBELLI, the escucheon is surmounted by two helms coroneted but without crests. The grant of a crest was made a generation or two later.

In German armory the helmets are of two kinds only: shut, or visored; open, or barred; the former were used by the newly ennobled, the latter being reserved for those who were noble by descent. In the Holy Roman Empire the use of the open, or noble, helm was the right of Doctors of Law, as well as of hereditary nobles. (See PRAUN, *Von dem Adelichen Europa*, etc., section 67; in BURGERMEISTER'S *Bibliotheca Equestris*, Th. II., p. 724, Ulm, 1720; and also KNIPSCHILD, *de Nobilitate ejusque juribus*, cap. vi., section 116.) In this connection it should be remembered that in England the now obsolete order of Serjeants of Law claimed to rank with knights, and used the open helm.

In modern British Heraldry the helm of the sovereign is of gold, placed full-face, and having golden *grilles*; the helms of peers are of silver, in profile, with five golden *grilles*; those of baronets and knights are of steel, full-faced with open vizor; and those of gentlemen are of steel, placed in profile with the vizor closed. These usages date only from about the time of CHARLES I. GERARD LEGH places the knightly helm in profile, and makes the closed helm of the esquire *affronté*.

The barred helm only came into general use at the very end of the sixteenth century. An examination of the interesting series of Stall-Plates at Windsor shows

that "only one barred or tourney helm . . . is found on the early plates, viz.: on that of RICHARD PLANTAGENET, Duke of GLOUCESTER (*cl.* 1475). The helms on the early plates, though of various fashions, are all of the same class of tilting helms, drawn in profile; and those which are antecedent to 1421 are drawn, in accordance with the general custom, so as to face the High Altar, thus those on the north side are turned to the sinister." (*See* Mr HOPE'S excellent paper on the "Early Stall Plates," in *Archæologia* for 1889.) Lord KNOLLYS, in 1615, is the first baron whose plate shows the barred helm; and it was only about the time of the Restoration that the full-faced helmet became a distinguishing mark for baronets and knights.

The crested helms which are now suspended above the stalls of the Knights of the Garter are *affrontés*, but the crests are all made to range to the dexter. Now, in the days when helmets and crests were really worn, the animal used as a crest looked straight forward from the front of the helm. But when represented on seals, etc., as borne by a knight riding to the right or left; or when arranged above an escucheon, the animal, while placed to range with the helm, often had its head turned a little so as to face the spectator. Thus the lion passant, or statant, of the Crest of England (Plate XXI., fig. 2) became the lion statant-gardant. (*See* Plate XI., fig. 1.) So far as the crest was concerned it was not intended originally to be a variant from the lion-passant. Accordingly no knight in ancient times, and no decently well-informed heraldic artist in our own, would think of placing on a full-faced helm a lion or other beast presenting its side to the spectator, with its head over the wearer's right shoulder and its tail over the left! Yet this is how the crests are represented in the Chapels of the "Most Noble" Orders of Christian Chivalry, the GARTER and the BATH, and the *chapeaux* that support

many of them are turned round to the side of the helm in a way which would be suggestive of anything but sobriety on the part of the wearer! This is a matter which affords cause for amused amazement to the intelligent foreigner, and certainly requires the attention of the proper officials.

But even this is not so ludicrous as an example given in a recently published ponderous volume, which, while disclaiming official authority, officiously assumes a great deal of superiority over all preceding publications. There the arms of the Duke of MARLBOROUGH are surmounted by two helmets *tournés* properly enough. But the dexter one (turned to the sinister) has the crest of the couchant lion turned the reverse way, so that its hind quarters are actually over the *grille* of the helm! In a publication which professes to be scrupulously authentic, and keep us all in the paths of official orthodoxy, this is rather amusing.

In Germany (as in other northern countries, where the crested helmet and crest are of as much importance as the shield of arms), several crested helms are generally placed above a quartered escutcheon. Each formerly denoted a noble fief for which the proprietor had a right to vote in the "circles" of the Empire (*see* PRAUN, *von des Adels Heerschilden*, section 18, in BURGERMEISTER, *Bibliotheca Equestris*, Th. ii., sections 671, 713). No less than thirteen crested helms were thus arranged above the shield of the MARKGRAVES of BRANDENBURG-ANSPACH. POMMERN had ten. When the number of the helms is even, they are arranged so that all look inwards towards the centre line of the escutcheon, half being turned to the dexter, half to the sinister. If the number be uneven, the principal helm is placed in the centre *affronté*, the others with their crests being *tournés* towards it; thus some face to the dexter, some to the sinister. (In Scandinavia the centre helm is *affronté*; the others, with

their crests, are often turned *outwards*.) One of the good points of the illustrations in FOSTER'S *Peerage*, was that he had the courage thus to arrange many of his helmets and crests in a common-sense way, without regard to the modern ignorant custom which prescribes that, whether the helm be full-faced or in profile, all crests shall look in the same direction, *i.e.*, to the dexter.

This is a matter with regard to which I think reversion to old usage is much to be desired in the interests of common sense. Let the Esquire and gentleman place their closed helms in profile or full-faced as they please. Let the Baronet and Knight do the same with regard to their open ones. If the Peers are not content with the helmets of ordinary nobility let them use the golden *grilles*, but let there be no attempt to indicate rank by the position of the helm. The German mode is much more ancient and much more sensible; and now that coronets are used distinctively by the several ranks of the *haute noblesse*, it is as unnecessary to make a further distinction by the shape or position of the helm as it would be to do so by a change in the shape or position of the shield. As a matter of fact no visored helm could properly be crested.

In Germany when several crested helmets are used, two of them are often placed upon the heads of the supporters (as in Plate XX., and in fig. 24, p. 298; *cf.* also Plate II., fig. 2, and fig. 23, p. 271); not as permanent additions to them but *pro hac vice*. The modern English use by which crests are represented floating about in the air above the shield, without a helm, or any other adequate support, is not one that commends itself to the German herald (who very rarely dissevers the helm from the crest), or, indeed, to any one else who can give the subject intelligent consideration. At the present day in France the use of crests is not nearly so general as in England and Germany; in Italy, and

especially in Spain and Portugal, it is less frequent still. This has greatly arisen from the unrestricted use of coronets by those who, according to our insular ideas, would have no right to them. In Spain, however, the escucheon is often timbred with a helm adorned with plumes of varying colours.

Many writers have denied the right of ecclesiastics (and, of course, of women) to the use of helmet and crest. SPENER, the great German herald, defends their use by ecclesiastics, and says that, in Germany at any rate, universal custom is opposed to the restriction. There, the prelates, abbots, and abbesses, who held princely fiefs by military tenure, naturally retained the full knightly insignia. But in the southern kingdoms clerics almost invariably replace the helmet and crest by the ecclesiastical hat. (See my *Ecclesiastical Heraldry*.)

An examination of any series of ancient seals will show that the early crests were frequently derived from the charges of the escucheon, and many continue to be borne without material change up to the present day. On the other hand at least, as frequently the crests do not correspond to the charges, and have been repeatedly varied at the caprice of the owners. The two crests employed at the same date by JEAN DE CHASTILLON, Sire de DAMPIERRE, are shown on his seal and its *secretum*. His helm is timbred with a demi-man in armour; on the *secretum* the crest is a peacock's head and wings. Sometimes the crest assumed had reference to an office held by the wearer. On the seal of DAVID LINDSAY, Lord CRAWFORD, in 1345, the crest is a key erect, which is said to have been adopted to denote the wardenship of the Castle of Berwick, or of Edinburgh. The Earls of DUNBAR and MARCH, Wardens of the Marches, had as a crest a horse's head bridled; and the JOHNSTONS of Annandale, Wardens of the West Marches, a spur between a pair of wings; in both cases the crest was

assumed with reference to their constant readiness to discharge the duties of those offices (NISBET, ii., 19). More frequently the crest referred to descent. Thus, that of the LYONS, Earls of STRATHMORE: a demi-woman holding in her right hand a thistle, and placed within two laurel branches proper, commemorates an alliance with the daughter of ROBERT II. SETON of Touch used a boar's head *or*, in memory of a descent from a GORDON heiress; just as in England the demi-monk, the crest of the Lords STOURTON, commemorates a descent from the family of LE MOYNE. The crest of the WOODWARDS—a white greyhound sejant on a golden crest-coronet (Plate XXII., fig. 6)—was derived from the CLINTONS of Baddesley through the marriage (*c.* 1460) of JOHN WODEWARD with their heiress PETRONILLA CLINTON. The Lancastrian white greyhounds are still the supporters of the CLINTONS, Dukes of NEWCASTLE, of the Earls FORTESCUE (once Lords CLINTON), and of the present Lords CLINTON.

Among the earliest crests assumed without reference to the charges of the shield, were buffalo horns, and wings. This use by the Germans of horns as adornments of the helm is noted by so early an author as DIODORUS SICULUS. (*See* ELLIS, *Antiquities of Heraldry*, p. 147; they were also used by the ancient Etruscans).

The ox-horns which appear so frequently in German crests were affixed one on either side of the helm and often sprang from its sides, not from its summit. Originally, as will be seen in the *Zürich Wappenrolle* and in our example (Plate XXI., fig. 1), the horns were simply curved and pointed. In the more florid heraldry of later times they are recurved, and have a mouth-piece in which are sometimes placed tufts or plumes of feathers (*see* Plate XXI., figs. 5, 6, 7). This latter form, not being understood by French armorists, received the absurd name of *trompes d'éléphant*, or *proboscides!*

These horns are usually of the tinctures of the shield. If this be *barry* the horns will probably be so also (Plate XX., fig. 2, and Plate XI., fig. 6), if it be *per pale* the dexter horn will be of the one tincture, the sinister of the other. If the coat is *quarterly* each horn will be divided *per fess*, so that the colours appear alternately (see BOYNEBURG below, and Plate XXI., fig. 6). Sometimes the horns are stringed, as on the seal of MARQUARD DE SCHELTENBERG in 1310 (see HUEBER, *Austria Illustrata*, tab. vii., 13; the *Zürich Wappenrolle*, plates ii., iv., ix., and xxi., and our Plate XV., fig. 1).

Sometimes, as in the crest of HESSE, on Plate XI., fig. 3, small horizontal rods are fixed to the horns, and from them depend little linden leaves. This is probably a survival of the old leafy wreathings of the crest. This crest is borne for THURINGIA, in the full achievement of the Houses of SAXONY.

Sometimes one crest serves for two quartered coats; thus the crest often used for BAVARIA was the PALATINATE golden lion, sejant between the two horns (or as many wings) which, charged with the *fusilly-bendy*, were the crest of BAVARIA. (See Plate XI. fig. 6.)

The wings used as crests are generally those of eagles (see Plate XXI., figs. 3 and 4); they are nearly as frequently found as the horns, are probably as ancient, and are generally tinctured on the same principle. Thus the crest of the Counts ZU TRAUN, who bear: *Per pale argent and sable*, is:—out of a crest coronet *or*, a pair of wings, the dexter *argent*, the sinister *sable*. If cut square at the top they were called *vols bannerets*, and were sometimes charged with the arms. Thus on the seal in 1365, of BERTRAND DU GUESCLIN, the crest was an eagle's head between a *vol banneret*, thereon a bend charged with his arms: *Argent, a double-headed eagle displayed sable, debruised by a bendlet gules* (cf. Plate XII., fig. 1), where the *vol* only appears.

Vols bannerets were thought to denote the rank of bannerets in France. "Le chevalier banneret se distinguait des autres par le *vol banneret* qu'on plaçait en bannière de chaque côté du cimier de son ecusson (*La Noblesse en France*, p. 121). When a *vol* forms the crest, the whole bearings of the shield are often found upon each of the wings. Such a crest is still borne by the Dukes of NORFOLK. Eagles' wings are often powdered with linden leaves of gold or silver (*v.* Plate XXI., fig. 3).

Panaches, plumes, usually of peacock's or ostrich feathers, were very frequently used in mediæval times in England, and are still in great favour abroad. (*See* Plate XXII., figs. 1 and 8.) Many of the Low-Country crests given in the *Armorial du Héraut Geldre* are adorned with cock's feathers. (*See* Plates XII., XIII.) The *eyes* of peacock's feathers are often used to adorn crests (*see* Plate XV., figs. 2 and 4, and Plate XXI., figs. 3 and 10) in an unexpected way. The back edges of the sickles of the BRUNSWICK crests are thus adorned. A curious ridge *échancré* runs down the head and back of the birds or beasts in many German and Italian crests (*see* Plate XIV., fig. 2; Plate XV., fig. 3; Plate XXI., fig. 10). I have before made allusion to the crest of the MALATESTA family, where the head of the elephant is thus adorned. The crest of AUSTRIA is a *panache* of peacock's feathers rising from a golden coronet.

Though the use of the coroneted helm is general, German crests often rise from a cap or chapeau; and there are numerous examples in which a hat is the sole crest. The hat thus used is usually tall and conical and charged with the arms. The crest of SAXONY is a familiar example of this. Out of a coronet rises a tall hat charged with the arms, coroneted at the point, and ending in a small tuft of three peacock's feathers (*v.* Plate XI., fig. 2). From ignorance of its meaning this hat is often erroneously blazoned a "Column" (!), a term

which is also applied to the *plumail*, or *tuyau*, the tube out of which feathers sometimes rise, an ancient form of which is shown in Plate XXI., fig. 7. Curious mediæval hats, used with considerable frequency, are represented in Plate XII., fig. 4, and Plate XIII., fig. 3.

The human figure, which is a favourite crest in Germany, is usually a half-length, without arms, and is often habited in the bearings of the shield (*v.* Plate XX., fig. 2). Its arms are frequently replaced by a pair of horns, which gives the figure a *bizarre* appearance to British eyes. The explanation is easy; the human figure was originally placed *between* the horns which were attached to the helm. The same explanation suffices for such crests as that of MUMPELGARD, Plate XII., fig. 3, where the arms are replaced by fish. The crest of JOHN DE GRAILLY, K.G., Captal de BUCH, was a man's head in profile with long asses' ears (*See* Plate XIII., fig. 4, from the *Armorial de Geldre*), this was often blazoned as the head of MIDAS. The SOUDAN DE LA TRAU, K.G., in 1379 used the same crest; it appears on the stall-plates of both at Windsor, and on the seal of the latter is as depicted in BELTZ, *Memorials of the Order of the Garter*, p. 269. It is worthy of notice that out of these hats, once in ordinary use by persons of rank, the "cap of maintenance" which supports some British crests took its origin. (*See* Plate XI., figs. 1 and 5; Plate XIII., fig. 2.) The modern notion that it was only allowed to "leaders of armies," "governors of states," "those who descend from victorious leaders," is as amusingly wrong as the more liberal idea that it may at pleasure be substituted for a wreath as "a matter of taste and fancy." (Both opinions are expressed in the same number of our excellent *Notes and Queries*, 5th series, *v.* pp. 416, 417.)

The mitre, or a mitred figure, is occasionally found as a crest, and has sometimes given rise to the most absurd

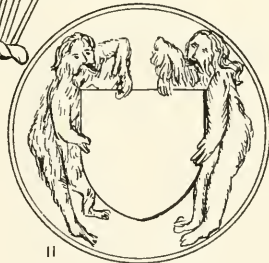
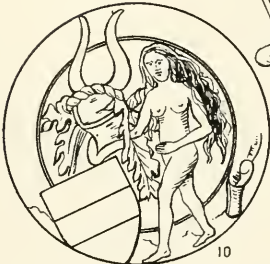
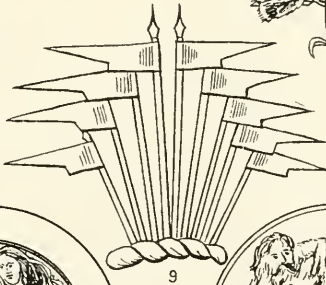
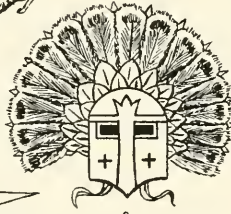
explanations. It is usually borne to indicate that the user, or his progenitors, held the office of advocate (*Avoué* ; *Vidame* ; *Vogt*) to a bishopric, or great ecclesiastical foundation. (See my *Ecclesiastical Heraldry*, pp. 103-106. (The curious crest, Plate XIV., fig. 3, would hardly be suspected of being only a mitre in profile, with tufts of feathers at the points.)

According to British ideas there are many anomalies in the German use of crests. Occasionally a shield bearing a single coat is timbred with two or more crested helms ; and, still more curiously, these are sometimes identical. Thus the Barons VON BOYNEBURG, who bear : *Quarterly sable and argent*, have three coroneted helms, each bearing a hat per pale of the colours, and surmounted by two buffalo horns per fess alternately of the same. Two of the three crests borne by the County of MAXELRAIN are identical. The Counts of CLEVE used as crest a buffalo head *gules*, enveloping the helm so that the mouth served as the visor (*v.* Plate XI., fig. 4). The head was crowned with a coronet of gold fleurons, its circlet like the fess in the arms of MARCK, *chequy argent and gules*, out of which the horns arose. The crest of the Royal House of FRANCE was a double *fleur-de-lis*, so placed that from every point of view a full *fleur-de-lis* was seen (*v.* Plate XII., fig. 6).

In Germany, Russia, and Austria the Imperial and Prussian eagles are frequently given as augmentations, and are then usually borne on coroneted helms.

In Great Britain the crest has become the part of the armorial insignia most generally employed. We find it divorced not only from the coat of arms, but from its helm, doing the duty of a badge on household furniture, on silver plate, on servants' buttons, on the panels of carriages, and the harness of their horses. It need hardly be said that all this is an entire departure from the original idea of the crest as the ornament of a

CRESTS AND SUPPORTERS.



knightly helm; that the use of a crest by ladies (unless they are sovereign princesses) is an indefensible anomaly; and that to speak (as people who ought to be better informed often do) of a whole achievement—arms, helm, crest, and motto—as “our *crest*,” is as absurd as it would be to call a suit of clothes a tiara!

In British armory, crests are (theoretically) susceptible of differences; the crests of the Plantagenet princes, for instance, were differenced by the labels used on their coats of arms; and the same custom obtains with regard to the labels used by the Princes of the Royal House at the present day. But the use of the modern marks of cadency—the crescent, mullet, etc.—upon their crests by persons of lower station is even more infrequent than their use in the armorial escutcheon. In Scotland, where cadets and sub-cadets are very numerous, and the prevalent system of differencing is inapplicable to crests, the custom has long prevailed by which cadet lines on matriculating their arms are allowed to use a different crest from that employed by the chief line of the family. (*Cf.* the Continental use described on p. 229.)

According to modern English practice two crests can only be properly borne, either when a special grant of a crest has been made by the Crown as an honourable augmentation, or in virtue of a Royal licence to use an additional family name and the corresponding Armorial Insignia. In Scotland the system of change of name by Royal licence does not obtain, but it may be remarked here that before the year 1809 no instance can be found of more than a single crest being used by an individual north of the Tweed; and it was considerably later that instances of the modern practice began to appear in the Lyon Register in some (though by no means in all) cases in which a double surname had been assumed; and in a very few other instances in

which this apology could not be made for the innovation.

The entire lack of true heraldic feeling which characterised the armory of the last century and the first half of the present, and which, as many modern grants sufficiently indicate, cannot yet be spoken of in the past tense, is shown nowhere more forcibly than in the tasteless and absurd devices granted to be borne as crests. There is a perfect museum of them in the plates attached to Mr FOX DAVIES'S *Armorial Families*, which appears to be printed in the interests of the *novi homines*. Objects which it would be impossible to attach to the summit of a helm are frequently found. Sir GEORGE MACKENZIE had long ago protested :—“For crests men choose what they fancy, only it is not proper to choose such things as could not stand, or be carried by warriors upon their helmets, such as balances, or such other things which cannot either stand fixed or wave with beauty.” (*Science of Heraldry*, chap. xxix.) Such are the waves of the sea with floating ships, etc., which appear in connection with the achievements of Lords NELSON and CAMPERDOWN ; of CALDER and DICK-CUNYNGHAM (barts.) ; the shipwreck of Lord EXMOUTH ; the clouds of BLACKWOOD, EMERSON, KER, and STODART ; the rainbows of HOPE, BENSON, and EDWARDS ; the coronets floating in the air above the hand, of DUNBAR (bart.) ; the eagle flying in the air above a torch, of JESSELS ; the sun shining on a stump of a tree, of GRANT (bart.) ; the bees flying about the hive, of Lord LANSDOWNE ; the dove hovering over a fern-brake, of SASSOON, etc. The same lack of elementary heraldic skill which is evident in the complications of many modern coats is very strikingly shown in the crests which have been granted to accompany them. Quantity makes up for quality ; and half-a-dozen articles are selected as the adornments of a helm where one or two, intelligently

disposed, would have sufficed. It is not enough to have a single object, there must be some thing (often several things) in front of it, or behind it:—three mascles, or pheons, roses, stars, crosslets, etc. As an example, and by no means the worst, take the crest of LEA (bart. 1892), *On a mound vert, a demi-heraldic antelope argent, crined and hooped or, supporting with his fore-legs a bird-bolt in pale gold, all behind three pheons sable.* A nice group for the top of a helm, surely!—Still more incongruous is the employment of the Roman *fasces* to support the crest (as in the case of those granted to Lords MORRIS and ADDINGTON; and to HANSON and SULLIVAN, barts., etc., etc.), and a rather suspicious raguly-bar similarly used by Lord RENDEL:—*In front of a rock a staff raguly fesseways vert, thereon a wolf passant azure collared argent, supporting with the dexter paw a spear proper, and thereon, flowing to the sinister, a banner sable charged with a demi-lion rampant erased argent.* These *fasces* and *raguly staves* would appear strange upon a helm if they were worn transversely, and perhaps even more curious still if the position were “fore and aft!”—Where shall we find ancient precedent for the ugly and incongruous crest of HUBBERSTY:—*In front of a griffin’s head erased argent, charged with a fess engrailed vert, a mole fesseways or?* This mole, standing on its two left legs(!), seems to me a much greater violation of heraldic good taste than is involved in the curious example given in Plate XXII., fig. 3, where the helm bears a negro proper, seated on a cushion with his legs pendent on each side, and supporting in each hand a star or. The very modern coat granted to FOX, is:—“*Argent, a corrugated boiler-flue fessways proper(!) between two foxes courant gules, each having in its mouth a trefoil vert.*” The propriety of the principal charge may be open to question; but surely none will think the present writer unduly captious

when he ventures to suggest that that one appearance was sufficient ; and that the, doubtless, useful "corrugated boiler-flue" need not have also been promoted to such prominence in the crest : *On a wreath a corrugated boiler-flue as above, thereon a fox gules, resting its paw on a trefoil vert !* When the latter half of the nineteenth century produces such prodigies, I am inclined to think that after all a modern writer is right, and we may well let poor Sir ISAAC HEARD'S grant to Lord NELSON rest as an example no longer needed to point a moral and adorn a tale. Tastes of course differ, but the writer can hardly think that the *épergne* given to Lieutenant-General SMITH by his friends at Bombay was a fitting ornament for a helmet ; or that the fact of its presentation was worthy of perpetual commemoration in his armorial achievement (*see* Crests of SMITH-GORDON, Bart.). It is quite clear that many figures now used ought never to have had official sanction ; and would not have had it if the origin and design of crests had been duly remembered by those whose duty it was, at least, to acquire a knowledge of the matters on which, after appointment, they were to speak with an authority which none may venture to impugn, except under the penalty of *lèse majesté* ! Something might be done by more intelligent drawing to remove present incongruities, even though unfortunately they may occur in the original authoritative exemplification, *e.g.*, arms embowed should not be drawn in the unstable position of resting on the elbow ; as in the crest of ARMSTRONG, bart., where (a trefoil in front partly hides the bad balance) the fist projects over one shoulder, and the coupéd upper-arm over the other shoulder, of the wearer ! Hands holding wreaths, etc., should issue, not out of clouds in the heavens above, but from the helm beneath.

LAMBREQUINS AND WREATHS.—Ancient crests were

moulded out of *cuir bouilli*, and fixed on the helm by a *calotte*, or cap, of the same substance. This appears from the old tourney rules printed in MENÊTRIER, *de l'Origine des Armories et du Blason*, pp. 79, 80, from a MS. in the Library of SEGUIER, Chancellor of France, printed in the Appendix. In the *Zürich Wappenrolle* there are no wreaths, and the *calotte* is usually of a red colour (*see* Plates XIV. and XV.). In later times the line of junction was masked by a wreath of silk, the ends of which floated behind. Some have seen in this a reminiscence of the turbans of the Saracens. In a large number of cases crest and *calotte* are in one piece (*see* Plates XIII., XIV., XV.). In the *Armorial de Gelre*, the *calotte* no longer fits the helm tightly, though it often forms part of the crest, but it has greater length behind, and its floating edges are scalloped; this was the origin of the *lambrequins*. In other cases the *calotte* is distinct, and varies in colour, from the crest. It has become a *capuchon* or *capeline*, and the line of junction with the crest is either hidden by a crest-coronet or covered by a hat from which the crest rises. The *tortil*, or wreath, occurs but seldom in the *Armorial de Gelre*. In many instances the *capeline* was *armoyée* (*v.* Vol. II., Plate XII., figs. 5, 6). On the *capeline* of ROBERT II. of Scotland are the arms of BRUCE. Other Scottish examples are found in the cases of the Sire de SANDILANDS, and Sir GAUTHIER HALYBURTON, in both of which the *lambrequins* are *armoyés*. In the arms of the Duc de BAVIÈRE, shield, *capeline*, and crests are all alike tinctured with the Bavarian fusils (Plate XI., fig. 6). When the crest was formed by the head and neck of a bird its plumage was prolonged to serve as a *capeline*, as in Plate XII., fig. 1. There are several instances of these feather *lambrequins* in the stall-plates at Windsor. (*See* those of Sir HUGH COURTENAY; THOMAS, Earl of WARWICK; Sir THOMAS ERPINGHAM; Sir WILLIAM ARUNDEL, etc.). The

helm of JAMES, 7th Earl of DOUGLAS, in the church of S. Bride at Douglas, has a peacock's head as the crest, and lambrequins of peacock's feathers. (See Sir WILLIAM FRASER'S *Douglas Book*, vol. i., p. 442.) In Plate XIV., fig. 4, from the *Zürich Wappenrolle*, we see the scaly skin of a salmon similarly used. The mane of the lion, which forms the crest of MERTZ; the skin of the bull of MARCK (Plate XI., fig. 4); and the hair and beard of the men in the case of the crests of BOHN, LANDSCHADEN, etc., are similarly prolonged into *lambrequins*. The *capeline* was not merely ornamental, it discharged the same office as the *puggree* does on a modern helmet, protecting the head and neck of the wearer from the rays of the sun. When the helmet ceased to be worn, the *capeline*, as depicted in painting or sculpture, underwent a double conversion; first into *lambrequins* of the helmet, and then into a mantling surrounding the arms. The picturesque *lambrequins* have now degenerated into mere unmeaning flourishes and scrolls, and, whether they envelop the shield or not, are known as mantlings. In Germany the tinctures of the *lambrequins* of the crested helms correspond with those of the quartering to which they belong. (See Plate XX.) When a single helm is used with a quartered coat the *lambrequins* vary on either side so as to correspond with the tinctures of the adjacent quarters. According to modern British usage, while the rule for the tinctures of the wreath is that they should be of the principal metal and colour of the arms, the mantlings are of *gules*, or crimson, lined with white. This is so general that, with the usual official tendency to regulate that which needs no regulation, many modern grants of arms in Scotland since the seventeenth century, and others of earlier date in England, have distinctly prescribed these as the tinctures of the mantlings, instead of permitting the wearer to follow the old custom of using mantlings composed, like the wreath, of the principal tinctures. One

of the respects in which we may expect (or at all events may hope for) better things as a result of the spread of a greater knowledge of heraldry combined with better artistic taste is in this matter of the mantlings and lambrequins. My hopes are so far justified by the fact that since the publication of the first issue of this book the new grants made by "Lyon" prescribe the use of the colours of the arms for the mantlings, as well as for the wreath. We need only look at the early stall-plates of the Knights of the Garter to find precedents for treatment of these which are both heraldic and truly artistic. Thus the mantlings of the arms of GEORGE, Duke of CLARENCE, are *semé* of the white roses of YORK. Those of Sir JOHN BOURCHIER, Lord BERNERS, have their silver lining powdered alternately with water-buckets (the charge of his arms) and with his badge, the Bouchier Knot; while the crimson mantling is *semé* of golden billets from one of his quarterings. The azure mantling of HENRY V. as Prince of WALES is *semé* of the French golden *fleurs-de-lis*; and that of JOHN, Lord BEAUMONT (K.G., 1397) is similarly *flory argent*, as the field of his arms. The BÉTHUNES, Ducs de SULLY, etc., bear exceptionally a golden helm with *lambrequins* of *azure, fleury or*, their arms being *Argent, a fess gules*. The DAUBENY mantling is *semé* of mullets (*see* fig. 17, p. 227). On the brass of Sir JOHN WYLCOTE at Tew the *lambrequins* are *chequy, sable and argent*; and the WARRENS also used the mantling *chequy or and azure* from their arms. (VINCENT'S MSS. in Coll. Arm.) On the seals of Sir JOHN BUSSY in 1391 and 1407 the mantlings are *barry*, the coat being *Argent, three bars sable*. (*Visitation of Huntingdon*, pp. 67, 68.)

Some recent examples of mantlings constructed on the old lines, but, I much fear, "without authority" (!) are to be found in Mr EGERTON CASTLE'S excellent work on *English Book-Plates*. Mantlings of various

tartans have been employed by Mr CHADWICK, in the illustrations to his work on *Ontarian Families*.

There are many exceptional cases in which the rule that the *lambrequins* should agree with the tinctures of the arms is not observed; *e.g.*, the Swiss GULDINEN have *lambrequins* of *or* and *argent*; the Prussian STEINMANS of *purple* only; the GHELDERSONS of *vert* and *azure*. The Polish MIEROZEWSKY have them of *brown* and *azure*; the BRUNETTI of *brunatre*.

There is as great variety in the use of the wreath (Plate XII., fig. 1). A knight in the old tournament days on occasion substituted a *contoise* of the colours of his mistress, or a sleeve of her dress, for the armorial wreath of his own colours. COSSO in Dalmatia uses *azure* and *gules*; DOPF, *sable* and *gules*. In many cases the wreath is of three or more tinctures; it is chequy on the seals of ROBERT STEWART, Duke of ALBANY, in 1389, and of his son MURDOCH (LAING, i., 787, 789). Occasionally a wreath of flowers or leaves is substituted for the ordinary *tortil*. The wreath of PATRICK HEPBURN appears to be of roses in *l'Armorial de Gelre*, and several similar German examples are to be found in SIEBMACHER. The helm of ENGELBERT, Comte de NASSAU, was *couronné d'une haye d'or*. See also the crests of JOHN LOUIS of NASSAU in MAURICE (*Les Armoiries des Chevaliers de la Toison d'Or*, No. 413), and there are several examples of the use of a crown of thorns. The wreath of the TROUTBECKS is formed of trouts in an example in MOULE'S *Heraldry of Fish*; that of JEAN DE GUEVARA, Comte d'ARIANO, was of peacock's feathers. I have collected very many other curious examples of what would now be called "unauthorised assumptions." Among us the modern wreath is usually very badly drawn; it is disproportionately large, and like a straight twisted bar, balanced on the top of the helm and extended over the shoulders! It

does not seem to have occurred to modern heraldic artists that if the *garde visure* of the helmet, as drawn by them, were forced open the crest and wreath would topple off at once! Some very modern books of great pretension under official revision are, in this respect, as in others, as great offenders as their predecessors! (*See* also the funny modern examples at Windsor; and the older ones in the chapel of HENRY VII., at Westminster Abbey, formerly used as the Chapel of the Order of the BATH.)

The CREST-CORONET.—The use of this was developed from the wreath. It is an open crown, usually of gold, and having (but not invariably) four foliations (of course only three are visible) like those of a ducal coronet, by which name it still is vulgarly designated, though there is in it no reference to ducal or to any other titular rank. It was much employed in the Low Countries and in Germany, where, however, it is properly considered an adjunct to the helm rather than as a portion of the crest, but there are few examples of its use in the *Zürich Wappenrolle*; one of these is that of the Dukes of AUSTRIA, but there is no coronet on the seals of LEOPOLD in 1216, of ALBERT in 1286, or of FREDERICK in 1311. The coronet is used by RODOLPH in 1305, and FREDERICK in 1313 (*see* HUEBER, *Austria Illustrata*). Sometimes the coronet was tinctured of other colours than gold. In the *Armorial de Gelre*, that used by “*le Roi de Navarre*,” is actually of *ermine*! The use of a coroneted helm is said by some writers to be peculiar to those who are of tourney nobility—whose ancestors had taken part in those conflicts. BRYDSON (*Summary View of Heraldry*, p. 189), thought it a distinction of a banneret (but this it certainly was not in England), and he quotes OLIVIER DE LA MARCHE, “that none ought to adorn the tymbres of their armorial ensigns with a golden crown but gentlemen of name, arms, and cry.”

By the regulations of the English College of Arms no new grants of crests arising from crest-coronets, or chapeaux, are now made to ordinary applicants. But mural, naval, and Eastern, crowns form part of the grant in the case of persons who have respectively served with great distinction as military or naval officers, or in the public service of our Asiatic possessions; and some vallary crowns have also been granted. These coronets,



FIG. 18.—CREST-CORONETS.

which are very rarely found except in British armory, are here figured. Other forms of the crest-coronet are found but rarely; that used by the Marquess of RIPON is of *fleurs-de-lis*; and that of the RIDDELLS of Ardnamurchan is said to be "the coronet of a French count." Out of an Earl's coronet: *Or, a dove rising argent, in its beak a wheat ear stalked proper*, was the crest confirmed to DAVIDSON, by Sir WILLIAM SEGAR, 7, Car. 1 (*Visitation of Durham*). The crest of MAHONY, *a dexter arm embowed in armour, the naked hand holding a sword proper piercing a fleur-de-lis or*, is said to rise from the coronet of a French count.

MANTLES AND PAVILIONS.—The mantles which are frequently drawn around the arms of sovereigns and great nobles must be distinguished from the mantlings, or *lambrequins* of the helm; though, as has been said, both were simply enlargements of the *capeline*, and like it were often *armoyées*. In later times the arms of Sovereigns; the German Electors, etc., were mantled, usually with crimson or purple velvet fringed with gold, lined with ermine, and crowned; but the mantling *armoyé* was one of the marks of dignity used by the

Pairs de France, and by Cardinals resident in France ; it was also employed by some great nobles in other countries. An early example is afforded by the arms of the Duke of LORRAINE (MOULE, *Heraldry of Fish*, p. 71). In NISBET'S *System of Heraldry* the arms appended to the dedications of that work to the Duke of HAMILTON and the Earl of MORTON are thus *armoyées*. The mantling of the Princes and Dukes of MIRANDOLA was : *Chequy argent and azure, lined with ermine*. Other families used a mantling which, though not strictly *armoyée*, was *semé* with one or other of the charges of their arms. In France the mantling of the *Chancelier* was of cloth of gold ; that of the *Présidents à mortier* of scarlet, lined with alternate strips of ermine and *petit gris*.

Some Slavonic families have a mantling of fur only ; hat of the Hungarian CHORINSKI is a bear skin. In Sweden the tinctures of the mantlings are specified in the patent, and are often curiously varied. On his monument at Schoonhoven, the arms of OLIVIER VAN NOORT, Admiral of the Netherlands (who first led the Dutch fleet through the Straits of Magellan), were, *Azure, between two estoiles or, a fess wavy argent rippled proper*. The crest, placed on the shield without the intervention of a helm, was the terraqueous globe, thereon a fully rigged ship. The shield is enveloped in a mantling of *azure, semé of golden estoiles*.

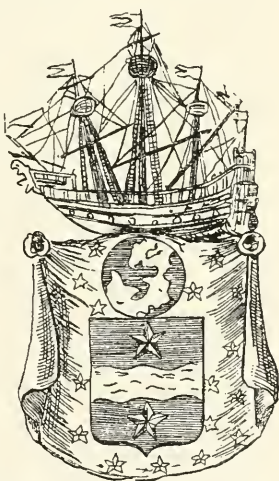


FIG. 19.—OLIVIER VAN NOORT.

(The bearings were pretty certainly derived from those granted to Sir FRANCIS DRAKE, who passed the Straits of Magellan in 1517, fifty years earlier than the date of

VAN NOORT's death. He bore : *Sable, a fess wavy between the two Pole-stars argent.* The crest was : a ship with sails reefed, being drawn round a terrestrial globe by a cable held in a hand issuing from clouds, all proper). In England the suggestion that the arms of peers should be mantled with their Parliament robes was never generally adopted. In France, NAPOLEON I., who used a mantling of purple *semé* of golden bees, decreed that the Princes and Grand-Dignitaries should use an *azure* mantling thus *semé* ; those of Dukes were to be plain, and lined with *vair* instead of ermine. In 1817, a mantling of *azure*, fringed with gold and lined with ermine, was appropriated to the dignity of *Pair de France*.

From the use of the large mantling was developed the crowned canopy known as the *pavilion*, of which we see traces on the Great Seals of the Kings of FRANCE since LOUIS XI. (See VRÉE ; and LECOY DE LA MARCHE. *Les Sceaux*, pp. 135-148, Paris 1890.) This pavilion of the King of FRANCE was of *azure, semé de fleurs-de-lis d'or*. In Russia the full Imperial Arms are environed by a *pavilion* of cloth of gold, *semé* of Imperial Eagles sable, and lined with ermine, it is surmounted by the Imperial Crown, behind which rises the banner of the Empire. The King of PRUSSIA assumed a pavilion of crimson, *semé* of golden crowns and Prussian eagles ; and bearing aloft the banner of the Prussian Arms. In Italy the King alone uses the *pavilion*. It is of *azure velvet*, lined with white satin, bordered and fringed with gold. The border is composed of crosses, and Savoy love-knots, alternately. The mantling used by the Royal family is of red velvet, lined with ermine, fringed with gold. The Knights of the Order of the Annunciada are entitled to use mantlings of *azure velvet*, lined with white satin, and bordered with gold. The Great Officers of State, Princes, and Dukes, have the mantling of purple velvet, lined with white silk, and bordered with gold.

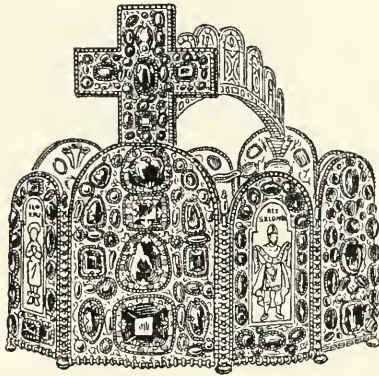


FIG. 20.—THE CROWN OF CHARLEMAGNE.

CHAPTER VII.

EXTERNAL ORNAMENTS.

11.—CROWNS AND CORONETS.

THE earliest form of the crowns and coronets in use in western Europe is a circlet of gold, plain or jewelled, or ornamented with enamels. Of these the first which is of heraldic interest is the celebrated IRON CROWN OF LOMBARDY, gifted by Queen THEODELINDA (d. 616) to the Basilica of Monza where it is still preserved. It is a jointed circlet of Byzantine workmanship about three inches in width, composed of six golden plates, covered with semi-transparent green enamel, and ornamented with golden roses, and small flowers in opaque enamel. It derives its name from the iron-band which runs round its interior. This is said to have been forged out of *Il Sacro Chiodo*, one of the nails used at the Crucifixion, and discovered by S. HELENA, who is also said to have sent to her son CONSTANTINE the Great, a diadem, and a horse-curb forged from the nails. But there is not the

smallest fragment of historical evidence to connect the diadem of CONSTANTINE with the Crown at Monza. Even so late as the coronation of CHARLES V. as Emperor, in 1529, the "Iron Crown" of Monza is not spoken of as containing *Il Sacro Chiodo*; and it was only at the end of the sixteenth, or early in the seventeenth century, that it began to be venerated as a sacred relic. (See MURATORI, *De Corona Ferrea*; and the exhaustive *Storia della Corona Ferrea*, of Cav. ROCCO BOMBELLI, Firenze, 1870.) Having had the opportunity of carefully examining the crown I may say that it is probably of sixth or seventh century work, and was used for the same purpose as the votive suspensory crowns of the Gothic King RECCESVINTHUS, etc., found near Toledo in 1858, and now preserved in the Musée de Cluny at Paris. The iron rim merely keeps the jointed plates of the circlet in place. Though too large for use as an *armilla*, it is too small to have been habitually worn as a crown, being scarcely more than six inches in diameter, but with it the Kings of Italy are crowned.

It was used as a heraldic adjunct in the *Écu Complet* of the Austrian Empire; and forms a part of the decoration of the Royal Order of the Crown of Italy.

The crown of CHARLEMAGNE is preserved in the Imperial Treasury in the Burg at Vienna. (See the engraving at the head of this chapter.) It is of Byzantine workmanship and is composed of portions of different dates; probably no portion of it is co-æval with the Emperor from whom it derives its name. It consists of eight plates of gold having semicircular heads; the alternate larger *plaques* are set with uncut gems; the others, somewhat smaller, have Byzantine enamels representing the SAVIOUR, HEZEKIAH, DAVID, and SOLOMON, each within a border of uncut gems. Two small iron circlets are used to strengthen the series of plates. The central *plaque* is surmounted by a

CROWNS AND CORONETS.



1. Imperial.



2. Royal.



3. Prince of Wales.



4. Royal.



5. Sons of Sovereign.



6. Princesses.



7. Grandsons of
Sovereign.



8. Duke.



9. Marquess.



10. Earl.



11. Viscount.



12. Baron.



13. King of France.



14. Dauphin.



15. Fils de France.



16. Prince.
(France.)



17. Marquis.
(France.)



18. Marquis.
(France.)



19. Count.
(France.)



20. Viscount.
(France.)



21. Baron.
(France.)



22. President.
(France.)



23. Doge of Venice.



24. Vidame.



25. Prince.
(Holy Roman Empire.)



26. Count.
(Germany.)



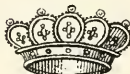
27. Baron.
(Germany.)



28. Noble.
(Germany.)



29. Viscount.
(Netherlands.)



30. Baron.
(Belgium.)



31. Noble.
(Netherlands.)



32. Marquis.



33. Viscount.
(Italy.)



34. Noble.
(Italy.)



35. Hered. Knight.
(Italy.)



36. King of Arms.

jewelled cross, from which an enamelled arch passes over the head to the plate at the back, and bears an inscription "CHUONRADUS, DEI GRATIA ROMANORUM IMPERATOR, AUG." CONRAD was Emperor in 1138.

It is on this model that the present IMPERIAL CROWN of GERMANY is designed. Its circlet resembles that of the crown of CHARLEMAGNE, but the plaques are of equal size, and decrease somewhat towards the lower edge. They are set alternately with crosses of diamonds and eagles-displayed; four ogee arches of brilliants terminate in the orb and cross. (*See* Plate XXVIII, fig. 1.) The hemispherical cap of the crown is enclosed in a network of gold. When the crown of CHARLEMAGNE appears as a heraldic charge, as in the arms of HANOVER (Plate XXVI., figs. 9, 10), it is drawn in profile.

The Crown of the German Prince-Imperial has a thin golden circlet from which rise four crosses *pateés* alternating with eagles-displayed. The crown is arched in, like that of the Emperor, and is thickly set with gems.

The circlet of gold worn by our English kings was early ornamented with points, or floriated. The seal of EDWARD THE CONFESSOR shows the king wearing a crown with four rays. That of WILLIAM THE CONQUEROR is a circlet which has four trefoils, or strawberry leaves, of which three are visible. Cuspings supporting a pearl, or a smaller foliation, were soon introduced, and this open and foliated crown is that which appears on the head of the sovereign in the early Great Seals of ENGLAND, FRANCE, etc. The crown of HENRY IV. has smaller *fleurs-de-lis* introduced between the (six?) conventional strawberry leaves; small groups of pearls separate all the foliations.

HENRY V. was the first English king who by adding the arches (with their orb and cross) to the circlet, converted the open coronet into that which is techni-

cally known as a close crown. Though the open circlet occasionally appears up to the reign of HENRY VIII., the arches of the crowns used by later sovereigns were generally four in number, but HENRY VI. and CHARLES I. used the crown with eight arches. The rim of the crown of England has been heightened with alternate *fleurs-de-lis* and crosses *patée* (four of each) since the time of HENRY VI. The cap within the crown, worn by RICHARD III., and perhaps by earlier sovereigns, is distinctly shown in the crown of the Great Seal of HENRY VIII. The ogee curves of the golden arches, set with pearls, which appear in the crowns of CHARLES II. and all succeeding sovereigns, have disappeared from use during the later part of the reign of Queen VICTORIA, and the arches have now the simple curve which is found in the early examples. The crown actually worn at the coronation of Her Majesty (Plate XXIII., fig. 2) differs in shape from the Imperial crown as represented on the coinage, etc. (Plate XXIII., fig. 1). The bands, which have nearly the shape of a right angle, are formed of wreaths of oak-leaves in brilliants, with acorns of pearls in brilliant cups. (Correct BOUTELL, *Heraldry, Historical and Popular*, p. 320.)

The coronets of the British Princes and Princesses were granted in the reign of CHARLES II. The crown of the Prince of WALES resembles the Imperial crown except that it has but a single arch supporting a small orb and cross. (Plate XXIII., fig. 3). The coronet used by the other sons of the Sovereign is like that of the Prince of WALES—a circlet heightened with four crosses-*patée* alternating with as many *fleurs-de-lis*—but it is not arched-in (Plate XXIII., fig. 5). In the coronets used by the princesses two conventional strawberry leaves are substituted for two of the crosses-*patée*. (Plate XXIII., fig. 6). Their coronet, therefore, bears two crosses-*patée*, four *fleurs-de-lis*, and two strawberry leaves (the

cross *patée* occupies the central place in all the British princely coronets). The grand-children of the Sovereign use a coronet in which four crosses-*patée* alternate with as many strawberry leaves. (Plate XXIII., fig. 7.) We may mention that the so-called strawberry leaves are termed *feuilles de ache* by old French writers.

The Royal crown of SCOTLAND is a circle of gold set with stones and pearls, and heightened with ten (entire) golden *fleurs-de-lis*, alternating with as many floriations resembling crosses-*fleury* set with gems. Four rather small arches support a mound of blue enamel on which rests a cross slightly *patée*, set with an amethyst and pearls. (The Regalia of SCOTLAND have been very fully and accurately described by Messrs REID and BROOK, in most interesting papers printed in the *Proceedings of the Society of Antiquaries of Scotland*, 1890, pp. 18-141.)

The Royal crowns used by most foreign sovereigns, whatever be their titular rank, though they differ slightly in details, are (with exceptions hereafter noted) of one general type—a circlet of gold heightened with eight floriations between which are low cusplings each supporting a pearl. The crown is closed in by eight pearled arches, surmounted by an orb and cross. (Plate XXIII., fig. 4.)

The use of the closed crown by foreign sovereigns (the Emperor being excepted) dates only from the sixteenth century. The arms of Queen LEONORA of PORTUGAL, in 1498, have only the open circlet. I think the Spanish crown was not generally closed in before the times of the Emperor CHARLES. ERIK XIV. (1560-1568) was the first of the Swedish kings to bear the closed crown. Among the Danish regalia in the castle of Rosenborg, near Copenhagen, is still preserved the elegant open crown, probably made about the year 1600, worn by CHRISTIAN IV. The closed crown appears to have been adopted by CHRISTIAN V. (c. 1670.)

FRANCE.—CHARLES VIII. is said to have assumed the closed crown in 1495, after the conquest of Naples, but it does not appear upon his Great Seal, or on that of his successors until the reign of HENRY II., 1547. FRANCIS I. (1515) is also said to have used the closed crown, and it certainly appears on the seal of his queen, LEONORA of PORTUGAL. The crown borne later by himself and his successors is a circlet of gold heightened with eight *fleurs-de-lis* (often more accurately by eight *demi-fleurs-de-lis*), closed by eight pearly bands which unite in a *fleur-de-lis*. (Plate XXIII., fig. 13.) Occasionally the whole *fleur-de-lis* is used instead of the *demi-fleur-de-lis*. (See the coronet used by the Duchesse d'ORLÉANS, in GUIGARD, *Armorial du Bibliophile*, pp. 39-46.) The full *fleurs-de-lis* make a very elegant crown. The crowns of the Queens of FRANCE, though closed in, usually had *feuilles de ache* (strawberry-leaves) alternating with the *fleurs-de-lis*. (See the arms of ANNE DE BRETAGNE; LOUISE DE LORRAINE; MARIE DE'MEDICI; ANNE D'AUTRICHE; and MARIE THERESE D'AUTRICHE.) (The crowns used heraldically by ELIZABETH DE VALOIS, MARIE LECZINSKA, and MARIE ANTOINETTE, were exceptions to the rule.) The crown of the Dauphin was similar to that of the King, but was arched in by four dolphins embowed, supporting with their tails the crowning *fleurs-de-lis*. (Plate XXIII., fig. 14.) It is remarkable that MARY STUART, Queen of SCOTLAND, as Dauphiness, did not use the dolphin-arched crown, but a crown set with *demi-fleurs-de-lis*, and closed with a single arch. (See GUIGARD, *Armorial du Bibliophile*, p. 21.) The coronet of the other children of the king (*les fils de France*) was a circlet adorned with eight (*demi-*) *fleurs-de-lis*. (Plate XXIII., fig. 15.) That used by the Princes, their children, was set alternately with four (*demi-*) *fleurs-de-lis* and as many conventional strawberry leaves. (Plate XXIII., fig. 16.)

The crown adopted by NAPOLEON, and used under both Empires, was a gemmed circlet of gold supporting, and completely closed in by, eight Imperial eagles, whose elevated wings united with alternate conventional palm branches rising from Greek honeysuckle floriations, to support the orb and cross. LOUIS PHILIPPE did not use the old crown, but substituted *feuilles de ache* for the fleur-de-lis, and made them rise from a horizontal wreath of oak leaves on the upper edge of the circlet. The crown was closed with eight pearled arches supporting an orb.

The crown of the HOLY ROMAN EMPIRE, the crown worn by the German Emperors, appears to have been completely closed, not merely arched, at an early date, probably in imitation of the diadems used by the Byzantine Emperors from the time of BASIL I. On the seal of HENRY I. (1002-1024) the crown is closed in, and has also four rays or spikes surmounted by balls. That of his successor CONRAD I. has an open crown of four foliations; but CONRAD'S son, the Emperor HENRY II., reverted to the previous type, and, with variations in detail, this was maintained by most of his successors. (The exceptions known to me are LOUIS IV., CHARLES IV., and RUPERT, who are represented with open crowns. See ROEMER-BÜCHNER, *Die Siegel der Deutschen Kaiser*; and GLAFEY, *Specimen Decadem Sigillorum*.) The *vittæ*, or fillets, are clearly indicated on the seals of CONRAD, 1143; FREDERICK, 1165; and PHILIP, 1203.

The crown of the Kings of BOHEMIA, known as that of ST. WENCESLAS, appears on the great seal of King WLADISLAS, in 1160. (See GLAFEY, *Specimen Decadem Sigillorum*, tab. ix., fig. 39.) Like other crowns of the period it is of Byzantine work, and the circlet is hinged. It consists of four golden plates; the upper edge of each rises into a (demi-) fleur-de-lis. From the backs of these

rise the arches which support a cross. All the parts of the crown are set with rough gems.

The celebrated *Szent Korona*, (the Holy Crown), or crown of ST. STEPHEN, with which the Kings of HUNGARY are crowned, and which is accordingly used as the heraldic ornament of their arms, is depicted in fig. 15, p. 122, and fig. 21. It derives its name from a legend

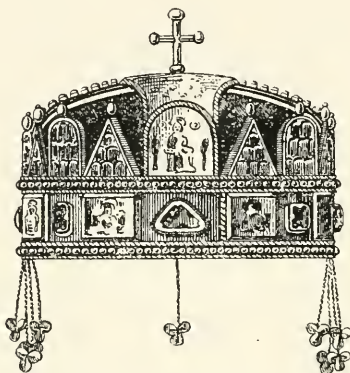


FIG. 21.—THE SZENT KORONA.

that its upper portion was presented to ST. STEPHEN, the first King of HUNGARY, by Pope SYLVESTER II. The lower portion, as we know from history, was presented after the year 1074, by the Emperor MICHAEL VII., (DUCAS) to GEYSA I., of HUNGARY. Tradition declares that the two crowns were united and form the existing crown. But it seems clear that the whole of the crown is of Byzantine origin. The crown sent to GEYSA must pretty certainly have been an open one; as an arched or closed crown was borne in the Eastern Empire by the Basileus alone. But, if, as seems clear, the arched bands are of Byzantine design they can hardly be of Roman origin; and it seems to me much more reasonable to suppose that the upper portion as well as the

lower, was obtained from some Eastern source, than to accept the legend attributing to it a Papal origin. The principal part, the band which surrounds the head, is of gold edged with pearls, and is set with large uncut gems. On the front of the band these alternate with four rectangular plates enamelled with figures of the Archangels MICHAEL and GABRIEL, and Saints GEORGE and DEMETRIUS. On the top of the circlet are four projections of rectangular shape with semicircular heads. These are placed at the springing places of the arches which close in the crown, and are enamelled with figures of the SAVIOUR, the Emperors MICHAEL, and CONSTANTINE (*Porphyrogenitus*), born in 1074 and GEYSA himself. To the front of the crown a series of golden projections similar in shape, alternating with others of pyramidal form, is interposed between the enamels just described. The arches of the crown which are low and flattened, are ornamented with figures of eight of the Apostles, and like the circlet are set with uncut gems. The whole is surmounted by a rather thin cross with globular ends, which is now bent somewhat from the perpendicular. The crown is well engraved in BOCK'S *Die Kleinodien des Heil. Romischen Reichs*. See also *Les Origines de l'Orfèvrerie Cloisonné*, par CHARLES DE LINAS, Paris, 1878.

RUSSIA.—The present Imperial crown of RUSSIA does not differ very materially from that used by the later German Emperors. A circlet set with large precious stones supports to the front a group of palm leaves and laurels in diamonds. A gemmed band rises from the circlet and crosses the head from back to front, supporting on its summit a large uncut ruby, and a splendid diamond cross; as in the old German and Austrian Imperial crowns, the side pieces of the cap are sections of a sphere, and are formed of a silver network set with brilliants.

The treasury of the Kremlin at Moscow contains among the regalia several most curious and ancient Russian crowns. Of these one of the most interesting is the crown of VLADIMIR (*Monomachus*) fig. 22. This is a circlet out of which rises a dome-shaped cap of six sections, of gold filigree adorned with gems. This dome is truncated, and the opening is covered by a hemisphere of like workmanship supporting large gems and a tall cross of Latin shape. The circlet is covered

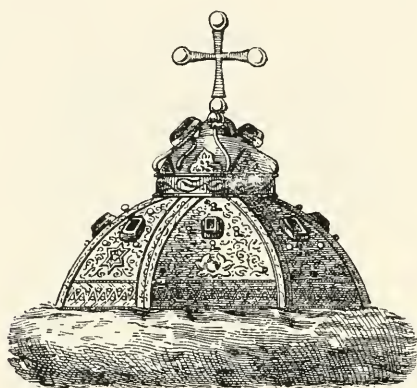


FIG. 22.—CROWN OF S. VLADIMIR.

by a broad band of sable fur. This is said to have been used by ST. VLADIMIR in the tenth century, but is certainly of later workmanship. The crowns of the CRIMEA and SIBERIA are similar in general character. The crown of PETER ALEXIEVITCH has a circlet from which rise small pliant rods of gold topped with large uncut gems. The crowns of KAZAN, ASTRACHAN, etc., are of the general barbaric tiara, or pagoda, shape; but are not easily described without the aid of coloured engravings; such will be found in the splendid work, *The Antiquities of the Russian Empire*, 4to, 1849-52, of which there is a copy in the Art Library at South Kensington.

The Prussian Royal crown, Plate XXIV. (distinct from the Imperial crown of GERMANY) is of gold, the circlet set with large diamonds, and heightened with diamond rosettes or foliations ; it is arched-in with eight bands set with diamonds, and is surmounted by the orb and a brilliant cross. (*See* Plate XXIX., fig. 1.)

In ITALY the Royal crown has the circlet ornamented with eight pearled trefoils, or strawberry leaves, alternating with as many slightly raised points, each of which supports a small pearl. The arches rise from the eight trefoils, are pearled, and unite in an azure orb, banded and supporting a golden trefoil cross. The cap is of red velvet.

The other European Royal crowns need no special mention ; generally they are used not only by the sovereign and his consort, but as a heraldic ornament by the Princes of the Royal House. Thus the crown of the late Prince ALBERT of SAXE-COBURG-GOTHA, the lamented Prince Consort of Queen VICTORIA (a younger brother of the then reigning Duke of SAXE-COBURG), was in all respects of the Royal type, differing only in minor details from that given in Plate XXIII., fig. 4.

The arch-ducal crown of AUSTRIA is at present a circlet of gold set with strawberry leaves, and having a single arch, as in the crown of the Prince of WALES. It also shows the cap of crimson velvet which rarely appears at the present day in foreign Royal crowns. The crown of the Electors of the Holy Roman (or Germanic) Empire was, like the old arch-ducal crown of AUSTRIA, provided with a circlet of ermine cut into points ; in the arch-ducal crown these points were edged with gold and pearls.

The crown used by many German Princes (*Fürsten*) resembles the old electoral crown, having a scalloped circlet of ermine, a crimson velvet cap, and four golden

arches with the orb and cross (Plate XXIII., fig. 25). Princes of the Royal House in Italy should use a ducal coronet with an azure velvet cap; and the other princes a like coronet with a crimson velvet cap. But these rules are very little regarded, and the bearers of princely titles in Italy, etc., generally use a crown practically identical with a Royal one, but having four arches. The coronets which appear above the escutcheon of the Swedish Royal Princes in the series of Arms of the Knights of the Order of the Seraphim in the Riddarholms Kyrka at Stockholm, are composed of a golden circlet, adorned with high points like an Eastern crown, but with a small pearl at the top of each point. The points are usually, though not invariably, eight in number (five being visible). Between the points are a series of representations of the *Vase*, or sheaf of the VASA arms. These are sometimes of gold, sometimes they appear to be of sable. I noticed that on the coronets of the Dukes of SODERMANIA, and UPLAND, no sheaves are now apparent. The caps of the coronets are of azure velvet, and (in the case of the Crown-Prince at least) were *semés* of small golden open crowns, the charges in the arms of SWEDEN.

The Grand Dukes of TUSCANY used a circlet of gold set in front with a large *fleur-de-lis florençée*, the rest of the rim being ornamented with blades of iris leaves, and intermediate buds of the same flower.

The coronet of the Doges of VENICE is represented in Plate XXIII., fig. 23; the plain coronet of gold enclosed a cap of cloth of gold, or white silk damask, of peculiar shape.

CORONETS.—When we come to the consideration of the coronets borne by the European nobility, we must remark at the outset that great licence prevails, and that it is only in our own land that we can be certain that the coronet which is used as a heraldic adornment is a clear indication of the rank of the user.

Even the ducal coronet (Plate XXIII., fig. 8), which is common to that rank in all European countries, is sometimes employed on the Continent by nobles of an inferior title, without exposing them, as such an assumption would do among us, to comment or derision. The ducal coronet, it appears from RIETSTAP, is generally borne by Marquises in Belgium and the Netherlands. It was also borne by the Marshals of France and their wives, as well as by the Chancelliers de France, les Premier Présidents, and the great Officers of State. I may remark also that all Grandees of the first class in Spain have the right to use the ducal coronet, though they may choose to be known by an inferior title; a Spanish grandee will frequently prefer to be known as the possessor of a great historical Marquessate, or County, than as the owner of a more modern Dukedom. All Spanish Dukes are grandees. Sometimes the titles of two ranks are there borne together. The well-read student of history will at once remember that OLIVAREZ, the Minister of State of PHILIP IV. was known as the "*Conde-Duque*." Spanish Dukes often use at present the closed-in crown like that borne by Princes of the Holy Roman Empire.

The coronet of a Marquess among us is a circlet of gold heightened with four strawberry leaves, and as many large pearls set alternately (Plate XXIII., fig. 9). In other countries the number of strawberry leaves remains the same, but our single pearl is often replaced by a group of two or three smaller ones, separate or conjoined. (Plate XXIII., figs. 17, 18, 32.) Fig. 17 is that which is most frequently used by French and Italian Marquises at the present day, but in France under LOUIS XIV. the form in fig. 18 (but with three pearls instead of two) was just as frequent.

The coronet of an Earl (Plate XXIII., fig. 10) has the usual circlet of gold, heightened with eight strawberry

leaves, and as many large pearls raised on high points, or rays. The coronet of a foreign Count is usually ornamented with sixteen pearls, of which nine are visible. In Italy and in Germany these are usually placed on high points; in the old French coronets they are raised very little above the circlet (*see* Plate XXIII., figs. 19 and 26). Another coronet used by French Counts has the circlet set with four groups, each of three pearls in a trefoil, and with smaller pearls on the rim in the intermediate spaces. The Counts of the NETHERLANDS use a coronet very closely resembling that which is now known among us as the "crest-coronet;" but the intermediate cusping of our crest-coronet has not (or ought not to have) the small alternating pearl which appears in the coronet of the Dutch Counts; in other words, their coronet much resembles that of a Marquess (Plate XXIII., fig. 9), but has much smaller pearls.

The Viscount's coronet with us was first granted by JAMES I., and is a golden circlet with twelve pearls, of which seven are visible, set close to the rim. (Plate XXIII., fig. 11.) The number of these is differently given as twelve, fourteen, or sixteen, but as only seven are visible it is pretty clear that twelve is the number. In France it had at first only four pearls, of which three were visible; but later these were a little raised and four smaller pearls were placed in the intervals. (Plate XXIII., fig. 20.) The Viscounts of the Netherlands have attributed to them by RIETSTAP a coronet set with four pearls on points, of which three are visible; and the intermediate spaces are occupied by strawberry leaves. (Plate XXIII., fig. 29.)

In Italy the coronet of a Viscount is set with four large, and as many smaller pearls; so that three of the former and two of the latter are visible (Plate XXIII., fig. 33). The pearls are set directly on the rim without

intervening points. In Spain the coronet of a Viscount is a circlet set with four balls, of which three are visible.

The Baron's coronet with us has the circlet set with six large pearls, of which four are visible. (Plate XXIII., fig. 12). In Germany, and in Italy, the coronet resembles that of a Count, but has only twelve pearls, of which seven are visible. (Plate XXIII., fig. 12.) In France, and sometimes in Italy, the baronial coronet is a circle of gold wreathed with strings of small pearls. (Plate XXIII., fig. 21.) But a coronet of four large, and as many small, pearls alternately was sometimes used, of these three large and two small pearls were visible in a drawing. A curious coronet is used by the Barons of the Low-Countries created under Austrian rule; it is represented in Plate XXIII., fig. 30, and is a circlet of gold with a cap ornamented with gold and pearls. The Baronial coronet in Austria and Portugal is like the French but has also five balls visible on the rim. In Sweden the Baronial coronet is ornamented with twelve pearls, arranged in the shape of trefoils, in four sets of three, one pearl above two. Of the four sets only three are visible, one fully, the other two partially, so that the number of pearls actually seen is seven. Another form of the coronet has eight balls, five visible, each of which has a small pearl at the top.

The coronet of a Vidame (*Vogt, Avoué*) was a circlet of gold ornamented with four crosses *patée*, of which three are visible. (Plate XXIII., fig. 24.)

The Chancellor of France, and the *Premiers Présidents* used a *mortier*, or cap edged with gold (Plate XXIII., fig. 22), which was placed above the coronet which surmounted their arms.

The Admirals of the United Provinces of the Netherlands adorned their escucheons with a naval crown composed of prows of ships. (See the monuments of DE

RUYTER, VAN GALEN, and KINSBERGEN, in the Nieuwe Kerk ; and those of SWEERS, HULST, etc., in the Oude Kerk, at Amsterdam.)

Plate XXIII., contains two figures, Nos. 31 and 35, which have not yet been described. They are the coronets often used abroad by Jonkheers, hereditary knights, and nobles generally, who have not the right to the superior titles of Baron, etc. In Italy the general coronet of nobility is of gold having eight large pearls set directly on the rim, five of these are visible. The coronet attributed to hereditary knighthood has only four pearls, of which three are visible. When these coronets appear on carriages or visiting-cards they are often supposed by the unlearned to mean something much more than they really indicate. They are on all fours with the crest-coronet, or with the circlets which were used in early times upon the basenets of knights, and out of which no doubt the crest-coronet was evolved. But by the average Englishman, whose idea is that there is no nobility apart from the Peerage, the foreign coronet is assumed to be the index of high noble and titled rank, and the *ignotum* is taken only too often *pro magnifico* with very little reason indeed.

NAPOLEON, who had no objection to assume an Imperial crown for himself, endeavoured to substitute for the helmets and coronets of his nobles a series of velvet *toques*, or hats turned up with various colours, and ornamented with ostrich feathers. Those who are curious on the subject will find these all set out in SIMON, *L'Armorial Général de l'Empire Français*, tome i., but they were tasteless in design, and the new *noblesse* were not likely willingly to use insignia which marked them out as *nouveaux annoblis* ; the *toques* had consequently but a very brief existence. The title of Marquess was not conferred by NAPOLEON I. ; and is unknown in Poland and in Scandinavia.

Although coronets as insignia of nobility were in use by the nobles of England in the reign of EDWARD III., they did not assume their present, or indeed any, distinctive character until a much later period. Whatever may have been their use for personal adornment, the Stall Plates of the Knights of the Garter in S. George's Chapel at Windsor, show that their heraldic use was not at all general in early times, nor were their shapes settled by authority. Few instances appear before the reigns of HENRY VIII. and his children.

The fashion at the present day is to omit the caps (of crimson velvet, with a golden tassel) which used to line the coronets. In France after the Restoration the marks of the *Pairie* were the mantlings surrounding the escucheon (*v. p.* 251), and the coronets which surmounted them and indicated the rank of the peers; these coronets enclosed caps of azure velvet.

It should be noticed that although in heraldic drawings the circlets of coronets are represented as set with jewels; in the actual coronets worn by our Peers such additions are strictly forbidden.

The coronet used by the Kings of Arms at the present day is of a gilt circlet on which is inscribed the words: MISERERE MEI, DEUS, SECUNDUM MAGNAM MISERICORDIAM TUAM, from Psalm LI. From the circlet rise sixteen oak-leaves, nine being visible; they are of two sizes arranged alternately. (Plate XXIII., fig. 36). The use of these coronets probably dates from the time of CHARLES II. According to NISBET (*System of Heraldry*, vol. ii., p. 166), the crown of "Lyon" King of Arms in Scotland, was of gold, closed like the Royal crown, but enamelled instead of being set with pearls and gems. I do not know by what authority, if any, its use has in modern times been discontinued in favour of that now employed in England and Ireland.

In the plate following the title of MAURICE'S *Blason des Armoiries des Chevaliers de l'Ordre de la Toison d'Or*, 1665, the coronet given as that of a King of Arms is a circlet set with four crosses (Plate XXIII., fig. 24) like that described on p. 267, as that of a Vidame. (MAURICE was himself Gueldres, King of Arms.)

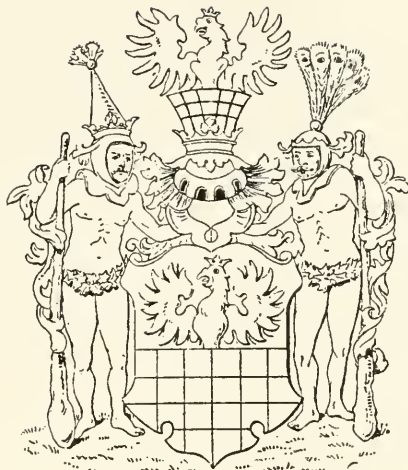


FIG. 23.—ARMS, ETC., OF PRINCE PUTBUS

CHAPTER VIII.

EXTERNAL ORNAMENTS.

III.—SUPPORTERS.

SUPPORTERS are figures of living creatures placed at the side, or sides, of an armorial shield, and appearing to support it. French writers make a distinction, giving the name of *Supports* to animals, real or imaginary, thus employed; while human figures or angels similarly used are called *Tenants*. *Tenants* also include monkeys, centaurs, mermaids, etc., which have a semi-human appearance. Trees, and other inanimate objects which are sometimes used are called *Soutiens*.

MENÊTRIER and other old writers trace the origin of supporters to the usages of the tournaments, where the shields of the combatants were exposed for inspection, and guarded by their servants or pages disguised in fanciful attire,—“ C'est des Tournois qu'est venu cet usage parce que les chevaliers y faisoient porter leurs lances

et leurs écus, par des pages, et des valets de pied déguisez en ours, en lions, en mores, et en sauvages.” — *Usage des Armoiries*, p. 119. The old romances give us evidence that this custom prevailed ; but I think only after the use of supporters had already risen from another source.

There is no doubt whatever that ANSTIS was quite correct when, in his *Aspilogia*, he attributed the origin of supporters to the invention of the engravers, who filled up the spaces at the top and sides of the triangular shield upon a circular seal with foliage, or with fanciful animals. Any good collection of mediæval seals will strengthen this conviction. For instance, the two volumes of LAING'S *Scottish Seals*, and still more the *Catalogue of Seals in the British Museum*, afford hundreds of examples in which the shields used in the thirteenth and fourteenth centuries were placed between two creatures resembling lizards or dragons. These creatures are sometimes winged ; but perhaps more frequently without wings. (See the seal of ALEXANDER DE BALLIOL, 1295. LAING, ii., 74.) Other charges were sometimes used. In English seals of the thirteenth and fourteenth centuries the shield, if it be not enclosed in a geometrical panel, is commonly suspended from the branches of a tree in pale behind the escucheon. See the seal of ISABELLA, Duchess of ALBANY, Plate II., fig. 7. Here the escucheon is also placed between two human hearts, and slips of foliage. In CIBRARIO, *Sigilli de Principi de Savoia, etc.*, Torino, 1834, the shield of BEATRICE of SAVOY, Dauphine de VIENNOIS in 1279, is placed between the *lacs d'amour*, which were a badge of her house and still appear in the collar of the ORDER OF THE ANNUNCIADA. On the seal of AMADEUS V., Count of SAVOY, in 1309, the shield has on either side a lion's head ; and on the counter-seal the spaces above and around the shield are each charged with the same. The

seals of EDWARD, Count of SAVOY, in 1311, 1322, etc., are similarly arranged. (See also VRÉE, *Gen. Com. Fl.*, plate lxxviii.) On the counter-seal of MAGNUS (LADISLAS) of SWEDEN, in 1275, the shield (which is *semé* of small hearts and bears three bends-sinister, over all a lion rampant, crowned for the first time), is surmounted by one open crown and placed between two others in flanks. (See HILDEBRAND, *Det Svenska Riks-Vapnet*, fig. 14, p. 23, and SCHEFFER, tab. F, fig. 24.) This arrangement by which the arms of GOTHLAND appear on an escucheon which is placed between the three open crowns of the Swedish arms, is visible also on the tomb of King MAGNUS before the high altar of the Riddarholms-Kyrka at Stockholm. The seal of JOHN SEGRAVE has a garb on either side of the shield. To come back to animals, we find on the counter-seal of CHARLES of ANJOU, in 1308, the shield of COUCY placed between four lions rampant, within a quatrefoil. The seal of JOHN, Duke of NORMANDY, eldest son of the King of FRANCE, before 1316 bears his arms (FRANCE-ANCIENT, a *bordure gules*) between two lions rampant away from the shield, and an eagle with expanded wings standing above it. The *secretum* of ISABELLE de FLANDRE (c. 1308) has her shield placed between three lions, each charged with a bend (VRÉE, *Gen. Com. Flandr.*, plates xliii., xliv., xcii.). In 1332 AYMON of SAVOY places his arms (SAVOY, *with a label*) between a winged lion in chief, and a lion without wings at either side. Later, on the seal of AMADEUS VI., a lion's head between wings became the crest of SAVOY. In 1332 AMADEUS bears SAVOY on a lozenge (*v.* Vol. I., p. 64) between in chief two eagles, in base two lions. (CIBRARIO, Nos. 61, 64; and GUICHENON, tome i., No. 130.) In Scotland the shield of REGINALD CRAWFORD in 1292 is placed between two dogs, and surmounted by a fox; in the same year the paly shield of REGINALD,

Earl of ATHOLE, appears between two lions in chief and as many griffins in flanks (LAING, *Scottish Seals*, i., 210, 761).

The seal of HUMBERT II., Dauphin de VIENNOIS, in 1349, is an excellent example of the fashion. The shield of DAUPHINY is in the centre of a quatrefoil. Two savages mounted on griffins support its flanks; on the upper edge an armed knight sits on a couchant lion, and the space in base is filled by a human face between two wingless dragons. The spaces are sometimes filled with the Evangelistic symbols, as on a seal of YOLANTE de FLANDRES, Countess of BAR (c. 1340). (For another seal of YOLANTE see p. 281, *infra*.) The seal of JEANNE, Dame de PLASNES in 1376 bears her arms *en bannière* in a quatrefoil supported by two kneeling angels, a demi-angel in chief, and a lion couchant-gardant in base.

But though in this abhorrence of a vacuum originated the use of animals, etc., as *quasi* supporters, other causes certainly co-operated. Allusion has been made in the chapter on MARSHALLING to the usage by which on vesica-shaped seals ladies of high rank are represented as supporting with either hand shields of arms. From this probably arose the use of a single supporter. MARGUERITE DE COURCELLES in 1284, and ALIX DE VERDUN in 1311, bear in one hand a shield of the husband's arms, in the other one of their own. The curious seal of MURIEL, Countess of STRATHERNE, in 1284, may be considered akin to these. In it the shield is supported partly by a falcon, and partly by a human arm issuing from the sinister side of the *vesica*, and holding the falcon by the jesses (LAING, *Scottish Seals*, i., 764). The early seal of BOLESLAS III., King of POLAND, in 1255, bears a knight holding a shield charged with the Polish eagle (see VOSSBERG, *Die Siegel des Mittelalters*). In 1283 the seal of FLORENT of HAINAULT bears a warrior in chain mail supporting a

shield charged with a lion impaling an eagle dimidiated. Probably that which contributed most to the general adoption of a single supporter was the use by the German Emperor of the eagle displayed, bearing on its breast his personal arms, a fashion early adopted by his kinsmen and feudatories. Thus, the seal of HENRY de SEVELD in 1254, bears his shield, charged with two bars, on the breast of an eagle displayed (*Austria Illustrata*, plate iv.). FLORENT, Count of HOLLAND, brother of the Emperor WILHELM, bore (c. 1260) the shield of HOLLAND on the breast of an eagle displayed, a usage maintained by later Counts, e.g., by WILLIAM III. and his sister MARGARET, wife of the Emperor LOUIS, as well as by their sons, WILLIAM, Count of OSTREVENT, Duke of BAVARIA (d. 1377), and ALBERT, Count Palatine of the RHINE; these two used the eagle double-headed. We have seen already the use of the eagle in this way by RICHARD of CORNWALL, elected King of the Romans in 1256, and by his son EDMUND, Duke of CORNWALL. In 1305 the seal of WILLIAM DE FERRERS, Lord of GROBY, bears his arms (*Gules*), *seven mascles conjoined*, 3, 3, 1 (*or*), supported on the breast of a double eagle displayed (*Cat. of Seals in Brit. Mus.*, No. 9684). But JOHN DE FERRERS, of Stapleford (temp. EDWARD I.) has his shield (*Vairé* . . .) on the breast of a single eagle displayed (*Ibid.*, No. 9675). The seal of JOAN, Lady COBHAM (42, EDWARD III.) has on the breast of an eagle displayed, her ancestral coat of BERKELEY; on the wings are two escucheons, one of COBHAM (*Gules*, *on a chevron or*, *three mullets sable*; the other is charged with *a lion rampant*) (*Archæologia Cantiana*, iii., 143.) An eagle displayed occurs also as single supporter on the seals of JOHANNA DE LA HAY, about the year 1310; of JOHN FRELOND, in 1330; of Sir GILBERT DE ELLERSFIELD in 1335; of MARGARET DOUNDERDALE, temp. EDWARD III.; and

NICHOLAS FITZ-SIMOND, in 1378. In Scotland, ALEXANDER, Earl of ROSS, in 1338 placed his shield on the breast of an eagle. In 1345 the shield of Sir DAVID LINDSAY is thus supported; and on the seal of EUPHEMIA, Countess of ROSS, in 1394, the shield of ROSS is borne on the breast of an eagle, while the arms of LESLIE and COMYN appear on its displayed wings. [Cf. the imperfect seal of MARGARET STEWART, Countess of ANGUS, in 1366; the shields remaining on the wings are ANGUS (*a lion rampant*), and STEWART (*a fess chequy, and a label*).] In 1370 the seal of LOUIS, Duc d'ANJOU, bears his shield on the breast of a crowned eagle displayed, whose feet rest on couchant lions (*see our Plate XXII., fig. 5, from DEMAY, fig. 260*).

On the seal of HUMPHREY DE BOHUN in 1322 the *guige* is held by a swan, the badge of the Earls of HEREFORD; and in 1356 the shield of the first Earl of DOUGLAS is supported by a lion whose head is covered by the crested helm, a fashion of which there are many examples. (*See the arms of RECKHEIM, Plate XX., and the woodcut of the arms of Prince PUTBUS, fig. 23, p. 271, at the head of this chapter. The arms are: Chequy or and sable, on a chief of the first an eagle displayed sable, naissant from the chequy, and crowned of the first.*) A helmed lion holds the shield of MAGNUS I., Duke of BRUNSWICK, in 1326. That of a successor, Duke HENRY, in 1373 is supported by a single angel. (GROTE, *Geschichte der Welfischen Stamm-Wappen*, p. 85.) On the seal of JEAN, Duc de BERRI, in 1393 the supporter is a helmed swan (*cf. the armorial slab of HENRY of LANCASTER, in BOUTELL, Heraldry, Historical and Popular, plate lxxix.*) JEAN IV., Comte d'ALENÇON (1408) has a helmed lion sejant as supporter. In 1359 a signet of LOUIS *van Male*, Count of FLANDERS, bears a lion sejant, helmed and crested, and mantled with the arms of FLANDERS, between two small

escucheons of NEVERS, or the county of BURGUNDY (*Azure, billetty a lion rampant or*), and RETHEL (*Gules, two heads of rakes fessways in pale or*). His seal in 1382 has a similar lion between four escucheons of ARTOIS, NEVERS, BRABANT, and RETHEL. I have engraved this seal on p. 298 from VRÉE, *de Seghelen der Graven van Vlaendren*, plate xxvi. A single lion sejant, helmed and crested, bearing on its breast the quartered arms of BURGUNDY, between two or three other escucheons, was used by the Dukes up to the death of CHARLES *the Bold* in 1475. In LITTA'S splendid work, *Famiglie celebri Italiane*, the BUONAROTTI arms are supported by a brown dog sejant, helmed, and crested with a pair of dragon's wings issuing from a crest-coronet. On the seal of THOMAS HOLLAND, Earl of KENT, in 1380, the shield is buckled round the neck of the white hind lodged, the badge of his half-brother RICHARD II. Single supporters were very much in favour in the thirteenth and fourteenth centuries. In 1294 the seal of the Dauphin JEAN, son of HUMBERT I., bears the arms of DAUPHINÉ pendent from the neck of a griffon. CHARLES, Dauphin de VIENNOIS (c. 1355), has his shield held by a single dolphin. The shields of arms of BERTRAND DE BRICQUEBEC, in 1325; PIERRE DE TOURNEBU, in 1339; of CHARLES, Comte d'ALENÇON, in 1356; and of OLIVIER DE CLISSON, in 1397, are all supported by a warrior who stands behind the shield. In England the seal of HENRY PERCY, first Earl of NORTHUMBERLAND in 1346, has a similar representation.

The earliest appearance of the unicorn as a supporter of the Royal Arms of Scotland is on a gold coin of JAMES III. The unicorn is single. Other Scottish examples of single supporters are found on the seals of ALEXANDER ROXBURGH, 1367; NICOLAS DOUGLAS, 1392; ADAM FORRESTER, 1400; ARCHIBALD, Earl

of DOUGLAS, in 1418, as Duke of TOURAINE in 1421 (his wife, MARGARET, in 1425 has an angel as the supporter of her shield); and of WILLIAM, Earl of DOUGLAS, in 1446. The arms of the city of Perth: *Gules, a Paschal-Lamb argent, the banner azure, a saltire and royal tressure of the second*, are borne on the breast of a double-headed eagle displayed. (See LAING, *Scottish Seals*; and SETON, *Scottish Heraldry*, pp. 269, 270.)

The seals of MARY, Duchess of BURGUNDY, show her use of an angel, or of a lion, as a single supporter; her husband, the Archduke MAXIMILIAN, similarly used a single lion sejant, crested and helmed. On the *secretum* of CHARLES V., as of later Kings of FRANCE, a single angel appears behind the shield as a single supporter. It bears the sceptre, and the *main de justice*.

FERDINAND and ISABELLA, out of devotion to St. JOHN, placed the shield of the Royal Arms (*Quarterly*, 1 and 4. CASTILE *quartering* LEON; 2 and 3. ARRAGON), on the breast of the single-headed Apostolic eagle displayed. Of this use there are many examples on the *reja*, and on walls of the *Capilla de los Reyes* at Granada; and, if I remember aright, at Seville also.

In England there are a few examples of the use of a single supporter in later times. CHARLES I. is said to have granted to the lord of the Manor of Stoke Lyne the right to bear his arms on the breast of a displayed hawk.

The use of DOUBLE SUPPORTERS, as at present, arose contemporaneously with that of the single one. In the majority of cases both supporters were alike, but even at an early date this was by no means invariably the case. In Brittany the supporters were usually different, and there was a frequent combination of the lion and the griffon, as on the seals of ALAIN DE BEAUMONT, 1298; GUI DE BLOIS, 1367; BERTRAND DU GUESCLIN, 1373; CLÉMENT, Vicomte de THOUARS, 1378; ROBIN DE GUITÉ, 1379; and CHARLES, Comte de DAMMARTIN,

in 1394. Even after the use of double supporters had become general a third figure is often placed behind the shield, and this custom forms a connecting link with the old practice of filling the void spaces on seals to which we have already referred. On the seal of WILLIAM STERLING in 1292, two lions rampant support the shield in front of a tree. The shield on the seal of OLIVIER ROUILLON in 1376, is supported by an angel, behind the shield, and by two demi-lions couchant-gardant at its base. That of PIERRE AVOIR, in 1378, is held by a demi-eagle above the shield, and supported by two mermaids. On many ancient seals the supporters hold the crested helm above a *couché* shield. (See Plate XXII., fig. 10.)

Instances have been given in which a single supporter has a mantling *armoyée*. Double supporters are found similarly treated, as are the eagles of JEAN D'HARCOURT in 1410; and the lions of HUGH DE GRAMMONT in 1341. On the seal of PERONELLE, Vicomtesse de THOUARS, in 1378, the mantling is of DREUX (*Chequy or and azure, a bordure gules*; see DEMAY, *Le Costume d'Après les Sceaux* fig. 259). On that of ALAIN DU PERRIER in 1387 the lions sejant hold banners, and have *volets* apparently of vair (MORICE, *Bretagne*, tome ii.).

The counter-seals of RUDOLF IV., Archduke of AUSTRIA, in 1359 and 1362, afford instances in which a second set of supporters is used to hold up the crested helm. The shield of AUSTRIA is supported by two lions on whose *volets* are the arms of HAPSBURG and PFIRT; the crested helm (coroneted, and having a panache of ostrich feathers) is also held by two lions whose *volets* are charged with the arms of STIRIA, and of CARINTHIA. (HUEBER, *Austria Illustrata*, tab. xviii.)

In 1372 the seal of EDMUND MORTIMER represents his shield hanging from a rose-tree, and supported by the four parts of two lions couchant (of MARCII), whose heads are covered by coroneted helms with *panaches*

(*azure*) as crests. (See Plate II., fig. 2.) BOUTELL directs attention to the fact that the shield of EDMUND DE ARUNDEL (1301-1326) is placed between similar helms and *panaches* without the supporting beasts (*Heraldry, Historical and Popular*, pp. 271-418).

Supporters wearing crested helms have sometimes been misunderstood, and quoted as instances of double supporters—for instance, by LOWER, *Curiosities of Heraldry*, who gives (p. 144) a cut from the achievement of the French D'ALBRETS as “the most singular supporters, perhaps, in the whole circle of Heraldry.” These supporters are two lions couchant (*or*), each having the head covered with a helm crested with an eagle *au vol levé*. These eagles certainly appear to assist in holding the shield, but the lions are its true supporters; nor is the arrangement by any means unique. The swans which were used as supporters by JEAN, Duc de BERRI, in 1386, are each mounted upon a bear. Two wild men, each *à cheval* on a lion, support the escucheons of GERARD D'HARCHIES (1476), and of NICOLE DE GIRESMÉ in 1464. Two lions sejant, helmed and crested (the crest is the head of MIDAS), were the supporters of ARNAUD D'ALBRET in 1368 (DEMAI, *Le Costume d'Après les Sceaux* p. 214).

Really curious supporters are those of the Roman CESARINI, Duques de CITTANOVA. They are two eagles; the head of the dexter bears the hind-quarters of a bear passant (away from the shield!), the sinister the fore-quarters of the same animal.

On the secretum of JAMES I. the Royal Arms of SCOTLAND are supported by two lions rampant-gardant; but JAMES V. changed them to two unicorns royally gorged and chained. An earlier use of the unicorns as supporters has been already noticed from the seals of JAMES STUART, Duke of ROSS; and his brother Archbishop ALEXANDER STUART of ST. ANDREWS.

Queen MARY used the unicorns, but her privy seal has the lions.

Several instances of TRIPLE SUPPORTERS have been already given. The *grand seel aux causes* of the Bailliage DE TANCARVILLE in Normandy bears a shield *Quarterly, 1 and 4. Gules, an escucheon argent within an orle of eight mullets or* ; TANCARVILLE. 2 and 3. *Azure, seven besants, three, three, one, and a chief or*, MELUN. The shield is supported by three demi-angels whose expanded wings enclose it. The shield of JACQUELINE DE BÉTHUNE, in 1422, is supported by four angels ; that of YOLANTE DE FLANDRE, Countess of BAR, etc. (bearing *en bannière* NAVARRE quartering EVREUX, dimidiated, and impaled with FLANDERS differenced by *a bordure engrailed*) is supported by no less than eight demi-angels.

The escucheon of JEAN, Duc de BERRI, *circa* 1408, has six bears as its supporters. (I have engraved this pretty and spirited design on Plate I., fig. 2, from DEMAY.) With it we may compare an early example which I noted in the cloisters of the Church of San Spirito at Florence. There the escucheon of the PORCCI (. . . *a griffon segreant* . . .) is surrounded by six black pigs, each with a white band round its body. The pigs are represented running round the shield with their backs turned towards it, except the one above the escucheon which has its feet turned towards the chief.

The supporters of the Royal Arms in France in modern times were two angels habited in albs, over which were dalmatics charged with the Royal Arms, and holding banners of the same. When the shields of FRANCE and NAVARRE were borne *accollées*, as by LOUIS XIV., the dexter supporter was habited of FRANCE ; the sinister of NAVARRE.

The FRENCH ROYAL SUPPORTERS were the following :—PHILIP AUGUSTUS used two lions ; LOUIS VIII.,

two wild boars (the supporters of the Dukes of BRITANY); ST. LOUIS (IX.), two dragons; PHILIP III., two eagles; PHILIP V., and CHARLES IV., two lions; PHILIP VI., two greyhounds; JOHN, two swans (chained to the shield); CHARLES V., two greyhounds (*azure, blessés de gueules*), or two dolphins; CHARLES VI., CHARLES VII., and LOUIS XI., two winged stags; CHARLES VIII., two unicorns; LOUIS XII., two porcupines; FRANCIS I., two salamanders; HENRY II., two greyhounds; FRANCIS II., two lions of SCOTLAND; HENRY III., two white eagles (of POLAND); HENRI IV., two "*vaches de Béarn de gueules*;" LOUIS XIII., two figures of HERCULES. These supporters were not borne to the exclusion of the angels, which were common to all the Kings after CHARLES VII. LOUIS XIV. and his successors used no others.

The arms of the DAUPHIN were supported by angels in dalmatics, that of the dexter is charged with the arms of FRANCE, that of the sinister with the arms of DAUPHINY. The other princes of the blood used angels in albs without dalmatics. The use of angel supporters was *not*, as is sometimes asserted, a prerogative of the Royal House in France; a good many great houses used them, *e.g.*, MONTMORENCY, TRÉMOILLE, DAMAS, DURFORT, BETHUNE, GAMACHES, SIMIANE, HAUTEFORT, etc.

In France, and indeed on the Continent generally, the use of supporters is not nearly so restricted as with us at present. A noble has the right to all the insignia of nobility, even though he be an untitled gentleman. If, as in Italy and Spain, he does not generally use supporters, it is only because fashion has made their use infrequent, not because they are considered the peculiar property of great nobles—they, in fact, use them as little as he does. Nor would it be thought that he needed the Royal, or any other, licence to assume or to change

them, any more than to leave off their use. No doubt, in some great families the supporters have become practically hereditary. Where, as is often the case in Germany, an armorial augmentation has taken the form of a special grant of supporters (*v.* pp. 165, 166), no doubt these will continue to be used without change. But what is meant is simply that there is and has been practical liberty with regard to these matters; not only where (as in France) there is no longer a College of Arms, but in other countries where the use of armorial insignia was under regular supervision.

An attempt was indeed made by the Archduke ALBERT to restrict the too general use of supporters, as of coronets and titles, in the Low Countries, by the *Ordonnances* to which reference has already been made in these pages (p. 173 *supra*). One of these prescribed:—“Vt nemo sibi aut alteri tribuat titulum Baronis aut majorem, aut secus insignia sua delatores, aut sustentatores, ponat, coronasve indebite assumptas, nisi hæc sibi per litteras Principum nostrorum probet attributa, seu perditis per bella litteris notoriè possessa, quo casu aliæ dabuntur litteræ actis Heraldorum inscribendæ. (ZYPCEUS, *Notitia Iuris Belgici*, i., xii.; and MENËTRIER, *Usage des Armoiries*, p. 215.) These *Ordonnances* had little practical result; and I only quote them here lest it should be supposed that what I have said above was written in ignorance of their existence. In early times there is no doubt whatever that supporters, like crests, had not a hereditary character (*see* Sir GEORGE MACKENZIE, *The Science of Heraldry*, p. 94), nor was their use in England confined to peers, or other great nobles. The *Catalogue of Seals in the British Museum* shows that in the fourteenth century a considerable number of persons used supporters, whose rank would not now be thought sufficient to entitle them to do so. As examples *see* the seals of Sir GEOFFREY

GATE; Sir JOHN HAWKESWORTH; ROBERT DE INGLEBY; and WILLIAM DE MARNY (*Brit. Mus. Cat.*, vol. iii., Nos. 10,029, 10,566, 10,964, 11,631). See also p. 295 *infra*. Besides these even now a good many untitled families bear them by prescription; such are the HILTONS of Hilton, TREVANIONS of Cornwall, the FULFORDS, LUTTRELS, etc. An imperfect list is printed in the appendix to MONTAGU'S *Guide to the Study of Heraldry*, pp. 72, 73. As their assumption was unrestricted, so was their use. A noble family, for instance, which had become accustomed to use golden lions as supporters would have them depicted with a variety of attitude which would shock the pedantic notions of many people now-a-days who think they know all about Heraldry. At one time the lions would look towards the shield; at another they would be *affrontés*; at another *regardant*; at another they might even be *en barroque*; so that the supporters were two golden lions, that was enough. Nor was it required that they should be absolutely unlike those borne by any other family, or overladen with charges in order to distinguish them from those so borne. It is only in modern times that the over-regulation of what really did not need restriction has checked artistic fancy, and under the pretence of forbidding licence has limited lawful liberty.

Now-a-days, it would appear that every minute detail must be specified in the blazon, down to the colour of a sailor's neck-tie, the number of buttons on his jacket, or the fact of his shoes being either buckled or tied. Learned gentlemen (with and without tabards) warmly debate such highly important matters as whether a leopard supporter must show one ear or two! It may somewhat appease any who, after having read this, are inclined to denounce me either as an ignoramus or as a radical innovator, if I remind them that I only express the views of one who certainly was neither the

one nor the other—my late learned friend, JOHN GOUGH NICHOLS. He quotes with approval, from so old and usually pedantic an authority as BOSSEWELL, a passage declaring the needlessness of specifying such *minutiæ*, and says, "It is agreeable . . . to come across instructions so rational as these, which we venture to regard as more in correspondence with the simple and homogeneous blazon of still earlier days than with the minute technicalities of our own, which the irreverent are sometimes bold enough to stigmatise as the 'jargon of Heraldry.'" (*Herald and Genealogist*, ii., 109.)

The lion supporters of the Counts DE CLERMONT TONNERRE (who bore: *Gules, two keys in saltire argent*), carry banners, one of FRANCE-ANCIENT, the other *Or, semé of dolphins azure*, as hereditary constables of Dauphiny. In the Netherlands, and especially in Belgium, the use of supporters which also hold erect armorial banners is not infrequent. The possession of lands which were once *fiefs en bannière* may sometimes be thus denoted; but where, as is often the case, the arms on the banners do not coincide with those on the shield, their use may be a kind of Marshalling, and the banners may commemorate an important line of descent.

In Spain the infrequency of the use of supporters by the high nobility is probably due to the fact that the Regulations of the ORDER OF THE GOLDEN FLEECE permitted no supporters, and only one crested helm, to a shield surrounded by the collar of the Order. The finely carved achievements of the VELASCOS, which are supported by savages, in the glorious *Capilla del Condestable* in the Cathedral at Burgos, are exceptional.

In Italy the use of supporters was very infrequent in late mediæval times, and is still very far from general.

In Germany their use is somewhat more in accordance with our own, but the fashion of placing the arms of princes, and counts of the Empire, on the breast of an eagle-displayed is still not unfrequently seen. Instances are met with, chiefly in German and Slavonic Heraldry, in which the shield is encircled by a serpent, or dragon. Of this fashion I have a dozen or more instances, but one will suffice. The Barons von WARTENBERG, who bear *Per pale or and sable*, have the shield encircled by a dragon which holds its tail in its teeth. In the *Grünenberg Armorial* the shield of the Count of COSENTANIA has around it a serpent with a female head. Single supporters are occasionally met with in modern Continental use, but, like the preceding examples, belong rather to the curiosities of Heraldry. (See Plate XXII., figs. 5 and 10.) The Counts von HOCHENEGG in Austria (who bore *Chequy argent and sable, a quarter gules*) have the shield supported by a man-at-arms in profile, turned to the dexter, holding in his right hand a halberd, and having on his head a helm bearing the crest, out of a coronet two wings as the arms. The arms and crest borne by the modern Counts are entirely different, but a man-at-arms is still used as the single supporter. The Barons NEU use a single knight; the Barons VAN DE MOER, in Holland, a single bear; the Prussian STERNEMANNS, a Roman warrior. The Counts von BOINEBURG, whose arms are *Quarterly sable and argent*, bear them on the breast of a double-headed eagle displayed *Quarterly argent and sable*, the heads crowned proper. The single supporter of the GIUSTI arms is on the sinister side a panther sejant proper its head helmed, the crest thereon (issuing either from a crest-coronet *or*, or from a wreath *azure and argent*), a demi-dragon *vert*.

The arms of the Swiss CANTONS are frequently represented with a single supporter; thus the arms of the Canton of BERNE (*Gules, on a bend or, a bear passant*

sable), are as often supported by one bear as by two; and similarly those of ZÜRICH (*Per bend-sinister argent and azure*), by a single lion rampant, brandishing a sword.

A still better known example is afforded by the arms of the UNITED STATES OF AMERICA: *Paly of thirteen gules and argent, on a chief azure as many stars* (of five points) *argent* as there are States in the Union. These are supported by an eagle-displayed, holding in the dexter claw a laurel wreath proper, and in the other three silver arrows. This is the ordinary manner in which the arms are now depicted, but in the *Act of Congress* authorising the arms to be borne on the Great Seal of the UNITED STATES they are thus described:—*Paleways of thirteen pieces argent and gules, a chief azure, the escutcheon on the breast of the American eagle displayed proper, holding in his dexter talon an olive branch, and in his sinister a bundle of thirteen arrows, all proper, and in his beak a scroll inscribed with the motto "E PLURIBUS UNUM."* For the crest (!) Over the head of the eagle a glory bursting through a cloud proper, and surrounding thirteen stars, forming a constellation argent, on an azure field. (*Cf.* Plate XXVIII., fig. 2.) The stars, like the bundle of arrows, were then equal in number to that of the States forming the Union. The stars are now made equal to the number of States presently included, and are usually arranged on the chief. This is, apparently, without the authority of Congress. On the coinage the chief is uncharged, but the paly field *now* commences with a stripe of *gules*.

The Lombard Counts DA MULA use two supporters, but place them both on the sinister side of the shield. They are; a sea-griffin per fess *or* and *vert*, supporting on its head a naked woman with extended arms, her sinister hand holds the shield; the dexter, a laurel wreath all proper.

On some early seals and monuments the arms are

represented not on a shield but on a banner, usually held by a "beast," or single supporter. Thus on the seal of HENRY PERCY, eldest son of the Earl of NORTHUMBRLAND in 1445, the arms (of PERCY quartering LUCY) differenced by a label, are displayed on a banner supported by a lion sejant-gardant. (*Archæologia Æliana*, vol. iv., p. 185.) In the hall of Naworth Castle the arms of DACRE, MULTON, GRIMTHORP, and GREYSTOCK are thus depicted on banners held by "beasts." (See also the BOURCHIER monument in Westminster Abbey.) The seal of WALTER, Lord HUNGERFORD, K.G., has in 1432 the arms (*Sable, two bars argent, in chief three plates*, differenced by a label) placed between the HEYTESBURY sickles, while on either side of the crested helm rises a banner: the dexter of HEYTESBURY (*Per pale indented gules and vert, a chevron or*); the sinister of HUSSEY (*Barry of six ermine and gules*), each is differenced by a label.

The Lombard family of MILLESIMO, Marquises de SAVONA, who bear *Bendy or and gules*, place the escucheon on the breast of the Imperial Eagle, which rests its claws on a triumphal car drawn by two lions passant *argent* crowned *or*. This very curious arrangement brings us naturally to the consideration of what are known as COMPARTMENTS. This term is one peculiar to Scottish heraldry and denotes the architectural panel, a figure of no definite form, on which the shield and supporters are often made to rest. It is also applied to the ground or terrace, upon which these supporters stand in ancient seals, and in modern continental practice. (See Plate XXIX.) Our own custom by which supporters are represented balancing themselves with unstable footing upon a thing resembling the scroll of a gas burner; or with even less comfort upon the edge of the motto ribbon, is one which is almost peculiar to ourselves, and is ludicrous in the highest degree.

Abroad, the supporters are much more reasonably represented as standing usually on a piece of solid ground as on p. 271, fig. 23, though in the case of angels, clouds, and when the supporters are mermaids or fish, waves of the sea are occasionally employed. Many of the escucheons in FOSTER'S PEERAGE have the supporters thus sensibly supported; but those in which, in defiance of all precedent and of common sense, the supporters are perched, in various constrained attitudes, upon the coronets which indicate the rank of the bearer, are absurdly ludicrous.

Our own departure from the common sense practice of ancient times has led to the compartment, when retained in use, being supposed to be a peculiar mark of high dignity or royal favour. I have never been so fortunate as to see any authoritative grant which, according to modern ideas, would be absolutely necessary to justify its use. The seals of the Earls of DOUGLAS from 1434, have in the base a "pale of wood wreathed," supposed to represent the forest of Jedburgh. The same device appears on the seal of GUILLAUME DE BAVIÈRE, Comte D'OSTREVANT in 1412, on which the shield of arms (*v. p. 77*) is held by a single lion sejant on a mound enclosed by wattled pales with a gate, said to represent the palisade with which he blockaded the citadel of Hagenstein and the chateau of Everstein (VRÉE, *Gen. Com. Fl.*, i., 368). His daughter JACQUELINE DE BAVIÈRE (wife successively of the DAUPHIN, the Dukes of BRABANT, and GLOUCESTER, and of FRANCIS DE BORSELE) used this same device of the hedge. The compartment used by the DRUMMONDS, Earls of PERTH, is a green mount, *semé* of caltraps. The appropriate motto is *Gang Warily*. The MACFARLANES have a wavy compartment with the words, *Loch Sloy*.

The arms of OGILVY, baronets of Inverquharity, are supported by two savages who stand on as many

serpents nowed and spouting fire, the whole being arranged upon a mount, or compartment. With these we may compare the curious supporters of the Lords LIVINGSTON, given in WORKMAN'S MS.; two savages with clubs, and on each side of the shield as many serpents entwined and erect. (STODART, *Scottish Arms*, ii., 99.) The arms of the Barons von LÖBENSTEIN (*Or, three bars gules*) are supported by two golden lions regardant, who tread under foot a serpent bent into an oval, proper. The MENDOZAS, Marquises of CAÑETE, had for supporters, two angels, holding palm-branches, and standing on the heads of couchant lions. (SPENER, *Op. Her.*, p. gen., p. 332.) (A curious example of the supporters of ANJOU is on our Plate XXII., fig. 5; *ante*, p. 276).

The term "compartment" is often improperly applied to other bearings which would be more fitly described either as devices, or supporters. Such are the salamander of DOUGLAS, and the chained savage of ROBERTSON of Struan, placed beneath the respective shields of arms. On the seals of JOHN LANDEL (*c.* 1224), and the counter-seal of MALCOLM, Earl of LENNOX in 1292, the shield is placed between the attires of a stag's head caboshed; as it was also by the DENHAMS.

INANIMATE OBJECTS are sometimes used to fill the office of supporters. Of these the best known example is afforded by the "Pillars of Hercules," assumed as supporters with the motto, *Ne plus ultra*, by CHARLES V. After the discovery of America the *ne* was omitted. The Kings of PORTUGAL placed their shield on an armillary sphere. The PIOSASCO family of Savoy, who bear: *Argent, nine martlets sable*, use as supporters "due torni o cilindri, col motto, *Qui, Qui*," (See the *Teatro Araldico* of TETTONI E SALADINI; 8 vols. 4to, Milan, 1841. RIETS-TAP oddly misreads the blazon, and gives the supporters as bulls!) Akin to these are the military trophies, the

banners, weapons, etc., which are still not unfrequently found in use in Continental armory as adjuncts to the shield. The ACHARDS of Poitou have the shield thus accosted by four halberds. The shield of the family of DE MERLE DE LA GORCE: (Per fess (a) *Gules, a sword in pale argent tilted or*; (b) *Chequy argent and sable*), is placed upon four swords in saltire, hilts downwards. The DALZELLS of Bins had in 1685 the grant of a pair of tent-poles to be placed one on either side of the shield. On the seal of Sir THOMAS KERYELL, Lieutenant of Calais, 1441, the shield is placed between two distaffs. (*Cat. of Seals in Brit. Mus.*, vol. iii., No. 11,064.) In several German examples the great shield of quarterings is accosted at the base on either side by a small shield charged with bearings not included in the main escutcheon. In the case of the great family of DE MERODE (*Or, four pallets gules, a bordure engrailed azure*) escutcheons of RUBEMPRÉ (*Argent, three jumelles gules*) are placed on the curtains of the purple mantlings. The shield of the Marquises ALBERTI is accosted, or rather embraced, by two lighted flambeaux. The Breton family of BASTARD have the shield accosted by two swords, points in base. The SCHEPERS of Holland, and the BILLES of Denmark, place two anchors in saltire behind the shield. I have collected a considerable number of examples of the use of banners in this way: *e.g.* the TOLEDOS, Dukes of ALVA, surround the shield with twelve Moorish Standards; the BAZANS have twenty-eight; the CORDOVAS sixty-four. Several German families have a trophy of arms, similar to that used as a background for his achievement by the Earl of BANTRY. The BRANDOLINI of Italy had the right to crown their arms, and to place on either side of them a naked sword. The motto was *Pour loyauté maintenir*, and the whole was a concession of a King of Cyprus.

With this class of External Ornaments we may group

the collars, crosses, ribbons, and badges of Orders of Knighthood, the latter of which are suspended beneath the shield; but in many cases the shield is also placed upon the cross or star, as by the Members of the ORDERS OF S. JOHN, AVIZ, ST. LOUIS, the TEUTONIC ORDER, etc. In some orders this latter use is a privilege reserved for the superior ranks of their members. We may also refer, though we can do so but briefly, to some of the marks of office which accompany the shields of great Officers of State. The Lord Chancellor of England places two maces in saltire (or one in pale) behind the shield, and the purse which contains the Great Seal beneath. The Earl Marshal uses in like manner two golden rods tipped with black enamel. The Lord High Chamberlain might use two golden keys in saltire (MORGAN, *Sphere of Gentry*, iv., p. 82); and the Lord Chamberlain of the Household a golden key in pale, etc. In Scotland the Lord High Chamberlain used the two golden keys; the Great Master of the Household, two batons *gules, semé* of thistles and surmounted by the Crest of Scotland; the Justice General, two naked swords; the Earl Marshal, two batons *gules, semé of thistles or*. The Kings of Arms also now use their sceptres, or batons.

As early as 1292 the seal of PHILIP MARMYON of Scrivelsby bears his shield of arms (*Vair, a fess gules diapered*) between three swords, in reference to the office of Champion of England attached in grand Serjeantry to the Manor of Scrivelsby. On the seal of WILLIAM MARSHAL of Hengham, in 1301, the shield is placed between two batons, denoting the hereditary office of Marshal of Ireland, granted in 1207.

In the Museum at Brussels is the portrait of FERDINAND DE BOISSCHOT, Comte d'ERPS, Chancellor of BRABANT (d. 1649). His arms (*Or, three fers-de-moulin azure*) are placed upon the cross of the Order of SANTIAGO; two golden maces are in saltire.

behind the shield, and the whole is surmounted by his coronet.

In France, the *Admiral* placed two anchors in saltire (and the *Vice-Admiral* one in pale) behind the shield; their beams are *Azure, fleury or*. The *Marshals* used two similar batons; the *Chancellor* as many maces; the *Grand Esquire*, two swords sheathed and belted (*azure fleury or*) in pale; the *Grand Master of Artillery*, two mounted cannon; the *Grand Constable* (like the *Grand Master of the ORDER OF S. JOHN*), two arms in armour, issuing from clouds at the base of the shield and holding a naked sword paleways on either side. Under LOUIS XIV., the number of officers who assumed the right to denote their office at Court by the addition of certain external ornaments to their escutcheon was largely increased. *Le Grand Panetier, Le Grand Echanson, Le Grand Aumonier, Le Grand Louvetier, Le Grand Prevôt, Le Grand Ecuyer Tranchant*, all assumed external ornaments indicative of their offices; so also did Lieut.-Generals, Chefs d'Escadron, Admirals, Chamberlains, etc., etc. Under the Empire, as under the Monarchy, the *Vice Connétable* used the swords, but sheathed, and *semés* of golden bees. The *Grand Chamberlain* had two golden keys in saltire (with the imperial eagle in the bows); and the batons of the *Maréchaux de France* were *semés* of bees instead of *fleurs-de-lis*.

In Italy the Duca de SAVELLI, as *Marshal of the Conclave*, hangs on either side of his shield a key, the cords of which are knotted beneath his coronet.

In Holland Admirals used the naval crown (*ante*, fig. 18, p. 250), and added two anchors in saltire behind the shield, as appears on the monument of VAN TROMP in the Oude Kerk at Delft.

In Spain the Admirals of Castile, and of the Indies, placed an anchor bendways behind the shield.

The *Cordelière*, or *Lacs d'Amour*, a knotted cord of

twisted white and black silk, or of black silk alone, with tassels, was often placed around the lozenge, or shield of arms, by widows and abbesses in France; while the use of garlands, or palm branches, about the escucheon was never thought to need the intervention of any heraldic authorities.

Occasionally arms are found improperly surrounded by a buckled motto band after the fashion of the ORDER OF THE GARTER; more usually the motto is placed in a riband below the shield, or in a listel above the crest. In Scottish grants the position of the motto-band is usually specified. In other countries it is left to the taste of the owner.

By the understood English use supporters are, or may be, borne by all temporal peers, including those who have life peerages, but not by bishops as such. (This is a modern restriction without ancient precedent or authority, or rather in defiance of it, but as to this I refer the reader to my recent work on *Ecclesiastical Heraldry*.) Supporters are also borne as personal distinctions by Knights Grand-Crosses of the several Orders, and it is considered that there is precedent for their use by certain great officers of the Royal Household. (As a matter of fact the precedents have to be sought in times when the use of supporters was not so strictly limited by custom as it is now.) The right to use supporters has been occasionally conceded by Royal Warrant, and a modern example is recorded in the Appendix. A few of the persons to whom these warrants have been granted are baronets, but baronets as such have no right to use them. The eldest sons of peers above the rank of viscount, and the younger sons of dukes and marquesses, generally use the supporters of the family, but this reasonable return to a less restricted use of them has not of course the approval of the English College of Arms. A peeress (unless she be a peeress in

her own right) has no claim to continue the use of supporters if she re-marries with a commoner not entitled to use them. By some French armorists the use of *supports* and *tenans* is altogether denied to ladies of any rank, in order to prop up the theory that supporters originated in the old tournaments.

In Scotland the use of supporters is less restricted. By custom they are employed by the chiefs of the more important clans, and the representatives of all minor barons who had full baronial rights prior to 1507. The baronial status implied, in theory at least, the right to sit in Parliament until that year when parliamentary representation was finally established. Thus in WORKMAN'S MS., *circa* 1565, the arms of a considerable number of persons who are only designated knights have supporters to their arms. There is no foundation for the oft-repeated assertion that Scottish baronets are, as such, entitled to supporters. In some cases they bear them by virtue of the baronial qualification; or as being chiefs of important families; but in various cases when application has been made for them they have been refused. It has often been laid down that LYON has the power of conferring supporters *ex gratiâ* on persons who, according to modern notions, would not be considered as having the right to claim them. Mr SETON expresses considerable doubt as to the existence of any such power; and though I do not take quite the same strong view which is held by him upon the subject, I must admit that, except at one not very glorious period in the history of the Lyon office (1763-1820), the power has been sparingly used. In Ireland, according to Sir BERNARD BURKE, the heads of the different septs assert their right to use supporters; but he informed me that there is no instance of their registration in ULSTER'S office by an Irish chieftain in right of his chieftaincy alone, and without the possession of a peerage dignity. In Wales, the Barons of EDEIRNION in

Merioneth, who enjoyed baronial rights in their domains, and who had these rights specially confirmed after the subjugation of the country, have always used them without question.

In the selection of the supporters for new peers a little better taste might well be exercised. Where the new peer is a descendant from a family which bore supporters, one or both of these may fairly be assumed, with or without difference as may appear desirable. Thus the supporters granted in 1680 to ROBERT DUNDAS, of Arniston, were the red lion of DUNDAS, and the OLIPHANT elephant. His grandfather was son of KATHARINE, daughter of Lord OLIPHANT. But a fashion has sprung up of clogging modern supporters with escucheons pendent from the neck, which would make free motion difficult, if not impossible, to the living bird or beast. This fashion is now in great favour; and the supporters granted to nearly all peers of new creation afford instances of it. (*See* those of Lords ARDILAUN, BELPER, BRASSEY, GRANTLEY, HATHERTON, LAMINGTON, LATHOM, etc., etc. I am pleased to notice that this hint has been favourably taken in some recent grants, and these escucheons not used. The supporters are however still charged, as I think quite needlessly.) These escucheons are often charged with bearings indicative of descent; but the Low Country use, to which reference has been made, of supporters holding banners, is a much more suitable and truly heraldic way of denoting this. In French armory the *supports* and *tenans* are generally used in pairs (*v. ante*, p. 278); in our own they as frequently differ; but unless there be a good reason to the contrary it is most in accordance with ancient precedent that they be alike. Still, as indicated above, the assumption of supporters has been used not inappropriately as an opportunity of indicating alliance or descent. On the creation of CHARLES DUNCOMBE, as

Baron FEVERSHAM in 1826, his sinister supporter was made identical with the dexter one used by the Earls of DARTMOUTH, his wife being a daughter of the second Earl. So also the supporters granted to Lord DE MAULEY were those borne respectively by his father, the Earl of BESSBOROUGH, and his wife's father, the Earl of SHAFTESBURY. This seems better than to assume a new set of supporters for the sake of variety, under a mistaken idea of there being a necessity for difference. The practice of altering a supporter to denote a recent alliance is to be deprecated. Supporters are often, not improperly, charged with a mark of cadency; but to affix to the shoulders of Lord ROMILLY'S greyhounds a "lily slipped proper" (?), or to charge the bodies of Lord EVERSLEY'S talbots with the mace of the Speaker of the House of Commons, are incongruities which in my judgment are as faulty artistically as they are heraldically, Lord BATTERSEA'S supporters have details equally incongruous; they are:—dexter, a mermaid proper, semé of fleurs-de-lis azure, and holding in her hand three arrows or. The sinister is a sea-horse argent, collared or, and *semé* of roses gules. The supporters recently granted to Lord RUSSELL of Killowen (1894) are *semés*, the one of trefoils, the other of escallops. The supporters granted to Lord MONK-BRETTON are already fully occupied. Each of the young women holds a buckler in one hand, and carries in the other the curious combination of the rod of Æsculapius, and a balance (for justice, or for medicine?). The noble lord's shield must really balance itself, the young ladies have not between them a hand to spare for the purpose! A lack of heraldic taste could hardly be better shown than by the supporters of Baron GWYDYR, a friar and a savage, each of whom bears on the breast an eagle displayed!

The use of two representations of the same mythological personage, as in the case of Lord WIMBORNE'S

supporters (though not without precedent) is not in good heraldic taste, and shows some lack of artistic invention. Moreover, the two TUBAL-CAINS (if we must have Jekyll and Hyde), would have been better with hammers only, and without the anvils which now appear to be provided as seats for their relief when fatigued. It has always been a puzzle to me what Lord WYNFORD'S eagles could possibly do with their Roman *fasces*. They excite commiseration as having so precarious a support, though it is stable compared with the piece of ordnance on whose round surface Lord TORRINGTON'S sea-horse must find it difficult to maintain a balance! (*Cf.* the modern supporters of the late Lord ALCESTER.)

Other supporters, in which this lack of artistic taste and of true heraldic feeling is conspicuous, are what we may call "chintz supporters," in which the body of the beast is covered with a pattern (!) (*See* the supporters of the Earls of ILCHESTER, CLANCARTY, DARTMOUTH, etc.).



FIG. 24.—SEAL OF LOUIS, COUNT OF FLANDERS.

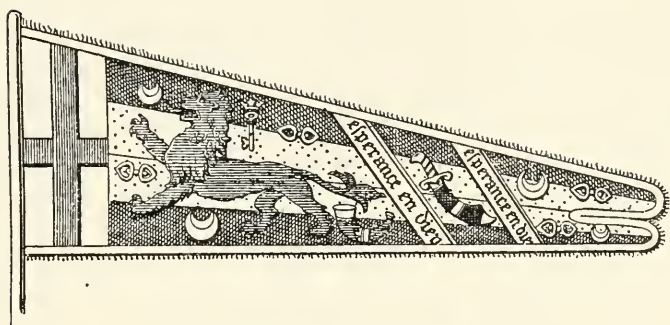


FIG. 25.—PERCY STANDARD.

CHAPTER IX.

FLAGS, BANNERS, STANDARDS, ETC.

THE earliest banners with which we are concerned are those which appear on the Bayeux tapestry, examples of which are figured here, and in Plate XXIV., fig. 2.

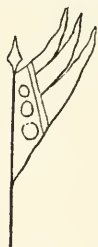


FIG. 26.

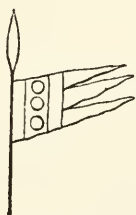


FIG. 27.

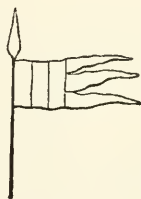


FIG. 28.

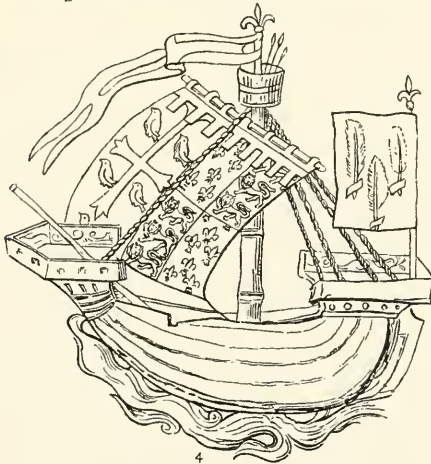
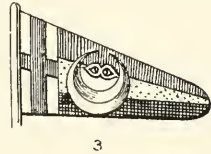
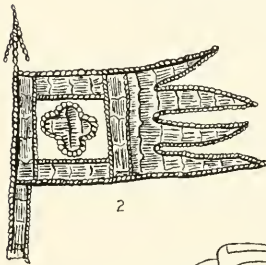


FIG. 29.

Of the thirty-seven pennons borne on their lances by the Norman soldiers, twenty-eight are represented as terminating in triple points, or streamers, and we may therefore conclude that this was the usual form at the period. In the *British Museum Catalogue of Seals* the lances borne by the effigies of WILLIAM THE CONQUEROR, and WILLIAM RUFUS, are said to have triple streamers

(Nos. 15 and 22). The number of points was, however, by no means constant, nor were the streamers always pointed. In both these respects there was considerable variation in later times, and the pennon which fluttered at the end of the lance was as often triangular, or swallow-tailed. A Saxon banner in the Bayeux tapestry is triangular, with four streamers issuing from the lower edge. (FRENCH, *Banners of the Bayeux Tapestry*, xvi., 5.)

If we turn to the other contemporary source of information, we find that on early seals the owner was frequently represented bearing a lance, to the head of which was attached a flag, often of considerable size. The lance of RAOUL, Comte de VERMANDOIS, in 1116, has a square banner, charged probably with the gold and azure chequers of VERMANDOIS, and having attached to its edge three attenuated streamers. (DEMAY, *Le Costume au Moyen age d'après les Sceaux*, p. 158.) The seal of WILLIAM, Count of FLANDERS, in 1122, shows a long banner split throughout nearly its whole length, and pointed at the ends (WREE, *de Seghelen der Graven van Vlaendren*, plate vii.). That of BALDWIN V., Count of HAINAULT (d. 1194), is of similar character; neither of these has any distinguishable device. The seal of LEOPOLD, Duke of AUSTRIA, circa 1199, is swallow-tailed. Three or four years later his seal has the flag simply divided towards the extremity into two unpointed but fringed tails. Other seals in 1216 and 1217 have three such tails; in 1217 the tailed banner is charged with the *stier* of STYRIA. This arrangement alternates with the banner proper for a long time after the general adoption of the latter. (HUEBER, *Austria Ex Archivis Mellicensibus Illustrata*, tab. iv.) The lance of JEAN DE CHALONS, Comte de BOURGOGNE, in 1239, has at its head a small square banner *armoyée* (*Azure, a bend or*), and having four



EXPLANATION OF FIGURES.

1. From Seal of Philippe, Comte de Valois, 1327 (*Demay*). 2. Banner from Bayeux Tapestry. 3. Pennonelle of Percy (*Archæologia Eliana*).
4. From Seal of Earl of Rutland, Admiral of England, 1395 (*Demay*).

narrow tails, or bannerols (DEMAY, p. 159). The well-known brass of Sir JOHN DAUBERNOUN (1277) at Stoke d'Abernon, in Surrey, represents him with his lance, to the head of which is attached a narrow pennon with a single point, bearing his arms, *Azure, a chevron or.*

On the seal of LOUIS I. of Bourbon, 1339, the pennon is triangular, and charged with his arms (FRANCE, *a bend*). (See also the pennon borne by Sir HUGH HASTINGS, d. 1340, on his monumental brass at Elsyng.)

The BANNER which was used eventually by knights-bannerets, barons, and all persons of higher rank, was a rectangular flag, usually square, but often oblong in

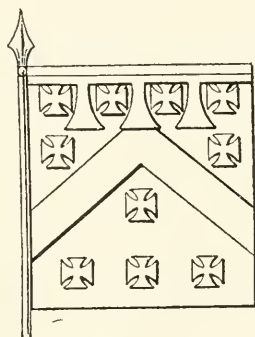


FIG. 30—BANNER OF MAURICE DE BERKELEY.

shape, and attached to the staff by one of the longer sides. This was emblazoned over its whole surface with the arms of the wearer. (See above, the banner of MAURICE DE BERKELEY, from the *Roll of Caerlaverock*.) DEMAY (p. 159) gives as an example the banner of MATHIEU DE MONTMORENCY in 1230. In VRÉE, the earliest seals with the banner-proper are those of HENRY I. and III., Dukes of BRABANT (*c.* 1230 and 1260). OTTAKAR, Duke of AUSTRIA, is represented on his seal in 1264, bearing a shield with the Austrian fess, and having a lance with a banner of STYRIA (*see fig. 16,*

p. 219; and HUEBER, *Austria Illustrata*, tab. iv., No. 4). By a later fashion a long banneret, pointed or cleft, was attached to the upper portion of the external part of the "fly." But in earlier times, when a knight was to be raised to the rank of banneret on the field of battle, the ceremonial consisted in the cutting off of the points of the pennon, so that it was made to assume exactly or approximately the square shape of a banner.

Under the feudal system knights were of two classes—Bachelors and Bannerets. A *bachelorie* was a noble fief inferior in importance to that held by a knight. DUCANGE tells us it consisted of several manors, but had less than a dozen vassals. Sometimes two or three *bachelories* sent only a single man at arms to the army between them. The chevaliers-bacheliers bore the lance with a pennon, and fought under the command of a knight-banneret. Bannerets are first mentioned in the reign of PHILIP AUGUSTUS. A knight-banneret was one who held a *fief en bannière*, investiture of which was given by the delivery of a banner by the prince, or superior; he was obliged not only to give personal military service, but also to provide as many knights as his fief contained knightly fees, and these fought under his banner. Until he had received the rank of knighthood, he was styled *un Écuyer-Banneret*, and received only the pay of a chevalier, instead of the double pay to which a chevalier-banneret was entitled. Each banneret should hold a fief of twenty-five hearths, and have four *bacheliers* under his orders. MENÊTRIER gives the following from an old MS.: "Quand un Bachelier a grandement servy et suivy la guerre, et que il a terre assez, et qu'il puisse avoir Gentilshommes ses hommes, et pour compagner sa Banniere, il peut licitement lever Banniere et non autrement. Car nul homme ne peut, ne doit porter, ne lever Banniere en bataille, s'il n'a du moins cinquante hommes d'armes tous ses hommes, et les Archers, ou Arbalestriers

qui luy appartiennent ; et s'il les a, il doit à la première bataille où il se trouvera apporter un Pennon des ses armes, et doit venir au Connestable, ou aux Mareschaux, ou à celuy qui sera Lieutenant de l'Ost pour le Prince, requerir qu'il porte Bannière, et si luy octroyent, doit sommer les Heraux pour témoignage, et doivent decouper la queue du Pennon, et alors le doit porter, et lever avant les autres Bannières au dessous des autres Barons. (*Recherches du Blason*, pp. 15, 16.)

In Flanders the required number of men at arms appears to have been only twenty-five. At the siege of Caerlaverock in 1300 this also seems to have been about the proportion ; there was a banner to every twenty-five or thirty men. MENÊTRIER gives, from OLIVIER DE LA MARCHE, an account of the way in which LOUIS, a cadet of the family of VIÉVILLE, and himself holding the lands of Sains, a *terre en bannière*, was raised to the rank of banneret. " Si bailla le Roy d'Armes un coûteau au Duc : et prit le Pennon en ses mains, et le bon Duc sans oster le gantelet de sa main senestre fit un tour au tour de sa main de la queue du Pennon, et de l'autre main coupa le dit Pennon : et demeura quarré : et la bannière faite le Roy d'Armes bailla la bannière audit Messire Louys, et luy dit : Noble Chevalier, recevez l'honneur que vous fait au jour d'huy vostre Seigneur et Prince, et soyez au jour d'huy bon Chevalier, et conduisez vostre bannière à l'honneur de vostre lignage." FROISSART describes the ceremonial on the occasion of Sir JOHN CHANDOS being made a knight-banneret by EDWARD, *the Black Prince* at Navarette. It corresponds with the account here given. In Spain a banner and a cauldron were the insignia of the *Ricosombres*, who corresponded to the Bannerets (see under *Cauldron* in Vol. I., p. 405).

The banner was the sign of a command, and not only the Great Officers of the Crown, and their Lieutenants but all persons who would now be called general officers,

had the right to its use whatever their civil rank might be. "Tous Royaux et tous leurs Lieutenans, Connestables, Admiraux, Maistres des Arbalestriers, et tous les Mareschaux sans estre Barons, ne Bannerets, de tant qu'ils sont Officiers par dignité de leurs Offices, peuvent porter Bannière et non autrement" (MENÊTRIER, *Recherches du Blason*, p. 19).

On the tomb of Sir LEWIS ROBSART, K.G., Lord BOURCHIER (d. 1431); in the Chapel of St. Paul in Westminster Abbey, a banner *armoyée* is placed at each corner of the slab, those at the lower end are supported the one by a lion, the other by a falcon. Compare with this the use of a banner *armoyée*, held by the lion sejant-gardant on the seal of Sir HENRY PERCY, *ante* p. 288.

The use of banners held by the supporters used in Belgium has been already noticed, p. 285. Somewhat akin to the use of the banner was the custom of the Lords High Admirals displaying their arms upon the large square sail of the mediæval ship. Instances of this are found not only in the pictorial illustrations which remain of battles, etc., but on the seals of these high personages. As an example we give on Plate XXIV., fig. 4, the sail of the Earl of RUTLAND as it appears on his seal.

STANDARDS.—In and after the reign of EDWARD III., a large flag known as the Standard came into use, it varied in size according to the rank of the person using it, but does not appear to have been allowed to any who were not knights. The MS. from which MENÊTRIER took the regulations for the creation of bannerets given above, also supplies the following:—"Comme se doit faire capitaine et lever Estandart. Quand un homme a grandement servy les guerres, ou qu'il a grandement dequoy il puisse tenir gens, ou par grande terre ou autrement par son sens, le Roy ou autre chef de guerre le peut faire, et peut lever estendard, mais qu'il ait les

gens de trait qu'il appartient avec cinquante hommes d'armes." The HARLEIAN MS., No. 2358, written about the time of HENRY VIII., gives the length of these standards; the king's eight or nine yards, a duke's seven, an earl's six, a baron's five, a banneret's four-and-a-half, and a knight's four yards long. The LANSDOWNE MS. 255, makes the standard of a marquess six-and-a-half yards in length, and that of a viscount five-and-a-half.

These standards, which were formally granted by the Kings of Arms, all contained in the nearly square compartment close to the staff, the red Cross of ST. GEORGE on a silver field; the rest of the standard, which tapered gradually, was generally divided into two or four longitudinal stripes of the owner's livery colours. On this parti-coloured field, was placed the owner's "beste," and the various badges or devices, separated from each other by slanting slips containing the motto of the bearer. The standard was split a little way from the end, and the divided pieces were rounded into a semi-circular shape. The figure, at the head of this chapter, is the standard of HENRY PERCY, sixth Earl of NORTHUMBERLAND (1527-1537). It is divided into four horizontal bands, the upper being russet, the two central ones yellow, and the lowest tawny. The whole is powdered with silver crescents and "loquets," or manacles, and it also contains the PERCY "*beste*," the blue lion passant; a silver key crowned, the badge of POYNINGS; a blue bugle-horn unstrung, garnished gold, that of BRYAN; and a falchion, hilted *or* and sheathed *sable*, for FITZPAYNE. (*Heraldry of the Percies*, p. 211.)

Several of the Royal standards of the same type have already been referred to in the Chapter on BADGES.

Besides these, *pennoncelles*, or "pencils," were also used in considerable numbers; they were of smaller size than the standard but somewhat similar in shape, though shorter and unsplit, they also contained the Cross of ST.

GEORGE, and usually only a single badge without motto bands (eleven of these as used by the PERCYS are engraved in the article already referred to, and one is represented on Plate XXIV., fig. 3).

The *ancient* guidon is said to have been a smaller standard with a swallow tail. It was charged with a cognizance or badge, and a motto.

NATIONAL FLAGS.—Besides the banners and standards referred to above, which were peculiar to individuals, a separate flag was used as the National Emblem. This was often of large size, so large as to require to be transported upon a carriage. This usage seems to have been derived from the Saracens “in the midst of whom was a waggon drawn by eight oxen upon which was raised their red banner” (*see* TURPIN’S *Life of Charlemagne* in DUCANGE, *Glossarium*; *sub voce* “*Carroccium*”). Frequent allusion is made by the Italian historians and poets to the Carroccio, on which the standard of the republics of Florence, Milan, or Pisa, etc., was borne, *e.g.*, TASSONI says,

“Ecco il carroccio uscir fuor della porta
Tutto coperta d’oro.”

—*La Secchia Rapita.*

Two of the poles of the Carroccio of Florence, taken at the Battle of Monte-aperto in 1260, are still fastened to the columns of the cupola of the Cathedral of Siena.

The battle fought between the English and Scotch in 1138 at Northallerton, was called *The Battle of the Standard* from a consecrated standard thus brought on the field in its carriage. The pole was surmounted by a pyx bearing the Sacred Host; and from the shaft floated the banners of ST. CUTHBERT, ST. WILFRED, ST. JOHN, and ST. PETER. The banner of ST. CUTHBERT appears to have been of red velvet, with a white centre

enclosing the *corporal* used by the saint at mass. In the *Wardrobe Accounts* of EDWARD I. is an entry of the wages paid to the monk who accompanied the King with this banner in the invasion of Scotland. (See GROTE, *Military Antiquities*.) At the Battle of Bouvines in 1214, the Imperial Standard was thus borne:—
 “Aquilam deauratam super draconem pendentem in pertica longa erecta in quadriga.”

At the solemn funerals of persons of high estate the various kinds of flags were all borne according to distinct provisions, as follows:—

In a MS. of the time of HENRY VII., published in *Archæologia*, i., 346, entitled “The manner of burienge great Persons in ancient tymes,” it is declared: “This is the ordinaunce and guyding that perteyneth unto the worshipful berying of ony astate to be done in manner and fourme ensewing.

“First to be offered a shwerde by the most worshipfull man of the kyn of the sayde astate, and ony be presente, ellis by the mooste worshipfull man that is presente there on his pte.

“*Item*, In like wyse his shelde, his cote of worship, his helme and creste.

“*Item*, To be hadde a baner of the Trinite, a baner of our Lady, a baner of Seynte George, a baner of the Seynte that was his advowre (advocate, patron) and a baner of his armes.

“*Item*, A penon of his armes.

“*Item*, A standard, and his beste thereinne.

“*Item*, A geton (guidon) of his devise with his word (motto) . . .

“*Item*, xii scochons of his armes to be sette upon the barres wt oute, and withinne the herse, and iii dozen penselles to stand aboven upon the herse among the lytes.” Etc., etc.

The National Banners borne in the English army at

Caerlaverock in 1300 were ; first, that of ST. GEORGE, given above ; next, that known as the banner of ST. EDMUND : *Azure, three open crowns or* ; and lastly, that which has been more than once noticed as containing the arms of EDWARD THE CONFESSOR (these three are mentioned in the Wardrobe Accounts of 1299). To these later was added a red banner containing the well-known triangular device of the Blessed Trinity ; and the four, with another of the Royal Arms, were those borne at Agincourt. (See paper "On the Banners used in the English Army."—*Retrospective Review*, 2nd series, i., p. 90.)

The banner of ST. GEORGE in combination with the banner of ST. ANDREW of Scotland formed the first flag known as the "*Union Jack*." The latter was *Azure, a saltire* (or cross of ST. ANDREW) *argent* ; and at the union of the crowns the red cross of ST. GEORGE—fimbriated *argent*, both as a reminiscence of its original field, and in order to prevent a breach of the rule which forbade colour to be used on colour—was placed upon the Scottish flag. This Union Jack was declared to be the national ensign of Great Britain in 1606, and it continued so to be until the Union with Ireland in 1801. At that time the charge of the flag which was supposed to represent the last-named kingdom : *Argent, a saltire gules*, was added in such a way that the "Union Jack" now consists of a blue field on which are conjoined the silver saltire of ST. ANDREW, and the red saltire of ST. PATRICK (the latter fimbriated, or bordered, *argent* where it touches the *azure* field), and, over the whole, the red cross of ST. GEORGE with its white fimbriation. (Cf. Plate X., fig. 4.)

The banner of ST. GEORGE, with the "Union" placed in the first canton, is known as the "White Ensign," and is the flag of the Royal Navy, and is also allowed to a very few privileged yacht clubs. A blue flag with the "Union" in the upper corner is known as the "Blue

Ensign," and is flown by the ships connected with the Naval Reserve, and by some yacht clubs. A like flag, but of red, is the "Red Ensign"—the flag of the British Mercantile Marine. These three flags were up to 1864 the distinguishing ensigns of the three squadrons into which the British Navy was divided, but these divisions no longer exist.

The celebrated ORIFLAMME of France is said to have originated in the *Chape de S. Martin*, which became the banner of the Abbey of Marmoutiers. The vulgar tradition was that this was part of the actual blue cloak of the Saint which he divided with the beggar of Amiens, as in the well-known story. But the word "*capa*" or "*capsa sancti Martini*" rather denoted the reliquary in which certain remains of the saint were enclosed. This was the *vexillum*, which the Counts of ANJOU had the right of taking to battle with them in the belief of thus obtaining the assistance of the saint in the conflict. A MS. of the church of S. Martin, treating of the prerogatives of the Counts of ANJOU in respect of the abbey, says:—"Ipse habet vexillum beati Martini quoties vadit in bello." Bishop REEVES in his note on the Breckenoch has shown that "the Irish *vexilla* were boxes,—reliquaries, or portable shrines—and, following in his steps, Dr JOSEPH ANDERSON, in *Scotland in Early Christian Times*, has given us excellent reasons for believing that the celebrated *vexillum* of the Breckenoch, of which the custody was confirmed by WILLIAM THE LION in 1211-1214 to the newly founded monastery of Arbroath (Aberbrothock), was a similar reliquary containing relics of S. Columba, and is in all probability the casket now known as the Monymusk reliquary. Its identification was long delayed by the common, but entirely erroneous, idea that *vexillum* necessarily denoted a banner. There seems to have been a similar confusion of ideas in France ; and at any rate the unlearned transferred

to the *Chape de S. Martin*, which had become a banner bearing his image, the same reverence which had formerly been paid to the *vexillum* in the form of a *chasse*, or reliquary, when it was the chief treasure of the church of S. Martin of Tours. The *vexillum* was borne by CLOVIS against ALARIC at the battle of Vouillé in 507; and three centuries later was the *palladium* of CHARLEMAGNE at the battle of Narbonne. At the siege of Paris in 888, a contemporary writer says:—

“ Signifer en geminus concurrat ab urbe benigna
Lancea bina gerens, speculam conscendit amictum
Auribus immodica croceum formido Danorum.”

It seems probable that the precious relic having thus come into the king's keeping was not restored to the abbey but preserved in the royal palace, while the abbey had to content itself with the embroidered coverings which had enclosed the shrine, and from which possibly the *oriflamme* as a standard was first manufactured. The Counts of ANJOU, who were governors of Touraine, claimed for themselves the office of hereditary standard bearers of *la Chape de S. Martin*; but when the Kings of FRANCE fixed their residence at Paris their devotion to S. Martin was insensibly transferred to St. Denis, who thus became the patron saint of the realm; and the *Chape de S. Martin* ceased to be the *oriflamme* of FRANCE. (On the derivation of *Chapelle*, *Chapelain*, etc., from *Chape*, see CHERUEL, *Dictionnaire Historique*, i., 158.) It is difficult to determine at what period the Church banner, or gonfanon, of the Abbey of St. Denis, became in its turn the chief of those under which the French kings fought. The Counts of the Vexin, as chief feudatories of the Abbey, bore by hereditary right the banner of St. Denis, but PHILIP I. appears to have transferred to the crown the rights of these turbulent vassals in 1088

on the death of SIMON, last Count of the Vexin, without issue. It is not easy to say whether the celebrity of the *Enseigne de Saint Denis* was anterior to this reunion or not, but the banner was already known as the *oriflamme*. PHILIPPE MOUSKES, in his rhyming chronicle of France, says :—

“ Si a fait bailler esraument
L'oriflamme de Saint Denise.”

As to its form and colour there is no doubt that it resembled the banners already described under the title *gonfanon*, having three points : and that it was composed of crimson silk with a green fringe and tassels. “Oriflamme d'un vermeil samit à guise de gonfanon à trois queues, et avoit entour houppes de soye verte.” (*Chronique de Flandre*.) But in the thirteenth century glass in the cathedral at Chartres the oriflamme borne by HENRY of METZ has five points. (See BOEHEIM, *Handbuch der Waffenkunde*, fig. 591, p. 502.) It was not charged, and the common idea that it was *semé* of *fleurs-de-lis* is as entirely erroneous as the other one, for which GELIOT appears to be responsible, that it derived its name from golden flames similarly used.

“ Oriflamme est une bannière
Aucune soi plus fort que guimple
De cendal rougeant et simple
Sans portraiture d'autre affaire.”

GUILLAUME GUIART.

And so RAOUL DE PRESLES tells us that it was “un glaive tout doré, ou est attaché une banière vermeille.” It was preserved in the Treasury of St. Denis, apart from the lance and cross beam, and in time of war was taken from the altar by the King himself after a solemn service. Its presence in the army denoted that of the sovereign also ; the battle of Agincourt in 1415 is said to be the only

instance in which the oriflamme was raised in the absence of the King ; in that case its bearer was made prisoner and died of his wounds, and the after history of the oriflamme is quite unknown. M. REY, in his *Histoire du Drapeau de la Monarchie Française* to which I am indebted for a part of the above notice, patriotically insists that as Père ANSELME declares that LOUIS XI. received the oriflamme at St. Denis in 1465, it *must* have been preserved and restored. We may, however, be quite sure that if the old oriflamme were not forthcoming a substitute would be provided.

It is curious to note that in later times le Marquis DE GUITRY, "Grand Maistre de la Garderobe du Roi" obtained permission from the King to resume the ancient arms of his ancestors the Comtes DU VEXIN of the house of CHAUMONT which they were asserted to bear as Porte-Oriflammes, viz. : FRANCE-ANCIENT, differenced by *a label ermine*. These arms were accordingly sculptured on his house at St. Germain, the crest and supporters being lions each holding an oriflamme. (MENESTRIER, *l'Usage des Armoiries*, tome i., p. 77, Paris, 1673.) The intelligent reader will hardly need to be reminded that the Counts of the Vexin were extinct before the use of arms was general, and certainly before they had become hereditary.

The Royal flag of France was white,—"*le drapeau blanc*." The origin of the Tricolor of France, with its vertical division into blue, white, and red, is found in the union of the *drapeau blanc* with the colours of the City of Paris. In 1789, July 14, it was determined that a *garde civique* of 40,000 men, should be raised, to be called the Parisian militia ; that its colours should be those of the city, blue and red, to which on the proposal of M. DE LA FAYETTE the white from *le drapeau blanc* was added ; together an ensign which, in LA FAYETTE'S own words, "*devait faire le tour du monde*" (*Memoires de là*

Fayette, ii., p. 286). On the 17th Louis XVI. returning to Paris, was presented by the *Maire* with a tri-coloured cockade, and placed it in his hat, as having become, as BAILLY said, "the distinguishing symbol of Frenchmen." Under the Empire the staff of the flag as used in the army was surmounted by the Imperial Eagle.

The IMPERIAL STANDARD OF FRANCE was the tricolor, *semé* of golden bees, and bearing in the central compartment, *i.e.* on the white portion of the flag, the Imperial Eagle crowned.

The IMPERIAL STANDARD OF GERMANY appears to be used in a double form. The one is of yellow silk fringed with gold. It bears the German single-headed eagle, displayed, on its breast an escutcheon of the arms of PRUSSIA (*v. p.* 330) with its inescutcheon of HOHENZOLLERN (*Quarterly argent and sable*). The German Eagle is of *sable*, beaked and membered *gules*, and is surmounted by the Imperial Crown as described at p. 255. The other, also of yellow silk, is *semé* of sable eagles-displayed and crowns; upon this field is the Iron Cross throughout (*v. ante*, p. 165), and upon its centre the escutcheon of the Empire as described above. The main escutcheon is surrounded by the collar of the ORDER OF THE BLACK EAGLE.

(It should be noticed that the term Royal (or Imperial) *Standard* is now applied to the rectangular flag known in mediæval times as a *Banner*.) The Naval Flag of Germany may be thus blazoned: *Argent, a cross coticed sable, on the centre a round shield bearing the Arms of Germany*. The Jack, or first quarter, of the flag is *tierced in fess* of the national colours:—*Sable, argent, and gules*. On the centre band a representation of the Iron Cross. The mercantile flag is the Jack alone without the Iron Cross.

The Flag of the UNITED STATES OF AMERICA, the

well-known "*Stars and Stripes*," has the following history:—

In June 1777 the American Congress resolved: "That the flag of the thirteen United States be thirteen stripes, alternately red and white; that the 'union' (*i.e.*, the upper quarter of the flag nearest to the staff) be thirteen stars white in a blue field." This resolution was officially promulgated on 3rd September 1777. In 1794, on 13th January, Congress enacted that the number alike of stars and of stripes should be raised to fifteen, in order to include the two new States of Kentucky and Vermont. The flag thus modified was the American Ensign up to the year 1818. On 4th April of that year it was determined to revert to the original number of stripes (*i.e.*, thirteen) and it was agreed that these should remain constant, but that whenever a new State was admitted a silver star should be added to the group in the "union," on the 4th of July next after such admission. In the Mexican Campaign the stars numbered twenty-nine; in the Civil War thirty-five; they are now (1896) forty-five in number.

In order that the flag may be drawn correctly it should be noted that the "union" extends horizontally from the staff to a distance of one-third of the fly, and vertically to the bottom of the fourth red stripe from the top. Whatever be the width chosen for each of the thirteen stripes (seven red, six white) the flag should be twenty-one times that size in length by thirteen times in width. The "union" should be seven "stripes" square.

The AUSTRIAN IMPERIAL STANDARD is of yellow charged with the Eagle of the Empire, as in Plate XXVII., fig. 1. It is bordered with a narrow bordure composed of triangular pieces of red, yellow, black, and white. The National Flag may be described

heraldically as *Tierced in fess, gules, argent, gules*; i.e., three horizontal stripes of red, white, and red. On the white stripe near the pole is a shield of the arms of AUSTRIA (*Gules, a fess argent*) crowned. The flag now generally used for the Austro-Hungarian Monarchy is divided per pale; to the dexter the flag as just described, but the sinister is of the Hungarian colours, red, white, and green, and is charged with the crowned escutcheon of the impaled coat of HUNGARY (*v. p. 120*).

The RUSSIAN IMPERIAL STANDARD is of yellow bearing the Imperial Arms as in Plate XXVII., fig. 2. The Naval Flag is of white charged with the saltire, the Cross of the Patron Saint of Russia, S. ANDREW. The Mercantile Flag is: *Tierced in fess, argent, azure, and gules*; three horizontal stripes, white, blue, and red.

The DANISH ROYAL STANDARD is the National Flag of the *Dannebrog*: *Gules, a cross argent*; but the fly is forked, and on the centre of the flag is a representation of the full Royal Arms with crown and supporters.

The SPANISH ROYAL STANDARD, like our own, consists simply of the quartered coat of the Royal Arms, The Ensign is of yellow, with a red horizontal stripe at either edge. Near the staff is a crowned oval escutcheon bearing the arms of CASTILE and LEON impaled.

The STANDARD OF PORTUGAL is of red bearing the crowned escutcheon of the Royal Arms. The Ensign is: *Per pale, azure and argent*, similarly charged.

The Royal Standard of the NETHERLANDS is the same as the Mercantile Flag (*Tierced in fess, gules, argent, and azure*), but the central band is charged near the staff with the Royal Arms, royally crowned, and supported.

The ITALIAN ROYAL STANDARD is like the National Flag (*Tierced in pale, vert, argent, and gules*, charged in the centre with the arms of SAVOY, *Gules, a cross argent*); but the crowned escutcheon is often bordured *azure*, which

was the difference of the House of SAVOY-CARIGNAN from which the Royal line descends.

In SWEDEN and NORWAY the Royal Standard varies in either country. In either case the Royal Arms are fully depicted in the centre of the cross which appears in the mercantile flag, but the flag is swallow-tailed with a pendant in the centre. In Sweden the National Flag is *Azure, a cross or*, with, in the first canton, a Jack of the combined Sweden and Norwegian colours. In Norway the National Flag is *Gules, a cross azure, fimbriated argent*. In the first quarter is a Jack of the combined colours of the two countries. The Swedish flag in the main dates from the time of ERIK XIV., who adopted the yellow cross on the blue ground as the National colours, in order to comply with the provisions of the treaty which directed that every vessel passing the Castle of Cronberg, should hoist and then lower its National Flag. The flag is composed of the tinctures of the Royal Arms of SWEDEN.

In BELGIUM the Royal Standard is the National Flag (*Tierced in pale, sable, or, and gules*), but bearing on the central stripe the full escutcheon of the Royal Arms with crown and supporters.

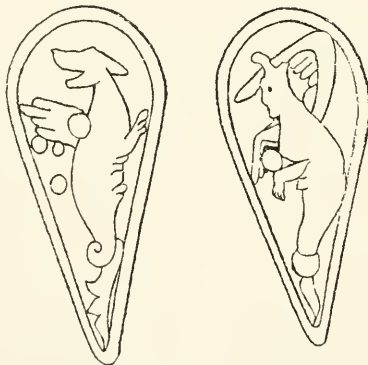


FIG. 31.—DRAGONS ON SHIELDS FROM BAYEUX TAPESTRY.

CHAPTER X.

NATIONAL ARMS.

THE present chapter contains an account of the Royal Arms, Supporters, Badges, etc. borne by the Kings of ENGLAND, and later by those of the UNITED KINGDOM. It also includes a concise description of the National Arms of the chief European countries, which have not already found a place in the preceding chapters.

I. ROYAL ARMS, AND SUPPORTERS OF ENGLAND, etc.

On Plates XXV. and XXVI. of this volume are arranged the Royal Arms of ENGLAND, followed by those of the United Kingdom of GREAT BRITAIN and IRELAND.

The Norman kings, from WILLIAM the Conqueror up to HENRY II., are said to have borne the coat afterwards known as that of the Duchy of NORMANDY: *Gules, two lions passant-gardant in pale or.* This is, however, extremely doubtful. No armorial bearings appear upon any of their seals until the reign of the Plantagenet kings. The earliest who used them is RICHARD I., upon whose second great seal, of the date 1198, the mounted effigy of the monarch bears a shield charged with the three lions passant-gardant of ENGLAND (*Catalogue of Seals in the British Museum*, p. 14, No. 87). The traditional origin of these arms has already been referred to. They appear to be a composite coat formed from that of the Duchy of NORMANDY by the addition of the

single lion of GUYENNE, which the first Plantagenet king, HENRY II., assumed in right of his wife, ELEANORE of AQUITAINE. The assertion that STEPHEN bore a shield charged with centaurs seems to rest on no solid foundation.

JOHN, Count de MORTAIGNE, afterwards King of ENGLAND, used about the year 1188, and in his father's lifetime, a seal, on the obverse of which his effigy is represented bearing a shield charged with two lions passant in pale. (*Cat. of Seals in Brit. Mus.*, vol. iii., No. 6323.) From the time of RICHARD I. to the present the three golden lions passant-gardant in a field gules (though occasionally blazoned leopards in obedience to the phraseology of French armory, as to which see Vol. I., p. 224) have been the recognised arms of ENGLAND. (Vol. II., Plate XXV., fig. 2.) As the Norman kings themselves apparently bore no arms, so neither is there any indication that their queens used any; but in pedigrees of the Royal House the following coats are often assigned to them, and, in accordance with a custom of much later date, are represented as impaled with the Norman lions. MATILDA of FLANDERS, Queen of WILLIAM the Conqueror, is said to have borne: *Gyronny or and azure, an inescucheon gules.* (See WREE, *de Seghelen der Graven van Vlaendren*, p. 8.) To MATILDA of SCOTLAND, first wife of HENRY I., the arms of SCOTLAND are attributed; and to his second wife, ADELAIDE of LOUVAIN, daughter of GODFREY, Duke of BRABANT, the coat, *Or, a lion rampant azure*, which appears to be altogether lacking in probability. MATILDA, wife of STEPHEN, being the daughter and heiress of EUSTACE, Count of BOLOGNE, would be entitled to use his coat: *Or, three torteaux*, and this appears on the seal of their daughter MARIE, wife of MATTHIEU d'ALSACE. (VREË, *Généalogie des Comtes de Flandre*, p. 31.) The coat of ELEANOR of AQUI-

TAINÉ, wife of HENRY II., has already been noticed. To BERENGARIA, daughter of SANCHO IV., wife of RICHARD I., the very doubtful coat of NAVARRE-ANCIENT, *Azure, a cross pommetty argent*, is attributed (*v.* FAVYN, *Théâtre d'Honneur et de Chevalerie*, tome ii., p. 1144). King JOHN'S queen was ISABEL, daughter of AMAURI, Count of ANGOULÊME, and would bear his coat: *Lozengy or and gules*.

The Queen of HENRY III. was ELEANOR, daughter of RAYMOND BERENGER, Count of PROVENCE, who bore: *Or, four pallets gules*. This coat, however, is not represented on her seal, which bears the arms of ENGLAND only.

ELEANOR, daughter of FERDINAND III. of CASTILE, first wife of EDWARD I., bore: *Quarterly, CASTILE and LEON*, and these arms appear on her seal (*Brit. Mus. Cat.*, No. 796). EDWARD'S second wife, MARGARET, daughter of PHILIP III. of FRANCE, used on her smaller seal (*Ibid.*, No. 799) the arms of ENGLAND and FRANCE-ANCIENT dimidiated. (Vol. II., Plate IV., fig. 3.) The Queen of EDWARD II. was ISABEL, daughter of PHILIP IV. of FRANCE. She bore FRANCE-ANCIENT, dimidiating her mother's coat of NAVARRE-MODERN. On her great seal are two escucheons: one of ENGLAND, the other of this dimidiated coat; but on her counter-seal the arms are combined thus:—*Quarterly*, 1. ENGLAND; 2. FRANCE-ANCIENT; 3. NAVARRE-MODERN; 4. CHAMPAGNE. This is a noteworthy example of early Marshalling. In 1339, to indicate his claim to the Crown of FRANCE, EDWARD III. quartered the arms (FRANCE-ANCIENT) in the first and fourth places, with those of ENGLAND in the second and third. (Plate XXV., fig. 2.) But on his fourth great seal, in 1340, the fleurs-de-lis are already reduced, though not permanently, to three. His queen was PHILIPPA of HAINAULT, third daughter of WILLIAM of

HAINAULT, Count of HOLLAND. Her arms were FLANDERS quartering HOLLAND (*vide supra*, Vol. I., p. 259), and, as in the preceding instance, she as queen quartered on her seal her personal arms with those of ENGLAND (the latter being, of course, in the first and fourth). (*Cat. of Seals in Brit. Mus.*, No. 801.) Her arms, however, also appear impaled with the quartered coat of FRANCE-ANCIENT and ENGLAND.

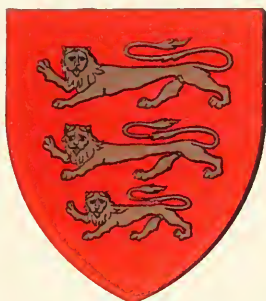
We have already seen (Vol. I., p. 148) that RICHARD II. impaled (but apparently not on his great seals) with his coat, of FRANCE-ANCIENT quartering ENGLAND, the mythical arms of EDWARD the Confessor (as in Plate XXV., fig. 3). With this impaled coat RICHARD'S first queen, ANNE of BOHEMIA, daughter of the Emperor CHARLES IV., combined, also by impalement, her paternal arms: *Quarterly*, 1 and 4. The EMPIRE, *Or, a double-headed eagle displayed sable*; 2 and 3. BOHEMIA, *Gules, a lion rampant queue-fourchée argent, crowned or*. It may be noted that the coat thus tierced in pale does not appear on her seal, which also omits the coat of EDWARD the Confessor. (*Cat. of Seals in Brit. Mus.*, No. 804.)

RICHARD II. had as his second queen ISABEL, daughter of CHARLES VI. of FRANCE, and since by this time the *fleurs-de-lis* in the arms of FRANCE had been formally reduced to three, she impaled this coat, known as FRANCE-MODERN, with the arms of her husband. HENRY IV. married first MARY DE BOHUN, daughter of HUMPHREY, Earl of HEREFORD, but she deceased before he came to the crown, and his queen was JOAN, daughter of CHARLES III. of NAVARRE. She bore:—

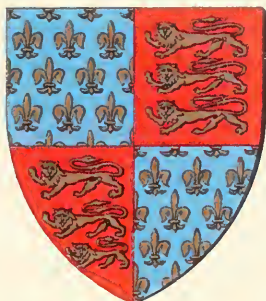
Quarterly, 1 and 4. EVREUX:—FRANCE-ANCIENT, *over all a bend compony argent and gules.*

2 and 3. NAVARRE-MODERN: *Gules, a trellis of chains in cross and saltire, connected by an annulet in the fess point, and a double orle of chains or.*

THE ROYAL ARMS OF ENGLAND, ETC., I.



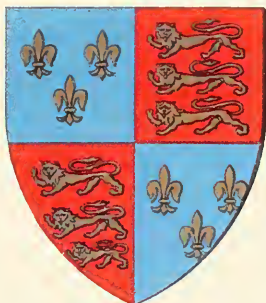
1. Norman Kings (1154-1340).



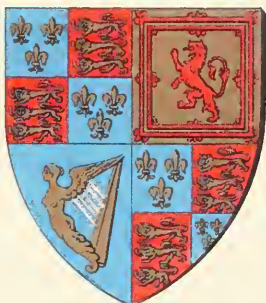
2. Plantagenets (1340-1405).



3. Richard II. (1377-1399).



4. Henry IV.—Elizabeth (1405-1603).



5. House of Stuart (1603-1688).

After his accession to the crown it does not appear that HENRY IV. continued the use of the coat of EDWARD the Confessor which (with a label for difference) he had combined with his arms as Duke of LANCASTER.

HENRY V. married KATHARINE, daughter of CHARLES VI. of FRANCE, and her arms are those of FRANCE and ENGLAND quarterly, impaled with FRANCE-MODERN.

HENRY VI. had to wife MARGARET of ANJOU, daughter of RÉNÉ, Duke of ANJOU, and titular King of NAPLES, SICILY, and JERUSALEM. Her arms, which she bore impaled with the quartered coat of FRANCE and ENGLAND, were:—

Quarterly of six—

1. HUNGARY: *Barry gules and argent.*
2. NAPLES: FRANCE-ANCIENT, *a label gules.*
3. JERUSALEM: *Argent, a cross-potent between four plain crosses or.*
4. ANJOU: FRANCE-ANCIENT, *a bordure gules.*
5. BAR (Duchy): *Azure, crusily fitchée, two barbels hauriant addorsed or.*
6. LORRAINE: *Or, on a bend gules, three alle lions or.*

The great seal of ELIZABETH WIDVILLE, Queen of EDWARD IV., bears the quartered coat of FRANCE and ENGLAND, impaling her ancestral arms:—

Quarterly of six—

- I. LIMBURG: *Argent, a lion rampant double queué gules, crowned or.*
- II. BAUX: *Quarterly:—*
 - 1 and 4. *Gules, an estoile of sixteen points argent.*
 - 2 and 3. FRANCE-ANCIENT.
- III. LUXEMBURG: *Barry of ten argent and azure, over all a lion rampant gules.*
- IV. DES URSINS: *Gules, three bendlets argent; a chief per fess of the second and or, on the last a rose of the first.*

V. CHATILLON, CTE. DE ST. POL: *Gules, three pallets vair, on a chief or, a label of three points azure.*

VI. WIDVILLE: *Argent, a fess and canton conjoined gules.*

This seal is given in the *Cat. of Seals in the Brit. Mus.*, vol. i., No. 807, but the quarterings are wrongly attributed; No. 3, for instance, is assigned (according to a vulgar error which I endeavoured to kill in *Notes and Queries*, 5th series, vol. x., pp. 189, 329) to the LUSIGNAN Kings of CYPRUS, with which the house of LUXEMBURG had no connection at all. Quarters Nos. I., III., V. were the arms of PETER of LUXEMBURG, ELIZABETH'S maternal grandfather; Nos. II. and IV., were those of his wife, MARGARET DE BAUX, ELIZABETH'S maternal grandmother. ELIZABETH herself was the daughter of Sir RICHARD WIDVILLE, by JACQUELINE of LUXEMBURG, widow of JOHN, Duke of BEDFORD.

RICHARD III. married ANNE NEVILLE, daughter of RICHARD, Earl of WARWICK; and widow of EDWARD, Prince of WALES, son of HENRY VI. She impaled with the quartered arms of the king her own coat: *Gules, a saltire argent, differenced by a label compony of the second and azure.* In the *Warwick Roll* her full coat is given:—

Quarterly of seven (four in chief, three in base)—

- I. NEWBURGH, *Chequy or and azure, a chevron ermine.*
- II. BEAUCHAMP: *Gules, a fess between six crosslets or.*
- III. MONTAGU: *Argent, three lozenges conjoined in fess gules.*
- IV. MOTHERMER: *Or, an eagle displayed vert, beaked and membered gules.*
- V. (in base). NEVILLE, as above.

VI. CLARE : *Or, three chevrons gules.*

VII. DESPENSER : *Quarterly, Argent, and Or fretty gules ; over all a bend sable.*

ELIZABETH of YORK, daughter of EDWARD IV., Queen of HENRY VII., impaled with the arms of her husband her own coat (Vol. II., Plate IV., fig. 4.) :—

Quarterly :—

I. FRANCE and ENGLAND, *quartered.*

II. and III. DE BURGH of ULSTER : *Or, a cross gules.*

IV. MORTIMER (*see* Vol. I., p. 178 ; Plate XIX., fig. 6.).

These coats appear thus arranged on her tomb in Westminster Abbey.

KATHARINE, daughter of FERDINAND V. of Arragon, and first wife of HENRY VIII., bore the full coat of the United Spanish Monarchies.

Quarterly of four Grand Quarters :—

1 and 4. CASTILE *quartering* LEON.

2 and 3. ARRAGON, *impaling* SICILY.

Enté en point of GRANADA.

The arms of ANNE BOLEYN and JANE SEYMOUR, HENRY'S second and third queens, have been blazoned already at Vol. II., p. 151.

His fourth wife ANNE, daughter of JOHN, Duke of CLEVES, bore :—

Quarterly of five (three in chief, two in base)—

I. JÜLICH : *Or, a lion rampant sable.*

II. CLEVES : *Gules, an escucheon argent, over all an escarbuncle or.*

III. BERG : *Argent, a lion rampant gules, crowned azure.*

IV. MARCK : *Or, a fess chequy argent and gules.*

V. RAVENSBERG : *Argent, three chevrons gules.*

(These arms are taken from the seals of her father and brother, Dukes JOHN and WILLIAM of CLEVES, which

are engraved in VRÉE, *Généalogie des Comtes de Flandre*, pp. 119 and 120.)

The quarterings borne by KATHARINE HOWARD, and KATHARINE PARR, HENRY'S fifth and sixth wives will be found at p. 152 of this volume.

PHILIP of SPAIN, husband of Queen MARY TUDOR, bore the full arms of SPAIN.

Per fess :—

A. *Quarterly*, 1 and 4. CASTILE *quartering* LEON.
2 and 3. ARRAGON *impaling* SICILY.

Enté en point of GRANADA.

B. (in base). *Quarterly* :—

1. AUSTRIA-MODERN.
2. BURGUNDY-MODERN.
3. BURGUNDY-ANCIENT.
4. BRABANT.

En surtout : FLANDERS *impaling* TYROL.

He placed them on the dexter side of his escucheon, the arms of MARY : FRANCE and ENGLAND *quartered*, being to the sinister. (Supporters, an eagle sable, and the lion.)

It will be seen that from the year 1405 to the close of the reign of ELIZABETH in 1603, the coat of the English sovereigns was: FRANCE-MODERN, *quartering* ENGLAND ; as in Vol. II., Plate XXV., fig. 4. (There are a few examples, as on the south porch of Gloucester Cathedral, in which ENGLAND has the precedence.)

The supporters used were as follows (the early ones are doubtful and do not appear upon the great seals) :—

EDWARD III. A golden lion of ENGLAND, and a silver falcon (*Harl. MS.*, 1073, Brit. Mus.).

RICHARD II. A white hart (gorged with an open crown, and chained) or, and a white falcon. Two white harts (?) (*Vincent's MS.*, Coll. Arm.). Two angels.

HENRY IV. A golden lion of ENGLAND, and the white antelope of BOHUN. Before his accession

he used two swans holding ostrich feathers in beak. (*See* Chapter V., on BADGES). The swan, gorged and chained; and an antelope.

HENRY V. The lion gardent crowned, and antelope as above.

HENRY VI. Two antelopes (of BOHUN)-gorged and chained; the lion and antelope; the lion and a heraldic tiger, or a panther *semé* of various roundels, and inflamed proper (of BEAUFORT).

EDWARD IV. The lion of ENGLAND, and a black bull armed gold (of CLARE); two white lions (of MARCH). The arms of his Queen, ELIZABETH WIDVILLE, have as supporters the white lion of MARCH; and a white greyhound, collared and chained gold, for NEVILLE.

EDWARD V. The white lion and white hart (a hind).

RICHARD III. Two white boars, armed *or*. The lion of ENGLAND, and a white boar.

HENRY VII. The red dragon of WALES. A white greyhound (of NEVILLE, or LANCASTER). The lion of ENGLAND, and the dragon of WALES. Two white greyhounds (collared gules).

HENRY VIII. The dragon and greyhound (as above). Two white greyhounds. The golden lion, and red dragon. The antelope and stag (*Exchequer Seal*).

EDWARD VI. The golden lion, and red dragon. The lion and greyhound.

MARY. The lion and greyhound. The lion and dragon (*or*).

ELIZABETH used the same supporters as her sister; and also the dragon and greyhound. On her *Exchequer Seal* the heraldic antelope and stag, gorged and chained, are employed. [The antelope appears like a goat on the *Exchequer Seals* of JAMES II. and GEORGE I. (*Brit. Mus. Cat.*.)]

On the accession of JAMES VI. of Scotland to the throne of England the arms became: *Quarterly*, 1 and 4. FRANCE and ENGLAND quarterly. 2. SCOTLAND. 3. IRELAND. This coat was borne by all the STUART Sovereigns. (Plate XXV., fig. 5.) WILLIAM of ORANGE, as an elected Sovereign, placed upon it *en surtout* his arms of NASSAU: *Azure, billetty and a lion rampant or* (Plate XXVI., fig. 7), and during MARY'S life impaled this with her coat (Plate XXVI., fig. 6). Queen ANNE had an entirely different arrangement:—*Quarterly*, 1 and 4. ENGLAND *impaling* SCOTLAND; 2. FRANCE; 3. IRELAND. The supporters were the lion of ENGLAND, and the unicorn of SCOTLAND. Instances of other supporters are to be met with. On the *Exchequer Seal* of CHARLES I. they are an antelope and a stag, both ducally gorged and chained; on his seal used at the Session in South Wales, the supporters are a dragon, and a heraldic antelope. On the *Privy Seal* of JAMES II., and on that for the Duchy of LANCASTER, the arms of the Duchy are supported by two greyhounds sejant-adorssed, each holding an ostrich feather. On the *Seal of Common Pleas* of JAMES I., CHARLES II., and GEORGE I., the supporters are a griffin (probably intended for a dragon), and a greyhound. ANNE used the lion and greyhound (*see* p. 327).

The arms of the Consorts of the Sovereign since the union of the Crown of England and Scotland may now be given.

JAMES I., married ANNE, daughter of FREDERICK II., King of DENMARK, whose Garter-plate remains at Windsor, and is as follows:—

Quarterly, separated by the Cross of the DANNEBROG
(drawn here, as in many ancient instances, as a
plain cross argent, fimbriated gules):—

1. DENMARK, *Or, semé of hearts gules, three lions passant-gardant, crowned azure.*

2. NORWAY, *Gules, a lion rampant crowned or, holding the Scandinavian broad-axe argent.*
3. SWEDEN, *Azure, three open crowns or.*
4. GOTHILAND, *Or, in chief a lion passant azure, in base nine hearts in two rows gules.*

On a champagne in base the arms of the VANDALS: Gules, a dragon (English wyvern) wings expanded or.

On the centre of the cross a quartered escucheon with a surtout:—

1. SCHLESWIG: *Or, two lions passant in pale azure.*
2. HOLSTEIN: *Gules, an escucheon per fess argent and of the field, between three nails in pairle, alternating with as many demi-nettle leaves, all of the second.*
3. STORMARN: *Gules, a swan, wings expanded argent, gorged with an open crown or.*
4. DITMARSCHEN: *Gules, a knight armed at all points or, and mounted on a steed salient argent.*

The *surtout* is, *Per pale:—*

- (a) OLDENBURG: *Or, two bars gules.*
- (b) DELMENHORST: *Azure, a long cross bottonny fixed in a mount or.* (This is inaccurate; properly the cross is not bottonny, nor does it rise from a mount.)

These arms were impaled by Queen ANNE of DENMARK with those of her husband JAMES I., and the escucheon is supported, according to the custom of the time, by the golden lion of ENGLAND, and on the sinister by one of the family supporters of the Queen, in this case a wild man wreathed, and holding a club proper.

HENRIETTA MARIA, Queen of CHARLES I., was daughter of HENRY IV. of FRANCE. On her great seal the quartered arms of GREAT BRITAIN are impaled with her arms: FRANCE and NAVARRE impaled. (*Cat. of Seals in the Brit. Mus.*, No. 809.) The supporters are dexter, the lion of ENGLAND crowned, and sinister an

angel proper, wearing a dalmatic of the arms of FRANCE.

CHARLES II. married KATHARINE of BRAGANZA, daughter of King JOHN IV. of PORTUGAL. The arms on her great seal (*Cat. of Seals in Brit. Mus.*, No. 843) are those of PORTUGAL (Vol. I., Plate XX.) impaled with the quartered coat of GREAT-BRITAIN. The supporters are the crowned lion of ENGLAND, and to the sinister one of the dragons (English wyverns) which act as supporters to the Portuguese arms.

MARIE D'ESTE, Queen of JAMES II., was daughter of ALPHONSO D'ESTE, Duke of MODENA. The arms on her great seal (*Cat. of Seals in Brit. Mus.*, No. 817) are those of GREAT-BRITAIN, with which are impaled the arms of the Queen, viz.:—*Quarterly*, 1 and 4. *Azure, an eagle displayed argent crowned proper.* (ESTE of MODENA.) 2 and 3. *Azure, three fleurs-de-lis or, within a plain bordure of or and gules indented into each other.* (Duchy of FERRARA.) The blazon in the Catalogue is incorrect.

WILLIAM, Prince of ORANGE, King-Consort of MARY II., bore the Royal Arms of GREAT-BRITAIN, with, on an escucheon *en surtout*, the arms of NASSAU: *Azure, billetty, a lion rampant or* (Plate XXVI., fig. 7).

Prince GEORGE, son of FREDERICK III., King of DENMARK, was the Consort of Queen ANNE. His Garter-plate at Windsor bears the same arms as those already described for ANNE of DENMARK, Queen of JAMES I., with some slight exceptions. The DANNEBROG cross is broader, and the arms of GOTHLAND have *ten* hearts in base, arranged 4, 3, 2, 1.

After the union with Scotland in 1707, the Royal arms are:—*Quarterly*, 1 and 4. ENGLAND, impaling SCOTLAND; 2. FRANCE-MODERN; 3. IRELAND (Plate XXVI., fig. 8).

On the accession of GEORGE I. in 1714, his arms as

Elector of HANOVER were introduced into the Royal shield. These were:—*Tierced in pairle reversed*: 1. BRUNSWICK: *Gules, two lions passant-gardant in pale or*. 2. LÜNEBURG: *Or, semé of hearts gules, a lion rampant azure*. 3. (In point) WESTPHALIA: *Gules, a horse courant argent*; and over all, for the Electoral dignity, *Gules, the crown of CHARLEMAGNE or* (v. Vol. II., p. 253). The Royal arms consequently became (Plate XXVI., fig. 9):—*Quarterly*, 1. ENGLAND impaling SCOTLAND; 2. FRANCE; 3. IRELAND; 4. The HANOVERIAN group (as above).

After the union with Ireland, in 1801, the arms of FRANCE ceased to be employed, and the Royal arms up to the death of WILLIAM IV., in 1837, were: *Quarterly*, 1 and 4. ENGLAND; 2. SCOTLAND; 3. IRELAND. *Over all the HANOVERIAN escucheon*. (Plate XXVI., fig. 10.)

On the accession of Queen VICTORIA, in 1837, the Hanoverian escucheon was removed, and the Royal arms assumed their present form.

We have now to describe the arms borne by the Royal Consorts since the accession of the House of HANOVER in the person of GEORGE I. in 1714.

His wife, SOPHIA DOROTHEA of BRUNSWICK-LÜNEBURG, was daughter of GEORGE WILLIAM, Duke of ZELLE, and her arms were the same as those which her husband and cousin bore before his accession to the throne of GREAT-BRITAIN. These, in their simple form, were BRUNSWICK, *Gules, two lions passant or*, impaling LÜNEBURG; *Or, semé of hearts gules, a lion rampant azure* (see Plate XXIX., fig. 2). (The fuller form is given later.)

GEORGE II. had for his Queen CAROLINE WILHELMINA, daughter of JOHN FREDERICK, Markgrave of BRANDENBURG-ANSPACH. There are several variations in the arrangement of the quarterings, but I think the blazon given below is more exact in

some particulars than that which I printed in 1864, in BOUTELL'S *Heraldry, Historical and Popular*, p. 312.

Quarterly of fifteen :—

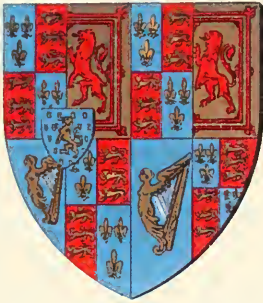
1. BRANDENBURG : *Argent, an eagle displayed gules, the Klee-Stengeln or.*
2. MADGEBURG : *Per fess gules and argent.*
3. PRUSSIA : *Argent, an eagle displayed sable, armed gules, crowned or.*
4. STETTIN : *Azure, a griffin segreant gules, crowned or.*
5. POMMERN : *Argent, a griffin segreant gules.*
6. CASSUBEN : *Or, a griffin segreant sable.*
7. WENDEN : *Argent, a griffin segreant, bendy gules and vert.*
8. CROSSEN : *Argent, an eagle displayed sable.*
9. SCHWIEBUS. (?) *Argent, an eagle displayed sable, on its breast a crescent of the field.*
10. HALBERSTADT : *Per pale, argent and gules.*
11. MINDEN : *Gules, two keys in saltire argent.*
12. NÜRNBERG : *Or a lion rampant sable, crowned of the field, within a bordure compony argent and gules.*
13. CAMIN : *Gules, a cross ancrée argent.*
14. HOHENZOLLERN : *Quarterly argent and sable.*
15. REGALIEN : *Gules plain.*

GEORGE III. married CHARLOTTE SOPHIA, daughter of CHARLES, Duke of MECKLENBURG-STRELITZ, who bore :—

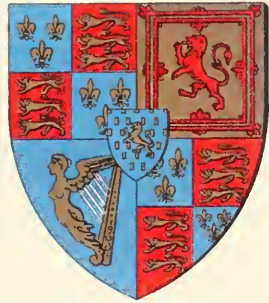
Quarterly of six (in three horizontal rows, each of two quarters)—

1. MECKLENBURG : *Or, a buffalo's head caboshed sable, ducally crowned gules, armed and buckled argent* (the horns pass through the crown).
2. ROSTOCK : *Azure, a griffin segreant or.*
3. SCHWERIN (Principality) : *Per fess azure and vert ; in chief a griffin segreant or ; the base bordered argent.*

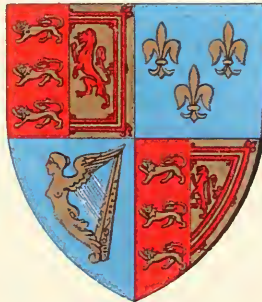
THE ROYAL ARMS OF GREAT BRITAIN, Etc., II.



6. William III. and Mary II. (1689-1694).



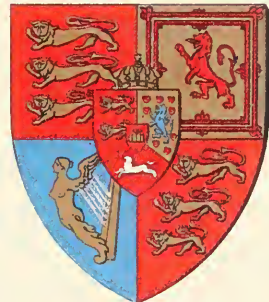
7. William III. (1694-1702).



8. Anne (1702-1714).



9. House of Hanover (1714-1801).



10. House of Hanover (1801-1837).

4. RATZEBURG: *Gules, a cross coupéd slightly patée argent (crowned or).*
5. STARGARD (County): *Gules, an arm embowed in armour issuant from clouds in the sinister flank, the hand holding a gem ring proper; a scarf azure, tied at the elbow.*
6. WENDEN: *Or, a buffalo's head in profile sable, horned argent, ducally crowned gules.*

Over all an escucheon of SCHWERIN (County): Per fess gules and or.

This is not the place for an explanation why I have fallen away from my former assignation of these bearings, but I may say I have done so after careful investigation.

CAROLINE, daughter of CHARLES WILLIAM FERDINAND, Duke of BRUNSWICK, LÜNEBURG was wife of GEORGE IV. The full quarterings are:—

Quarterly of twelve—

1. LÜNEBURG (*ante*, p. 329).
2. BRUNSWICK (*ante*, p. 329).
3. EBERSTEIN: *Azure, a lion rampant argent, crowned or.*
4. HOMBURG: *Gules, within a bordure componé argent and azure, a lion rampant or.*
5. (The escucheon surtout) LOWER SAXONY: *Gules, a horse salient gules.*
6. LAUTERBURG: *Per fess (a) Gules, a lion passant or. (b) Or, three bars gules.*
7. *Quarterly, 1 and 4. Or, two bear's paws addorsed sable (HOJA).*
 2 and 3. *Per fess (a) Barry of four gules and argent. (b) Gyronny of eight argent and azure (BRUCKHAUSEN),*
8. *Or, a lion rampant gules, crowned of the field (with II, DIEPHOLZ).*
9. HOHENSTEIN: *Chequy argent and gules.*

10. KLETTENBERG: *Argent, a stag trippant argent.*
11. *Azure, an eagle displayed argent* (with 8, DIEPHOLZ).
12. REGENSTEIN and BLANKENBERG: *Argent, a horn in bend gules, and another in bend-sinister sable.* This quarter is often separated into its two components, as below.

I have to repeat here the remark made above. The blazon given differs somewhat from that which I wrote for BOUTELL'S *Heraldry*, but the German blazons often vary in their arrangement, and sometimes in their tinctures. Another arrangement is as follows (omitting LOWER SAXONY):—

Quarterly of twelve (in four horizontal rows of three quarters each)—

1. LÜNEBURG.
2. BRUNSWICK.
3. EBERSTEIN.
4. HOMBURG.
5. DIEPHOLZ (upper half).
6. LAUTERBERG (*lion*).
7. HOJA and BRUCKHAUSEN.
8. DIEPHOLZ (lower half).
9. HOHNSTEIN, and LAUTERBERG (*bars*).
10. REGENSTEIN.
11. KLETTENBERG.
12. BLANKENBERG.

ADELAIDE (daughter of GEORGE FREDERICK of SAXE-MEININGEN), was wife of WILLIAM IV., and bore:—

Quarterly of nineteen—

1. THÜRINGIA: *Azure, a lion rampant, Barry argent and gules, crowned or.*
2. CLEVES (p. 323).
3. JULIERS (p. 323).
4. MEISSEN: *Or, a lion rampant sable, gules crowned.*

5. SAXONY.
6. BERG (p. 323).
7. WESTPHALIA : *Gules, an eagle displayed or.*
8. LANDSBERG : *Or, two pallets azure.*
9. THÜRINGIA (Palatinate) : *Sable, an eagle displayed or.*
10. ORLAMÜNDE (or WEIMAR) : *Or, semé of hearts gules, a lion rampant sable, crowned gules.*
11. EISENBERG : *Argent, three bars azure.*
12. PLEISSEN : *Azure, a lion rampant or (or per fess or and azure).*
13. ALTENBURG : *Argent, a rose gules, barbed and seeded or.*
14. REGALIEN : *Gules plain.*
15. BREHNA : *Argent, three nennuphar leaves gules (v. Vol. I., p. 339).*
16. MARCK (v. p. 323).
17. ANHALT (or ROMHILD) : *Gules, a column argent, the capital and base or.*
18. HENNEBERG : *Or, on a mount in base vert, a hen sable, wattled gules.*
19. RAVENSBERG : *Argent, three chevrons gules.*

The late Prince ALBERT of SAXE-COBURG and GOTHA, Consort of her Majesty Queen VICTORIA, bore by special warrant the following coat :—

Quarterly, 1 and 4. The Royal Arms of GREAT BRITAIN and IRELAND, differenced by a label argent, the centre point charged with a cross of St. George (gules).

2 and 3. SAXONY.

The full coat of the Prince consisted of twenty-three quarters (in five rows of four, and three in base) arranged thus :—

1. JÜLICH.
2. CLEVE

3. BERG.
4. ENGERN.
5. WESTPHALIA (the Saxon horse).
6. COBURG : *Sable, a lion rampant, double queueé argent.*
7. THÜRINGIA (the lion).
8. MEISSEN (the lion *double-queueé* and uncrowned).
9. ROMHILD *impaling* HENNEBERG.
10. LICHTENBERG : *Per fess, argent and azure, a lion rampant counter-changed.*
11. SAXONY-PALATINATE (the eagle).
12. PALATINATE of THÜRINGIA.
13. LANDSBERG.
14. BREHNA.
15. ORLAMÜNDE (or WEIMAR).
16. PLEISSEN.
17. ALTENBURG.
18. EISENBERG.
19. MARCK.
20. RAVENSBERG.
21. REGALIEN.
22. TONNA : *Azure, a lion argent.*
23. RAVENSTEIN : *Azure, on a bendlet argent a raven proper.*

En surtout SAXONY.

The Supporters of the Royal Arms since the time of JAMES I. are thus blazoned: *Dexter, a lion rampant-gardant or, crowned with the Imperial crown. Sinister, a unicorn argent, armed, unguled, and maned or; gorged with an open crown of crosses-pateé and fleurs-de-lis, and chained of the last.* These supporters are sometimes represented holding banners. On the Great Seal of JAMES I. the dexter banner is charged with a cross patonce, perhaps for EGBERT; the sinister bears the arms attributed to EDWARD THE CONFESSOR. On later Great Seals the

banners bear respectively the crosses of ST. GEORGE and St. ANDREW.

The Royal crest is, on the Imperial crown a lion statant gardant, also crowned with the Imperial crown.

The motto, "*Dieu et mon droit*," said to have been assumed by EDWARD III., appears to have been first used by EDWARD IV. On the Great Seal of MARY I. the motto is "*Temporis filia veritas*"; on that of ELIZABETH the motto is "*Pulchrum pro patria pati*"; but that which seems to have been most in favour with her was *Semper eadem*, afterwards used by JAMES I., and by Queens ANNE and MARY II. JAMES I. is said to have used "*Beati pacifici*." Under the Commonwealth the motto was "*Pax quæritur bello*." WILLIAM III. used the NASSAU motto—"*Je maintiendrai*."

It will be remembered that the Royal Arms have always been surrounded by the Garter, with its motto "*Honi soit qui mal y pense*," since the foundation of that Order by EDWARD III.

II. NATIONAL ARMS.—The arms of the AUSTRIAN EMPIRE are given in Vol. II., Plate XXVII., fig. 1. The double-headed eagle displayed with golden beak and feet, holds in its right claw a golden sceptre and a drawn sword; in the left, the Imperial Orb. Each head is royally crowned. On the breast is the escucheon: *Tierced in pale*: 1. HAPSBURG; 2. AUSTRIA; 3. LORRAINE. Around it are the Collar of the ORDER OF THE GOLDEN FLEECE; and the Grand-Cordon of the ORDER OF MARIA THERESA. On the wings and tail of the Imperial Eagle are eleven crowned escucheons; (dexter wing):—1. HUNGARY (ANCIENT and MODERN impaled); 2. ESCLAVONIA; 3. AUSTRIA *above the Enns*, impaling AUSTRIA *below the Enns*; 4. SALZBURG; 5. STYRIA; 6. TYROL; 7. (at the top of the sinister wing) BOHEMIA; 8. ILLYRIA; 9. ESCLAVONIA; 10. MORAVIA, impaling SILESIA; 11. CARINTHIA, impaling CARNIOLA. (These

are all blazoned in Vol. II., pp. 119-125.) The Imperial Crown is placed above the crowned heads of the double eagle.

When supporters are used they are :—Two griffins *Or*, the plumage of the breast and wings *sable*.

The arms of the GERMAN EMPIRE are already described at page 313, and are shown on Plate XXVIII, fig. 1.

The arms of the PRUSSIAN MONARCHY as now borne (Plate XXIX., fig. 1) are as follows :—*Quarterly of twelve* (in four horizontal rows, each consisting of three quarterings):—

- I. SILESIA : *Or*, an eagle displayed *sable*, armed of the field, on its breast a crescent, and within the horns a crosslet *argent*.
- II. BRANDENBURG : *Argent*, an eagle displayed *gules*, beaked and membered *or*, crowned with a princely hat of the second, turned up *ermine*, on the wings the *Klee-Stengeln* *gold*, in its dexter claw a sceptre, and in its sinister a naked sword, both *proper*.
- III. LOWER RHINE (Duchy) : *Argent*, the Prussian Eagle (see V.) on its breast an *escutcheon vert*, charged with a bend wavy *argent*, and surmounted by a Royal Crown *proper*.
- IV. POSEN (Grand Duchy) : *Argent*, the Prussian Eagle (as in V.), on its breast an *escutcheon gules*, thereon an eagle displayed *argent*, crowned *proper*.
- V. (As an *escutcheon surtout* *v. ante* p. 118) PRUSSIA : *Argent*, an eagle displayed *sable*, beaked, membered, and having on its wings the *Klee-Stengeln* *or*, above its head a Royal crown, in the dexter claw the Royal sceptre (of gold surmounted by an eagle as in the arms) in the sinister the orb of sovereignty.

1. ARMS OF AUSTRIAN EMPIRE.



2. ARMS OF RUSSIAN EMPIRE.

On the eagle's breast is the Royal cypher F R, surmounted by the Crown of gold.

- VI. SAXONY (*v.* Plate IX., fig. 2).
- VII. POMERANIA: *Argent, a griffon segreant gules, armed and crowned or.*
- VIII. WESTPHALIA: *Gules, a horse salient argent.*
- IX. (LÜNEBURG?): *Or, semé of hearts gules, a lion rampant azure.*
- X. *Tierced in mantel*: (a) HOLSTEIN (*v.* p. 327); (b) SCHLESWIG (*v.* p. 327). These coats are *enté en point* of LAUENBURG: *Gules, a horse's head coupé at the neck or, within a bordure-compony argent and sable (v.i., p. 340).*
- XI. *Tierced in mantel*: (a) NÜRNBERG: *Or, within a bordure-compony gules and argent, a lion rampant sable, crowned of the second*; (b) HOHENZOLLERN: *Quarterly argent and sable.*
- XII. *Tierced in mantel*: (a) THÜRINGIA (*v.* Plate IX., fig. 3); (b) GUELDERS: *Azure, a lion rampant crowned or (? NASSAU).* These coats are *enté en point* of RUPPIN: *Gules, an eagle displayed argent.*

The whole escucheon is ensigned with the badge of the Order of the Black Eagle, pendant from its *grand cordon* of orange silk (*vide infra*, p. 271). A Royal Crown surmounts the whole. If the supporters are used they are: Two wild men, wreathed about the head and loins, each holding in the exterior hand a club proper.

The arms of RUSSIA (Plate XXVII., fig. 2) are borne on the breast of the crowned Imperial double-headed eagle (with red beaks and feet) the right claw holds the Imperial sceptre, the left the Orb. The central shield contains the shield known as the arms of MOSCOW: *Gules, the mounted effigy of St. George slaying the dragon all proper.* Around it hangs the collar and

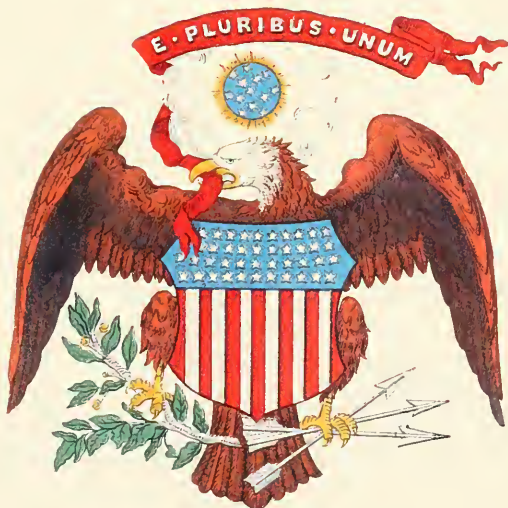
badge of the ORDER OF ST. ANDREW. On the dexter wing are four escucheons with appropriate crowns:—

- I. KAZAN: *Argent, a dragon sable, winged gules, crowned or.*
- II. POLAND: *Gules, an eagle displayed argent, crowned or.*
- III. TAURIDA: *Or, a double-headed eagle displayed sable, on its breast a shield: Azure, thereon a cross triple-traversed, within a bordure or.*
- IV. *Tierced in mantel:*—1. KIEV: *Azure, the Archangel MICHAEL, vested argent, diademed, and holding a flaming sword or, his shield of the second, bordured gold;* 2. NOVGOROD: *Per fess, (a) Argent, a throne gules framed or, thereon a chandelier of three branches of the last; the throne supported by two bears rampant-gardant, holding above it a sword and sceptre, crossed in saltire all proper;* (b) *Azure, two fish, naiant affrontées argent;* 3. VLADIMIR: *Gules, a lion rampant-gardant, crowned or, holding a crosslet pommetty-fitchée argent.*

On the sinister wing are four crowned escucheons:—

- I. ASTRAKAN: *Azure, a Royal crown, surmounting a scimitar fessways proper.*
- II. SIBERIA: *Ermine, two martins (or sables) counter-rampant, supporting a Royal crown; behind them two arrows in saltire, and a bow in fess gules.*
- III. *Quarterly,* 1. KABARDA: *Azure, two arrows between four estoiles argent; over all an escucheon, Gules, an increscent or;* 2. IBERIA: *Gules, a horse salient between two estoiles in bend-sinister argent;* 3. KARTALINIA: *Or, a volcano vert, inflamed proper, behind it two arrows in saltire sable;* 4. ARMENIA: *Or, a lion rampant gules, crowned of the first; enté*

NATIONAL ARMS.
ARMS OF GERMAN EMPIRE.



ARMS OF UNITED STATES OF AMERICA.

en point of CIRCASSIA: Or, a Circassian warrior proper, holding a lance, and mounted on a horse sable; over all GEORGIA: Or, S. George proper, habited azure, mounted on a horse sable, slaying a dragon of the third, winged vert. (In the plate GEORGIA alone appears, this is often the case when the arms are depicted on a small scale).

IV. FINLAND: Gules, semé of roses argent, over all a lion rampant crowned or, brandishing a sword and holding in its sinister paw the scabbard proper.

Besides these eight escucheons I noticed on the plate of arms of the Grand Duke CONSTANTINE (d. 1892) as Knight of the Order of the Seraphim, in the Riddarholms Kyrka at Stockholm, a ninth in base (on the tail of the eagle), crowned and containing two coats impaled: (A) the arms of the House of ROMANOFF: Argent, a griffin gules, holding in its right paw a sword, in the left an oval buckler or, on it an eagle displayed sable; the whole within a bordure of the last charged with eight lion's heads erased, alternately of the first and third. (B) The quartered coat of the House of OLDENBURG; 1. NORWAY; 2. SLESVIG; 3. HOLSTEIN; 4. STORMARN; enté en point DITMARSCHEN. *En surtout* OLDENBURG impaling DELMENHORST. (See above, pp. 326, 327; and under DENMARK.)

The Imperial Crown is placed above the crowned heads of the eagles. It is worthy of notice that this mode of displaying shields of arms on the body and wings of an eagle, which is still used by the Emperors of AUSTRIA and RUSSIA, was also formerly employed by the Electors of BRANDENBURG, FREDERICK-WILLIAM I., 1667; FREDERICK-WILLIAM II., 1684; and FREDERICK III., 1690. Their seals bear the single eagle displayed; on its breast the Electoral escucheon of ARCH-CHAMBERLAIN of THE EMPIRE (*Azure, a*

sceptre in pale or); while the arms of the BRANDENBURG possessions are displayed in a series of twenty-five shields arranged upon the wings, and upper part of the tail of the supporting eagle.

BADEN: *Or, a bend gules. Supporters, Two griffins regardant sable, crowned or.*

BAVARIA: *Quarterly, 1. Palatinate of the RHINE: Sable, a lion rampant queue-fourchée crowned or. 2. FRANCONIA (Duchy): Per fess indented argent and gules; 3. BURGAV (Markgravate): Bendy-sinister of six argent and gules, over all a pale or; 4. VELDENZ (Principality): Argent, a lion rampant azure. Over all BAVARIA, Bendy fusilly azure and argent (v. Vol., II., Plate IX., fig. 6). Supporters, Two lions rampant-gardant queue-fourchée proper, crowned or.*

BELGIUM: *Sable, a lion rampant or. Supporters, Two crowned lions rampant or, each holding a banner tierced in pale sable, or, and gules. Motto, "L'Union fait la force."*

BULGARIA: *Gules, a lion rampant or.*

DENMARK: (Plate XIX., fig. 1), *Or, semé of hearts gules, three lions passant-gardant in pale azure. Supporters, Two savages with clubs, wreathed proper. Motto, "Dominus mihi adjutor." Generally the full shield is used:—Quarterly, separated by the Cross of the DANNEBROG, argent bordered gules: 1. DENMARK; 2. ICELAND Gules, a stock fish in pale argent, crowned with an open crown or (v. Vol. I., p. 285; Plate XXIX., fig. 11); 3. Gules, a dragon crowned or, VANDALIA; 4. Or, two lions passant-gardant in pale azure, SLESVIG. Over all an escucheon, Quarterly, 1. HOLSTEIN: Gules, an escucheon per fess argent and of the field, between three demi-nettle leaves and as many passion-nails in pairle of the second; 2. STORMARN, Gules, a swan argent, royally gorged or; 3. DITMARSCHEN, Gules, a mounted knight proper; 4. LAUENBURG, Gules, a horse's head argent (cf. above, under PRUSSIA). Sur le tout du tout OLDENBURG (Or, two bars gules), impaling*

DELMENHORST (*Azure, a cross coupéd, sometimes patée-alesée, or*).

GREECE: *Azure, a Greek-cross coupéd argent; En surtout, the Danish arms as above. Supporters, Two savages (of DENMARK) holding clubs, proper.*

HESSE: (*v. Plate IX., fig. 3*). *Supporters, Two lions queueé-fourchée or.*

ITALY: *Gules, a cross argent. Supporters, Two lions proper.*

LUXEMBURG: *Barry of ten azure and argent, over all a lion rampant gules, crowned or.*

MONACO: *Fusily argent and gules. Supporters, Two monks habited proper, each brandishing a sword in the exterior hand. Crest, Out of a coronet, a fleur-de-lis or, between a palm branch, and a sprig of laurel vert.*

MONTENEGRO: *Gules, a double-headed eagle displayed argent crowned and holding sceptre and orb or: on its breast an escucheon: Azure, in base a mount vert, thereon a lion passant or.*

NETHERLANDS: *Azure, semé of billets, a lion rampant crowned or, holding in its dexter paw a naked sword, and in the sinister a bundle of arrows proper. Supporters, Two lions crowned or. Motto, "Je maintiendrai."*

PORTUGAL: *Argent, five escucheons in cross azure, on each as many plates in saltire, all within a bordure gules thereon seven castles or. Supporters, Two dragons proper, holding banners of the Arms. Crest, Out of an open crown a demi dragon with wings displayed or.*

ROUMANIA: *Quarterly, 1. Azure, an eagle displayed holding a sceptre, sword, and cross, in dexter chief a sun or (WALLACHIA). 2. Gules, a bull's head caboshed, between its horns a star, and in sinister chief a crescent or (MOLDAVIA). 3. Gules, on an open crown a lion rampant, crowned and holding a star, or. 4. Azure, two dolphins affrontées, heads in base, tails in chief or. Over all, HOHEN-ZOLLERN: Quarterly, argent, and sable.*

SAXONY (*v.* Plate XI., fig. 2): Supporters, *Two lions regardant, crowned proper.*

SERVIA: *Gules, a cross argent between four fusils proper.*

SPAIN: *Quarterly, CASTILE and LEON, enté en point of GRANADA.* Over all an escucheon of FRANCE-MODERN. The supporters are seldom used, but are *Two golden lions holding banners of the Arms.* (*See also p. 290.*) The crest, if used, is: *Out of a crest-coronet a castle of Castile, issuing therefrom a demi-lion of LEON, crowned or, holding in its dexter paw a sword, in the sinister an orb, proper.* (*See MAURICE, Les Armoiries des Chevaliers de l'Ordre de la Toison d'Or, Nos. cccxxii. and cccl.*)

SWEDEN AND NORWAY (*v.* Plate XIX., fig. 2): The shield is divided into three parts by a golden *pairle patée-throughout*; 1. (in chief) SWEDEN: *Azure, three open crowns or.* 2. NORWAY: *Gules, a lion rampant crowned or, holding a long-handled Danish axe argent.* 3. GOTHLAND: *Azure, three bends-sinister wavy or, over all a lion rampant gules.* Over all the personal arms of the King:—(VASA, *impaling* PONTECORVO). 1. VASA: *Tierced in bend azure, argent, and gules, over all a vase, or sheaf, or.* 2. PONTECORVO: *Azure, in chief the eagle of the French Empire or; in base a bridge of three arches towered, and passing over a river, all argent.*

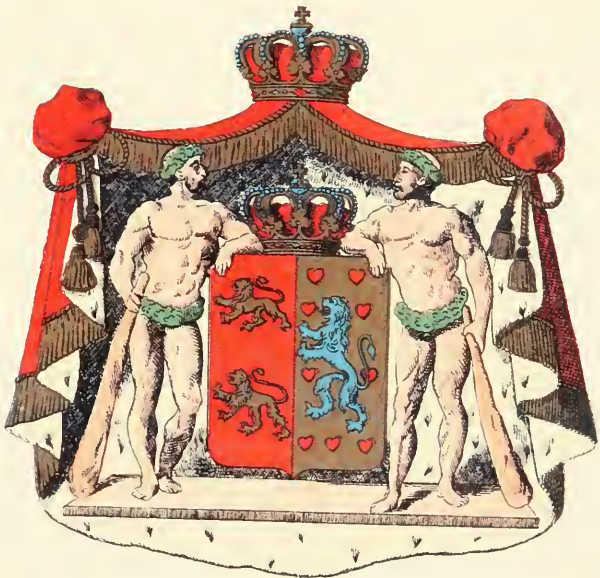
SWITZERLAND: *Gules, a cross coupé argent.*

TURKEY: *Gules, a crescent-decrescent, and within its horns, an estoile argent.*

WÜRTTEMBERG: *Or, three stag's attires fessways in pale sable, impaling Or, three lions passant in pale sable, their right paws écorchés gules (SWABIA).* Supporters, *A lion of the arms, crowned or; and a stag proper.*

NATIONAL ARMS.

1. ARMS OF PRUSSIA.



2. ARMS OF BRUNSWICK LUNEBURG.

CHAPTER XI.

ORDERS OF KNIGHTHOOD.

THE limits of the present work only admit of our giving a detailed description of the Orders of Knighthood, and other decorations of honour, conferred by the authority of our own Sovereign: but a brief account will be added of the chief of the Orders conferred by the Sovereign of each of the principal European States.

THE MOST NOBLE ORDER OF THE GARTER, the first, the most esteemed, and most ancient of all the existing Orders of secular Knighthood, was instituted by King EDWARD III. The exact date is uncertain. FROISSART, who was almost contemporary, says the institution took place in 1344; but it is probable that the Garter and its motto were originally designed merely as a livery collar, or personal ornament to be worn, according to the custom of the time, at jousts and other festivals. No notice of the issue of this device appears in the *Accounts of the Royal Wardrobe* before 1346. But vestments embroidered with the Garter and motto had been delivered for the use of the King, and of persons who were not afterwards included among the members of the Order, at Christmas festivities held at Guildford in 1347, and at tournaments held at Bury, Windsor, Lichfield, and Eltham in that year. Twelve blue Garters with the motto were provided for the Eltham jousts.

The actual institution of the Order of the Garter as a permanent knightly association probably took place be-

tween 24th June, and the foundation of St. George's Chapel, 6th August, 1348. The story given by POLYDORE VERGIL, which associates its foundation, and the adoption of its distinctive badge with the founder's asserted passion for the wife of WILLIAM MONTACUTE, Earl of Salisbury, is little worthy of serious attention. Mr BELTZ thinks "the Garter may have been adopted as an emblem of the tie, or union, of warlike qualities to be employed in the assertion of the founder's claim to the French crown ; and the motto as a retort of shame and defiance upon him who should think ill of the enterprise." (*Memorials of the Order of the Garter*).

The Order, which from the first consisted of the Sovereign, the Prince of Wales, and twenty-four Knights, was in 1786 enlarged to admit in addition to these such lineal descendants of King GEORGE III. as might from time to time be elected. In 1805 this privilege was extended to the lineal descendants of King GEORGE II.; and in 1831 it was decreed that thenceforth the Order should consist of the Sovereign, and twenty-five Knights-Companions, together with such lineal descendants of King GEORGE I. as had been, or might thereafter be, elected. Special statutes also provide for the admission of foreign princes ; and occasionally extra-Knights have been appointed by special statutes, and absorbed into the number of regular Knights as vacancies occurred in the Order.

The Insignia consist of the Garter ; the Collar and St. George ; the Star ; and the Ribbon and Badge, or lesser George.

The Garter, which was originally of embroidered cloth or silk, is now of dark blue velvet, edged and buckled with gold, and bears in letters of gold the motto—" *Honi soit qui mal y pense.*" (Dishonoured be he that thinks ill of it.) Occasionally diamonds are used instead of gold. The Garter is buckled below the left

knee. Female Sovereigns wear it upon the left arm above the elbow.

The COLLAR consists of twenty-six pieces, composed alternately of golden love-knots, and of buckled garters enamelled with the motto, and enclosing roses; these were originally all red, but later were made to consist of red roses charged with white ones, alternating with white roses charged with red. From the central link depends the Badge, or George; a golden figure enamelled, or set with jewels, representing St. George, the patron Saint of the realm, transfixing with his lance an overthrown dragon.

The STAR, added to the Insignia by CHARLES I. in 1629, consists of eight silver or diamond rays, in the centre of which is placed the circular buckled garter and motto, enclosing on a field of white enamel the red cross of St. George. The Star is worn on the left breast.

When the Collar and George are not used, the BADGE, or lesser George:—a figure of the saint vanquishing the dragon, chased in gold on an oval of blue enamel, and surrounded by a golden garter—is now worn from the broad blue ribbon of the Order *en écharpe* at the right side, the ribbon passing over the left shoulder. Originally, as in the case of all Ancient Orders of Knighthood, the Badge was suspended from a ribbon round the neck. The change in the mode of wearing the ribbon was probably made in the reign of CHARLES I., whose portraits by VANDYKE show that he wore the ribbon and lesser George in both ways. The oft-repeated story which connects the present mode with a natural son of CHARLES II., is therefore inexact. In 1521 the lesser George was directed to be worn attached to a gold chain or ribbon round the neck. The colour of the ribbon was optional, but was usually black. In 1623 it was ordered that the Knights should use only the ribbon, and that of blue. Its shade was

originally light, or cerulean, and the exact time of the change to the present deeper shade of mazarin, or garter blue is not known. Probably this took place about 1745, and was adopted to distinguish the Knights created by the Sovereigns of the House of Hanover from those on whom the Order was conferred by the Stuart Princes.

The officers of the Order are the Prelate:—the Bishop of Winchester; the Chancellor:—the Bishop of Oxford (formerly the Bishop of Salisbury, the office being attached to the see in which the Chapel of St. George is situated); the Registrar (usually the Dean of Windsor); Garter, Principal King of Arms; and the Usher of the Black Rod. Each officer has a special Badge worn from the ribbon; or, less usually, from a gold chain on the breast.

The habit of the Order consists of a crimson velvet surcoat; a mantle of deep blue velvet, lined with white taffeta, fastened by cordons of blue and gold, and bearing on the left shoulder the shield of St. George within the garter. This mantle was originally powdered with garters, and in times of mourning was of black. The colour of the surtout varied from year to year; blue, scarlet, sanguine in grain, white, and black, having all been used. The hood is of crimson velvet. The hat of black velvet, is plumed with white ostrich feathers and an *aigrette* of herons' feathers, and is ornamented with a diamond black buckle.

The arms of the Knights are affixed to their stalls in St. George's Chapel at Windsor (the shield is always surrounded by the buckled garter and motto). Above each stall is placed the Knight's crested-helm and sword, and a square banner emblazoned with his arms.

THE MOST ANCIENT, AND MOST NOBLE ORDER OF THE THISTLE. The origin of this Order is assigned by tradition to a King ACHAIUS, who is said to have been

contemporary with CHARLEMAGNE. The whole story is an absurdity.

JAMES V., is represented with a collar of thistles on his gold Bonnet pieces of 1539; and, in Sir DAVID LINDSAY'S Register of 1542, the Royal Arms are surrounded by a collar of thistles with an oval badge. But these were only "livery collars" at most; and if, as is said, JAMES meditated the formation of a regular National Order with these symbols he certainly never instituted it. The Order was nominally "restored" but really founded in May 1687 by JAMES II. (VII. of Scotland), though his patent for the "restoration" never passed the Great Seal. It was founded for the Sovereign and twelve knights. It then fell into desuetude until 1703 when Queen ANNE formally revived it. The Order was extended in 1827, and as now constituted consists of the Sovereign, Princes of the Blood Royal, and sixteen Knights, usually members of the Peerage, there has only been one exception to this rule.

The BADGE of the Order is the figure of St. Andrew, the patron saint of Scotland, habited in a purple surcoat and a green mantle; standing behind, and supporting, the cross saltire, the reputed instrument of his martyrdom, the whole irradiated with golden rays. This is worn pendant from a golden collar of sixteen enamelled thistles which alternate with saltires, each formed of four interlaced sprigs of rue. The Badge, enclosed by an oval motto-band of gold charged with the motto "*Nemo me impune lacessit*," is also worn pendant from a broad dark green ribbon *en écharpe* over the left shoulder to the right side. This ribbon was originally blue, but Queen ANNE changed it to dark green. The STAR, worn on the left breast is of a lozenge shape, and is formed by a silver St. Andrew's Cross, with rays between its arms. The circular centre is of gold, charged with a thistle enamelled proper, and surrounded by a motto-band of green

enamel, bearing the motto. The Knights of the Order place this motto-band, as well as the Collar of the Order, around their shields of arms. The Officers of the Order are the Dean (of the Royal Chapels in Scotland), the Secretary, the Lyon King of Arms, and the Gentleman-Usher of the Green Rod ; who have special Badges worn on the breast.

THE MOST ILLUSTRIOUS ORDER OF ST. PATRICK. The National Order of Ireland was instituted in 1783 by King GEORGE III., for the Sovereign and fifteen knights. The Lord-Lieutenant of Ireland is the Grand-Master, and wears its insignia even after the termination of his Vice-Royalty, by the appointment of WILLIAM IV., who also in 1833 raised the number of Knights to twenty-two. The BADGE consists of the "Cross of S. Patrick," a saltire gules, surmounted by a green shamrock, on each of the leaves a golden Imperial Crown. This Badge is surrounded by an oval motto-band of light blue enamel which bears the motto "*Quis separabit,*" and the date 1783, in golden characters. Around the whole is an oval ring of gold charged with shamrocks in green enamel. The Badge is suspended from the collar on days of high ceremonial, but on less important occasions is worn attached to the broad ribbon of light blue silk *en écharpe*, over the right shoulder to the left side.

The COLLAR is composed of golden harps connected by love-knots to circular plates of gold, which are enamelled with wreaths of shamrock surrounding the "Union Rose," of alternate colours, as in the Collar of the Garter. The central link, which supports the pendant Badge, is a large golden harp, surmounted by the Imperial Crown.

The STAR, worn on the left side, is of eight silver rays. Its circular centre of white enamel is charged with the red cross-saltire of St. Patrick, and on it the trefoil, and is surrounded by the motto-band of blue enamel.

The Knights of the Order place the motto-band around the shield, with or without the Collar. The mantle of the Order is of sky-blue poplin lined with white taffeta, and bears on the left side the star of the Order. The officers were formerly the Prelate (the Lord-Archbishop of Armagh, Primate of all Ireland); the Chancellor (the Lord-Archbishop of Dublin, Primate of Ireland); the Registrar (the Dean of S. Patrick's Cathedral in which are the stalls and insignia of the Knights); Ulster King of Arms; the Secretary, and the Genealogist. All the above have distinctive badges which are worn on the breast with the ribbon of the Order. Since the disestablishment of the Irish Church the Ecclesiastical Offices of Prelate and Registrar have been discontinued; and the Office of Chancellor is now attached to the post of Chief-Secretary for Ireland.

THE MOST HONOURABLE ORDER OF THE BATH was instituted by King GEORGE I. in 1725. In ancient times it was customary to create a number of knights on the occasion of a coronation, or other important ceremony of state; these were called Knights of the Bath from the symbolical act of bathing which was one of the ancient ceremonies attending admission to the knightly dignity. The earliest recorded instance of this creation is that at the coronation of HENRY IV. At the coronation of CHARLES II. no less than sixty-eight knights were thus created. These last are said to have worn suspended from a red ribbon at the neck, the badge of three crowns, with the motto "*Tria juncta in uno*," referring to the Union of the Crowns of England, Scotland, and Ireland. But after this coronation the custom fell into abeyance.

In 1725 George I. created a new Order of the Bath, to consist of the Sovereign, a Grand-Master, thirty-six Knights, and sundry officers. Though there was no real connection between this Order and the old Knighthood of the Bath, there was a provision in the statutes that the

old ceremonies should be observed. As a matter of fact they were always dispensed with. In 1815 at the close of the great European War, the Order was greatly extended ; and its present division into Grand-Crosses, Knights-Commanders, and Companions was adopted. In 1847 a further extension was made, and the members divided into the two classes, Military and Civil, which still exist. Further enlargements were made in 1859, and the Order assumed its present state. It consists of fifty Grand-Crosses, nominated for military services by land or sea ; and twenty-five for diplomatic or civil services. The Knights-Commanders number a hundred and twenty-three for military, and sixty for civil services. The Companions are in number six hundred and ninety for military, and two hundred for civil services. These numbers are exclusive of the Princes of the Blood Royal ; of foreign Princes, and of such foreigners as are admitted as honorary members of the Order.

The Insignia are the Badge, the Ribbon, the Collar and the Star.

The BADGE of members of the military division is a gold Maltese-cross enamelled white, each of its eight points ending in a little golden ball. Its circular centre bears the badges of the United-Kingdoms, the Rose, Thistle, and Shamrock, issuing from a golden sceptre in pale, between three Imperial Crowns ; one in chief, the others in the flanks. This circular centre is surrounded first by a motto-band of red enamel, with its motto in gold : “ *Tria juncta in uno*,” and next by a wreath of two laurel branches connected in base by a small blue escroll with the golden words “ *Ich dien*.” Between the arms of the cross are four golden lions of England. Except on “collar days,” this badge is worn from a red ribbon *en écharpe* from right to left by the Grand-Crosses ; at all times from a narrower ribbon at the neck by the Knights-Commanders ; and from a

smaller ribbon, fastened by a gold buckle to the left breast, by Companions.

The BADGE of Members of the Civil Division is the old badge of the Order: an oval gold medal, bearing the sceptre, floral badges, and crowns as above, enclosed by a motto-band with the words "*Tria juncta in uno;*" and is worn, with the variations already described, by the members of the three classes.

The STAR, worn on the left breast by Military Knights-Commanders, is a cross-*patée* of silver rays; on its centre are three Imperial crowns of gold (1 and 2) surrounded by the motto on its band of red enamel, and by the laurel leaves with their escroll. On the Star of Knights-Commanders of the Civil Division the laurel leaves and escroll are omitted.

The STAR of Military Grand-Crosses is of eight points, composed of silver wavy rays, thereon a gold Maltese-cross; on the white circular centre are the three golden crowns within the red motto-band, laurel wreath, etc. Civil Grand-Crosses omit the *cross-patie* and the laurel wreath. Both divisions, on grand occasions, append their badges to a Collar composed of nine gold crowns, and eight links composed of golden sceptres between the enamelled floral badges of the United Kingdom, all connected by seventeen love-knots of gold and white enamel.

THE MOST EXALTED ORDER OF THE STAR OF INDIA was instituted by Her Majesty Queen VICTORIA, 23rd February 1861, to reward loyalty and merit among the princes and chiefs of Her Indian Empire, and among those British subjects who occupied its highest military and civil offices under the Crown.

As originally founded it consisted of the Sovereign; a Grand-Master (the Governor-General of India for the time being), and a single class of twenty-five Knights; besides such Honorary Knights, Princes of the Royal House, and others, as it might seem good to the Sove-

reign to appoint. Its Insignia were those which will hereafter be described as used by the Grand-Commanders. In 1866. the Order was enlarged by the institution of two additional classes so that it consisted of the Sovereign; the Grand-Master; the twenty-five Knights styled Grand-Commanders (G.C.S.I.); fifty Knights-Commanders (K.C.S.I.); and one hundred Companions (C.S.I.), besides extra members. Other alterations were made in 1875 and the following year, and as now constituted the Order consists of the Sovereign; the Grand Master (the Governor-General); thirty Grand-Commanders (of whom eighteen are native princes, and twelve Europeans); seventy-two Knights-Commanders; and one hundred and forty-four Companions. These numbers are exclusive of Extra and Honorary Knights-Grand-Commanders, as above; and it is understood that the Governor-General of India at the cessation of his Vice-Royalty becomes an extra member until absorbed into the regular number on the occasion of a vacancy.

The Original BADGE, now worn by the Knights-Grand-Commanders, consists of an oval medallion of onyx cameo cut with a crowned bust of the Sovereign in profile. This is encircled by a motto-band of light blue enamel set with the motto "*Heaven's light our guide,*" in gold and diamonds. The medallion is surmounted by a mullet, or five-pointed star of brilliants, to which is fastened the loop or ring by which the Badge is suspended from the collar, or ribbon.

The COLLAR of gold is composed of five united red and white roses, and six flowers of the Indian lotus, separated by ten links, each of two palm branches in saltire tied together by the stems. The central link from which the badge depends is the Imperial Crown; all the devices are linked together by gold chains, and are severally enamelled of their proper colours.

The RIBBON, worn *en écharpe* from the right shoulder

to the left side, is of sky blue, with a white stripe near either edge.

The STAR consists of fifty-two wavy rays of gold, alternately longer and shorter, arranged in a circle. The centre consists of a circular motto-band of light blue enamel (the ends tied) bearing the motto, and upon this is placed the five-pointed star, all in brilliants.

The MANTLE of the Order is of light blue satin, lined with white silk, bearing on the left side a representation of the Star of the Order, and fastened at the neck with cordons and tassels of light blue silk and silver bullion.

The KNIGHTS-COMMANDERS wear the Badge suspended from its ribbon round the neck; and have on their left side a silver star composed of wavy rays. In the centre of gold is the five-pointed star of silver, within the blue motto-band.

COMPANIONS of the Order wear the Badge on the left breast suspended by a narrower ribbon.

The OFFICERS of the Order are the Registrar, and the Secretary, who is the Foreign Secretary for the time being to the Government of India.

The MOST DISTINGUISHED ORDER OF S. MICHAEL and S. GEORGE was founded in the year 1818, for natives of the Ionian Islands, Malta, and its dependencies, and others holding high positions in the Mediterranean. It originally consisted of the Sovereign, the Grand Master, twenty Knights Grand-Crosses, twenty Knights-Commanders, and twenty-five *Cavalieri*; or Companions, who were to rank immediately after members of the corresponding ranks in the Order of the Star of India. On 4th December 1868, it was extended with the design of making it an Order of Merit for the British Colonies in general, and was to consist of twenty-five Grand-Crosses, sixty Knights-Commanders, and a hundred Companions; besides the Sovereign, the Grand-Master, the Secretary, the King of Arms, the Registrar, and an Officer of

Arms. On 30th May 1877, the numbers of the Grand Crosses was raised to thirty-five, and the others were doubled. The numbers were to be exclusive of Princes of the Blood-Royal, Foreign Princes, and other Honorary Members. The Order was further extended on 6th May 1879, when the number of the Grand-Crosses was raised to fifty, that of the Knight-Commanders to one hundred and fifty, and the Companions to two hundred and sixty. The last augmentation of which I am aware took place 19th May 1887, and the numbers of the three classes now stand at sixty-five, two hundred, and three hundred and forty-two. (The last revision of the Statutes was in December 1891.) The members rank immediately after those of the corresponding classes of the Order of the Star of India. A colonial Bishop is appointed to the office of Prelate of the Order, the other Officers being the Grand-Master, the Chancellor, the Secretary, the King of Arms, the Registrar, and the Officer of Arms.

The Badge of the Order, worn of different sizes by the members of the different classes, is a gold cross of fourteen points (in seven rays), having a circular centre of blue enamel, within a motto-band of the same colour bearing the motto "*Auspicium melioris Ævi.*" On the obverse the circular centre bears a representation of the Archangel Michael trampling under foot the Enemy of Mankind; on the reverse is represented the mounted figure of S. George transfixing the Dragon. The Imperial Crown surmounts the Cross, and attaches it to the Collar, or to the Grand-Cordon of the Order.

The Collar consists of six golden crowned lions of England; of eight Maltese-crosses enamelled white; and of eight golden cyphers, four of the letters S.M., and as many of the letters S.G.; the central link, both at the front and at the back, consists of two of the winged lions of S. Mark, facing each other, each holding the book of the gospel, and a sheaf of seven arrows.

The Ribbon is of three equal stripes, two of Saxon blue, the centre one of scarlet : it is worn *en écharpe* (with the attached Badge) from the right shoulder to the left hip.

The Star of the Grand-Crosses is of the general shape of the badge, and consists of seven rays, each composed of as many smaller ones of silver, the intervals are filled with small rays of gold. On this ground is placed the Cross of S. George in red enamel ; and this again is surmounted by the centre of the obverse of the badge, with the representation of S. Michael, enclosed in the blue motto-band.

By the Knights-Commanders the Badge is worn of smaller size, and from a narrower ribbon round the neck. They have also a Star of four silver rays in the general shape of a cross-*patée*. The intervals contain a Maltese Cross in saltire, also of silver ; upon this is placed the red cross of S. George, and the centre of the Badge as in the higher class. By Companions, the Badge of still smaller size is worn on the left breast by a narrower ribbon.

The Mantle of the Grand-Crosses is of Saxon blue satin, lined with crimson silk, having on the left side the star, and fastened by cordons of blue and scarlet silk with gold bullion.

The withdrawal of the British Protectorate from the Ionian Isles, and the extension and application of the Order as a Colonial distinction, have rendered the Insignia no longer appropriate to this latter purpose, and a change which would make them more fitting to the present circumstances of the Order is certainly desirable. The seven rays of the Cross : the use of the Sept-insular lion (indicative of long past Venetian rule), and especially the motto : "*Auspicium melioris Ævi*" have lost whatever appropriateness they might have had when the seven Ionian Isles were made subject to the British Crown.

The MOST EMINENT ORDER OF THE INDIAN EMPIRE was instituted 1st January 1878, to commemorate the assumption of the title of Empress of India, by Her Majesty the Queen ; and in reward of services rendered by natives or Europeans to her Empire. Originally it consisted of but one class, with the Empress as Sovereign, and the Viceroy as Grand-Master. Its Badge, worn with the usual differences of size and position by members of the various classes, is a golden heraldic rose enamelled red, with green barbs between the five petals. The centre of gold bears the likeness of the Sovereign in profile, surrounded by a circular band of purple enamel bearing the golden words, *Victoria Imperatrix*. One of the five letters composing the word INDIA appears in gold upon each petal. An Imperial Crown surmounts the whole. The Ribbon is of purple.

The Collar is composed of elephants, lotus-flowers, peacocks displayed, and Indian roses, all enamelled on gold in their proper colours. The central link, from which the badge depends, is an Imperial Crown. The star is of ten points, consisting of five groups, each of nine silver scaled rays ; the groups being separated by smaller groups each of three golden rays. In the circular centre, which is surrounded by motto-band of purple with the words, "*Imperatricis Auspiciis*," and surrounded by an Imperial Crown, is the crowned bust of the Queen-Empress.

The Star of the Knight-Commanders is similar, but is entirely of silver. The members of the Order rank next after the corresponding ranks of the Order of SS. MICHAEL and GEORGE.

THE ROYAL ORDER OF VICTORIA AND ALBERT was instituted 10th February 1862, the anniversary of Her Majesty's marriage, as a private or family Order. It was extended in 1864, 1865, and 1880, and now consists of four classes. The first includes the Sovereign's nearest

female relatives—her daughters, daughters-in-law, the daughters of the Prince of Wales—and Foreign Sovereigns. The second class includes Her Majesty's junior grand-daughters.

The third is for Peeresses who have held high office at Court, or are personal friends of the Sovereign.

The fourth is for ladies who have served Her Majesty as Maids of Honour, Bed-chamber Women, etc.

The decoration is an oval medallion, on which are sculptured, in profile, the heads of Her Majesty and the late Prince Consort. This oval is enclosed by a double border of brilliants, the external outline in the case of the first being slightly broken seven times by a square projection containing a larger gem. The Badge is surmounted by an Imperial Crown; this, and the loop by which it is attached to a bow of *moiré* watered white ribbon, are of brilliants. The Badge is worn at or near the left shoulder by all classes. The Badge of the Second Class is similar, but somewhat smaller; and the central medallion is enclosed by an oval border composed of a single row of diamonds.

The Badge of the Third Class is also oval and crowned. The centre contains the heads of Queen VICTORIA and Prince ALBERT as above. The oval bordure of twenty pearls set in gold is interrupted in four places by a small square projection, set with a diamond.

The Badge of the Fourth Class is the jewelled cypher V. and A. beneath an Imperial Crown.

The possession of the Order confers no special precedence.

The only Officer is the Registrar.

THE IMPERIAL ORDER OF THE CROWN OF INDIA was instituted by Her Majesty Queen VICTORIA, 1st January 1878, to commemorate her assumption of the title of Empress of India. It consists of a single class, which includes such Princesses of the Royal House as it

pleases her Majesty to honour therewith ; the wives of some Indian Princes, and the wives (or near female relatives presiding over the households) of the Viceroy of India, of the Governors of the Presidencies, and the wife of the Secretary of State for India.

The Badge consists of an oval medallion, on which appears the cypher V.R.I., respectively in diamonds, pearls, and turquoises. A border set with pearls encloses the medallion, and the whole is surmounted by the Imperial Crown, enamelled with its proper colours. The bow of ribbon, by which the badge is worn on the left shoulder, is of light blue watered silk with a narrow white edging.

THE DISTINGUISHED SERVICE ORDER was instituted 9th November 1886, to reward persons holding Her Majesty's commission, who have been mentioned by name in the despatches of the Admirals, or Commanders-in-Chief, as having rendered meritorious or distinguished services in the field, or in the operations against the enemy. The Order ranks after the Order of the Indian Empire.

The Badge of the Order is a gold cross, enamelled white, and its shape may be roughly defined as a *cross-paté* with circular bounding lines. In the centre of the obverse is the Imperial Crown proper, on a red ground, within a wreath of green laurel ; on the reverse the cypher V.R.I. is substituted for the crown. The ribbon is of red, edged with blue, the central stripe being twice the width of either of the exterior ones. The Badge is suspended from a bar of gold.

THE MILITARY ORDER OF MERIT FOR BRITISH INDIA was instituted in 1837, for the reward of bravery and faithful service rendered by the Commissioned Officers of the Native Army. It consists of an eight-pointed star of golden rays. In the circular centre, on a ground of blue enamel, is a golden lion passant gardant, surrounded by a similar motto-band inscribed "*Order of*

British India," and by a wreath of laurel. A higher class has an Imperial Crown on the highest ray of the star.

The Badge is worn appended to a crimson ribbon. Eight-pointed star medals in gold and silver, having the enamelled centre charged with crossed swords, surrounded by a motto-band bearing the words "*Reward of Valour*," within a golden laurel wreath, are also conferred on non-commissioned officers and privates for distinguished service in time of war.

Besides these regular Orders, a variety of decorations are conferred in reward for special services, and which, like some already mentioned, confer no special rank or precedence. These are:—The ROYAL RED CROSS; the VICTORIA CROSS for valour; the ALBERT MEDAL for special acts of gallantry in saving life by sea or land; and the VOLUNTEER OFFICERS' DECORATION for long service.

THE ROYAL RED CROSS, is a decoration instituted 23rd April 1883, for the purpose of rewarding ladies of any nationality who have shown special devotion in nursing sick and wounded soldiers or sailors in Her Majesty's Service. The decoration is worn by Her Majesty herself, and is also conferred by her on such of the Royal Princesses as she chooses to appoint. The badge is a gold cross enamelled red. The four arms bear respectively the words "Faith," "Hope," "Charity," and the date of institution. In the centre of the obverse is the representation of Her Majesty the Queen in profile. On the reverse the Royal Cypher, V.R.I. beneath an Imperial Crown, is substituted for it.

The badge is worn on or near the left shoulder, attached to a bow of dark blue ribbon having red edges.

THE VICTORIA CROSS was instituted in 1856, by Her Majesty Queen VICTORIA to reward eminent personal

valour in the field. The warrant of institution describes it as a "Maltese" cross of bronze, charged with the Royal Crest of the crowned lion statant-gardant on the Imperial Crown; and with an escroll on which are the words "*for valour.*" The badge, however, is not a Maltese-cross but a plain cross-*pateé* with straight bounding lines. The badge is attached by the letter V to a bronze bar chased with laurel leaves which terminates the ribbon (of red for the Army, and garter blue for the Navy), by which it is attached to the left breast of the wearer. Repeated acts of valour may be rewarded by the addition of bronze bars, if such acts would have won the decoration had it not been previously conferred.

THE ALBERT MEDAL, for saving life at sea, was instituted by Royal Warrant, 7th March 1866, and consists of two classes. The badge of the first class is a golden oval, enamelled dark blue, and bearing the cypher V.A. entwined with an anchor. This centre is surrounded by a bronze motto-band bearing the words in gold, "*For Gallantry in Saving Life at Sea.*" The badge is surmounted by the crown of the late Prince Consort.

The badge of the second class is of bronze, instead of gold, enamelled blue as above. The ribbon is of blue, with four white stripes for the first class; of smaller size and with only two white stripes for the second.

In 1877, the decoration was extended so as to reward acts of bravery on land. In this case the anchor is omitted, and the inscription on the motto-band reads "*For Gallantry in Saving Life on Land.*" This decoration has two classes which are distinguished as in the former case. The ribbon, is of crimson, with a similar arrangement of white stripes to that recorded in the previous example.

THE VOLUNTEER OFFICERS' DECORATION, instituted in 1892, is conferred after twenty years service and consists of an oval medal of pierced silver, containing

the golden letters V.R., in cypher beneath the Imperial crown of gold, surrounded by an oval wreath of oak leaves and acorns. The ribbon is of peacock green. The bar is of silver chased with oak leaves.

THE ORDER OF ST. JOHN OF JERUSALEM IN ENGLAND. On the petition of H.R.H. the Prince of WALES, and the other members of the English Grand Priory of the Order of S. JOHN OF JERUSALEM, Her Majesty Queen VICTORIA was graciously pleased to revive it by Royal Charter under her own Sovereignty, 14th May 1888, and to determine the Statutes regulating the grades of Members of the Order, the qualifications for admission to it, as well as the objects and purposes of the Order.

Section 4 of the Charter is as follows :—“ We declare and ordain that the said Statutes shall be the Statutes of the Order subject as hereinafter mentioned. And We declare and ordain that the said Statutes numbered 1, 2, 3 and 4, declaring the style of the Order and that We are the Head and Patron thereof, and the grades of members, and the objects and purposes of the Order, and the general qualification of members thereof, shall not be altered otherwise than by Our further Charter in that behalf; but that others of the said Statutes may be altered and amended by a Chapter-General of the Order with the personal consent of the Grand-Prior (if he be present, or otherwise with his consent in writing), and the approval in writing of Our Lord High Chancellor of Great Britain.”

By the second of the Statutes referred to, besides the declaration of the Queen's Office as Sovereign Head, it is determined that the Grand-Priory “shall include the following grades of members, namely: a Grand-Prior (H.R.H., the Prince of WALES); a Sub-Prior (H.R.H., the Duke of YORK); a titular ‘Bailiff of Egle’ (H.R.H., the Duke of CONNAUGHT); Honorary Bailiffs, Com-

manders, Honorary Commanders, Knights of Justice, Ladies of Justice, Prelates, Chaplains, Knights of Grace, Ladies of Grace, Esquires, Serving-Brothers and Sisters." It also provides for the addition of other persons (but not as members) as Honorary-Associates. Other Statutes determine the genealogical and other qualifications for admission to the Order (every name requiring the personal approval and sanction of the Sovereign); and also regulate the Insignia of the Order.

The Badge of Members is the time-honoured eight-pointed, or Maltese, Cross enamelled white, and embellished alternately at each of its principal angles with a lion gardant, or an unicorn, both passant, of gold or silver according to the grade. The Crosses of members of the Superior Classes are of gold and enamel; those of Knights and Ladies of *Grace* (that is, of those who have not complied with the stipulated genealogical or other qualifications for admission to the higher class) are of silver and enamel. The crosses of the Esquires are also of enamelled silver. The ribbon is the ancient one of black watered silk; and by it the Cross is suspended at the neck by the male members; by the Ladies it is worn from a bow on the right shoulder; by Esquires upon the left breast. The Badges of the Sovereign, of the Grand-Prior, and of H.R.H. the Princess of WALES, are surmounted by an Imperial Crown. The Knights may also wear on the left breast a star resembling their special badge. Honorary-Associates wear pendant on the left breast a badge resembling the Cross of the Esquires but of silver only, without enamel. By Her Majesty's command the permission given to the members and associates to wear the Insignia of the Order on all occasions was duly notified by the Lord-Chamberlain in the *London Gazette* of March 12th, 1889.

The Grand-Priory of the Order in England has thus

been placed by Royal Authority in a similar position to that held by the Order of St. JOHN in the German Empire, the statutes of the latter being taken in the main as the model for those sanctioned by Her Majesty the Queen.

THE ORDER OF S. JOHN was the most ancient and venerable of the semi-military, semi-religious Orders which came into existence during the Crusades; and which were really the originals of all subsequent Orders of Knighthood. The Order of S. JOHN was founded about the year 1023 by some merchants of Amalfi, for the protection and support of the weak and sick among the pilgrim's to the Holy Land. Seventy years later this humble foundation was enlarged by its rector PIERRE GERARD; and, on the conquest of Jerusalem by GODFREY, its admirable work for the sick and wounded was recognised by the King who gave it its first endowment. GERARD formed his assistants into a regular religious body with monastic obligations, and Pope PASCHAL II. gave the Order his sanction by Papal Bull in 1113. Under GERARD'S successor RAYMOND DU PUY, the military side of the Order was developed, and to the usual monastic obligations was added the further one of bearing arms in defence of the Faith. The Order rapidly increased in wealth and importance, having ever-increasing endowments in all parts of Europe, while members of the noblest families sought (and alone found) admission to its ranks. Eventually its members were divided under the Grand-Master into seven nations, or, "*Langues*:" Provence, Auvergne, France, Italy, Arragon, England, and Germany (Castile was a later addition). Each of the *Langues* was composed of one or more Grand Priories. After the loss of the Holy Land, the Order was settled at Rhodes; and on its expulsion from that island, received from the Emperor the island of Malta, from which the Order took its later and better known designation. In England, the Grand-Priory of the Order of S. JOHN shared the fate

of other wealthy ecclesiastical establishments, being suppressed and despoiled by HENRY VIII. Queen MARY revived it, but did not restore its possessions. Queen ELIZABETH despoiled it of its small remaining lands, but did not again decree its suppression. In Malta itself the English Langue was formally continued, but the loss of its possessions, and the changes in religion naturally reduced the number and importance of its members. On the capture of Malta by the French in 1798, the Order was broken up into fragments. A considerable number of the Knights, hoping that by Russian influence they might obtain the restoration of Malta, or some other island, as a *chef-lieu*, placed themselves under the protection of the Emperor PAUL of Russia; and on the abdication of VON HOMPESCH, the last regular Grand-Master, they elected the Emperor (though a married man, and a "schismatic" in the eyes of the Roman Church) to that position!

In 1801 on the death of PAUL, who had created a Russian Grand-Priory for his subjects of the Greek Church, a number of the refugee knights (who could no longer entertain a hope of restoration to Malta by Russian influence), determined (in defiance of the provisions of the original Papal Bull) to put the nomination to the Grand-Mastership into the hands of the Pope, and by him a Grand-Master was appointed in 1802. After many vicissitudes this portion of the Order (which has the allegiance of the Italian, and Austrian Roman-Catholic Knights) has its settled head-quarters in the *Priorato* on the Aventine at Rome, and exclusively enjoys the Papal favour. In 1827 a majority (five out of eight) of the other *Langues* of the Order who had retained their independence, consented to a revival of the Order in England, subject to the needful modifications with regard to religion, but retaining the original objects of the Order in the care of the sick in times of peace, and the relief of the sick and wounded in war. This restoration was

eventually disavowed by the Italian minority which had submitted to Papal domination. Both the authority of the revivers, and the regularity of their action, were denied with ever-increasing vehemence, as the revived English *Langue* increased in material prosperity and in the exercise of those good works for which the old Order was founded, but which the Italian *Langue* had hardly attempted to imitate. All questions of the right of the See of Rome to control the Order; and of the regularity or irregularity of the "succession" of the English branch have, however, now been happily set at rest by the Royal action. Without reference to the past, the Sovereign, the sole fountain of honour within these realms, has accepted the Order as existing, and has given to it that Royal sanction and due authority which is beyond all cavil or question; consequently (as already stated) the English Grand-Priory now occupies a position of honour and of ever-increasing usefulness almost exactly similar to that enjoyed by the ORDER OF S. JOHN IN THE GERMAN EMPIRE. There, the Bailiwick of Brandenburg was formed in the fourteenth century. After the dissolution of the Order of the Knights-Templars, its possessions (as in other countries), mainly fell to the Order of S. JOHN. In 1319 the Grand-Prior of Germany asserted the independence of his Grand-Priory, which included sixty-seven commanderies, and this continued to exist until 1803, when its possessions (except in Austria, Bohemia, etc.,) were incorporated in the surrounding principalities. The Bailiwick of Brandenburg was independent alike of the German Grand-Prior, and of the Grand-Master of the Order at Rhodes, or Malta (though the appointment of the Bailli of Brandenburg usually received the confirmation of the Grand-Prior of Germany); but in process of time the Markgrave of Brandenburg became the territorial chief of the Bailiwick. The Bailiwick, though

strongly Protestant, still kept up some relations with the main Order, and even paid certain sums of money from time to time as "responsions" to the Treasury of the Order. In 1810 the Commandery was abolished by Royal decree, and all its possessions incorporated with the crown domains. The last shred of connection with, or dependence on the Maltese Order was thus destroyed; and in 1812 King FREDERICK WILLIAM of Prussia founded a new Royal Order of S. JOHN; and declared the total dissolution and extinction of the old Bailiwick. In 1852 King FREDERICK IV. restored the Bailiwick of Brandenburg, notwithstanding the sequestration of its property in 1810, and with the Emperor as Sovereign, and a Prince of the Royal House as "Herren Meister," it occupies a like position of honour and usefulness in the German States to that held in England by the Grand-Priory of the Order of S. JOHN.

The Badge of the KNIGHTS OF JUSTICE (*Rechts-Rittern*) is a gold Maltese Cross enamelled white, having in each of the principal angles a golden eagle displayed (crowned).

The Badge of the KNIGHTS OF GRACE (*Ehren-Rittern*) has the eagles in black enamel.

PRUSSIA.—ORDER OF THE BLACK EAGLE. This, the first of the Prussian Orders, was instituted by FREDERICK I., 17th January 1701, to commemorate his coronation. It consists of a single class. The original number of Knights was fixed at thirty, exclusive of the Princes of the Royal House, but the number is now unlimited.

The BADGE is a gold Maltese Cross, enamelled blue, and having a crowned black eagle displayed in each of the principal angles. The circular centre of gold bears the cypher F.R. within a white motto-band charged with the words "*Suum cuique*," and two sprigs of laurel.

The ribbon, worn *en écharpe*, is of orange watered silk, but in uniform the cross is often worn at the neck.

The STAR is of eight points of silver. Its circular centre of gold bears a black eagle—within the motto-band as above.

RUSSIA.—THE ORDER OF S. ANDREW, the first of the Imperial Orders, was instituted by the Tsar PETER THE GREAT, in 1698, on S. ANDREW'S Day, 30th November, Old Style (12th December, New Style). It consists of a single class; the members of which also become entitled to wear the insignia of the first class of the other Russian Orders. Its BADGE is an enamelled figure of S. Andrew, extended upon an azure saltire, on the extremities of which are the four letters S. A. P. R. (*Sanctus Andreas Protector Regni*). The saltire is placed upon the double-headed Russian eagle displayed, crowned, and enamelled in its proper colours. A larger Imperial Crown surmounts the whole Badge, which is suspended from the *grand-cordon* of light blue ribbon worn *en écharpe*.

The STAR is of eight silver rays, and bears on its circular centre of gold the Russian Eagle, within a light blue motto-band charged with the Russian words equivalent to "*For Faith and Fidelity*."

DENMARK.—THE ORDER OF THE ELEPHANT. This Order, which, on account of the infrequency of its bestowal, is accounted to rank among the first group of European Orders, was really founded by CHRISTIAN V. in 1693. CHRISTIAN I. two centuries before had founded a Confraternity in honour of the Blessed Virgin Mary. This was the nucleus of the new Order, whose Badge was adopted at the time when Denmark was hoping to be a great power in the far East. The number of Knights is thirty, exclusive of Foreign Sovereigns and Princes of the Blood.

This BADGE consists of an elephant of white enamel passant to the sinister. It has golden tusks, and supports a red castle. The housings are of azure, and are set with five diamonds in the form of a cross. A negro sits

upon its neck. The Badge is attached to a *grand-cordon* of light blue watered silk. It is now worn *en écharpe*, but, like all other ancient Orders, was originally suspended from a ribbon worn round the neck.

The STAR of the Order is of eight silver points. Around the circular centre is a wreath of laurel in silver, enclosing a red field bearing a Latin cross of brilliants.

SWEDEN.—THE ORDER OF THE SERAPHIM. In its present form this Order owes its origin to FREDERICK IV., who, in 1748, founded it to replace a more ancient Order, whose origin is uncertain, but which certainly existed in the fourteenth century. It has but one class consisting of thirty-two members, of whom one-fourth may be foreigners. But this number is exclusive of Foreign Sovereigns. The BADGE of the Order is an eight-pointed gold cross enamelled white, and having a little ball at each point. On each limb of the cross is a cross-patriarchal of gold, and a golden seraph with expanded wings fills each of the principal angles. The circular centre contains the enamelled arms of Sweden, but between the crowns is placed the sacred monogram, I.H.S.,—the central letter ensigned with a Latin cross—beneath it are the Passion nails. The Crown of Sweden surmounts the Badge which is worn from an azure blue ribbon *en écharpe*.

The STAR of silver resembles the Badge, but is uncrowned.

After the decease of a Member of the Order, a large plate emblazoned with his full armorial achievement is fixed to the walls of the Riddarholms Kyrka in Stockholm. A magnificent *Libro d'Oro* of European nobility is thus in course of construction.

ITALY. — THE ORDER OF THE ANNUNCIATION (*Annunziata*) is considered to rank as the third of the first group of Orders; the Garter and the Golden Fleece being alone held in higher estimation. In its present form it dates from 1518, when Duke CHARLES III. of

SAVOY reconstructed an Order which was probably founded by Count AMADEUS VI. in the middle of the fourteenth century as "*The Collar of Savoy*," or of "*The Love-knots*." Its BADGE is a pierced medallion of gold representing the Annunciation, within a cordon of three *lacs d'amour*. It is worn at the neck by the Knights (who form a single class, and have the title of Cousin of the King), and is ordinarily suspended from either a sky-blue ribbon, or a simple gold chain around the neck. The STAR is of gold, consisting of a rectangular lozenge containing the representation of the Annunciation. The lozenge has on each of its sides one of the letters of the enigmatical motto FERT, and eight groups of golden flames surround the whole.

FRANCE.—THE LEGION OF HONOUR was founded by the Emperor NAPOLEON I., 19th May 1802, and with modifications has survived the various changes in the form of government. As now constituted it consists of five Classes, Grand-Cordons, Grand-Officers, Commanders, Officers and Knights. The BADGE varies in size for the different classes and is of gold for the four higher classes, of silver for the Knights. In all cases it consists of cross, or star, of five double rays (*i.e.*, instead of being a Maltese cross of four arms, it has five arms and so forms a ten-pointed cross). The arms are enamelled white, and their points end in little golden balls. This cross is placed on a wreath of two branches, one of laurel, the other of oak, enamelled in proper colours. The circular centre of gold bears the head of Liberty (as on the coinage of the Republic) within a red motto-band bearing the words "*République Française*." Above the whole badge is a wreath of oak leaves and laurel enamelled in proper colours, connecting it with the ring by which it is suspended from a red watered ribbon. Under the Empire an Imperial Crown occupied the place of the wreath of oak and laurel, and the head of the Emperor,

was used, with the words "*Napoléon, Empereur,*" on the motto-band. Under the Monarchy the head of HENRI IV., and the motto, "*Honneur et Patrie*" were substituted, and the surmounting Crown was the Royal one. By Grand-Cordons the Badge is worn from the ribbon *en écharpe*, and a silver star resembling in the main the badge, is worn on the left breast. Grand-Officers and Commanders wear the Badge *en sautoir*, *i.e.*, from a ribbon at the neck, and the former class have also a star on the *right* breast. Officers and Knights alike wear the Badge by a ribbon on the left breast, or at the button-hole, but the Officers' Cross is of gold, and its ribbon is ornamented with a rosette. The Cross of the Order has of late years been conferred under special circumstances upon about a score of women. The number of the members of the various classes exceeds fifty thousand, but for all that every Frenchman aspires to win the decoration which is supposed to indicate that, in one way or another, he has deserved well of his country.

BELGIUM.—THE ORDER OF LEOPOLD was instituted in 1832, and as modified consists of five classes, Grand-Crosses, Grand-Officers, Commanders, Officers, and Knights. Its Badge is a Maltese cross of gold for the first four classes, of silver for the fifth, enamelled white and having golden balls at the points, placed upon a wreath of branches of oak and laurel. The circular centre contains the Belgian Arms within a red motto-band charged with the words "*L'Union fait la force.*" The Badge is surmounted by a Royal Crown; military members have two swords in saltire between the cross and the crown. The ribbon is of crimson watered silk, and is worn *en écharpe* by the Grand-Crosses, who also have a silver star enamelled with the centre of the Badge. Grand-Officers wear the badge at the neck, and a plainer star on the breast; Commanders at the neck without a star. Officers wear the gold cross with a rosette, at the

buttonhole, or left breast ; knights, the silver and enamel cross without a rosette.

NETHERLANDS.—ORDER OF WILLIAM. This Order was founded in 1815 by King WILLIAM I., and consists of four classes. Its Badge is a gold eight-pointed cross enamelled white, each point ending in a little gold ball. On each arm is one of the words "*Voor Moed, Beleid, Frow*" (*i.e.* for Courage, Zeal, and Loyalty), in the angles are two green laurel branches arranged in saltire, and at their crossing point in the centre is a golden fusil, derived from the Order of the Golden-Fleece. The Badge is surmounted by a Royal Crown, and the ribbon is of orange watered silk with a stripe of Nassau-blue near each edge. The Grand-Crosses have an eight-pointed star of silver scales on the centre of which is the badge in enamel as above described. The Commanders have a smaller star ; Officers or Knights of the first class have the rosette. The cross of the Knights of the second class is of silver enamelled.

PORTUGAL.—THE ORDER OF THE TOWER AND SWORD. Passing over the semi-military, semi-religious Orders of CHRIST, SANTIAGO, and ST. BENTO D'AVIZ, the Order of the TOWER AND SWORD is that most generally esteemed. It was founded in 1808 by King JOHN II., but has since undergone various modifications. Its Badge is a five-pointed gold star, enamelled white, with little balls at the points. On its circular centre is a green laurel wreath enfiling a sword, within a blue motto-band charged with the words, "*Valor, Lealdade e Merito.*" The Star rests upon a wreath of oak leaves and acorns, enamelled in proper colours, and between the two upper points of the star is a golden tower surmounted by the ring for attachment to the ribbon of dark blue silk. The star of the first of the five classes of the Order is pentagonal in shape, composed of golden rays, on which is laid the badge as already described.

THE ORDER OF THE GOLDEN FLEECE, which in its undivided condition used to rank with our own Garter, even now is in the highest estimation. It was instituted by PHILIP II. (*le Bon*) Duke of BURGUNDY and Count of FLANDERS, 10th January 1429, on the occasion of his marriage with ISABELLA of PORTUGAL, and was to consist of the Duke as Sovereign, and thirty knights. It took its name from the Fleece which is its principal badge, and which was probably assumed in honour of the staple trade of the country in wool. It has also been connected with the mythological story of Jason, and with the biblical narrative of Gideon. Other writers have given explanations of its origin connecting it with a golden-haired mistress of the Prince. Originally the badge was appended to the collar of gold and enamel, consisting of fire-steels and blue flint-stones emitting sparks of fire. But CHARLES V. allowed the substitution of a red ribbon for the collar, and the ordinary badge worn at the neck now consists of a golden flint-steel, a stone emitting flames, and the pendant fleece. The handles of the fire-steels are in the form of the letter B. After the death of Duke CHARLES *the Bold*, at Nancy, his daughter and heiress MARIE, espoused MAXIMILIAN of AUSTRIA. Their son PHILIPPE (*le Bel*), married JUANA, daughter of FERDINAND and ISABELLA, and thus the Burgundian States, and the Order, became united to the Spanish Monarchy. On the death of King CHARLES II., in 1700, the Emperor CHARLES VI. claimed the throne of Spain and the Grand Mastership of the Order, and, though unsuccessful, he carried the Archives to Vienna and re-established the Order there. The King of SPAIN protested, but practically the Order was split into two portions, and is now conferred alike by the Emperor of AUSTRIA and the King of SPAIN with slight variations in the badge. No star is worn, but the full costume of the Order is very magnificent.

CHAPTER XII.

MINOR MATTERS.

IN the Middle Ages it was customary for the kings and great nobles to distribute robes on days of great ceremony to the nobles of their court, and to their special attendants (*cf. ante*, pp. 214-225). The robes thus delivered naturally acquired the name of *livrées*, and were often of the special colours affected by the donors; these were not always identical with the tinctures of their armorial bearings. Thus the livery-colours of the Plantagenets, before the division, are said to have been scarlet and white; those of the House of York were blue and murrey. The Lancastrian Princes favoured white and blue. The Tudors green and white. In later times the Stuart livery, like the present Royal livery, was scarlet and gold, and in both cases the colours were derived from their arms. LOUIS-PHILIPPE, King of the French, used the same; under the Empire the Imperial liveries were of green and gold. Anciently liveries were often signs of factions, and, when they were discontinued in their original form, a scarf was substituted, thus during the Fronde, the party of the Duke of ORLÉANS wore blue scarves, those of the Prince of CONDÉ, scarves of "Isabelle," a yellowish white. Later the use of liveries was confined to servitors and dependants; but even as late as the seventeenth century it was a common practice for gentlemen of good birth and estate to accept and wear, and even to assume without solicitation upon state occasions, the livery of an influential kinsman or

neighbour in testimony of respect. (See *N. & Q.*, 1st series, viii., p. 473).

At the present day the use of liveries is regulated by custom, and by custom alone; but the general use both at home and abroad is to make them have some relation to the armorial bearings of the wearer.

In France and Italy, where this matter has had fully as much attention as it deserves, the attempt has been made not merely to indicate the tinctures of the arms, but by the composition of the lace, etc., to denote the ordinaries and other charges! (See CROLLALANZA, *Encyclopædia Araldica*; CAVALLERESCA, *Tribolati, Grammatica Araldica*; *L'Art de composer les livrées*, par de ST. EPAIN, etc., etc.).

In England the use has been stated over and over again in heraldic works, and especially in our useful periodical *Notes and Queries*, and is briefly as follows. The colours used should depend on the tinctures of the arms. Of these the two principal usually appear in the wreath which supports the crest. The tincture of the field determines the colour of the coat, subject to needful modifications; while that of the principal charge similarly decides the colour of the facings and linings. Thus a person bearing the arms *Azure, a cross argent*, would also probably use a livery of blue, with silver lace, buttons, and facings. If the tinctures of arms were reversed the coat would be of white, modified to light drab; its facings, if used, would be white, and as before, the lace and buttons would be of silver. When either gold or scarlet appear as the field, the former is modified into a darkish drab, and the latter into marone or claret. This is not, as sometimes stated, because only the Royal Family are entitled to use scarlet and gold! but because these tinctures are too brilliant for ordinary wear. The HAMILTON liveries were certainly of scarlet in former times; and, though good taste may limit its use, there is

no other obligation. The breeches and waistcoat are usually of the second tincture, but, as already said, there is no obligation that this should be so; and though self-constituted authorities lay down absurdly minute rules for the colours of "dress and undress waistcoats," and would I suppose even regulate the colour of a footman's pocket handkerchief, such newly invented sumptuary regulations will not prevail over the undoubted right of any man who can keep a livery servant to dress him as he pleases. Another matter of about equal importance, but which has often occasioned serious disputations and heart-burnings is the "right" to put a cockade in a servant's hat. Here again, as in the case of liveries, there is, and can be, no question of legal right. The cockade originated simply in the knot of ribbons, or strings, by which the broad flaps of the seventeenth-century round hat were "cocked," or drawn up to the brim in fine weather, and thus originated the three-cornered hat, as well as the cocked hat of later times. There was nothing specially military about the usage, as the ignorant assert. The same strings survive in the loops of the hats of bishops, and other ecclesiastical dignitaries, in Great Britain; in the strings of the hats worn by French *curés*, and Spanish and Italian *padres*; and in the cords which are still seen on the hats of some livery servants! However, it naturally became the custom for military men to "cock" their hats with the livery colour of the prince they served, and, as the Hanoverian colour was the convenient one of black, the "black cockade" became associated in the minds of the people with military uniform. In an old Scotch song on Shirramuir we read of "the red-coat lads with black cockades," and a knot of white ribbons was naturally chosen as the badge of their opponents. When the old use of the strings was forgotten, the knot in the form of a rosette of ribbon survived, just as did the buttons on the backs of our coats, which were intended to fasten back

the flaps in riding or marching. (Our right to use these, whatever our station, has not yet been called in question!) The use of the cockade by their livery servants has been supposed to be limited to Officers in the army and navy, militia and volunteers; to members of the Royal Household; and to those (*e.g.*, Deputy-Lieutenants), who hold the Sovereign's Commission. But this is by custom, and by custom only. To be consistent those who insist on the use of cockades as a matter of right and privilege should wear them themselves.

On the continent the livery-colours of the Sovereign are worn in the form of a small cockade on the front of the cap by the military, and by all in State employ who wear a uniform (from generals down to postmen) as well as by their personal servants.

These cockades are as follows :—

AUSTRIA : Black and yellow.

FRANCE : Red, white, and blue.

SPAIN : Yellow and red ; or red only.

BELGIUM : Black, yellow, red.

NORWAY : Red, white, blue.

DENMARK : Red, white, red.

ITALY : Green, white, red.

PORTUGAL : Blue and white.

SWEDEN : Blue and yellow.

The cockades in use by those in State employment in Germany are composed of a circular centre with one or more external rings, the principal are as follows, beginning with the central disc :—

GERMANY : Red, white, black.

PRUSSIA : Black, white, black.

BAVARIA : White, blue, white.

SAXONY : White, green, white.

SAXE-WEIMAR : Yellow, green, black.

SAXON-DUCHIES : White, green.

WÜRTEMBERG : Black, red, black.

BADEN : Yellow, red, yellow.

HESSE : White, red, white.

MECKLENBURG : Red, yellow, blue.

ANHALT : Green.

HANOVER : Black, yellow, white.

The RUSSIAN cockade is oval, black (in the centre), yellow, white. That of NASSAU was black, though that of HOLLAND is orange; that of TUSCANY red and white; of the two SICILIES, white, blue, white.

The cockades used by the servants of Ambassadors in this country are usually after the British pattern, but are of the national colours.

The cockade without the stiff projecting comb at the top is often used by the servants of naval officers; the distinction is a modern invention of the tailors, etc. The stiff leather cockades probably originated in the water-proof coverings of the silken ones. These are mere matters of modern custom, and only the "ignorant and foolish" exalt them into matters of right! No amount of assertion can make them so in reality!

CHAPTER XIII.

MOTTOES.

THE motto is a short sentence, usually epigrammatic in character, which is supposed to indicate the special moral sentiment particularly affected by the bearer of the armorial achievement of which it forms a part. It has therefore no inherent hereditary character, and may be changed at pleasure. Often, however, the sentence has some allusion, direct or punning, to the arms or crest, and in such cases it remains without change from generation to generation, and becomes practically as hereditary as the arms themselves. The motto is usually placed on a scroll, or compartment, beneath the arms; but when it has any special reference to the crest, it is frequently placed above it. In Scottish heraldry a motto is held to be hereditary, and its position is defined in the patent, or grant of arms. The popular use of a garter to enclose a crest, and act as a motto-band, is a very bad heraldic blunder.

It should be noticed that the motto differs from the "*Cri.*" the rallying shout by which, in mediæval times, the scattered vassals were gathered around the Standard, or invoked to come to the assistance, of their lord. These *cris de guerre* often consisted of the name or title of the *seigneur*; or had reference to his possessions, or sometimes to his armorial bearings. At other times they consisted of an invocation to the Deity or to a patron saint. "*Dex aye!*" ("*God help!*") was the *cri* of the Dukes of Normandy; "*Notre Dame! Bourbon!*" that of the Dukes of Bourbon; "*Flandres! au lion!*" that of the Counts of FLANDERS. "*Palle!*" was the well-known *cri* of the MEDICI of Florence: "*Dieu le veut!*" "*Deus id vult!*" the shout of the Crusaders. "*Percy!*" "*Percy!*", or "*Espérance, Percy!*", was the Northumber-

land cry; "*Passavant! Notre Dame! Sancerre!*" that of the Counts de SANCERRE. "*Montjoie! St. Denis!*" was the *cri* of the Kings of FRANCE.

Of mottoes which relate to the arms the number is legion; and, as these are best known I shall only quote a few here. The MALESTROIT, who bear: *Gules, nine bezants*, use, "*Quæ numerat nummos non est malestricta domus.*" LE MAISTRE bears: *Azure, three marigolds (soucis) or*, and the legend is: "*Aux maitres les soucis.*" LE GENDRE, bears: *Azure, a fess between three girl's busts argent, crined or*, and the devise, "*Qui à des filles, aura des gendres.*" FOREST bears: *Argent, on a bend azure, three estoiles of the field*, with the motto, "*Favite stellæ.*" The Princes de LIGNE bear: *Or, a bend gules*, their devise is, "*Quocunque res cadunt semper stat linea recta.*" The CHOLMONDELEYS, who carry, *Gules, in chief two esquire's helmets argent, and in base a garb or*, have the motto, "*Cassis tutissima virtus.*" FRENCH bears: *Ermine, a chevron sable*: with the motto, "*Malo mori quam fœdari.*" RODNEY bears: *Or, three eagles displayed purple*, and the motto "*Non generant aquilæ columbas.*" The Earls of KINTORE use the motto "*Quæ amissa salva*" in memory of the preservation of the Scottish regalia in the KEITHS' Castle of Dunottar. Their augmentation is, *Gules, within an orle of eight thistles or, the sceptre and sword of Scotland in saltire beneath an Imperial - Crown proper*. The BERTIES who have battering rams in their arms (Vol. I., p. 369) have as motto "*Virtus ariete fortior.*" The MAILLÉS bear: *Or, three bars wavy gules*, and the Ducs DE MAILLÉ use the motto, "*Stetit unda fluens*": while the Marquises de CARAMAN employ, "*Tant que le monde sera monde, à MAILLÉ sera les ondes.*" The motto is often allusive to the crest, as in the case of the GORDONS, whose motto "*Fortuna sequatur!*" refers to their crest, two naked arms letting fly an arrow from a bent bow.

MOTTOES ALLUSIVE TO THE NAME. A very large number of devises, or mottoes, are allusive to the name of the bearer, and the following are interesting examples, which for the most part I have taken from the little known armory of the Continent. The chief British mottoes, such as "*Ver non semper viret*," of VERNON ; "*Vero nil verius*," of VERE ; "*Fare fac*," of FAIRFAX, etc., have been quoted so frequently in heraldic manuals, that it will be a kindness to future compilers to give them a somewhat wider choice. TOTLEBEN (of Sevastopol renown), "*Treu auf tod und leben*." BOMBELLES, "*Bombelles in bello non imbelles*." TAFFIN, "*Pense à ta fin*." TEMPLE, "*Templa quam dilecta*." NORMAN, "*Sans être suis Norman*." The Bohemian POPELS use : "*Popel sem, popel pudu*" (*i.e.*, Dust I am, dust I shall be.) VILAIN XIV., "*Vilain sans reproche*." The Counts VERITA, "*A veritate nomen*." The Counts de BEAUJEU, "*A tout venant beaujeu*." DE BOUT, "*De bout en bout*." SETON, "*Set on*." GAY, "*En tout temps gay*." VAUDREY, "*J'ai valu, vaux, et vaudray*." SAISY, "*Qui est saisy est fort*." HENRY, "*Toujours en ris*." ONSLOW, "*Festina lente*." BAUDARD, "*A beau dard noble but*." Of such the most laboured is the Spanish one of VALLE, "*El que mas vale no vale tanto como VALLE vale!*" The family of PIAN use the well-known Italian proverb : "*Chi va piano va sano*." LENFERNAT informs us—" *Qui fait bien l'enfer n'a ;*" a motto could hardly be farther fetched than this from the bottomless pit ! The English MACHELLS, who bear greyhounds, have the uncomplimentary motto of "*Mauvais chiens*" for the sake of the jingle.

HISTORICAL MOTTOES.—Of the mottoes which have a historical or legendary origin perhaps that best known is the one borne by the CHÂTEAUBRIANDS. Their arms are said to have been originally *de Gueules, semé de pommes de pin d'or*, but for his courage at Mansourah in

the year 1250, LOUIS IX. permitted GEOFFREY, fifth Count, to change the fir-cones into *fleurs-de-lis*, with the motto "*Mon sang teint les bannières de France*," the arms being identical with those borne by the King, except in the blood-coloured tincture of the field. This is an old story, but is probably as little authentic as that which accounts for the motto used by the DE BEAUMANOIRS of Brittany. During the reign of JEAN II. a combat took place between thirty knights of the English garrison of Ploërmel, and as many Breton nobles, under BEAUMANOIR, who, being wounded in the height of the combat, called out for drink. "*Bois ton sang, Beaumanoir!*" cried out one of his companions, "*ta soif se passera!*" The family of SASSENAGE used the motto "*J'ai la garde du pont*," which was supposed to refer to some deed of valour. In later times it appears to have been called in question, for the family have added as a supplementary motto, "*Si fabula, nobilis illa est.*" Another of the same kind is that adopted by the EXEA family of Aragon, who bore originally *Chequy argent and gules*. Their motto now is, "*Exea Britannos clauso certamine vicit.*" I do not know what deed of tourney valour this family considers worthy of perpetual record, but the modern arms appear to have been adopted to correspond with the motto (an inversion of the usual practice) and are now: *Sable, a tourney-list of horse-shoe shape within a bordure chequy argent and gules*. Better authenticated is the legend accounting for the devise used by the GUZMANS, Dukes of MEDINA-SIDONIA, etc, "*Mas pesa el Rey que la sangre.*" Don ALONZO PEREZ DE GUZMAN in 1292 commanded the fortress of Tarifa, besieged by the Moors under the traitor Infante JUAN, to whose charge ALONZO had confided his eldest son, PEDRO ALONZO. Being unable to subdue the fortress, JUAN brought the boy beneath the walls, and having demanded a parley with the father, threatened to slay the youth then and there if the father

did not consent to yield up the fortress. The father cried the words of the present motto "*Mas pesa el Rey que la sangre!*" and threw down his own dagger, saying "Slay him with this! I prefer honour without a child, to a child and honour besmirched!"

. . . "Matadlo con esta!
Sulo habeis determinado
Que mas quiero honra sin hijo
Que hijo con mi honor manchado."

LOPE DE VEGA records the action thus:—

"Y soy aquel Dom Alonzo
Que al Moro de Africa dio
El cuchillo que matò
Mi hijo Dom Pedro Alonzo,
Llananme de gloria lleno,
Por el hazana que alabo
Italia Torcato el bravo
Y España Guzman *el bueno.*"

The crest of these GUZMANS was: Out of a crest-coronet a castle enclosing a demi-man in full armour throwing down a dagger by the point. The motto of DU VERGIER, Marquis de la ROCHEJAQUELEIN, is historical: "*Si j'avance, suivez moi! si je recule, tuez moi! si je meurs, vengez-moi!*" But this is too long for a motto. The LA VALETTE use: "*Plus quam valor Valetta valet,*" in punning allusion to the city of Valetta, so named after the heroic Grand-Master of Malta. The "*Fuimus*" of the BRUCES is historical as alluding to the greatness of a once Royal race. But the plaintive "*Ubi lapsus? quid feci?*" of the COURTENAVS is founded on an unproven descent from the Kings of FRANCE, and the Emperors of the East. Few devises are more interesting historically than that borne by the descendants of COLUMBUS:—

"A Castilla y à Leon.
Mundo nuevo dio Colon."

(There are variants, but this is the form in which it appears on the monument of FERDINAND COLUMBUS in the nave of Seville Cathedral.) The "*I mak' sicker*," of the KIRKPATRICKS is well known; that of the TURNBULLS—" *I saved the King*"—is probably unhistorical.

Not properly to be regarded as mottoes, but used in the same manner heraldically, are the names of localities, battles, and sieges, which are granted as a record of the services of the original bearer. Such is the word "*Trafalgar*," borne in the shield of arms by CARNEGIE, Earl of NORTHESK, CODRINGTON, TYLER, etc.

CAMERON, baronet of Fassifern, bore over one of his crests the word "*Arriverette*," and "*Maya*" in a scroll beneath the arms. PELLEW, Viscount EXMOUTH, uses his proper mottoes above his crests, but records his bombardment of ALGIERS by that word beneath the shield.

Viscount GOUGH uses the words, "*China*," and "*Barossa*," over his crests of augmentation; and "*Goojerat*," beneath the shield. These will be sufficient examples of a use which began with the present century, but is not in very good heraldic taste, and is happily no longer in favour with the authorities. But in Germany there are several examples in which not only the name of the engagement but also its date are used upon a motto-band. Thus, STORP, and MITTELSTAEDT, have the record "*DÜPPEL, 18 April, 1864*;" similar to a previous grant to THIELE; "*DÜPPEL, 17 Marz, 1864*." BOECKING, and KRIEG, use "*RACKEBULL, 22 Febr., MDCCCLXIV.*;" another THIELE, "*FLENSBURG, 7 Februar., 1864*" (*v. ante*, BULOW, p. 164).

With the above compare the "motto" granted to the Comtes DE SÈZE, and already noticed at p. 162.

I suspect the word "*Ramillies*," borne by the Low Country family of ERE to be a modern assumption, like the word "*Agincourt*" borne by the English

WOODHOUSES; or the "*Tenchebrai*" of the TENCHS! In these cases we fear a *suggestio falsi*!

Many mottoes afford a fair index to the character of their assumer, and of those who retain them in use. What could be more haughty than the ROHAN devise, "*Roi ne puis, prince ne daigne, ROHAN suis!*", or its parallel, "*Je ne suis roi, ni duc, prince, ni comte aussi; je suis le Sire de COUCY!*"—or the brief "*Je suis GROLÉE!*", which is almost sublime in its bumptiousness? The PINS of Toulouse let us know where they modestly place themselves: "*Después Dios la casa DE PINOS!*" The PINTOS boast, "*Nos a sanguine Regum venimus, et nostro veniunt a sanguine Reges.*" MORHIER is not hindered by undue modesty from the declaration, "*MORHIER de l'extrait des preux!*" The Counts LAU veil in the partial obscurity of the Breton tongue their boast:

*"Lous LAU sont à las gens
So que l'or es à l'argent!"*

O'ROURKE (of France) declares "*Prou de pis, peu de pairs, point de plus!*"

It is curious to observe what different views are taken of the same subject. "*Flecti non frangi*" commends itself to the TEMPLES, HOULDSWORTHS, and CARROLLS; "*Flectas non franges,*" similarly to the HOOLES; while "*Flectar non frangar,*" is the motto of GARNEYS. On the other hand the STANLEYS, LLOYDS, GOWERS, and a dozen more, prefer the sentiment "*Frangas non flectes,*" or "*Frangi non flecti,*" or, as DYKES, "*Prius frangitur quam flectitur.*" Another, whose name has escaped me, but it might be PORKER, declares his determination to remain in his obstinacy. He is "neither to be bent nor broken," to be led nor driven! The "*Tibi soli*" of KYLE, the "*Non sibi,*" of CULLEN, and SAGE (and, with variations, of many others), is not quite in accord with the straightforward selfishness of CRANSTOUN, "*Thou*

shalt want ere I want!" Allusions to knowledge (*Scientia*) are of extreme infrequency, but STALIUS glories in ignorance, "*Ama nescire!*" COTTERELL thinks it needful to declare of his possessions "*Non rapui sed recepi,*" which provokes the remembrance of the old English maxim—"the receiver is as bad as the thief." "*Vix ea nostra voco,*" is the conscientious confession affixed to the achievement of more than one great family!

RELIGIOUS MOTTOES form a very large class. Naturally many are texts taken from the Vulgate. "*Dei gratia sum id quod sum,*" is the pious declaration of the Ducs de GRAMMONT, which replaced the haughty "*Lo soy que soy!*" GILLES uses "*In eternum non commovebitur.*" The Norman MATHANS have "*Nil deest timentibus Deum,*" with the equivalent in old French: "*Au féal rien ne fall.*" LE SAINT hardly escapes the imputation of profanity when appropriating, from the *Magnificat*, "*Sanctum nomen ejus!*" An equally curious and profane misappropriation is the motto of the TRELLES of CATALONIA: "*Si ergo me queritis sinite hos abire!*" On the other hand STEINMETZ of HOLLAND uses: "*Alles met God, nietz zonder Kristus,*" and SCHWEINITZ, "*Er ist unsere Hülfe und Schild.*" WINTER is as pious as brief: "*Deo:*" but BERBISY becomes enigmatical with his "*Et factum est ita,*" from Gen. 1.

"*Te Deum laudamus*" is the motto of the HARPERS; "*Hallelujah*" of AYLMEYER; "*Alleluia*" of TUIE; and "*Ave Maria gratia plena*" of CUSACK. In Spanish Heraldry the motto is often placed, very awkwardly, in a bordure around the shield, and sometimes in the shield itself. (The best known example is the "*Ave Maria,*" etc. of GUZMAN, already given in Vol. I., p. 411.)

CLASSICAL QUOTATIONS (mostly well known), sometimes occur. Such are: "*Non eget arcu*" of ELLIS; "*Non civium ardor*" of MOORE; "*Nec sinit esse feros*" of GRAZEBROOK; "*Aere perennius*" of SARTORIUS; "*Impavi dum ferient ruinæ*" of BEAUMONT; "*Tenui*"

modulatur avenae" of AVESNES; "*Odi profanum*" of HARE; "*Per tot discrimina rerum*" of GEVAERTS; "*Cælum non animum*" of RHODES and RAMSDEN; and "*Arma virumque Cano*" of CANO. "*Indocilis pauperiem pati*," is the appropriate motto of the Merchant Adventurers of Bristol. "*Vestigia nulla retrorsum*" is not only the devise of a famous British regiment (used in a sense entirely different from that in which it is employed by the poet) but has been adopted by HAMPDEN, SIBTHORP, TREVOR, and several others in like misunderstanding!

There are a few Greek ones; our old essay text *Ἠλέον ἡμίσει παντός*, is used by HILLIARD; *Ἀσκησῶ δικαιοσύνην*, by the RALLIS; and *Παθήματα Μαθήματα* by WATSON.

Some of the most curious of mottoes are the ENIGMATICAL ones; dark sayings to us, but which in many cases may be the record or at least the relic, of amorous or other interesting adventure. Such may be the motto of VALENTIN, "*Est encore temps?*"; or the kindred "*Il est temps*, WERCKHOVEN!" borne by the Low Country family of that name. BOUTON declares "*Le souvenir tue Bouton!*" (We should like to know what is the memory which is so fateful!) SALVAING enquires: "*Que ne ferois-je pour elle?*" Brittany is peculiarly rich in these enigmas. The Marquis DE NEVET addresses us with the Breton enquiry "*Pérage?*" (*Pourquoi?*) to which we can only respond "Why? indeed!" The devise of KERGUERN is "*Utinam*," which is also used by S. MARTIN D'AGLIE. KERGOZ advises enigmatically "*M. qui T.M.*" ("*Aime qui t'aime*") a sentence which possibly also enshrines the cypher of a bygone love. The Marquis DE COËTQUEN exclaims "*Que mon supplice est doux!*" KERAUTRET was content with the doubtful "*Martézé!*" (*Perhaps!*). KERANGOUEZ thinks "*Quitte ou double!*" a good motto! The Marquis DE COËTMEN puzzles us with his "*Item! Item!*", and the devise of the family of RIOU, "*Mud oud ê?*" (*Are you dumb?*) is scarcely more intelligible, but is similar to that of

MESANVEN : "*Eme-t-hu?*" (*Dites vous?*). KERAËRET cautiously advises an eye to opportunity in his "*Pa elli*" (*When you may*) which is akin to the canny motto of the Scottish LIVINGSTONS, "*Si je puis!*" The Shakespearean motto, waggishly suggested to the Bond Street tailor to accompany his newly registered arms, "*List, oh list!*", finds itself repeated in the "*List, list,*" of the Breton KEROUZÉRE, where, however, the word is equivalent for one (we know not which, but let us hope the most chivalrous) of the meanings of "*Laissez!*" The motto of GERBAIS, "*Si n'estoit;*" and the despairing note of BOUVANS, "*Plus n'est possible!*" also excite our curiosity. The MONTEFIORE family uses a Hebrew motto, and JOCHMUS DE COTIGNOLA a Turkish one; these I may be excused from quoting!

Among the *curiosities* we must surely place, as at all events oddly sounding, the "*Jam, jam!*" of the RUXTONS (which had no connection with the "*Mack al sicker*" of the ALMACKS); and the "*Sae bauld!*" of SIBBALD. "*Strike DAKYNS! the devil's in the hemp!*" is justified by an improbable story. "*He that looks at MARTIN'S ape, MARTIN'S ape shall look at him!*" has often been quoted; and so has the PILKINGTON'S, "*Now thus! Now thus!*"—"PILKINGTON *Poiledown, the master mows the meadows!*" In both these cases the motto has reference to the crest or arms of the family. GIFFARD and DORRIEN have, with slight variation of spelling, the words "*Prenez haleine! tirez fort!*" The curious jingle of the KAYES, "*Kynd Kynn, Knawne, Kepe,*" may be compared with the "*Fer-rum fero, ferro feror*" of the Comtes de MONTALEMBERT.

Of mottoes remarkable for brevity we may note the "*Spe,*" of HORROCKS; the "*Firm,*" "*Fight,*" "*Free,*" "*True,*" respectively used by STEWART, DALRYMPLE, REID, etc.; by SINCLAIR; by SCOTT; and by BRUCE. "*Try*" is employed by PARKER and GETHIN; "*Sure*" by LE SUEUR; and "*Thus*" (a nautical direction to the

man at the wheel) by JERVIS ; “ *Fast*” (also nautical) by GRAY ; “ *Love*,” by M’CLEISH, and “ *Through*,” by HAMILTON. Among the curious mottoes is that of HAGEN “ *Amore, more, ore, re.*” MAAS of Holland, with unexpected candour, places “ *Vanitas*” beneath his escutcheon ; and DRENCKWAERT, also of Holland, gives us an equal surprise by attaching to his shield the words “ *Argent fait tout!*”—the force of candour can no farther go ! The “ *Light thieves a*’”—of the Annandale JOHNSTONS was, we are assured by one of the clan, no confession of a difficulty in distinguishing between *meum* and *tuum*, but a command to Border rievvers to surrender and give up their prey !

It may be interesting to note that “ *Virtus*,” in some combination or other, is found in about four hundred British mottoes ; “ *Spes*,” in over one hundred and fifty. Hope is the single sentiment which finds most favour ; the motto “ *Dum spiro spero*,” is used by about sixty distinct families, and the cognate “ *Nil desperandum*,” by at least half that number. “ *Spero*,” alone, is used by about a score. “ *Nec temere nec timide*,” is favoured by nearly fifty ; “ *Esse quàm videri*,” by over thirty. Next in order probably come “ *Pro patriâ*” ; “ *Malo mori quam fœdari*” ; “ *Perseverando*,” and its cognates ; then “ *Semper fidelis*,” and “ *Vincit veritas*.”

I have now to bring to a conclusion a work which I trust may be found of some interest and value to the increasing number of students of Heraldry. It has been a matter of regret to me that I have had of necessity to leave out much valuable and interesting matter, and, even in this enlarged edition, to deal somewhat superficially with subjects which I have ample materials for treating much more fully. But, as it stands, the work embodies the collections of many years ; and I trust that, apart from the absence of literary graces, to which it makes no pretension, its faults—of which no critic can be better

aware than the writer—may be found rather those of omission than of commission. I have not, as my abundant references will show, been slow to acknowledge the sources of my information, and it would have been a valuable addition to the book if it had been possible to include in it a full catalogue of the multitude of works which have been put under contribution in the course of its compilation.

One of the most important matters, in regard to which I may humbly hope that the publication of this present work may be found to render some assistance, is that of inciting students to a wider knowledge of Foreign Heraldry. It is an amusing, if also somewhat irritating, instance of British insularity to find people who are well posted up in what has been referred to as the pedantic jargon of British Heraldry, speaking of Foreign Heraldry as if it could have no bearing on, or at all events could be of no essential importance in, the study of the armory of their own country, of which it was really the *fons et origo!* Works on foreign armory, and cognate subjects, exist literally by thousands; and, though written in strange tongues, ought not in these days of liberal education to be sealed books to those who write on the subject, and still less to those who review what others have written. They are, of course, of very varying degrees of importance, but many are of the highest value; and the majority would compare very advantageously with the miserably jejune set of British publications from which even professional Heralds have generally been content to derive their inspiration.

The scarce little treatise entitled *Remarks on the Origin and Usage of Arms; the Ensigns Armorial of Foreign Nations, etc.*, by STEPHEN MARTIN LEAKE, Garter, privately printed after his death in 1834, though a valuable addition to the knowledge of the day, shows in an interesting way what a comparatively small acquaintance even the then highest heraldic authority had with the

extensive foreign literature of the subject on which he ventured to write. His notes show that (like NISBET) he had some acquaintance with four of MENÉTRIER'S most useful little books : with one of VRÉE'S works (*Genealogia Comitum Flandriæ*), with the translation of FAVYN'S *Theâtre d'Honneur* ; with BRIANVILLE'S *Jeu d'Armoiries* (*Giuoco d'Arme*) ; CHIFFLET, and the *Souverains du Monde*. These I think are all !

The publication not very long ago in several anti-quarian magazines of the same description of a small and, with one or two exceptions, not at all important collection of Foreign Heraldic books bequeathed to the Lyon Office by the late Mr GRAY, but from which most of the great Heraldic works were conspicuously absent, was, apart from its errors, most amusing as revealing how little general knowledge there is of the treasures of Heraldic lore which are available to the student in our own country. (I may say that every book named, with the exception of one or two small ones of very little value, was among those which had been utilised and quoted by me in the first edition of this work.) Much has been done, though much still remains to be done, especially in the reference department, to make the Heraldic portion of the British Museum Library worthy of the rest of that vast collection. But no one who had the least acquaintance with even the smaller but still considerable collection of such books which is now available for public use in the Art Library of the South Kensington Museum, could have thought the bequest referred to (worthy of all thanks and praise as it was in itself) deserving of such a continued blast of heraldic trumpets, as if it had given us unexpectedly the means of largely extending our knowledge of a recondite subject !

Year by year the publication of English and Foreign Rolls of Arms (as in the useful *Genealogist*) ; of collections of mediæval seals ; and of the contemporary monuments which still exist in our Cathedrals and

Parish Churches, adds largely to the materials available for the student who desires to go beyond the stereotyped and often erroneous teachings of our Heraldic Manuals.

I shall count myself no mean benefactor to my brethren if I increase their interest in a very important branch of archæology. To myself for many years it has afforded a great deal of that rest which is produced by a change of labour ; it has given increased enjoyment to foreign travel, has acted as an incentive to the study of history, and has led me to some knowledge of many out of the way but most interesting collateral subjects.

The value of heraldry is becoming recognised not only in respect of its poetic associations, and of its decorative capacities, but as a link between the present and the past. In the past it has been a faithful chronicler of the history, alike of Royal dynasties and of private families. It has been well said by a French writer (GERARD DE NERVAL), "La connaissance du blason est le clef de l'histoire de France," and this is not less true as concerns other European nations. It, in fact, constituted a thorough system for distinguishing not only family from family, but one branch of a family from another. Every change in the hereditary succession of a kingdom ; every fresh accession of territory ; every union of houses by marriage, occasioned a corresponding change in the coat of arms, so that it became a record whose nice distinctions asserted, briefly but clearly to those who understood its language, a number of facts regarding its owner.

And now, though the helmet and shield have no longer all the significance which they once possessed when they were in actual use, they have still strong hereditary claims upon our recognition. Although it be the boast of our gentry, or lesser nobility (as well as of our greater nobility, or Peers), that they receive into their ranks with open arms the eminent and the

meritorious, whatever be their origin and lineage, the possession of *insignia gentilitia* is still the legal test of gentility, and one of the duties still delegated in our country by the Sovereign to the Earl Marshal, and by him to the Kings of Arms, is that of assigning to those who have acquired a social importance that entitles them to take a place among the gentlemen of their country, appropriate bearings which may serve as a bond of union to their family, and hand down their name and memory to their descendants.

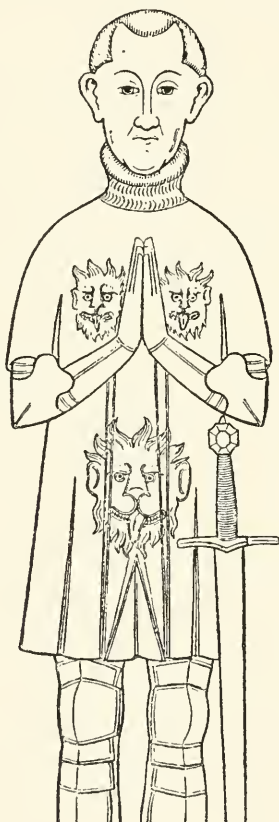


FIG. 32.—TABARD, OR COAT OF ARMS.

APPENDICES

APPENDIX A.

ORDONNANCE OF CHARLES III., DUKE OF LORRAINE
RESPECTING THE ASSUMPTION OF THE "*Particule*," 1585.

"DE par le Duc de Calabre, Lorraine, Bar, Gueldre, etc. . . . Nous avons été dûment averti que plusieurs de nos sujets, tant natifs de nos pays que venus d'ailleurs, se sont de tant avancés par subtilité, connivence, tolérance de nos Officiers et autres moyens illicites, qu'ils ont tâché d'usurper et s'attribuer les titres et qualités de Noblesse ; . . . et, qui plus est, les dits anoblis, pour se déguiser, ou faire égarer la connaissance de leur race et basse condition dont ils sont nouvellement descendus, changent et altèrent les surnoms de leurs aïeux et famille, des quels ils ont pris la source et origine de leur Noblesse, par adjonction à leurs surnoms de cette vocale : *la, de, le, du*, ou de quelque Seigneurie forgée à leur fantaisie ; en sorte qu'aujourd'hui il est forte difficile, voire presque impossible, de reconnaître ceux qui sont extraits d'ancienne famille de Noblesse, ou par Nous et nos prédécesseurs décorés d'icelle entre tels ; . . . à quoi pour remédier et obvier à de tels abus, avons inhibé et défendu, inhibons et défendons à toutes personnes, quelles elles soient, qu'ils n'aient à se qualifier ni de titres, ni de qualités de Noblesse, ni d'autres plus grands titres et qualités, si donc ils ne sont extraits de Noblesse et qualité ou prérogative qu'ils s'attribuent, et si défendons aux anoblis et issus de Nobles qu'ils n'aient à soi par adjonction vocale *le, la, du*, ou *de*, et semblables mots qui ne servent que pour obscurcir la famille dont ils sont sortis, à changer ou à altérer en façon que ce soit leurs surnoms, ains se contenir ou arrêter à celui de leurs aïeux, grand-père ou père, qui aura obtenu de Nous ou de nos Prédécesseurs titre de Noblesse, et aux quels par cette concession leur Noblesse et qualité aura pris source et origine, et sans qu'il leur soit loisible ajouter et prendre plus grande qualité qu'il le leur appartient, si donc ils n'en ont concession et privilège particulier de Nous et de nos prédécesseurs, et ce à peine d'amende arbitraire. . . . Mandons à notre procureur général, et à ses substituts qu'ils y

tiennent tellement le main et fassent rayer, tant des registres des causes judiciaires comme ailleurs, ceux qui se sont ingérés et voudront ingérer de prendre et usurper les dits qualités de Noble adjonction de ces vocales : *le, la, de, ou du*, et attribution d'autres plus grandes qualités qui ne leur appartiennent, dont ils ne seront seigneurs."

APPENDIX B.

PORTUGUESE REGULATIONS AS TO THE BEARING OF DIFFERENCES OF ARMS.

"O CHEFE de linhagem he obrigado a trazer as Armas direitas, sem, differença, ou mistura de outras algumas Armas. E sendo Chefe de mais que huma linhagem, será obrigado a trazer as Armas direitas de todas aquellas linhagens de que sor Chefe, e sem mistura, em seus quartéis. Os outros Irmãos, e todos os outros da linhagem, as haõ de trazer com differença. E assim poderaõ trazer ate quatro Armas, se quizerem, daquelles, de quem descenderem, esquartelados, e mais naõ. E se quizerem trazer sómente as Armas da parte de suas mãys, podelo haõ fazer. E os bastardos haõ de trazer as Armas com sua quebra de bastarda. A differença que haõ de trazer os filhos segundos, lhe ha de ordenar o Rey de Armas, a quem pertence; costuma assentarse no canto do escudo, e ha de ser huma flor, huma estrella, ou hum passaro, ou outra cousa semelhante. E aquelle espaço, em que se poem a differença, se chamã *Brica*."—(*Nobiliarquia Portugueza*, p. 223).

APPENDIX C.

TOURNEY REGULATIONS FOR THE EXPOSURE OF ARMS AND CREST, DRAWN UP BY RÉNÉ, DUC D'ANJOU, ROI DE SICILÉ ET JERUSALEM.

"VOUS tous Princes, Seigneurs, Barons, Cheualiers, et Escuyers, qui auez intention de tournoyer, vous estes tenus vous rendre és heberges le quatrième jour deuan le jour du Tournoy, pour faire de vos Blasons fenestres, sur payne de non estre receus audit Tournoy. Les armes seront celles-cy. Le tymbre doit estre sur vne piece de cuir bouilly, la quelle doit estre bien faultrée d'vn doigt d'espez, ou

plus, par le dedans : et doit contenir la dite piece de cuir tout le sommet du heaulme, et sera couuerte la dite piece du lambrequin armoyé des armes de celuy qui le portera, et sur le dit lambrequin au plus haut du sommet, sera assis le dit Tymbre, et autour d'iceluy aura vn tortil des couleurs que voudra le Tournoyeur.

“ Item, et quand tous les heaulmes seront ainsi mis et ordonnez pour les departir, viendront toutes Dames et Damoiselles, et tous Seigneurs, Cheualiers, et Escuyers, en les visitant d'un bout à autre, la present les Juges, qui menoront trois ou quatre tours les Dames pour bien voir et visiter les Tymbres, et y aura vu Heraut ou poursuivant, qui dira aux Dames selon l'endroit où elles seront, le nom de ceux à qui sont les Tymbres, afin que s'il y en a qui ait des Dames médit, et elles touchent son Tymbre, qu'il soit le lendemain pour recommandé.”—(MENÉTRIER, *L'Origine des Armoiries*, pp. 79-81.)

APPENDIX D.

GRANT OF AUGMENTATION OF ARMS AND SUPPORTERS TO THE FATHER OF CAPTAIN SPEKE, THE DISCOVERER OF THE SOURCES OF THE NILE.

“ VICTORIA R.—Whereas we, taking into our Royal consideration the services of the late JOHN HANNING SPEKE, Esquire, Captain in our Indian Military Forces, in connection with the discovery of the sources of the Nile, and who was, by a deplorable accident, suddenly deprived of his life before he had received any mark of our Royal favour ; and being desirous of preserving in his family the remembrance of these services by the grant of certain honourable armorial distinctions to his family arms :—Know ye that we, of our princely grace and special favour have given and granted, and by these presents do give and grant unto WILLIAM SPEKE, of Jordans, in the parish of Ashill, in the county of Somerset, Esquire, the father of the said JOHN HANNEN SPEKE, our Royal Licence and Authority that he and his descendants may bear to his and their armorial ensigns the honourable augmentation following : that is to say,—On a chief a representation of flowing water superinscribed with the word NILE ; and for a crest of honourable augmentation a crocodile ; also the Supporters following : that is to say—on the dexter side a Crocodile, and on the

sinister side a Hippopotamus, provided that the same be first duly exemplified according to the Law of Arms, and recorded in our College of Arms, etc.

“ Given at our Court of St. James’s, the 26th day of July 1867,
in the thirty-first year of our reign.

“ By Her Majesty’s Command,

“ GATHORNE HARDY.”

The arms to be augmented are now described as : *Argent, two bars azure, over all an eagle displayed with two heads gules.* The crest, *a porcupine proper.* It is worthy of remark that, *per incuriam*, the grant is to *all the descendants of WILLIAM SPEKE*; but I notice in a recent work that the grant is said to be to the “said WILLIAM SPEKE, Esquire, for and during his life” only. From which it appears that the authorities of the College of Arms have assumed a power to do more than “exemplify” and “record” *viz.*:—to limit a clear and distinct Royal grant under the sign manual of the Sovereign !

APPENDIX E.

DOCUMENT RECORDING THE CONCESSION OF A CREST
BY JOHN, COMTE DE SAAREBRUCK, TO HIS NEPHEW,
HAMAN (OR HANNEMANN), COMTE DE DEUX-
PONTS (ZWEI-BRÜCKEN) BITSCHÉ.

“ NOUS, Haman, Comte de Deux-Ponts et Sire de Bitche, à tous ceux qui ces présentes lira ou entendront lire savoir faisons : que *le vol coupé d’argent et de sable* que nous portons en cimier nous a été octroyé et concédé en fief pour notre vie durante par notre cher oncle le Comte Jean de Sarrebruck. En témoignage de quoi, nous, sus dit Haman, Comte de Deux-Ponts, Sire de Bitche, avons appendu notre scel aux présentes qui ont été données le premier mardi qui suit le jour de Quasimodo de l’an, depuis la naissance de Dieu, mil trois cent soixante et cinq” (*i.e.*, April 22, 1365)—*Le Héraut d’Armes*, p. 208.

APPENDIX F.

LES ARMES FAUSSES.

IT is only possible to give here, in a few of the multitudinous instances in which the law forbidding the use of metal on metal, or colour on colour is disregarded. The following are from SIEBMACHER'S *Wappenbuch*:—GRUNBERG: *Gules, a fess vert* (i., 57).—VON BREITENBUCH: *Azure, two chevrons gules* (i., 94).—VON WALDAU: *Azure, three crescents, those in chief addorsed, the third reversed gules* (i., 54).—VON GÖRLITZ: *Per pale argent and or, two hatchets addorsed in pale counter-changed* (i., 156).—GRASSE: *Azure, ten stars gules, 1, 2, 3, 4* (iv., 69).—GREFEN: *Argent, a saltire coupé or* (i., 153).—VON FRIDUNG: *Argent, a pallet between two wings affrontés paleways or* (iii., 105).—BERGER: *Azure, two bars sable, over all a chevron counter-compone argent and gules* (iii., 149).—HILTPRANDT: *Bendy (sinister) sable and azure, over all a lion rampant or* (ii., 50).—Barons STETTENBERG: *Argent, an eagle displayed or*. BOPFINGEN: *Per fess gules and azure* (v., 114). Others are given in SPENER, *Op. Her.*, p. gen., pp. 121-3, where also is a quotation from VARENNES, "ceci n'est pas si rare en Allemagne qu' ailleurs."

The others are from various sources:—BUBENHAUSER: *Per fess gules and azure, a fleur-de-lis counter-changed*.—The Counts LEONBERG: *Gules, a bend azure*—ULF: *Azure, a fess gules*.—DORO: *Argent, a lion or*—DOTTENSTEIN: *Azure, an eagle displayed gules*. The very earliest coat of the MONTMORENCYS was: *Or, a cross argent*.—ADELSBACH bore: *Per fess gules and azure, a lion counter-changed*.—HENEMA: *Or, a boar rampant argent*.—KROGEDANTZ: *Purpure, two reindeer horns gules*.—MERKMAN: *Argent, three fleurs-de-lis or*.—CABOGA: *Azure, a bend gules*.—CAMPLIONCH: *Gules, a pale azure*.—EGILSBERG: *Sable, on a cross gules a sun or*.—BORDOLO: *Gules, a cross vert*.—CIMANI: *Azure, three bends gules*.—ALBACHSEN: *Gules, on a bend azure three crescents or*.—SANDBERG: *Or, a chevron argent between three trefoils vert*.

Here are a couple of dozen instances, taken at random from the Armory of Germany, Denmark, Italy, and Spain, and out of hundreds which I have recorded. It is quite possible that one or other might be suspected of being erroneously blazoned, but this will not get rid of the multitude that remain. I therefore humbly think I have proved my case, and that future compilers of

books on Heraldry should “gang warily” if they are to avoid the imputation of ignorance when they talk of the arms of JERUSALEM, etc., as “the only instance” of the violation of rule.

APPENDIX G.

BADGES.

- Acorn (slipped)—ARUNDEL.
 Anchor (*or*)—LORD HIGH ADMIRAL.
 Annulet—CLIFFORD ; NEVILLE.
 Antelope—BOHUN.
 Barnacles, or Breys—ST. LEGER.
 Bear, and Ragged-Staff—Earl of LEICESTER ; the bear *sable*, the staff *argent*, Earl of WARWICK ; the Earl of KENT the reverse.
 Bear’s Head (muzzled)—Lord MORLEY.
 Boar (*white*)—Lord WINDSOR ; COURTNEY, Earl of DEVON ; *blue*, VERE, Earl of OXFORD.
 Bouget (*silver*)—BOURCHIER ; ROOS ; TRUSBUTT.
 Buck—Lord MONTACUTE.
 Bucket—Lord WELLES.
 Buckle—PELHAM ; WILLOUGHBY.
 Bull (*black*, horned *or*)—CLARENCE ; *dun*, NEVILLE.
 Bull’s Head (*argent*)—WHARTON ; *gules*, OGLE ; *sable*, gorged with golden crown, HASTINGS.
 Cinquefoil—ASTLEY.
 Crab (*or*)—SCROPE.
 Crampet—DELAWARE. The crampet was *or*, the interior space per pale *azure* and *gules*, thereon a text letter **T** of gold.
 Crescent—PERCY, the space between the horns is often *per pale sable* and *gules*, and charged with a manacle *or*.
 Cresset—inflamed—HOLLAND of EXETER, Admiral of England.
 Dragon (*red*)—CUMBERLAND ; *black*, CLIFFORD, BURGH ; *green*, PEMBROKE.
 Eagle—CAMBRIDGE (with child in nest) ; STANLEY.
 Eagle’s Claw—STANLEY.
 Elephant—BEAUMONT ; SANDYS.
 Escallop—SCALES ; DACRE.
 Faggot—COURTENAY.
 Falchion—FITZ-PAYNE.
 Falcon—ST. JOHN ; LA ZOUCHE ; FITZ-PAYNE (*v.* p. 212

- Fetterlock—SUFFOLK (*cf.* p. 218).
 Fire-Beacon—COMPTON.
 Fish-hook—NEVILLE.
 Galley (*sable*)—NEVILLE.
 Garb—BURLEIGH ; EXETER ; PEVERELL.
 Greyhound—MAULEVERER ; CLINTON ; RICH.
 Griffin—Lord WENTWORTH ; the head only, FIENNES, Lord DACRE.
 Hedge-hog—SYDNEY.
 Helmet—CHOLMONDELEY.
 HORN (*bugle*)—BRYAN (*v.* p. 212).
 Horns (*silver*)—CHENEY. Bugle-horn—BRYAN.
 Horse (*white*)—FITZALAN.
 Horse-collar—St. JOHN.
 Horse-shoe—FERRERS.
 Key, erect *argent*, crowned with open crown *or*, POYNINGS
 (*v.* p. 212).
 Lion (*gold*)—SUFFOLK ; *white*, HOWARD ; crowned and gardant,
 GREY.
 Lion's Head (erased)—BRANDON.
 Maiden's Head—BUCKINGHAM.
 Manacle—silver or gold. PERCY (*v. ante*, crescent).
 Maunch—HASTINGS.
 Mermaid—BERKELEY.
 Mill-sail—WILLOUGHBY.
 Mulberry (leaf and fruit)—MOWBRAY.
 Mullet—VERE.
 Ostrich—DIGBY.
 Pelican—CROMWELL.
 Pepper-sheaf—PEVERELL (*v.* p. 213).
 Phoenix—SEYMOUR.
 Portcullis—SOMERSET ; BEAUFORT ; HERBERT.
 Raven—CUMBERLAND.
 Rudder—WILLOUGHBY DE BROKE.
 Saracen's Head—COBHAM.
 Ship—NEVILLE.
 Ship's Buoy—NEVILLE.
 Sickle—HUNGERFORD (*see* PEVERELL, *v.* p. 213).
 Spear-head—PEMBROKE.
 Staples—NEVILLE ; STAPLETON.
 Star—SUSSEX ; FITZWALTER ; VERE.
 Stump of Tree—WOODSTOCK ; BEDFORD.
 Swan—BOHUN ; GLOUCESTER ; BUCKS ; STAFFORD ; HUNSDON.

Talbot—SHREWSBURY ; MONTACUTE.
 Unicorn—WINDSOR ; POYNINGS.
 Wheat-sheaf—BURLEIGH ; CECIL ; EXETER.
 Wings (of bat)—DAUBENY.
 Wolf (*argent*)—MORTIMER.

APPENDIX H.

TRANSFERENCE OF RIGHT IN ARMS.

“To all them wch shall see or heare this present lettre, Thomas Grendall of Fenton, cousin and heyre to John Beaumeys, sometime of Sawtre, greeting. As the armes of the ancestors of the said John, since the day of his death, by lawe and right of inheritance, are escheted unto me as to the next heyre of his linage, know yee that I, the aforesaid Thomas, have given and granted by these presents the whole armes aforesaid, with theyr appurtenances, unto Sir William Moigne, Knight, which armes are Argent, a cross azure, five garbes or, to have and to hould the said armes, with theyr appurtenances, to the said Sir William and his heyres and assignes for ever. In wisse whereof, I have to these present letters set my seale. Given at Sawtre the 22 day of Novembr. in the 15 yeare of King Richard the Second.”—(*Visitation of Huntingdon*, p. 16.)

On Nov. 27, 1700, Archibald Scott of Boonraw, representative of the Scotts of Sinton, executed a renunciation and conveyance of his right to the bearings of that family, *viz*: Or, two mullets in chief and a crescent in base azure, in favour of Sir William Scott of Harden, who then matriculated the coat and was allowed supporters as having right and title to represent the family of Sinton. STODART, *Scottish Arms*, ii., 383.

In 1701 Sir Andrew Myretoun of Gogar, baronet, a cadet of Cambo, induced Sir Robert Myretoun of Cambo, to relinquish in his favour the main coat of the house; Argent, a chevron sable between three torteaux. *Ibid.*, ii., 115.

Another curious armorial transaction, as late as 1777, is recorded in STODART, *Scottish Arms*, ii., 306; in which Neil Grant (who claimed to be representative “of the family of Grant of Auchernack, chieftain or head of the Clan Allan”) professed to divest himself of his “coat of arms and ensign armorill,” and transfer them to his “near and beloved cousine, Doctor Gregory Grant, physician in Edinburgh.”

APPENDIX I.

THE "PARTICULE NOBILIAIRE."

A HISTORICAL investigation into the origin of the *Particule Nobiliaire* will show conclusively that it is not, and never has been, a *titre de noblesse*, an infallible mark of gentle descent; but we must recognise the fact that in later times it has so generally been found in connection with the names of families of noble descent as to have become in many countries of the Continent one of its distinguishing marks. On the introduction of Christianity into Europe its preachers strenuously endeavoured to substitute, at baptism, the Christian name of a saint or martyr for the pagan name, often full of undesirable associations, of the neophyte. This was not done without a severe struggle. SS. CHRYSOSTOM (Homily xiii., *Epistle to the Corinthians*) and GREGORY THE GREAT allude to this repugnance, and enforce the substitution. An examination of the "Personen Register" in the *Urkundenbuch der Abtei Sanct Gallen* (vol. i., A.D. 700-840, Zürich, 1863) will show how little success had attended the attempt. The number of Scriptural or saintly names is absolutely insignificant as compared with the host that are neither the one nor the other. But even where the effort was successful the list of holy names was a limited one, and it was necessary to adopt surnames as an additional means of distinguishing individuals when, as at Bayeux in 1171, there were a hundred and ten knights, besides those of lower grade, who all bore the name of GUILLAUME. The commonest and readiest way of distinguishing persons who bore the same appellation was that of adding to the son's name that which his father had borne, as had been done long before by the Jews, and by both Greeks and Romans. This was, of course, the origin of the many British and Scandinavian surnames which end in the syllable "son"; ROBERTSON, JOHNSON, etc.; and of the Slavonic surnames terminating in "ski," "off," "vitch," etc. "Ez" in Basque means son; thus ENRIQUEZ is equivalent to FITZ-HENRY, PEREZ to PETERSON, MARTINEZ to MARTENSON, etc. In the Latin Cartularies, the formula is usually "ODO filius ISAMBARDI"; "PETRUS filius ALBERTI," etc. The *Cartulary of St. Pèrre, de Chartres*, in 1119, has the briefer form "ANSOLDUS ROGERII," "ALCHERIUS ADALONIS," etc. In the *Grand Capitulaire* of

Champagne a deed of 1262 mentions GULIELMUS RAIMUNDI ; others allude to BERNARDUS ANFREDI, GULIELMUS GIRAUDI, etc. When these names were translated into the vernacular they naturally became PIERRE D'ALBERT, ANSOLDE DE ROGIER, GUILLAUME DE RAIMOND, GUILLAUME DE GIRAULD, etc. (*La Particule Nobiliaire*, par LOUIS VIAN, Paris, n.d.).

In this way the "*particule*" originated, and some of the most ancient families in France, such as the DE GUILLAUME, Seigneurs de Montpellier ; the DE PIERRE, Seigneurs de Ganges ; the D'ANDRÉ, Seigneurs de Montfort ; the DE JEAN, the DE BARTHÉLEMY, and others who bear apparently Christian names employed as surnames, trace the origin of the fact back to those early times. Of these names the number is considerable also in Spain and Italy, and in the latter country the number is augmented by a multitude of names derived by abbreviation or syncopation from others, *e.g.* TOLOMEO and MEO from BARTOLOMEO ; LIPPO from FILLIPO, etc. "Dans le onzième, et dans le douzième siècle, et quelque fois dans le troizième siècle, chaque personnage ne portait que son prénom ou nom de baptême, remplacé quelque fois par une designation personnelle, un sur nom ou un sobriquet."—BLANCMESNIL, *Les Salles des Croisades*, xxiii. The Conquest of England, the Crusades, and other military expeditions, which made it needful to adopt surnames to distinguish persons of the same Christian name from one another, also served to increase the use of the *de*. But the earliest known use of the particule to indicate the possession of a fief dates from the reign of PHILIP I. (about 1062). SISMONDI tells us that it was during the war between WILLIAM *le Bastard*, and GUI DE MAÇON for the possession of Normandy, that the Nobles almost universally adopted the designations of their hereditary fiefs.

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

The family of MONTMORENCY bore the seemingly proud title of *Premier Baron Chrétien* ; which, however, like many other things, was not really so great as it appeared to be. Its origin appears to have faded out of remembrance, but a little research shows that it simply meant that the Baron de MONTMORENCY was the first of the four Vassal Barons, or Chevaliers-Bannerets, of the *Chrétienté*, or

possessions of the bishop, in the Ile de France. The other three were : le Vicomte de MEAUX, le Vicomte de MELUN, and le Sire de l'ILE ADAM. It seems clear that the family of LÉVIS did not understand the origin of the MONTMORENCY motto, when in imitation they assumed "*Aide Dieu au Second Chrétien LÉVIS!*" an assumption as irrelevant as it was pretentious on the part of "*les Cousins de Nôtre Dame.*"

MENÊTRIER in his *Origine des Armories*, p. 56, acutely finds an argument for the date which he assigns to the rise of Armorial bearings on the fact that surnames were not in use until the tenth and eleventh centuries ; and that the arms assumed were commonly, perhaps we might say almost invariably, *parlantes*, or the symbol of a surname.

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

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

Still, the fact that the *de* was generally associated with the

possession of nobility caused it to be coveted and assumed by many who had no right at all to use it. In 1474, LOUIS XI. authorised a notary named DECAUMONT to separate the first syllable from the rest, and to become DE CAUMONT. An *Ordonnance*, given at Amboise, March 26, 1555, and registered at Rouen, interdicted the use of any name but the legal patronymic, and enjoined even gentlemen to sign legal documents by their family names, to the exclusion of the appellations of their seigneuries. This was confirmed in 1560, by article 110 of the *Ordonnance* d'Orléans. The Parliament of Toulouse, in 1566, gave a decision, "ordonnant d'enlever la particule mise dans le tableau, *comme signe de noblesse*, devant le nom de plusieurs procureurs" (VIAN, *La Particule Nobiliaire*). The procureur du Roi in the bailliage de Dijon, about the same time, declared, "l'âme et la raison de la loi trouve que tous nos roturiers en général qui changent leur nom en un autre gentilhommeque, ou lesquels y adjoignent un article, sont sujets à la peine de faux, car ils usurpent *une qualité de noble* qui tient espèce de rang signalé en France."

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

JEAN LOIR, Commissary-general of Artillery, etc., obtained from HENRI IV. in 1596, letters patent giving him permission to prefix the *de* to his name; and similar licences, which were understood to convey nobility, were granted in later reigns. Thus LOUIS XIII., by letters patent in 1613 permitted AMBROISE VIE, Sieur de MESNIL-CAUJON, to add the *du* to his surname. These grants required Registration in Parliament, in la Chambre des Comptes, etc. Before the *Ordonnance* of 1579 (which provided the contrary) the possession of a noble fief acquired by purchase, even by a "roturier," conferred nobility on its possessor, who, of course, assumed its designation; and LOUIS XIV. in 1696 "permettait aux possesseurs de biens en roture dans les *directes* du Roi d'en prendre le nom."

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

(nearly in full in Appendix A.), and it is probable that on some of its expressions was founded the claim advanced in Lorraine in 1750, that "à la quatrième génération, un anobli, devenu gentilhomme selon les règles héraldiques acquérait le droit de transmettre la particule de sa fief à son nom."

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

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

. . . . 'Gaudent prænominē molles
Auriculæ'"

Almost in our own time there was the poet PIERRE JEAN DE BÉRANGER, who may have fairly inherited the particule from remoter progenitors than his tailor grandfather, but who scouted the idea that it indicated noble descent:—

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

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

Under the First Empire many titles were granted without the

de, especially in the cases where there was no creation of a *majorat*, and where consequently, the title created was not hereditary. "LE DUC DE FITZ-JAMES," is a title which is anomalous, but is now in common use. CAMBACÉRÈS was "le Duc CAMBACÉRÈS;" PASQUIER, "le Duc PASQUIER." Under the Second Empire, in 1858, the Code Pénal was revised and the assumption of names and titles stringently forbidden. Applications for change of name, and for the addition of the particule, or for its separation from a name with which it had become incorporated, required to be made to the Garde des Sceaux, and were often granted.

The oldest families of Mecklenberg, and other North German States, did not generally assume the *von* until the close of the Thirty-years War; some had not done it at a much later date; but at the present day when a German is ennobled, or, as we should say, made a gentleman of coat-armour, he acquires the right to use the territorial prefix *von*, in some shape. Sometimes the preposition is affixed to his previously plebeian name, and SCHNEIDER becomes VON SCHNEIDER. But in cases like to this, in which the surname is obviously unterritorial, it is often retained unaltered and the *von* is inserted before the name of some territorial possession, real or imaginary, the newly ennobled becoming MÜLLER VON MÜLLERSHAUSEN, and the like. The Viennese gentry could hardly be persuaded that LUDWIG VAN BEETHOVEN was only of bourgeois descent, since he used a prefix which seemed equivalent to their familiar *von*. In Holland the prefix *van* or *vander* is no sign of nobility.

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

The *particule nobiliaire* is but little in use in Italy and Spain. The princes COLONNA, BORGHESE, GABRIELI, etc.; and such families as ALTIERI, BONCOMPAGNI, CAETANI, CHIGI, CORSINI, DORIA, &c., would not think of using it. Nevertheless, when a member of such a family settles in France the common usage begins to prevail, and the Commendatore STROZZI, becomes gradually DE STROZZI. Sometimes the name of the family is translated, FIESCHI becomes DE FIESQUE, and CASANOVA, DE

MAISONNEUVE ; or to take more illustrious German titles, RAP-
POLSTEIN is converted into DE RIBEAUPIERRE, and MUMPELGARD
into DE MONTBEILLARD.

APPENDIX K.

EXTINCTION OF THE SMALLER GENTRY.

IN the first chapter of this volume I have remarked upon the influence which the Wars of the Roses exercised in the extinction of many noble and gentle houses in England. But Mr BARING-GOULD has carried his investigation of the subject much further than I had the opportunity of doing, and he has recently shown that the same process went on among the smaller gentry, as a result alike of the Civil War of the Commonwealth, and of the more peaceful agrarian changes which took place at the close of the seventeenth, and in the early part of the eighteenth century. His facts are not only interesting to the general reader, but have so direct a bearing on several matters referred to by myself that I make no apology for bringing some of them under notice here, and I only regret that I was unable to utilise them more prominently.

Without a direct investigation we can scarcely realise how wholesale has been the disappearance of the smaller gentry ; but both Parish Registers, and the Heralds' Visitations, as well as other heraldic records, give us most valuable materials for appreciating it.

In his interesting work on *Old Country Life*, Mr BARING-GOULD takes as an example the Parish of Ugborough in his own county (South Devon). He tells us that he finds in its Parish Registers of the sixteenth century the names of eleven families, all of gentle blood, all *armigeri*, and occupying good houses on small estates. In the seventeenth century he finds twenty-two, of whom, however, there are only six whose names appear in the former list. But in the eighteenth century only two remained whose names are to be found in either list, and by the middle of the nineteenth century *all* were gone ; not a single family of resident gentle folk remained in the parish ; their lands had been swallowed up by larger estates, and their mansions are now at best farm houses.

This is only one out of thousands of examples of a change which was universal in England. The crumbling away of small estates

seems to have taken place mostly at the close of the seventeenth century, and at the commencement of the following one. The Civil War was directly responsible for the extinction of many families of the smaller gentry ; and, indirectly, for the impoverishment and agrarian difficulties which brought about the degradation, if not the extinction, of many more. At the close of the war the Land Tax was twenty per cent. of its gross value ; and mortgage interest stood at seven and eight per cent. The smaller gentry had, indeed, nothing of the modern pseudo-gentility which professes an aversion to trade, and the younger sons of armigerous families continually found in it, to a very much greater extent than is commonly believed, the means of a more comfortable and useful existence than if the supposed requirements of their gentility had kept them *adscripti glebæ*. As years went on and the low price of corn (especially in 1666-1671) brought harder times still to the small proprietors, one after another went under. The wealthier squires extended their estates and influence by the purchase of the heavily burdened lands of the small proprietors, who, compelled by lack of means to a stay-at-home existence little above vegetation, found themselves year by year further out of touch with their wealthier and more influential neighbours, who were better educated, or at least had the means of seeing more of the world, and taking some part in public affairs.

Some, indeed, by thrift, judicious marriages, or by purchases of land from embarrassed neighbours, gradually added field to field, and so rose into the rank of the squirearchy ; but many dropped into the condition of yeomen, and others lower still. As the colonies increased, and fortunes were made in commerce, or in the slave-tilled plantations of sugar or tobacco ; and as the mineral wealth, and manufactures of the mother country were exploited, the wealth that thus accrued was naturally expended in the purchase of land. The small proprietors often had to give place to those who had thus acquired wealth which they wished to invest, and who were sometimes *novi homines* desiring to found a family ; but who quite as frequently descended from families which had suffered a temporary eclipse under the conditions above stated, and which a very few generations back had been as "gentle and armigerous" as those whom they now displaced. And this process still goes on, and must in the nature of things go on increasingly. Some writers of the present day who think they enhance the value of a coat of arms by writing pages of incredibly snobbish rubbish about the physical superiorities which invariably attach, in

a generation or two, to the duly-certified *armigeri*, will perhaps tell us whether these people had become so contaminated by their connection with trade and commerce that their gentility had become obliterated ; and whether they had ceased to become “gentlemen” because they had not complied with a fancied requirement utterly unknown to English law, by rematriculating their ancestral arms, or registering their pedigrees in the (in those times at least, not very highly esteemed) College of Arms !

With regard to the extinction as land-owners of armigerous families, we find that the Heralds’ Visitations give most valuable confirmatory evidence. Of 124 Devonshire families whose arms, etc. are recorded in the *Visitation* of 1620, no less than 113 are to all appearance extinct in the male line, a few are represented as land-owners by females. But it is in the last degree improbable that the extinction was complete; multitudes of descendants of their cadets are doubtless included in the *οι πολλοι* who are not consciously entitled to arms (though their right is only dormant), and who consequently do not share in the “aristocracy of physique, or the aristocracy of beauty” (*see* MR FOX DAVIES’ preface), but who will eventually “put themselves and their successors right” by getting a grant of a brand new coat, and in time acquire these physical advantages !

Out of the 195 families whose pedigrees, etc. are recorded in the Berkshire *Visitation* of 1694, few survive in their original position. In 1601, there were ninety gentle families in the County of Buckingham ; by 1824 no less than eighty-seven were extinct as land-owners, though it is to be hoped that some remnants of gentility, as well as the right to armorial *insignia*, still adhered to the dispossessed and to their offspring !

APPENDIX I.

ARMES PARLANTES.

NOTHING is more certain than that by far the largest number of the arms assumed in early times were phonetic in character—*armes parlantes*—allusive to the name, title, or office of the bearer.

The notion at one time current in this country that such arms belonged to the degenerate days of heraldry, and were a sign of debasement, is thoroughly refuted by an examination of our own *Rolls of Arms*, and a reference to the *Wappenrolle von Zürich*, and

other early foreign authorities. In them the canting element is preponderant, and proves to be so more and more as we investigate the changes which have taken place in the French and other languages within the last six centuries, and the varying names of animals and other charges in provincial dialects. Many armorial allusions which in early times were obvious are now entirely lost, or require much research for their discovery. Probably very nearly all early coats were in some way allusive or *parlantes*. MENÉTRIER derives an argument for the date he assigns to the rise of hereditary arms, not only from this fact that the arms were for the most part the symbol of a surname; but from the very language of blazon which contains terms no longer in general use, but which were so in the eleventh and twelfth centuries. The examples selected from the *Rolls of Arms* in illustration of the earlier portion of this book will show how very largely the bearings selected played upon the names of the wearers. Mr ELLIS'S view is that in the case of many families it is impossible to say whether they took their names from their arms, or *vice versa*; an opinion in which he stands almost alone among critical investigators of the subject. It is in Scandinavia alone,—where the adoption of surnames under GUSTAVUS ADOLPHUS was long posterior to the use of armorial bearings (old King GUSTAVUS was never called VASA in his lifetime), that we find any warrant for the idea that the name was derived from the bearings of the shield. In Scandinavia a large number of family names were thus derived; not only where the name is that of an animal, but there are very many instances of such appellations as LEJONHUFVUD (lion's head), HJORTSHORN (stag's horn), SPARRE (chevron), STIERNA, CRONHJELM, GYLLENSKJOLD, GYLLENSPARRE, GYLLENSTJERNA, OXENSTJERNA, SILFWERHJELM, etc., all derived from the bearings of the shield.

But in the southern kingdoms the reverse was the case, and the examples I have selected from the armory of all the Continental nations abundantly prove this position. Some of the allusions may seem to us very far-fetched, but a pun was dear to the mediæval mind. "Tout ce qui, dans la nature ou dans les arts, pouvait donner naissance à une équivoque était mis à contribution." I have engraved from EYSENBACH, on Plate II., fig. 3, of this Volume, a seal which, though not armorial, is an excellent instance of the taste of the time. It is that of GUI DE MUNOIS, monk of St. Germain l'Auxerrois. The cowered ape in the sky, scratching its back with its hand, was a hieroglyphic in which all might read: *Singe-air-main-dos-serre*,—Saint Germain d'Auxerre!

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