

A DISPLAY  
OF  
HERALDRY.

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# P R E F A C E.

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IN the present age, while science, literature, and the arts, have each their numerous votaries, it is singular that armorial bearings, in which most persons consider themselves to possess an hereditary interest, should be so little understood. The general ignorance upon this subject may, however, in a great measure be accounted for, by the fact that the sources and primitive features of Heraldry are scarcely to be traced in any but obsolete, rare, and voluminous works, principally buried in the libraries of the antiquary ; and the desultory and extraneous matters with which these works are generally incumbered, renders it a task of no small difficulty for the reader to obtain a distinct notion of the system of figures upon which heraldic insignia are formed.

This dearth of information on a subject so thoroughly interwoven with the history of most European nations, induced the author, nearly thirty years ago, to collect from various sources the scattered materials belonging to heraldic science, and to digest them into a concise course of lectures, which were first delivered before the members and friends of a private Literary and Scientific Society in the City of London.

The subjects embraced by these lectures form the groundwork of the present publication, and shew that heraldic devices were employed at a very early period of time ; but that armoury did not assume the character of a science until the middle ages ; when, under the feudal system, heraldic insignia became the agents by which the noble and heroic achievements of the active spirits of those times were symbolically portrayed. The expeditions of the Crusaders, or the Holy Wars, prompted by religious zeal, gave occasion to the extensive appropriation of heraldic bearings derived from Christian emblems ; and the institutions of Tilt and Tournament, which inculcated the strictest observance of courtesy and honour, further employed armorial devices as a means of proclaiming the worthiness of the champions who performed in those feats.

In treating this subject, the author has, in a great measure, pursued the plan adopted by Guillim in his "DISPLAY OF HERALDRY ;" a work which, though of two hundred years' standing, has not been surpassed for clearness and intelligence in exhibiting the principles of the science.

The elementary significations, as well as the rules and proportions, to be attended to by the professors of this science, have been carefully drawn from the various ancient authorities quoted ; and the numerous shields of arms introduced to illustrate the subjects have been selected, with every attention to accuracy, from a great variety of sources, both British

and Continental,—consisting of ancient manuscripts, monuments, stained-glass windows, and old printed books. It may, however, be observed that, on comparing the heraldic devices adduced as examples in this volume, and the surnames attached to them, with other collections of arms, slight differences, in a few instances, in the colours and arrangement of the devices, will appear; and also in the orthography of the names ascribed to them. For these discrepancies the author does not hold himself responsible; such variations have, in most cases, arisen in olden times, and been perpetuated by succeeding generations, to distinguish different branches of the same family: but some of them are attributable to the carelessness and incompetency of unskilful artists and illiterate transcribers.

The collection of arms contained in this work, though extensive, is merely intended to illustrate the different parts of the science—not to form an elaborate catalogue of family bearings; and whilst it is admitted that much more might have been said upon the subject than is contained in the following pages, yet it is hoped that enough will be found therein fully to explain the elements, and develop the principal features of Heraldry, and the general modes of their adaptation.

Though the science of Heraldry was a mystery in early times, known in all its abstruse details only to the learned, yet few were so ignorant of its meaning as not in some

measure to understand the emblazoned figures exhibited upon the shields, and hence to honour the noble and chivalrous champions of their faith and nation. True it is, that the early examples of heraldic bearings point to a period of feudal domination and gross oppression over an enslaved people; but these vicious characteristics of the dark ages soon yielded to an ambitious desire, among the great, of displaying imagined virtues, by the exhibition of graphic symbols upon their warlike habiliments. These heraldic memorials of heroic acts were further cultivated under a wild religious fervour, associated with fanatical superstitions; yet, from those blemished periods of history, in which Heraldry was nurtured, and rose into general admiration, may be dated the commencement of many important advantages, which we, as a people, now enjoy.

By martial exploits under their emblazoned banners, our ancestors learned to resist the inordinate encroachments of feudal sovereigns, and bequeathed to us, their descendants, the peaceable enjoyment of a well-balanced constitution: the wealthy feudal Barons sacrificed their substance at the shrine of superstition, and caused their princely domains to be distributed among wealthy merchants, industrious vassals, and the yeomanry; and the rude people learned, by the displays of arms and chivalry, to feel an honourable ambition and love of justice, which ultimately raised them from the depths of ignorance, barbarity, and slavish dependence, to the acquirements of knowledge, civilization, and freedom.

In an amateur production, like the present, requiring extensive researches among ancient authorities, and necessarily compiled at various times, during the active pursuit of a studious profession, connected with a very different branch of science, some apology might perhaps be pleaded for errors, repetitions, and omissions, that may have inadvertently occurred. These and all other faults, however, must be left to the candour of the public.

The author has only to add, that whatever may be the defects or merits of this performance, his object has been to revive the knowledge of an obsolete science, of which he became enamoured in his youth; to point out its ancient import and powers; and to arouse the fading embers of a branch of learning which has long been sinking into oblivion.

*Chancery Lane, London,*

*December, 1845.*

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# DISPLAY OF HERALDRY.

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## CHAPTER I.

### ORIGIN OF HERALDIC BEARINGS.

THE Science of Heraldry consists in the appropriation of figurative representations, designed, by fitting emblems, to exhibit the achievements of valour, the descent of hereditary honours, and the distinctions appertaining to nobility.

Different opinions have been advanced as to the origin of this science, and various authors have severally derived it from the siege of Troy, the conquests of Alexander, the founders of the feudal system, the feats of tilt and tournament, and the Crusades or Holy Wars.

Each of these events has probably contributed to the present system of heraldic bearings, but the last two have been by far the most prolific sources whence our present shields of arms have been derived.

We shall commence our researches at the earliest epoch to which the annals of history extend, for the employment of HERALDIC INSIGNIA may be traced to a period so remote, that it would be difficult, if not impossible, to determine the precise time or place of its origin. Such devices were at first employed as signals for the distinction of parties, and for marking out rallying points under which they assembled in the field of battle: they afterwards became personal.

It is unnecessary to insist, as some authors have done, upon the science having originated with the immediate descendants of Noah,—or to contend, that at their general dispersion and migration from Babel, the respective families or tribes assumed heraldic devices ; but we derive this unequivocal fact from Holy Writ, that the Israelites, on their march from Egypt to the land of Canaan, were commanded “ every man to pitch his tent by his own standard, with the ensign of his father’s house.” (*Numb.* ch. ii. v. 2.)

What were the precise forms or characters of the ensigns thus employed, it is not a matter of importance here to determine ; but, judging from the Egyptian standards that we find represented upon the walls of the temples in ancient Thebes (which consist of symbolic devices), it is reasonable to infer that the early standards of the Children of Israel were of the same character.

The shield, or buckler, anciently borne on the left arm of a warrior, and which was his principal defence in combat, appears from very early times to have been decorated with some shewy device,—frequently with an emblematical group of figures. Of this the Grecian poets afford us numerous examples ; in proof of which may be cited passages from the writings of Hesiod and of Homer.

In relating the exploits of Hercules among

“ The Cadmean states, shield-bearing tribe,”

Hesiod draws this picture of his buckler :—

“ Then with his hand he raised the *Shield*, of disc  
Diversified,  
Bright with enamel, and with ivory  
And mingled metals ; and with ruddy gold  
Refulgent, and with azure plates inlaid.  
The scaly terror of a dragon coil’d  
Full in the central field.”

The equipment of Pallas before Troy, and the figures with which her shield was adorned, are thus described by Homer :—

“ Now Heaven’s dread arms her mighty limbs invest,  
 Jove’s cuirass blazes on her ample breast ;  
 Deck’d in sad triumph for the mournful field,  
 O’er her broad shoulders hung his horrid shield,  
 Dire, black, tremendous ! round the margin roll’d,  
 A fringe of serpents, hissing, guards the gold.  
 Here all the terrors of grim War appear,  
 Here rages Force, here trembles Flight and Fear ;  
 Here storm’d Contention, and here Fury frown’d,  
 And the dire orb, portentous, Gorgon crown’d.”

The devices upon this shield are evidently figurative,—designed to exhibit the horrors and calamities of war ; so also are those on the shield of Agamemnon ; and the magnificent buckler of Achilles,

“ The gaze of wondering ages, and the world’s amaze,”

is embellished with subjects, the images of war and peace.

The tragedies of Æschylus afford us further examples of heraldic insignia borne upon the shield. In the “ Seven Chiefs against Thebes,” the poet thus describes their armorial bearings :—

“ Already near the Proetian gate, in arms,  
 Stands TYDEUS, raging ; his shield impress’d  
 With this proud argument. A sable sky  
 Burning with stars : and in the midst, full-orb’d,  
 A silver moon,—the eye of night, o’er all,  
 Awful in beauty, pours her peerless light.”

“ CAPANEUS against th’ Electran gates  
 Takes his allotted post, and towering stands,  
 Vast as an earth-born giant——  
 On his proud shield portray’d, a naked man  
 Waves in his hand a blazing torch ; beneath,  
 In golden letters, ‘ *I will fire the city.*’”

——— “ fierce ETEOCLUS, who takes his post  
 Against the gates of Neis. No mean device  
 Is sculptured on his shield : A man in arms,  
 His ladder fix’d against the enemies’ walls,  
 Mounts, resolute to rend their rampires down ;

And cries aloud, the letters plainly mark'd,  
*'Not Mars himself shall beat me from the towers.'*”

“At the next gate, named from the martial goddess  
 Onca Minerva, stands HIPPOMEDON.”

—————“his shield, large, massy, round,  
 Of broad circumference—————

—————On its orb no vulgar artist  
 Express'd this image:—A Typhoeus huge,  
 Disgorging from his foul enfoulder'd jaws,  
 In fierce effusion, wreaths of dusky smoke,  
 Signal of kindling flames: its bending verge  
 With folds of twisted serpents border'd round.”

—————“At the north gate,  
 ————— the fifth bold warrior takes  
 His station.”—————

—————“Upon his clashing shield,  
 Whose orb sustains the storm of war, he bears  
 The foul disgrace of Thebes,—a ravenous sphynx,  
 Fix'd to the plates; the burnish'd monster round  
 Pours a portentous gleam: beneath her lies  
 A Theban, mangled by her cruel fangs.  
 Such this stranger comes, PARTHENOPÆUS.”

“At the Onslæan gate, his destined post,  
 Assumes in arms,—————  
 The fate-foretelling seer, AMPHIARAUS.”—————

—————“his massy shield, the shining orb  
 Bearing no impress; for his generous soul  
 Wishes to be, not to appear, the best;  
 And from the culture of his modest worth  
 Bears the rich fruit of great and glorious deeds.”

“The rage of POLYNICES calls the gods,  
 Presiding o'er his country, to look down  
 And aid his vows. His well-orb'd shield he holds,  
 New-wrought, and with a double impress charged:  
 A warrior, blazing all in golden arms,  
 A female form of modest aspect leads,  
 Expressing Justice, as th' inscription speaks,—  
*'Yet once more to his country, and once more  
 To his paternal throne I will restore him.'*”

Though these examples of heraldic insignia exhibited upon the warriors' shields may be but poetic fictions, yet we must presume them to have originated in the ordinary usage of those early times.

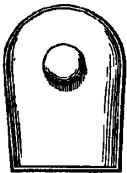
Of the various forms of bucklers borne by the ancients, and the devices exhibited upon them, we have but few graphic examples, and these are only to be collected from the remaining fragments of ancient sculpture, or from some of the sepulchral vases, which have escaped the ravages of time, and still shew us the costume and manners of remote ages.

It is asserted by some of the early poets, that bucklers or shields of defence were first employed by Proetus and Acrisius of Argos, and that they were formed of wickers or reeds, woven together.

“The bucklers they of osiers made.”

Shields were sometimes constructed of light wood, but most commonly of leather, laid in several thicknesses, and edged with metal. The buckler of Ajax was made from the hides of bulls, plated with brass.

The Egyptians (who appear to have been first among the nations of antiquity that cultivated the arts and sciences) carried heraldic insignia, as we have said, for military standards; but from the various groups of sculptured figures which adorn the temples and palaces of Thebes, it appears that their soldiers generally bore shields without devices.



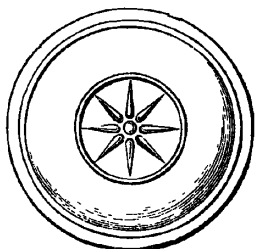
The usual forms of their bucklers were nearly oblong, rounded at the top, and, with the exception of a small circular protuberance or boss, they had no sort of ornament raised upon the surface, but merely a plain rim of metal extending round the edge. The boss upon the shield is mentioned in the book of Job, and this most likely was the sort of shield there alluded to. Some of them appear to have been slightly curved for the better protection of the body.

The Persians seem to have employed both round and oval bucklers. Among the processions sculptured upon the ruined walls of the once magnificent Persepolis, we find soldiers bearing upon their arms shields of an oval form, with semicircular recesses in their sides, and in the middle a sort of cross within a ring. This, however, was probably designed, not as an ornamental device, but merely to strengthen the shield.



On some of the remaining specimens of ancient Grecian and Etruscan vases which adorn the museums of this and other European countries, we meet with shields of different forms, and bearing various kinds of devices.

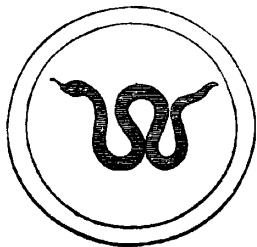
The Greeks commonly used circular shields of large diameter,



which had sometimes a spike in the centre, and little bells hung round them, for the purpose of terrifying the enemy in combat; and these, when marching, they slung over their shoulders by a leathern strap. Of this form, as exhibited upon an ancient

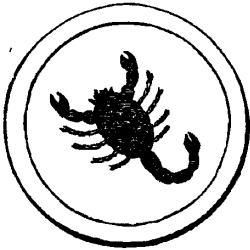
vase, is the shield born by Menelaus, when, accompanied by Ulysses, he demanded the restoration of Helen.

Upon another vase, Jason is represented as about to quit Iolchos, in search of the Golden Fleece. His shield is large, and also circular, having a creeping serpent depicted in the centre. This same device seems likewise to have been assumed by other Greeks; it is therefore probable, that the serpent was a national emblem, and did not pertain to Jason personally. This is an un-



equivocal example of an heraldic bearing of very high antiquity.

Agamemnon is exhibited in another instance, with a circular buckler, having a scorpion in its centre; and many similar examples might be adduced of figures upon Grecian shields, such as the signs of the zodiac, and other constellations. Without entering into the precise signification of these devices, it appears evident that they were of astronomical or perhaps astrological origin; and having a figurative import, are unquestionably heraldic.



In a group of figures depicted upon one of these vases Demophoon, the son of Theseus, King of Athens, is seen bearing a shield of hemispherical form, on which is exhibited the head and shoulder of a goat. This device appertained to Thrace, into which country he was driven by tempestuous winds, on his return from the Trojan war. Phyllis, the daughter of Lycurgus, King of Thrace, became enamoured of the young prince, who promised, after visiting his native city, to return and marry her;



but in the society of his gay companions, and amidst the luxury of Athens, he forgot his plighted love, and so long delayed returning to Thrace, that Phyllis, through grief and disappointment at his absence, in despair destroyed herself. The gods, as the poet says, afterwards transformed her lifeless corpse into an almond tree. The figure depicted upon the vase, represents Demophoon weeping over the almond tree, and bearing upon his shoulders the Thracian shield, which Phyllis had formerly presented to him.

Symbolic characters were not, however, at all times exhibited upon the shields of the Grecian warriors, for many of them displayed only the representations of ornamental foliage; and this kind of decoration, it must be confessed, seems to have prevailed among many of the ancients.

Xenophon, in describing the martial appearance of the nations through whose countries he conducted his retreating army, mentions a people who carried, he says, bucklers shaped like ivy leaves. These were probably of the same form as those said to have been borne by the Amazons,

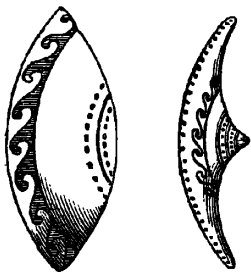


examples of which frequently occur in the representations of their combats, sculptured on the remaining fragments of ancient architecture, which are preserved in the British Museum and in other collections in various parts of Europe.

Herodotus asserts, that figures and other decorative devices upon the shield, were first introduced by the Carians, and by them communicated to the Greeks, Romans, and Barbarians.

Tacitus speaks of the shields of some of the Celtic tribes, as ornamented with the figures of bulls, bears, wolves, horses, dogs, and deer.

The two shields here depicted are copied from an ancient Grecian vase, the age of which it is difficult to determine. They are carried upon the backs of grotesque figures in Egyptian military costume, and perhaps represent Egyptian auxiliary troops, employed by the Greeks. They are evidently of a much later date than those above exhibited, and belong, no doubt, to an age subsequent to the heroic times described by the poets.

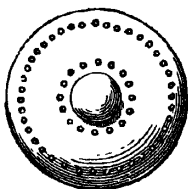


Strabo says, that the shields of the Gauls were usually made from the rough bark of trees; they were nearly long enough to cover the body, and generally retained the



naturally curved form of the bark. Some, however, were of plaited straw, or rushes, and had ornaments resembling foliage wrought in them.

Small round shields or targets, which were usually made of wood, and covered with thick leather, appear to have prevailed among the Celts and ancient Britons. Many of them had a boss in the centre, forming a recess for the left hand, by which the shield was wielded in guarding off the weapon of an antagonist.



Disc-formed shields, studded with nails in circles, stars, and other ornamental devices, were used by the Highland Scottish chieftains from time immemorial, until by the introduction of fire-arms shields became ultimately dis-

used in that country.

Fragments of these ancient Celtic shields have been occasionally discovered, both in Germany and in Britain, buried under a supposed battle-field. The boss of one of them was recently found at Stouting, in Kent; it is a hemisphere of thin wrought iron, about five inches in diameter, with a flange round its edge, for the purpose of attaching it to the wood, which was done by a circular range of silver studs, still seen fixed firmly in the iron.

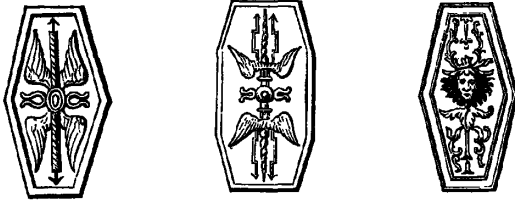
The Romans, and other neighbouring nations, with whom they were occasionally at war, used a variety of forms of shield; round, oval, square, hexagonal, and octagonal.



Upon the column of Trajan, Roman soldiers are represented carrying square shields, bent into a semi-cylindrical form, most of which are decorated with the thunderbolt of Jupiter. One of these, so ornamented, is here exhibited. Historical figures sometimes constituted the devices upon the Roman shields, but, in a few

instances, allegorical groups are depicted.

The triumphal arch of Severus displays shields of a hexagonal shape, and these, also, are embellished with the representation of a thunderbolt. Similar devices are likewise to be seen in octagonal shields upon the arch of Constantine, the thunderbolt being an emblem in allusion to Jupiter, who was the patron deity of the Romans.



The trophies of Marius display hexagonal shields, with the head (probably of a deity) in the centre, ornamented with foliage; and other existing remains of ancient architecture furnish us with numerous examples of the different kinds of shields employed by the soldiery of the Romans and of other nations.



Among the historical groups sculptured upon Trajan's column, oval shields, decorated with foliage, are appropriated to the Dacians, a Celtic people, whom Trajan conquered, of which kind this is an example, selected from many of a similar character.

Ancient poets and historians frequently mention the shields of the warriors, as being curiously adorned with figures of beasts and birds: sometimes with the representations of gods; or of the sun, moon, and planets, and of various symbolic devices derived from the heroic ages.

These are a few of the examples left us of the ancient forms and modes of decorating the bucklers or shields of warriors; and although they can scarcely be called HERALDIC,

according to our present acceptation of the term, yet that they exhibit the original sources of the science is evident, for in many instances we discover figures, either natural or imaginary, which have an obvious reference to some historical fact, or convey some symbolic meaning.

It is said of Epaminondas, the famous Theban general, that in his dying hour he wrote his exploits upon his shield, in order that others might read, and emulate his actions.

The conquests of Alexander are supposed by some to have been the first occasions on which the shield of an individual soldier was emblazoned with peculiar marks of honour, to designate the performance of some meritorious achievement.

These hints, poetical rather than historical, afford, it must be admitted, but faint gleams of light breaking in upon us through the obscurity of remote ages, and we have therefore still to conjecture what may have been the modes or characters by which such events were emblazoned upon the shield.

Plutarch states, that the Cymbrians, who inhabited Denmark, Norway, and the northern parts of Germany, although a barbarous people, had their shields decorated with the figures of wild beasts, and other objects; and that these were depicted in such glowing colours as to dazzle the eyes of the beholders. And he says, those kinds of warlike decorations were not confined to that people, but were used by all the German or Teutonic nations, for the purpose of distinguishing particular tribes and leaders. It is, therefore, unquestionably true, that the appropriation of such devices upon shields as we now call heraldic insignia, was derived from the northern tribes, who invaded the Roman Empire, and established themselves in the southern countries of Europe.

## CHAPTER II.

## ARMORIAL DEVICES ASSUMED BY THE FEUDAL LEADERS.

THE term Arms refers generally to the accoutrements of a soldier, whether offensive or defensive ; but in heraldry it applies solely to the defensive parts of his apparel, as the shield, helmet, and crest anciently worn. The shield, or escutcheon, which was usually borne upon the arm, and with which the warrior protected himself from the assault of an enemy, was, as we have seen, painted or carved with certain peculiar devices, by which the bearer became known in the field of battle ; and the characters so depicted upon the shield are by heralds denominated Armorial Bearings, or Achievements, being figurative representations, in the poetic language of heraldry, of the acts achieved by the bearer ; the face of the shield being denominated the Field, on which his exploits or achievements are displayed.

The most fertile sources whence we derive the usage of armorial insignia, are, the introduction of the Feudal System ; the feats of Tilt and Tournament ; and the expeditions of Crusade, or Holy Wars.

We shall therefore first take a glance at the foundation of the feudal system ; for, though the representations of heraldic devices upon the shields of warriors, did not originate with the feudal leaders, yet we must attribute to them, and their peculiar system of government, the principal cause of the extensive adaptation, and subsequent prevalency, of armorial bearings throughout Europe.

In the third century of the Christian era, when the Roman power was in a declining state, a race of barbarous people from Scythia, and the northern parts of Germany, began to make inroads upon the Empire; and the repeated successes of these rude depredators soon induced others, from the same barren regions, to invade the more congenial and luxuriant countries lying towards the south. The arms of imperial Rome, enfeebled by intestine commotions, were at length unable to protect her dependencies; and the martial youth having been drawn from every nation where Rome exercised jurisdiction, left the countries unprotected, and an easy prey to people inured from infancy to privation, fatigue, and warfare. Thus, immense hordes of Goths, Vandals, Huns, Franks, Lombards, Burgundians, and other northern nations, were enabled to over-run the declining empire, and ultimately to settle themselves in the permanent possession of its territory.

In the early part of the fifth century, the Saxons, a race of people likewise from the north of Germany, were, from a similar cause, enabled to establish themselves in the Isle of Britain; and, soon after this, another race of people from Norway and Jutland (called Normans, or Men from the North), having failed in several attempts to gain a permanent footing in this island, ultimately settled on the opposite shores, and gave the name of Normandy to that part of Gaul which they had conquered.

Every military leader, thus establishing himself as a petty sovereign, divided the lands of the conquered people among his friends and officers, and these again apportioned parts of their domains to the use of their inferior soldiers and followers, reserving, as a bond of obligation, that each of these feudal tenants should do suit and service to his liege lord, and hold himself at all times ready, with his vassals, to follow the fortunes of their leader in the field of battle.

In this way the territory of the dismembered Roman

Empire became divided into districts, as principalities, dukedoms, and baronies, varying in extent, as well as in the rank and influence which they communicated to their possessors. The most powerful leaders assumed the title of kings, princes, or dukes, and became absolute sovereigns of entire provinces; while the inferior leaders, as barons, held their domains by the tenure of military service, and acknowledged themselves liege subjects of their lord paramount.

Thus originated the feudal system, which prevailed in every country throughout Europe; and from its ancient founders we trace, in lineal succession, most of the crowned heads that at present fill the thrones of Europe.

In Germany, the numerous petty princes and dukes who are sovereigns in their own states, and were, until lately, subject to the Emperor, still exhibit the feudal system, with much of its primitive character; and in our own country, it is yet preserved in the local customs and peculiar rites that appertain to the baronies or manors, into which our kingdom was anciently divided.

Under a form of government thus constituted, and in an age of gross ignorance, all merit, which could be publicly recognised, centred in the valiant displays of heroism exhibited in the field of battle; and, to render such feats conspicuous, and their actors more certainly known, each individual hero was decorated with his own HERALDIC DEVICE; which was usually some furious animal painted, carved, or embroidered upon his shield, helmet, or surcoat. This practice, however, existed long before those times among the Cimbrians, Germans, and neighbouring nations, from whom the feudal leaders had descended.

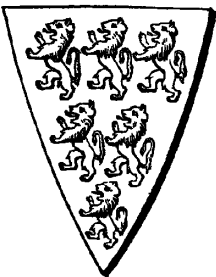
Of these assumed devices, lions, tigers, wolves, serpents, and eagles, appear to have been the most prevalent; nor were fabulous or imaginary creatures, such as griffins, dragons, harpies, and wiverns, uncommon. Such figures were unquestionably first assumed at the will of the bearer, prob-

ably to designate some predominant passion, as a furious and undaunted courage, with which he professed himself to be actuated, or perhaps from some remarkable occurrence connected with his history, by means of which the legend was perpetuated.

Of such anciently adopted armorial bearings, we have many examples in the insignia of the different principalities, dukedoms, and baronies, which have existed of old in Germany, France, Italy, Spain, and other continental countries, and, we may add, in the Saxon divisions of our own. The various devices thus adopted by the feudal lords, as marks of distinction, upon their banners and shields, in the field of battle, were afterwards sculptured upon the walls of their castles, formed parts of the decorations of their furniture, and ultimately became the heraldic insignia of their respective domains.

In the dark ages which succeeded the Roman jurisdiction, no memorials were raised, or at least none remain, by which we can discover the precise costume, or military habiliments, of the northern nations which invaded the empire; and as to the forms of shields, or the decorations with which they were embellished, we know but little with certainty, until the Normans settled themselves in Britain, at which time the heart-shaped shield appears to have prevailed.

Numerous examples of this form of shield, as existing in



the twelfth and thirteenth centuries, are to be seen in the monuments of our ancient kings, princes, and nobles, and of the knights templars, in most of the cathedrals of England, and in many of the ancient parish churches, in different parts of the kingdom. The shield and device here represented are taken

from the tomb of William Longespée, Earl of Salisbury, base son of King Henry II., by fair Rosamond, who was buried in the cathedral at Salisbury, and whose effigy, lying on the

south side of the nave, holds a shield thus ornamented with six ramping lions.

It has been asserted by some historians, that heraldry and the feudal system were first introduced into England by William the Conqueror; but this is evidently a mistaken notion, as there exist abundant proofs of heraldic devices having been employed by our Saxon ancestors in this island, from the period of their first landing.

That heraldic bearings were adopted by the Norman conqueror, and those leaders who accompanied him in his subjugation of this land, there can be no doubt; but it appears that heraldry had not, in those days, been digested into a science; or at least, it did not then possess the figurative import which we shall perceive subsequently belonged to it, under the administration of the Earl Marshal and his learned heralds, who, with considerable talent, adjudged armorial devices to each hero, according to his christian virtues, and honourable achievements in arms.

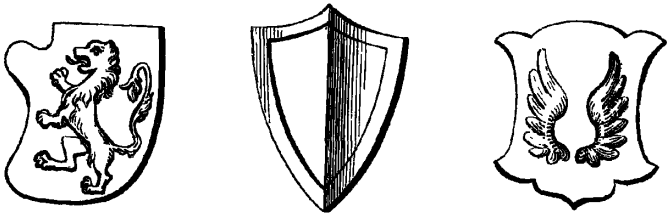
In the middle ages, when literature was confined to the inhabitants of a cloister, and the exercise of arms formed the leading employment of the rich and great, heraldry became the symbolic language of the times, and furnished the means of emblazoning and recording the achievements of the valiant, the virtuous, and the wise. The remembrance of great actions was preserved, by exhibiting them figuratively upon the shield of the hero, which not only reflected honour upon the bearer, but stimulated others to the performance of similar exploits, and tended, in no small degree, to the civilization of a rude and uneducated people.

As the science of Heraldry advanced, armorial insignia became no longer the arbitrary assumptions of individuals, but were designed and adjudged, by the venerable and learned heralds, as honorary marks of distinction to those who excelled in valour and military worth; and these in many instances conveyed an evident and significant meaning.



The form of the shield, buckler, or target, on which the heraldic device is exhibited, may be varied at the will of the bearer, without effecting any difference or alterations in the arms; indeed, the varieties of their external figures are almost endless.

Ancient tapestry, and many of the illuminated manuscripts, representing battles and tournaments, exhibit a variety of curiously-shaped bucklers, which, it may be presumed, were used at the periods, if not upon the occasions, to which the subjects refer. Of such forms, the three shields below afford examples.



Shields whereon the armorial devices are emblazoned, according to ancient usage, may be either round, square, oval, triangular, or approaching the shape of a heart, which last is indeed the most prevalent form amongst us, admitting of an infinity of tasteful variations. The lozengc or diamond shape, however, must be excepted, which is exclusively appropriated to receive the heraldic device of a female.

It is said, that a small target, borne upon the arm, was used by the Gauls and ancient Britons, as most manageable; but those of the larger kind, which covered the whole body, appear to have been employed in many instances by the Greeks, and by other ancient nations.

“ Secure behind the Telamonian shield,  
 The skilful archer wide survey'd the field,  
 With every shaft some hostile victim slew,  
 Then close beneath the sevenfold orb withdrew.”

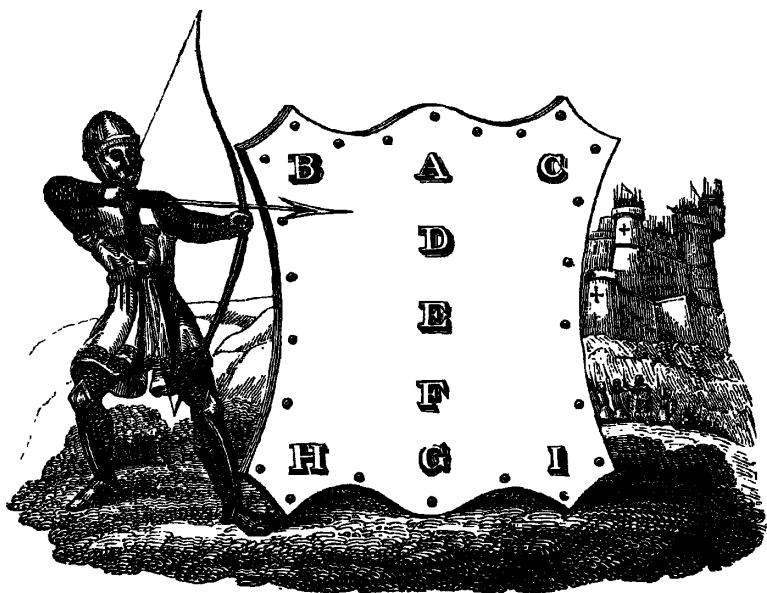
HOMER'S *Iliad*, book viii.

“The target,” says Guillim, a writer of acknowledged authority (1630), “is not inaptly deduced from the Latin word *tergus*, a beast’s hide, whereof at first shields were made,” and which, in general, they in appearance resemble.

The large shield, here exhibited, is one of those intended to cover the whole person of the warrior; it is constructed of the skin of an ox, and from thence probably this form originated.

“ — Cæsis clypeos vestire juvenis.”—STATIUS.

“ With bullocks’ hides they clad their shields.”



Supposing the soldier to stand behind his shield for the purpose of protection whilst directing his arrows at the enemy, it will be perceived, how certain points of the shield would correspond to different parts of the human figure. Upon this principle, the heralds of old determined to designate the respective points of the escutcheon in the

following manner, for the purpose of appropriating to each an intelligible signification :—

A, the head, *middle chief*; B, right shoulder, *dexter chief*; C, left shoulder, *sinister chief*; D, breast, *honour point*; E, waist, *fess point*; F, navel, *nombrill point*; G, the ground, *base point*; H, right foot, *dexter base*; I, left foot, *sinister base*.

With reference to these respective points of the escutcheon, the charges of the shield are placed, to denote marks of honour; and it is of the first importance to a correct understanding of this science, that these points should be remembered, as upon them depends the import of the arrangement of devices, which occupy the shield.

For instance, if a symbolic device be placed in the middle chief, it refers to the head of the bearer, and implies that the achievement there exhibited, has been attained through the exercise of great wisdom. If in the dexter or sinister chief, it is a badge of honour appended to his right or left shoulder, given for some valorous exploit; the dexter, of course, being more honourable than the sinister. A device placed in the centre or honour point of the escutcheon is held to be of the greatest estimation, as referring to the heart of the bearer, the presumed seat of all that is noble and worthy. Next to this is the fess point, which, being charged, refers to a girdle or sash placed round the body in honour of some important achievement in arms. The same would be understood by devices ranged in an oblique position, extending from the shoulder and passing over the fess point. But the nombrill and the three base points are not suited to receive any marks of honour; except in the accidental cases of several figures occupying the shield, some of which may perhaps extend to the lower parts.

## CHAPTER III.

## SYMBOLIC IMPORT OF THE TINTS USED IN HERALDRY.

It is highly probable, that in the advanced state of this science, heralds possessed a very considerable knowledge of the principles upon which the hieroglyphic writings of the ancient Egyptians had been constructed; for now that we have in some degree obtained a key to the reading of those ancient inscriptions which exist upon Egyptian monuments, it is quite evident that the ingenious constructions of symbolic devices, appropriated by the heralds of old, are, both as regards the figures employed, and the tinctures with which those figures are depicted, strictly in accordance with the symbolic character of the sacred writings of that ancient people.

This may be accounted for by the circumstance, that the Normans, who were foremost in promoting the expeditions of the Crusaders to the Holy Land, had very considerable intercourse at the same time with Egypt: and as they were the most enlightened and polite people of those days, and the great cultivators of heraldry, it is probable, that, in addition to denominating the various parts of this science from the Norman French language, they likewise derived its symbolic principles from the elements of learning which they had acquired during their sojourn in those eastern countries.

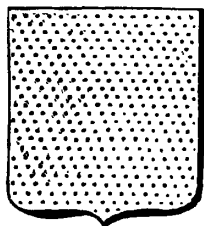
The tints that belong to heraldry were employed at first, perhaps, with a view only of exhibiting the devices represented upon the shield with distinctness: they have, however,

been subsequently considered as forming part of the figurative design, which the entire shield of arms was intended to represent.

In emblazoning shields of arms, metals, colours, and furs are used to depict the device, the technical terms of which are these:—Of metals, Gold, called *Or*, and Silver, *Argent*, only are employed;—of colours, Red, *Gules*; Blue, *Azure*; Black, *Sable*; Green, *Vert*; and Purple, *Purpure*;—and of furs, principally the skin of a small animal, called *Ermine*, and a combination of grey and white squirrel skins, called *Vair*.

Heraldry was cultivated, and principally flourished, at a time when literature was at a very low ebb, superstition prevailed, and science was but little understood: hence, we find the symbols employed by this art strongly tinged with the then prevailing notions of magic, and of a sympathetic property in certain plants, metals, and precious stones. It also adopts some similes drawn from the occult science of astrology, the metals and colours having reference to the supposed influential powers of certain of the heavenly bodies upon human actions.

The terms employed in this science, are, as we have before said, derived from the Norman French language.

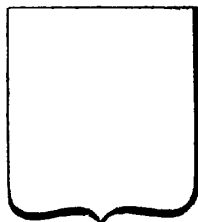


*Or*, the heraldic name for gold, expresses a metal of all others most brilliant and valuable; “therefore,” says an ancient herald, Gerard Leigh, (1597) “for the worthyness thereof, none ought to bear this metal in their arms, but emperors and kings.” It is, however, very generally borne, and the author only means, as he further observes, that “as this metal exceedeth all others in value, purity, and fineness, so ought the bearer to exceed all others in worth, prowess, and virtue.”

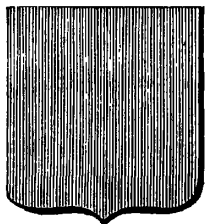
“This metal, (says Sylvanus Morgan (1661,) another herald

of considerable repute,) betokeneth to the bearer wisdom, riches, and an elevation of mind; when joined with red, to spend his blood for the welfare of his country; with blue, to be worthy of trust and confidence; with black, rich, constant, and faithful; with green, splendid and virtuous in youth." This metal, Or, is compared to the sun, among the heavenly bodies; among precious stones, it is assimilated to the topaz; and among plants, to the cypress tree; with the astrological and magical properties of all which, the learned in those days pretended to be well acquainted.

It will not, however, be necessary to enlarge upon this subject any further, than to explain the simile *intended* to be conveyed in the figurative language of heraldry.



*Argent* is silver, but, in heraldic painting, always represented by white. This metal, according to the above ancient authors, implies, in the bearer, purity, innocence, chastity, truth, justice, and humility. Among the celestial bodies, it is compared to the moon; among precious stones, to the pearl; and among plants, to the lily. Argent, combined with gold, signifies that the bearer was a valiant christian soldier; with red, bold and resolutely honest; with blue, courteous and discreet; with green, virtuous and pious in youth; with black, rejecting the pleasures of this life for the study and contemplation of divine things; and with purple, magisterial, receiving public approbation.



Red, in heraldic language, is called *gules*, supposed, by some authors, to be derived from the Hebrew word *gulade*, red cloth, by others from the Arabic *gula*, a red rose, but most probably from the French *gueule*, the mouth of a wild beast, in allusion to its reeking with the blood of a slaughtered victim. "Gules," says Gerard Leigh,

“is a royal colour, and hath long been used by emperors and kings for an apparel of majesty, and of judges in their judgment seats.” Spelman observes, that the colour red was honoured by the Romans, as it had been before by the Trojans, for they painted their gods with vermillion, and clothed their generals that triumphed with garments of that hue. This colour denotes martial prowess, boldness, hardihood, valour, magnanimity. It is considered to be the most noble of all colours, and is assimilated to the planet Mars in the heavens, to the ruby among stones, and among flowers to the rose.

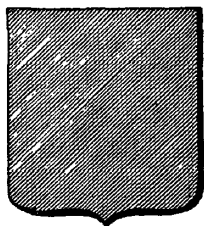


*Azure* is the term for blue, representing the colour of the pure sky; and is intended, by the herald, to imply justice, humility, loyalty, and perseverance. Among the heavenly orbs, it is represented by Jupiter; among stones, by the sapphire; and among flowers, by the violet.

Colombiere, a French herald, says that this colour is preferred of all others by the French, and was therefore adopted as the field of the Royal Arms of France, “for its representing the sky, or heaven, which is the highest of all things created, the tribunal of God, and the everlasting mansion of the blessed.”



*Vert* is green, a colour but seldom occurring in arms of the present day, having probably been mistaken in copying ancient shields, which had faded, and, erroneously, it is presumed, now represented in some instances by blue, and in others by black. *Vert* is most pleasing to the eye, resembling the verdure of spring. Among the virtues of this colour, faith, hope, and charity, are implied; it also represents youth, love, and fruitfulness. *Vert* is assimilated to the planet Venus; among stones it is represented by the emerald; and among plants by the laurel.



*Purple*, the Tyrian purple, is a colour anciently borne by a few English families, of whom the greater part, if not the whole, have now become extinct. Lacy, Earl of Lincoln, is supposed to have been the last to whom this colour legitimately appertained in arms. It was a noble and royal colour, and originally given, says an ancient herald, to none but descendants of the blood royal; so great was its estimation, and so rare its appropriation in arms. The astrological virtues of Mercury were ascribed to this colour, and the magic properties of the amethyst; it implied temperance, and was said to have many sympathetic virtues belonging to it; purple denoting in the bearer jurisdiction and authority equal to princes.



Black, termed *sable*, occurs very generally in heraldry, and being considered as a colour, is so employed. However gloomy the appearance of black, it is not to be looked upon as implying any thing despicable or base in the bearer, but representing much worthiness. This colour imports wisdom, riches, prudence, honesty, constancy, veneration, and piety. Sable is assimilated to the diamond, of all stones the most valuable; therefore, sable with gold, says Gerard Leigh, is most rich, with silver, most fair. Sable is represented by the planet Saturn.

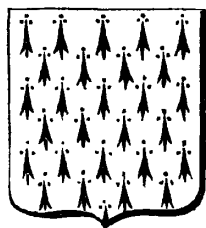
It may be proper here to notice, that a practice has prevailed, and to which some antiquity attaches, of describing the metals and colours in the arms of bishops and other dignified churchmen, by the names of the planets; and of princes and nobles, by those of the precious stones; but the arms of all other persons are described by the ordinary terms appertaining to the science.

There are two more colours mentioned by Leigh, Guillim,



Bloom, Morgan, and other ancient heraldic authorities, called *Tenne* and *Sanguine*, that is, brown and crimson; but these colours appear to have been long since disused, and are not now to be found in arms: they seem to have implied something dishonourable, and whenever borne, were appropriated to mark a note of abatement or degradation. These blemishes upon shields of arms we shall hereafter take occasion to notice, as in the days of chivalry such marks of abatement have been employed, and the bearers compelled to exhibit them on their shields of arms, until the disgrace was legally expunged, by the family retrieving its honour.

Shields having been, in very remote ages, covered with the skins of beasts, the ancient heralds determined that armorial escutcheons might, with great propriety, be some-

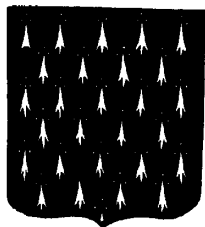


times occupied or charged with furs, as well as the metals and colours already described. Of these furs, Ermine is the principal. *Ermine* is a white fur with black spots; it is the skin of a small animal, less than a squirrel, found in the woods of Armenia, from whence the

name is derived. This animal is entirely white, excepting its tail, which, being dark, is represented in heraldry by black spots, under the presumption of many skins being attached together, and covering the face of the shield. The Egyptians considered this little beast as an emblem of chastity.

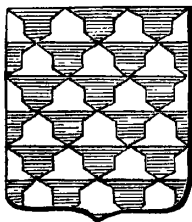
With respect to the bearing of ermine in arms, it is looked upon as a mark of great dignity, for ermine is employed as the lining of royal robes, and is a decorative part of the robes of nobility also, but restricted in its use, according to the degree of dignity. A duke is allowed to wear four rows of ermine; a marquis only three. When borne in arms, not less than six rows should be represented to occupy the whole shield, and it should never exceed the number of nine rows.

Arthur, Earl of Britain and Richmond, in the time of William the Conqueror, bore for his arms Ermine, without any other device. (*York's Union of Hon.*)



A sort of fur, commonly employed in arms, called *Ermines*, is black, with white spots; and another variation, gold or yellow, with black spots, called *Erminois*. There is also a representation of fur, called *Pean*, which is black with yellow spots, and another variation, of white with black spots, each having one red hair on the side, called *Erminites*. These, however, appear to have been merely changes in the colours of the ermine, dictated by the taste of the old heralds, for distinguishing different coats of arms, perhaps without any specific signification.

There is a compound fur used in heraldry, called *Vair*, consisting of the union of sundry skins of the gray and the white squirrel, which appears to derive its name from varied, or formed of many small skins put together on the face of the shield.



In describing a shield of arms in which this fur is employed, it is not necessary to name the colour, as *Vair* implies blue and white. Fur of this kind, it appears was at one time held in considerable estimation in this country, and employed as the linings and doublings of the garments of the nobility and gentry; for a certain toll was anciently taken at London Bridge, on every skin of the gray squirrel imported into the city.

*Vair*, without any other device in the shield, is the arms of the family of Maynell, formerly of London. (*Ch. of St. Dunstan's E.*) The same arms is borne by the name of Beauchamp, an ancient family, seated in the county of Cornwall.

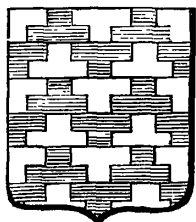
This kind of compound fur sometimes consists of two other

tinctures, or occasionally of four, in which case it is called *Verry*, and then the colours are to be named. *Verry*, argent and sable, is borne by the name of Latcwater (*St. John's, Oxford*); *Verry*, or and azure, by the name of Rockford.

William de Ferrars, Earl of Derby (A. D. 1247), bore for his arms *Verry*, or and gules. *Verry*, ermine and gules, is the shield of arms of the Gresleys, formerly of Derbyshire.

Six or nine ranges in depth of these conjoined skins should fill the shield of arms, and in the same proportion, any partition of the shield, or any charge placed within it, should be covered.

There is still another kind of fur, called *Meirré*, or more commonly *Potent contre potent*, as it is composed of many



pieces formed like the heads of crutches, the word *potent* expressing a crutch. By some heralds this description of fur is denominated *verry cuppe*, and *verry tassa*, as resembling cups or goblets. The appropriation of this kind of fur to armorial bearings is said to have been derived

from the Spaniards, and is of great antiquity. Nisbet thinks, that the fur *Potent contre potent* should, like *vair*, be compounded of pieces of white and blue; it therefore needs no further description, unless expressly ordered to be of other colours.

These are the only metals, colours, and furs employed for emblazoning the shields, ordinaries, and other charges in heraldic bearings, except in the cases of figures of beasts, birds, fishes, and plants, which may be depicted in their natural colours, and are then described as being *proper*.

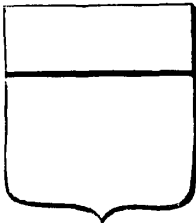
## CHAPTER IV.

## SIGNIFICATION OF THE HONOURABLE ORDINARIES.

WE shall now consider those most important figures employed as heraldic devices, called by way of pre-eminence the **HONOURABLE ORDINARIES**, of which there are nine.

The first appropriation of these symbolical figures, denominated *Ordinaries*, cannot be traced with any degree of certainty. They appear to have arisen among the Franks, and probably had their origin about the time of Charlemagne. They are particularly designated *honourable*, because, in many instances, they have been bestowed upon a valiant soldier on the field of battle, as a memorial of his heroic actions. The Normans, it is considered, first introduced these peculiar heraldic devices into England; at least, it can be readily shewn that they were extensively assumed by the Norman nobility, and it is not known that they were adopted here before the Conquest.

The names of the Honourable Ordinaries are the Chief, the Pale, the Bend, the Bend sinister, the Fess, the Chevron, the Pile, the Cross, and the Saltire.



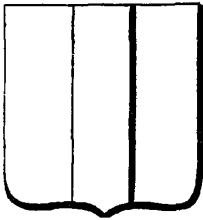
The *Chief*, which occupies a portion of the upper part of the shield equal to one-third of its entire area, betokens a senator, counsellor, or chieftain. For as the head, which this implies, "is the chief part of a man" (says Guillim), "so the chief in the escutcheon should be the reward of

such only whose high merits have procured them chief places of esteem and love among men." It is intended as the particular mark of wisdom.

Guido de St. Leodigaro, one of the captains under William the Conqueror, bore for his arms Azure, a chief or; and Lucarnalsus, captain of the billmen, bore Argent, a chief azure. (*Fuller's Ch. Hist.*)

Argent, a chief gules, was borne by William De Fortibus, Earl of Albemarle, in the time of King Henry III. Gules, a chief argent, is borne by the name of Workesly; Or, a chief gules, by the name of Lumley; Or, a chief azure, by the name of Santon, of Lincolnshire.

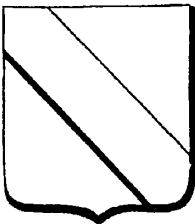
The *Pale* stands perpendicularly in the middle of the shield, occupying one-third, and represents one of the pales or palisadoes, anciently used for enclosing a camp. The appropriation of this ordinary should be to that soldier who has succeeded in crossing the enemy's trenches, and by force of arms has gained access to the camp or fortification.



Gules, a pale or, was anciently borne by Hugh de Grandemesnill, baron of Kingley, Leicestershire, *temp. Hen. I.*

Argent, a pale sable, appertains to the Scottish family of Erskine.

The *Bend* extends diagonally from the dexter chief down to the sinister base, in the manner of a sword belt, which it is intended to represent, and covers one-third of the area of the escutcheon. Some heralds have considered the Bend to imply a ladder placed against the wall of a fortification, for the purpose of scaling it; in which case it implies that the bearer was the first who had mounted upon the enemy's ramparts.

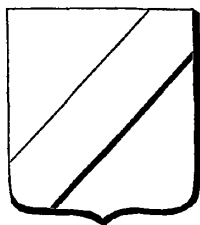


In many German shields of arms, the Bend is bowed like a bridge, but in England we always represent it extended straight across the shield.

Nasi, a captain of two hundred footmen, under William the Conqueror, bore for his arms Or, a bend gules. (*Fuller's Ch. Hist.*)

Argent, a bend gules, appertained to Sir R. Treatour, *temp. Edw. III.* Or, a bend sable, was anciently borne by De Mololacu, or Mawley, a baron, *temp. Edw. III.* Or, a bend gules, is the arms of the principality of Baden. Argent, a bend vert, is borne by the name of Kendal. Azure, a bend or, appertains to the family of Scroope, of Lincolnshire; Azure, a bend argent, to the name of Cochel; Ermine, a bend gules, is borne by the name of Wallas (*Trowbridge Ch.*); Sable, a bend or, by the name of Hare.

The Bend is sometimes placed the reverse way in the escutcheon, extending from the sinister chief to the dexter base, and is then termed a *bend sinister*,

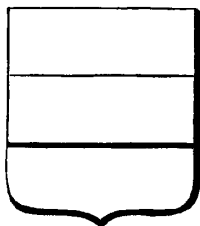


which represents a scarf or ribbon suspended from the left shoulder. This mode of placing the bend is but rarely met with in English armory. The French denominate it a *barre*, and do not admit it as one of the nine ordinaries.

Nisbet says, that of old the bend sinister prevailed much in Scotland, but that latterly they have been mostly turned in the other direction, from a vulgar notion that it resembled a mark of illegitimacy.

Argent, a bend sinister gules, was formerly borne by the name of Bizzet, in Scotland. This device is of very frequent occurrence in German arms, and is considered to be as honourable as the bend dexter.

The *Fess* is placed horizontally across the middle of the shield (occupying one-third of its area), and represents a

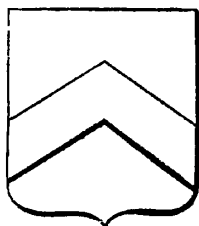


waist belt or girdle. Leopold V., marquis of Austria, when at the siege of Acre, in the Holy Land, fought till his armour was covered with blood, except that part which had been shielded by his girdle. From this circumstance is derived the arms Gules, a fess argent, which is borne by several branches of the house of Austria to the present day.

Gules, a fess or, was borne by Gerard de Longo Campo, (Longfield) a captain under William the Conqueror. (*Fuller's Ch. Hist.*)

Gules, a fess ermine, appertains to the name of Crawford; Argent, a fess gules, to the name of Solers; Or, a fess sable, to the name of Dine; Azure, a fess or, to the name of Eliot; Ermine, a fess gules, to the name of Barnabye; Or, a fess sable, to the name of Colvill.

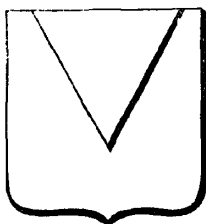
The *Chevron*, like the other ordinaries, covers one-third of the area of the escutcheon. It is of a pyramidal form, placed in the middle of the shield, extending upwards from the dexter and sinister base to the honour point, and is intended, according to some heralds, to represent the ribs or rafters of a house. "The Chevron," says Guillim, "implies that the bearer hath accomplished some business of moment, as the finishing of some memorable work, assimilated to the completion of a building, by covering it with a roof." It has also been considered to represent a saddle, and as such is the symbol of a horse soldier.



An early adaptation of the Chevron we find in the shield of "Tucket, captain of the bowmen," under William the Conqueror, who bore for his arms, Ermine, a chevron argent. (*Fuller's Ch. Hist.*)

Or, a chevron gules, was the armorial device of Ralph, Earl of Stafford, *temp. Edw. III.* Gules, a chevron argent, appertains to the family of Folfarde; Argent, a chevron azure, is borne by the Locktons of Lincolnshire; Argent, a chevron gules, by the name of Tyas; Argent, a chevron sable, by the name of Mordant; Ermine, a chevron gules, by the name of Guise (*High Wickham, Ch.*); Or, a chevron vert, by the name of Judge; Azure, a chevron argent, by the name of Trelawney; Azure, a chevron or, by the name of Dawberon; Or, a chevron sable, by the name of Hemingfield.

The *Pile*, occupying one-third of the shield, is a triangular figure, like a wedge, its broad part reaching nearly from the dexter to the sinister chief, and its angular sides meeting



below in the nombrill point. This ordinary is an emblem of stability, a sure foundation, a firm and undoubted support. He to whom the Pile is adjudged for his heraldic insignia should be a man of the greatest integrity,—one in whom the utmost confidence can be re-

posed by his prince or leader.

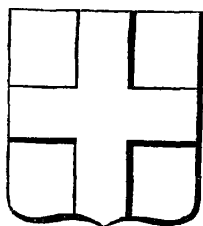
Sir John Chandos, Knt., received from King Edward III., after his battles in France, the device, Argent, a pile gules, as an especial mark of his favour for faithful services performed during the wars.

Azure, a pile ermine, is borne by the family of Wych, their ancestor having received this grant in consequence of his services as ambassador from King Charles I. to the Grand Sultan, at Constantinople. Or, a pile sable, appertains to the name of Dighton; Azure, a pile or, to the name of Hopwood; Argent, a pile sable, to the name of Dickelston; Gules, a pile argent, to the name of Betton; Gules, a pile or, to the name of Chesworth.

The *Cross* is held to be the most estimable of all the



ordinaries; referring to that instrument of torture on which the Romans used to execute their malefactors, and being the sign of the Redeemer's Passion, its adaptation, as an heraldic symbol among Christian champions, is too obvious to need a comment.



Many legendary tales are told relative to the appropriation of the cross as a national device. It is said, that Constantine the Great, the first Christian Emperor of Rome, whilst fighting against the infidels, saw a red cross in the clouds, with the motto, "*In hoc signo vinces*;" in consequence of which, he immediately assumed the red cross on a white sheet as his banner; and under this sign he led his troops forward with uninterrupted victory. Constantine being a Briton by birth, our nation has adopted his device, Argent, a cross gules, (or, as it is commonly called, the Cross of St. George,) which has become the national ensign of England. The Republic of Genoa carry the like device, St. George being their patron saint.

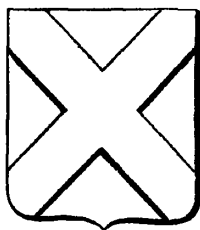
The national ensign of Denmark is Gules, a cross argent, which, Nisbet says, was reported to have "dropped from heaven, when King Waldimore II. was fighting against the infidels, in Livonia; at the sight of which, the Danes took courage, and obtained a complete victory; and to perpetuate that favour from Heaven, they have ever since made use of it as their ensign." But the truth appears to be, that the king, observing his men giving ground to the enemy, who had beaten down Waldimore's standard, bearing an eagle, he raised up a consecrated banner, or silver cross, which had been sent him by the Pope, and under it rallied his troops, and ultimately gained the victory. Upon this achievement the people were made to believe that the banner had been sent from heaven, and so originated the tradition.

Argent, a cross sable, was the armorial bearing of "Opsal,

captain of the cross-bow-men," under William the Conqueror. (*Fuller's Ch. Hist.*)

Azure, a cross or, is borne by the family of Skelton, of Norfolk; Or, a cross vert, by the name of Hussey; Ermine, a cross sable, by the name of Archer, of Lincolnshire; Or, a cross sable, by the name of Vessey; Or, a cross gules, by the name of Brouge; Gules, a cross or, by the name of Savoy; Gules, a cross argent, by the name of Pinchester; Argent, a cross sable, by the name of Rainsford; Sable, a cross or, by the name of Fannel; Vert, a cross or, by the name of Rising.

Crosses in arms are borne in a great variety of forms or fashions, as will be hereafter described when treating of the Crusades or Holy Wars, from whence they are principally derived; but those crosses which extend to the edges of the shield are alone considered as ordinaries, and are probably the most ancient forms of the cross used in armorial bearings.



The last of the nine ordinaries is denominated the *Saltier*. This device, though in the form of a cross, was not originally intended to represent a cross, but an instrument which might be driven full of pegs or steps, and used as a scaling ladder to assist the soldiers in mounting the dwarf walls, or boroughs encompassing an entrenched town. It seems therefore to have appertained particularly to such as had assaulted, and succeeded in entering, a fortified place.

Menestrier (a French herald of acknowledged authority) is of opinion that the saltier represents a piece of furniture used by horsemen, which hung to their saddles in place of stirrups. He considers that the name came from *sautier*, to leap, and instances an ancient manuscript on the laws of tournaments, in which knights were forbidden to enter the lists with sautoirs (saltiers) at their saddles, which

he says were made of iron. The saltier is, however, when borne as an ordinary, now generally considered to be a cross, and is sometimes called a Cross Saltier, in which character Azure, a saltier argent, is borne as the national ensign of Scotland, being the form of cross on which St. Andrew, the patron saint of that kingdom, is said to have suffered martyrdom. Scottish tradition derives this bearing from a miraculous occurrence said to have taken place, when Achaius King of the Scots, and Hungus King of the Picts, joined their forces to oppose the invasion of Athelstane, the Saxon king of England. The Scottish leaders having addressed themselves to God and their patron saint, there appeared in the blue firmament of heaven the figure of the white cross, on which St. Andrew had suffered; hence, presuming from this heavenly vision that their prayers were favourably received, the soldiers became so animated, that they fought with enthusiastic courage, and defeated the Saxon invaders, who left their king Athelstane dead upon the field of battle. This is reported to have happened in East Lothian, in the year A. D. 940, and that the white cross saltier upon an azure field has ever since been carried as the insignia of the Scottish nation.

Argent, a saltier gules, is the national insignia of Ireland, but from what legend derived I am not aware.

Argent, a saltier azure, appertains to the noble family of York Earl of Hardwick; Argent, a saltier sable, to the name of Coriton; Or, a saltier sable, to the name of Dering; Sable, a saltier argent, to the name of Aston; Gules, a saltier argent, to the name of Nevil; Or, a saltier gules, to the name of Bellhouse.

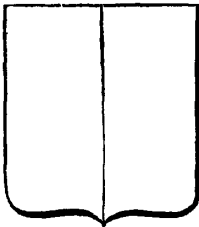
It should be particularly remarked, that the two last-mentioned honourable ordinaries, the Cross and the Saltier, though each occupying the situations of two of the foregoing ordinaries, must not be so drawn as to cover two-thirds of the area of the shield, but only two-fourths.

## CHAPTER V.

## PARTITIONS OF THE SHIELD.

SHIELDS are frequently divided into compartments of equal areas by lines passing across the centre, in directions corresponding with the situations of some of the ordinaries. In such instances the shield is said to be *parted per pale*,—*per bend*,—*per fess*,—*per chevron*,—*per pile*,—*per cross*,—or *per saltier*.

These partitions have their origin in the circumstance of a shield being hacked and broken in combat; such fractures proving the valour of the bearer, and that he had sustained his cause against an enemy in the hottest of the fight. Hence, such devices were ever after borne upon the shield, as signal marks of honourable achievement.



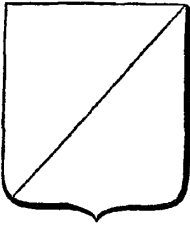
Party per pale, or and sable, constitutes the armorial device of the ancient family of Serle, as exhibited over the south gate of Lincoln's Inn, London. Party per pale, argent and gules, is the arms of the ancient family of Walgrave, of Suffolk.

Party per pale, ermine and gules, appertains to the name of Bailleul, formerly of Lyons in France; Party per pale, sable and or, to the name of Fairly.

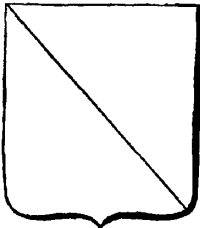
Nisbet says, that the town of Barrie, in the kingdom of Naples, bears for its arms, Party per pale, argent and gules, upon the account that the robes of the ancient magistrates

of Barrie were of the same partitions. Party per pale, azure and argent, are the arms of Lucerne, in Switzerland.

These partitions, it will be seen, are formed by plain lines; we shall hereafter speak of those formed of angular and curved lines.

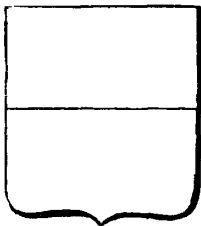


Partitions of the shield per bend, both dexter and sinister, are met with in ancient arms. Party per bend, or and vert, is the armorial device borne by the family of Hawley. Party per bend, argent and sable, appertains to the family of Copponi, in France. Party per bend, argent and gules, is borne by the name of Kraigga, in Germany; Party per bend, argent and sable, by the name of Schmiritz, also of Germany.



Partitions per bend sinister, though not frequent with us, are often met with on the continent. Party per bend sinister, argent and azure, is the armorial device of the Canton of Zurich, in Switzerland. Party per bend sinister, argent and sable, is borne by the name of Thapoin.

Partitions of the shield fess-ways, are more prevalent among the Germans than with us. Party per fess, sable and argent, is the arms of Freyburg; Party per fess, argent and gules, of Soleure; and Party per fess, gules and argent, of Underwaldt, three of the cantons of Switzerland.

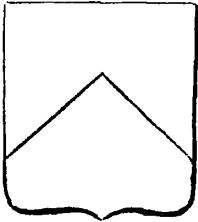


Party per fess, or and azure, is the arms of the ancient family of Zesto, of Venice; Party per fess, or and sable, is borne by the name of Besoyen, in Holland. A partition of the shield fess-ways may be occasionally seen in English arms; but in all instances that

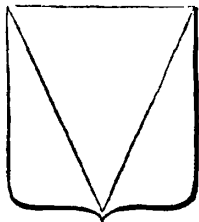
I have met with, it has been associated with some of the

ordinaries or other devices, or has not, at least, been borne as a plain partition alone.

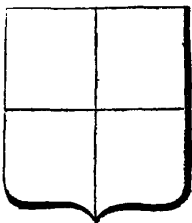
Party per chevron, sable and argent, is the arms of the family of Aston, of Cheshire. It is usual, in emblazoning arms, to mention the metal before the colour, as most honourable, in which case the upper or chief part, or the dexter side of the escutcheon, is of metal, the lower part, or the sinister side, being of the colour named; but this is not always the case, and in the last instance it is otherwise, the upper part of the escutcheon being of colour (sable), and the lower part of metal (argent). Party per chevron, gules and argent, is borne by the name of Chisi, a family seated in Venice.



Party per pile, is an ancient mode of dividing a shield of arms, for the purpose, sometimes, of augmenting it with the arms or device taken from a conquered foe. In early times, also, this form of partition has been employed for associating the coats of two united families in one shield, of which there are many examples, as will be hereafter noticed; but subsequently the combination of several coats in one shield has been by what is called quarterings.

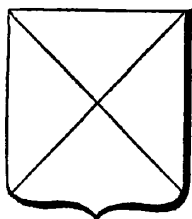


Party per cross (or, as it is commonly termed, quarterly), or and gules, was borne by Geoffrey de Mandeville, Earl of Essex, in the time of King Stephen. Quarterly, ermine and gules, appertains to the noble family of Stanhopc. Quarterly, or and gules, is borne by the name of Say; Quarterly, gules and argent, by the name of Cock; Quarterly, or and vert, by the name of Burners; Quarterly,



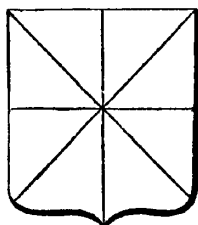
sable and argent, by the name of Hoo; Quarterly, or and sable, by the name of Boyvilc; Quarterly, argent and azure, by the name of Bray; Quarterly, argent and vert, by the name of Hamerton.

Quarterly, in these instances, represents but one shield of arms, but under the head "Marshalling of Arms," several different coats will be shewn combined in one shield by quartering.



Party per saltier, argent and gules, appertains to the family of Bertrand, in France; Party per saltier, ermine and gules, is borne by the name of Restwold; Party per saltier, argent and azure, by the name of Banc.

A division of the shield, partaking both of the cross and saltier, is called *Gironny*, and usually consists of eight pieces. Girons, in the Spanish language, signifies the gores or pieces of a garment, which it is presumed this device is intended to represent; the coat being made by the conjunction of eight angular pieces or gores, their points meeting in the centre.



This bearing prevails much in Scotland. It is found in the arms of many of the Scottish nobility. Gironny of eight pieces, or and sable, is the armorial device of the noble family of Campbell; Gironny of eight, ermine and gules, is borne by a junior branch of the Campbell family; Gironny of eight, or and azure, is borne by the name of Span. (*Temple Ch., Bristol.*) Gironny of eight, azure and argent, by the name of Brianson; Gironny of eight, gules and or, by the name of Forton; Gironny of eight, or and gules, by the name of Basset.

Gironny is sometimes represented of different numbers of pieces, as in the following instances; Gironny of six, sable

and argent, which is borne by the name of Collard ; Gironny of six, argent and vert, by the name of Stocker ; Gironny of ten, argent and gules, by the name of Henson ; Gironny of twelve, argent and gules, by the name of Staplefordc.

A partition of the shield into three compartments, called Tierce, sometimes occurs in foreign arms, but I do not remember to have seen an instance of it in the armorial device of any English family of ancient date.

One of the fundamental rules of heraldry forbids the placing of metal upon metal, or colour upon colour, or fur upon fur. In order, therefore, to constitute good armory, whenever the field is of metal, the ordinaries or other devices upon the shield must be of colour, or of fur ; when the field is of colour, the ordinaries or devices thereon must be of metal, or fur ; and the same rule is to be observed when the field is of fur, the ordinaries or devices thereon must be of metal, or colour. And in case of the ordinaries being charged with any device, such device must always be of metal, or fur, when the ordinary on which it rests is of colour ; or of colour, or fur, when the ordinary is of metal ; or of metal, or colour, when the ordinary is of fur.

In the instances of arms being formed by partitions of the shields, though the field be composed of two metals, or two colours, or two furs, that is not incorrect armory, because, the shield being divided, the compartments are coincident, not the one raised upon the other, as in the instances of charging the field with ordinaries or other devices.

This rule is, however, in some instances unavoidably violated, where an ordinary or other device is extended over a field constructed by conjoined partitions of a metal and colour, or fur.

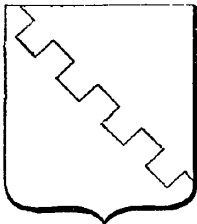


## CHAPTER VI.

## ANGULAR AND CURVED LINES, OR ACCIDENTS OF ARMS.

THE ordinaries and partitions of the shield are not always defined by straight lines. There are a variety of modes employed in heraldry of delineating these by angular and curved lines. The proper heraldic names of these angular and curved lines are *Embattled* (or, as the French term it *Crenellé*), *Indented*, *Engrailed*, *Invecked*, *Wavy*, *Nebule*, *Dancette*, *Raguled*, *Dovetailed*, and some few others, of very rare adoption, and perhaps wholly confined to foreign armory.

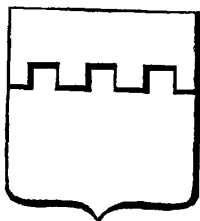
Such peculiar modes of delineating the outlines of the ordinaries, or partitions of the shield, are ancient, expressive, and honourable; they were designed in aid of the poetic or hieroglyphic character, or symbolic import of the device, which constituted the subject of the arms or achievement of the bearer, having always an especial reference to chivalry, and the adventurous labours of the Christian champion fighting in defence of his religious faith.



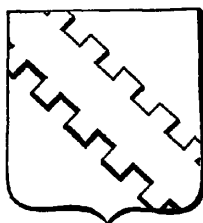
*Embattled*, or, as the French term it, *Crenellé*, represents the edge of a fortified wall, behind the elevated parts of which the defenders may protect themselves from the shafts of the enemy.

Party per bend embattled, argent and gules, is the arms of the ancient and noble family of Boyle, in Ireland; Party per fess embattled,

argent and gules, is borne by the name of Steinodor, an ancient family of Germany.



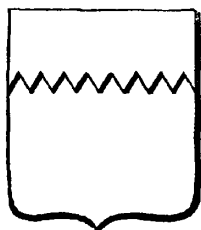
Gules, a chief crenellé, or embattled, argent, appertains to the name of Binchester, or Ryncester. It is usual when representing a fess or chevron embattled, to shew the battlements only on the upper side; but when both sides of an ordinary, as of a bend, fess, or chevron, are represented with embattlements, it is said to be counter-embattled, as in the next example.



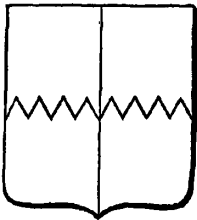
Gules, a bend embattled, counter-embattled argent, which is borne by the name of Pensant; Argent, a bend embattled, counter-embattled sable, by the name of Steynton; Azure, a bend embattled, counter-embattled argent, by the name of Walleyes.

The embattlements imply, that the bearer is so strongly fortified by his valour, as to be invincible against the foes of his country and his religion.

*Indented*, is notched on the edge, or formed into small angular teeth.

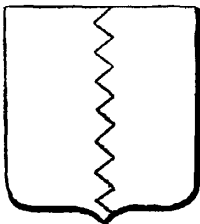


Argent, a chief indented sable, appertains to the name of Power; Ermine, a chief indented gules, to the name of Morton; Gules, a chief indented ermine, to the name of Michaell; Or, a chief indented gules, to the name of Dyer; Checky argent and azure, a chief indented or, to the name of Walton; Azure, a chief indented argent, to the name of Duke; Or, a chief indented azure, to the name of Botiler; Azure, a chief indented or, to the name of Dunham; Gules, a chief indented argent, to the name of Barret. Examples of other ordinaries indented might likewise be adduced.



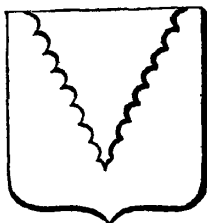
Quarterly per fess indented, or and gules, is borne by the name of Singleton; Quarterly per fess indented, argent and sable, by the name of Fitzwarren; Quarterly per fess indented, gules and or, by the name of Bromley, of Salop.

Party per fess indented, sable and or, is borne by the name of Harsike; Party per fess indented, argent and sable, by the name of Doling; Party per fess indented, azure and argent, by the name of Valance; Party per fess indented, or and gules, by the name of Kendall.



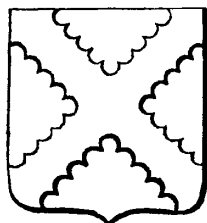
Party per pale indented, or and gules, was borne by the ancient Barons of Birmingham; Party per pale indented, argent and azure, by the name of Hickman of Lincolnshire; Party per bend indented, gules and argent, by the name of Ferne; Party per bend indented, sable and argent, by the name of Markington; Argent, a pale indented vert, by the name of Dixon; Argent, a bend indented sable, by the name of Lyston.

These small indentations are said to refer to the teeth of wild beasts; also to the teeth of a saw, by which device the sufferings of the bearer, in his Christian conflicts, are compared to those of the primitive saints, some of whom received martyrdom by being sawn asunder, or torn in pieces by the teeth of furious animals.

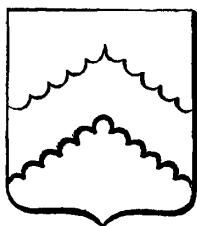


*Engrailed*, is formed with pointed curves, like the edges of the holly leaf. Or, a pile engrailed sable, is borne by the name of Waterhouse; Argent, a pile engrailed sable, by the name of Dalison; Argent, a bend engrailed azure, by the name of Grove; Or, a bend engrailed sable, by the name of Achard; Gules, a bend engrailed or,

by the name of Marshal; Gules, a bend engrailed argent, by the name of Rallee; Argent, a bend engrailed sable, by the name of Bradden; Argent, a bend engrailed gules, by the name of Culpepper or Colepepper.



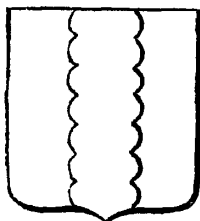
Argent, a saltier engrailed gules, appertains to the name of Tiptoft; Gules, a saltier engrailed argent, to the name of Kerdeston; Vert, a saltier engrailed argent, to the name of Hawley; Argent, a saltier engrailed sable, to the name of Watton; Ermine, a saltier engrailed gules, to the name of Godcston; Azure, a saltier engrailed argent, to the name of Teringham; Or, a cross engrailed sable, to the name of Mohun; Argent, a cross engrailed gules, to the name of Ridge.



Vert, a chevron engrailed or, appertains to the name of Frank; the same arms is borne in Scotland by the name of Colquhoun. Ermine, a chevron engrailed sable, appertains to the name of Wenslow; Gules, a fess engrailed argent, to the name of Aubrey.

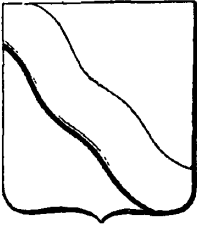
Engrailed implies, that the bearer, like the holy leaf, is armed at all points in the Christian cause, and he who dares approach in hostile movement may dread the danger of a conflict.

*Invecked*, represents the edges of an escallop shell, the particular mark of a Christian pilgrim. This sort of indentation is of very rare appropriation with us, though it prevails in German shields. Gules, a pale invecked argent, appertains to the family of Veck, in Scotland.—*(Nisbet.)*

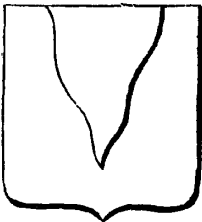


The indentations of the escallop shell are said to be so peculiarly shaped, that

none but the two twin shells which nature has formed as companions can be brought into close connection: so the bearer of an invecked device, if severed from his companion in arms, or the object of his devoted affection, could never again unite himself with any other.

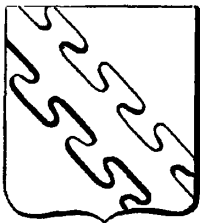


*Wavy*, (or *Undy*, as the French term it), represents the undulating surface of the waves of water. Argent, a bend wavy azure, is borne by the family of Wallop; alluding, as Guillim says, to the river Wallop in Hampshire, on the banks of which are situated the domains of that ancient family. The same arms has been borne by the name of Burton in Yorkshire.—(*Sil. Morgan.*) Gules, a bend sinister wavy argent, is borne by the name of Stammcr; Vert, a saltier wavy argent, by the name of Wakeman.



Argent, a pile wavy gules, appertains to the family of Delahay; Argent, a pale wavy sable, to the name of Boton; Sable, a pile wavy argent, to the name of Rowland.

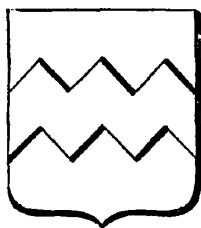
The allegory conveyed by the bearing of wavy, in its ordinary appropriation, may be considered to express troubled waters, through which the bearer has with difficulty and danger waded; but, by his chivalrous exploits, at length escaping, has risen to favour and honourable distinction.



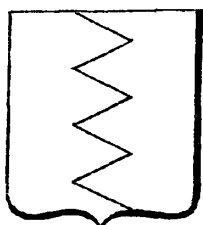
*Nebule*, is designed to exhibit the uneven edges of clouds. Azure, a bend nebule argent, is borne by the name of Swale; Party per bend nebule, argent and gules, by the name of Panichner. Nebule is found in many shields of arms, but seldom without some other device.

The bearer of Nebule, though once enveloped by clouds

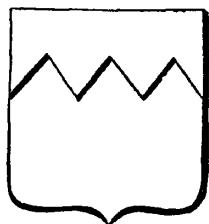
of adverse fortune, has, by persevering valour, emerged into the light of fame and prosperity.



*Dancette*, differs from *Indented*, being large teeth, which the French derive from *danché*, a ploughshare, and should never exceed three points. Or, a fess dancette sable, appertains to the ancient family of Vavasour, lords of the domains of Haselwood in Yorkshire; Argent, a fess dancette sable, is borne by the name of West; Gules, a fess dancette argent, by the name of Papworth (*Hitchin Ch.*); Ermine, a fess dancette sable, by the name of Deincourt; Or, a fess dancette azure, by the name of Pennington; Party per fess dancette, gules and azure, by the name of Tetlaw.



Party per pale dancette, argent and gules, was borne by the ancient family of St. Lize, Earls of Huntingdon in the time of King Henry I. Party per pale dancette, argent and azure, appertains to the name of Windsor; Party per pale dancette, or and gules, to the name of Holland, of Lincolnshire; Party per pale dancette, argent and sable, to the name of Hotman; Party per fess dancette, argent and sable, to the name of Doling; Party per fess dancette, or and azure, to the name of Saunders.

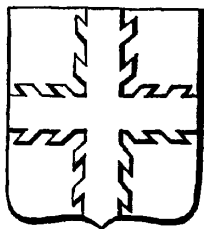


Or, a chief dancette azure, appertains to the ancient and noble family of Butler, formerly dukes and earls of Ormond. This chief is by some branches of the Butler family borne indented, and it is not certain which was the original arms.

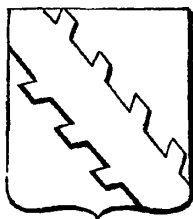
Or, a bend dancette azure, is borne by the name of La Baume.

*Dancette* implies, that the bearer has suffered in his religious conflicts with such exemplary patience and pious

resignation, as may be assimilated to the silent earth, which permits its bosom to be torn by the pointed plough-share.

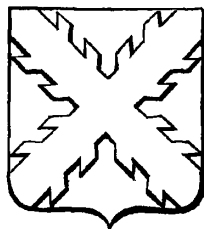


*Raguled*, represents the rough-hewn stems of a tree, from which the branches have been rudely lopped. Argent, a cross raguled sable, is the armorial bearing of the noble family of Sands; Ermine, a cross raguled gules, is borne by the name of Lawrence; Azure, a cross raguled argent, by the name of Thomasin; Sable, a cross raguled or, by the name of Stoway; Gulcs, a cross raguled or, by the name of Lyston.



Argent, a bend raguled sable, appertains to the name of Saynton; Gules, a bend raguled argent, to the name of Penrud-dock; Azure, a bend raguled argent, to the name of Wallis; Sable, a bend raguled argent, to the name of Maston. Party per bend, sable and argent, a bend raguled countercharged, is borne by the name of Strangeman; Azure, a bend raguled or, by the name of Lescheron, in France.

The bend raguled is sometimes represented coupéd or cut off at the ends, so that its extremities do not touch the edge of the shield; in that case the bend raguled would represent the rough trunk of a tree, placed bend-ways. Argent, a bend sinister raguled and coupéd gules, is borne by the name of Hocke, in Germany.



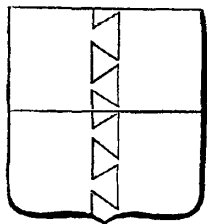
Sable, a saltier raguled argent, is borne by the name of Kydall, of Lincolnshirc.

The maritime flag of the ancient dukes of Burgundy was a saltier, thus jagged.

The bearer of ragule, though bereaved of his dearest friends and associates, is

yet, like the knotted oak, firm and inflexible in the cause of his Christian warfare.

*Dovetailed*, a bearing of rare occurrence with us, is formed by diverging angles, the pieces of which are made to lock



firmly into each other. Quarterly per pale dovetailed, gules and or, is borne by the noble family of Bromley, baron of Montford. The Christian soldier to whom a device containing dovetail is appropriate, may be considered to have a heart so steadfastly united to the holy

cause in which he is engaged, that it would rather break than be drawn from its pious purpose.

These peculiar forms or accidents are, for the most part, derived from feats of chivalry achieved during the Crusades or Holy Wars, and have reference, in many instances, to religious persecutions.

Other varieties of curves and indentations, proper to armory, might be adduced; as, *Rayonnée*, with waved points, like flames; *Champain* or *Pallasse*, formed with bevilled lines, like the feet of several shields, or as the tops of palisades; and *Potente*, indented in the form of the heads of crutches; but they are rarely, if ever, found in English arms, and therefore it is unnecessary to exhibit them here.



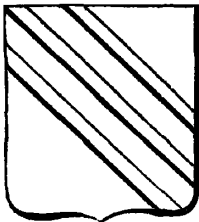
## CHAPTER VII.

## THE LESSER OR SUB-ORDINARIES.

BESIDES the honourable ordinaries already described, there are lesser ordinaries derived therefrom, which, occupying different parts and portions of the shield of arms, are borne alone, or occasionally in combination with the larger ordinaries. They are denominated *Bendlets*, which are portions of a Bend; *Pallets*, of a Pale; *Bars*, of a Fess; and *Chevronels*, of a Chevron; and whatever the number of these sub-ordinaries borne in one shield, they should collectively occupy no greater area than that of the ordinary from which they are derived.

These sub-ordinaries are honourable marks of distinction, generally added as augmentations, to further ennoble an existing paternal shield of arms, for some new act of valour, or some important public service performed by a descendant of an ancient house.

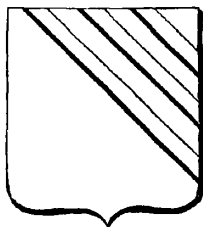
The lesser ordinaries, however, not unfrequently constitute the original device of a shield, and have sometimes been appropriated to a brave soldier on the field of battle.



In a conflict, called the battle of Secour, in France, fought by Louis III. and his confederates against the Normans, the monarch dipped his fingers in the blood which flowed from the wounds of the Count of Barcelona, and drew three stripes across his golden shield; from

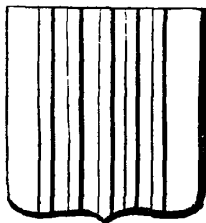
which circumstance, Or, three bendlets gules, was the device ever after acknowledged to represent the achievements of the Count; and it became the armorial insignia of his family and their principality of Arragon.

Argent, three bendlets sable, is borne by the name of Bentley; Argent, two bendlets sable, by the name of Kay; Gules, two bendlets argent, by the name of Verney; Argent, two bendlets gules, by the name of Haget; Or, two bendlets azure, by the name of D'Oyley; Sable, five bendlets or, by the name of Downing. (*St. John's Ch. Bristol.*)

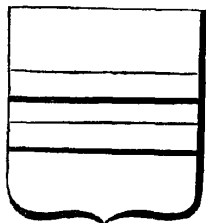


There are some instances of bendlets being borne in peculiar positions; as, for instance, Argent, three bendlets in sinister chief gules, which appertains to the noble family of Byron.

Gules, three bendlets in sinister chief or, is the armorial device of the town of Manchester, derived from the original bearing of the ancient Barons De Gresley, who were lords of Manchester soon after the Norman conquest.

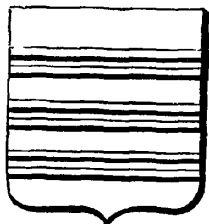


*Pallets*, diminutives of the Pale, occur frequently in arms. Argent, five pallets sable, appertains to the family of Kendric, of whom was John Kendric, Lord Mayor of London, 1651. Argent, three pallets gules, is borne by the name of Ruthen; Or, three pallets sable, by the name of Athell; Gules, three pallets argent, by the name of Amias.



*Bars*, derived from the Fess, are borne in many shields of arms. Gules, two bars or, appertains to the noble family of Harcourt, formerly of Britany, in France. Argent, two bars sable, is borne by the name of Brereton (*Lin. Inn Ch.*); Or, two bars gules, by the name of Man-

waring (*ib.*) ; Argent, two bars azure, by the name of Hilton ; Azure, two bars or, by the name of Burdett ; Argent, two bars gules, by the name of Martin ; Argent, three bars sable, by the name of Bushby.



Bars are sometimes borne in pairs, which are then called gemels, that is, twins, from the Latin *gemini*. Argent, three bars gemels gules, appertains to the noble family of Barry, Earl of Barrymore, in Ireland ; Argent, three bars gemels sable, to the name of Erecall ; Gules, three bars gemels or, to the name of Bensted ; Sable, two bars gemels argent, to the name of Kirkland ; Ermine, two bars gemels gules, to the name of Huntercombe.

*Chevronels*, diminutives of the Chevron, constitute the devices of many shields of arms. Gules, three chevronels or, was borne by Alexander de Monti Vignite, one of the captains of William the Conqueror. (*Fuller's Ch. Hist.*) Or, three chevronels gules, appertains to the name of Clare. (*St. Bride's Ch. London.*) These arms were borne by Brian Clare, an old soldier under William the Con-

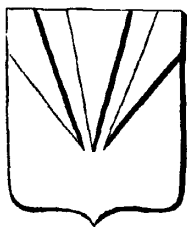


queror. (*Fuller's Ch. Hist.*) Ermine, three chevronels azure, by the name of Wagstaff ; Gules, three chevronels argent, by the name of Bawde, of Lincolnshire ; Argent, three chevronels gules, by the name of Barrington ; Azure, three chevronels ermine, by the name of Wise ; Or, two chevronels gules, by the name of Monson ; Or, four chevronels gules, by the name of Every.

A single one of the lesser ordinaries is but rarely met with in a shield of arms ; there are, however, instances of such an occurrence, in which case it is to be considered as an augmentation to enrich an ancient paternal shield ; the additional subordinate being borne over, or surmounting all the other devices.

A single bendlet is called a scarpe, and is one-fourth the width of a bend; a single bar or barrulet is one-fourth of a fess.

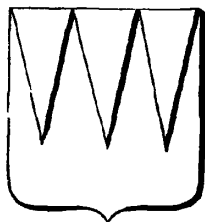
Piles, when several are borne in one shield, and in any other situations and dimensions than that represented as an ordinary, are to be considered as of the class of subordinaries.



Argent, three piles meeting in the nombrill point of the escutcheon azure, is borne by the name of Bryan, in Ireland. Ermine, two piles meeting in the nombrill point of the escutcheon sable, appertains to the noble family of Hollis. Sable, two piles meeting in the nombrill

point argent, is borne by the name of Hulles.

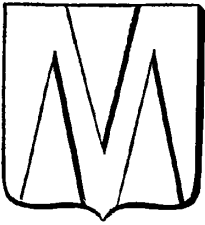
Argent, three piles meeting in the nombrill point of the escutcheon gules, is borne by the name of Wishart. Sir G. Mackenzie says, that when there are three piles so placed, "they represent three passion nails, as symbols assumed by such as returned from the Holy Land; and generally in France and Spain, where these piles are gules, and meet in a point, they are called passion nails." Nisbet alludes to this in the arms of Logan.



Argent, three piles conjoined in chief sable, is borne by the name of Anstruther. (*Lin. Inn Ch.*) These arms have sometimes been described as Argent, a chief dancette sable; but the former, I think, is correct. Or, three piles sable, is borne by the name of Wrottesley;

Gules, three piles argent, by the name of Sayne; Azure, three piles or, by the name of Salborne; Or, three piles azure, by the name of Bryan; Or, three piles gules, by the name of Basset. This family, in its numerous branches, have varied the piles, both in position and colour.

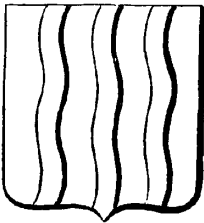
Piles are placed sometimes in other situations in the shield, which must be particularly pointed out.



Argent, three piles, one issuing from the chief between two others from the base, sable, is borne by the name of Hulse.

Many other examples might be adduced of piles issuing from the sides or angles of the escutcheon, but sufficient has been said to explain their appropriation in arms.

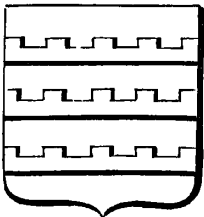
These lesser or sub-ordinaries are not unfrequently represented with curved or angular edges, like the principal ordinaries and partitions, before described.



Argent, three pallets wavy gules, are borne by the name of Downes of Suffolk.

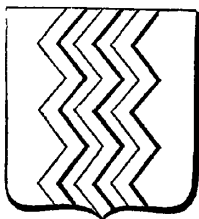
Argent, three bendlets wavy azure, appertains to the name of Wilbraham, (*Lin. Inn Ch.*); Argent, two bendlets wavy sable, to the name of Hackford; Argent, three bendlets wavy sable, to the

name of Estbery; Azure, three bars wavy argent, to the name of Samford; Or, three bars wavy gules, to the name of Drummond. The arms and surname of Drummond, says Nisbet, are derived from *Drum*, signifying high, and *Unda*, a wave; so that *Drumunda*, now written Drummond, is a high wave. The first of this name, according to an old manuscript in the Lawyers' Library, Edinburgh, was Maurice, son of George, a younger son of Andreas, King of Hungary; whose Queen was aunt to St. Margaret, with whom Maurice came to Scotland.



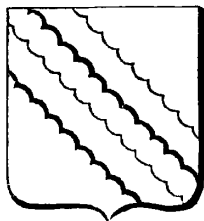
Argent, three bars embattled gules, is borne by the name of Barry. The bars in this instance, as before remarked, are to be embattled only on their upper edges. Argent, two bars embattled, counter-embattled gules, appertains to the name of James; Gules, two bars em-

battled, counter-embattled argent, to the name of Dalem ; Azure, two bars embattled, counter-embattled ermine, to the name of Burnaby.



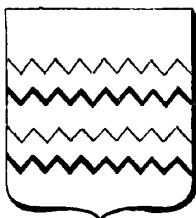
Gules, three pallets dancette or, is borne by the name of Mauduit. Some heralds describe these arms, Gules, three pallets indented argent. Which of these was the original device, it is not easy now to decide. Or, two bars dancette gules, appertains to the name of Beveren.

Argent, three bars dancette sable, with a pale in chief ermine, is borne by the name of Enderby, of Lincolnshire.



Or, two bendlets engrailed sable, is borne by the name of Brantwait ; Argent, two bendlets engrailed sable, by the name of Radcliff ; Argent, three piles engrailed, meeting in the nombrill point, gules, is borne by the name of Polwarth, in Scotland ; Ermine, three piles engrailed

sable, by the name of Cade.

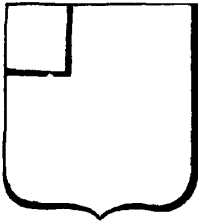


Argent, two bars indented sable, is borne by the name of Reede ; Azure, two bars indented or, and a chief argent, by the name of Stoner ; Or, three bars indented gules, by the name of Delamare. By some heralds this coat is described as three bars dancette. Gules, three piles

indented or, by the name of Mauduit. This is evidently a variation of the pallets above described, as borne by the same name, and has been adopted as a difference by another branch of the Mauduit family.

It is stated by ancient heralds, that these lesser ordinaries may in no case be charged with a device, animate or inanimate, though the larger ordinaries may be, and frequently are charged, as will be hereafter shewn. But this rule will

not hold with reference to piles, which are, indeed, not strictly lesser ordinaries, though there may be several in one shield, nor will the rule hold with regard to the following subordinaries.

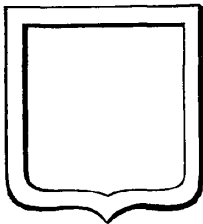


A *Canton* represents a shoulder-knot, or badge of honour placed upon the shoulder of a warrior. This must occupy one-third of the area of the chief, and may be either on the dexter or sinister side. We have an instance, and I believe, but one, of the bearing of a canton as the only device in the shield. Argent, a canton sable, is the arms of the ancient and noble family of Sutton.

The Canton is a badge of distinction conferred for some service performed by an Esquire, the attendant of a Knight, and is generally given as an augmentation to an original paternal shield of arms. The canton may be charged with any significant device; but it is very common to bear it plain, and generally it is of ermine.

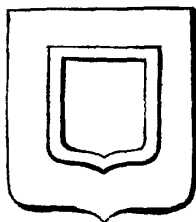
There are instances of a single quarter, and of one or two girones forming the whole device of the shield, but these are of very rare occurrence.

Another kind of subordinary, called a *Bordure*, or Border, is a narrow edging extending round the shield, sometimes charged with small devices, which usually denote a junior branch of an ancient family. This mode of varying an original shield of arms frequently occurred in early times; but subsequently much more definite modes of pointing out degrees of cadency have been adopted, which will be set forth under the head "Marshalling of Arms."

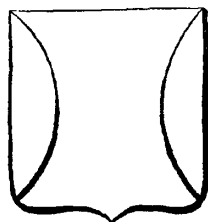


I know of no instance in which a plain border constitutes the only device in a shield of arms. Ermine, a border engrailed gules, is borne by the name of Barnwall.

Borders are very commonly represented with an engrailed edge, sometimes with an indented edge, but very rarely embattled or wavy, and I have never seen an instance of a border nebule, or dovetailed.



An *Orle* is by some heralds considered to be another sort of bordure. It is a narrow strip placed round the shield, at some distance from the edge. An *Orle* in several instances is found to constitute the entire device of the shield. Gules, an orle or, is borne by the family of Beauchamp; Or, an orle azure, by the name of Bertram; Or, an orle gules, was borne by the unfortunate John Baliol, of Scotland.



*Flanches*, are subordinaries consisting of pieces formed by curved lines on the sides of the shield. They are said to represent the sleeves of a garment of a different colour from the body. Flanches are supposed to have been granted for civil services, and are occasionally found charged with either animate or inanimate subjects.

Flanches, always in pairs, are by no means uncommon bearings in arms, but they are seldom, if ever, borne without other devices, and were evidently therefore employed, in most instances, as augmentations.

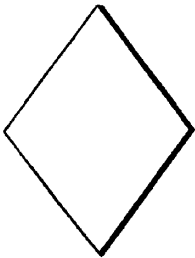
Another device, nearly resembling flanches, and borne in pairs in the same positions on the shield, but of less breadth, are called *Voidors*. These are said by Guillim to represent mirrors, or looking-glasses, and to have been granted to ladies for services rendered to the monarch. An example of *Voidors* may be seen in the augmented arms granted by King Henry VIII. to his fourth wife, Lady Katherine Howard.



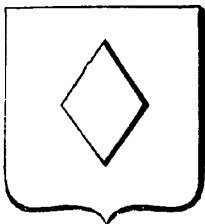
## CHAPTER VIII.

## LOZENGES, ESCUTCHEONS, AND FRETS.

THERE are some devices which partake in a degree of the character of the Ordinaries, though they are not considered as such, but are exhibited by themselves in the shield, or in conjunction with the Ordinaries; and as they have no existence but in the science of Heraldry, this appears to be a more suitable place to introduce them than among animate or natural subjects, or works of art, which will be treated of hereafter.



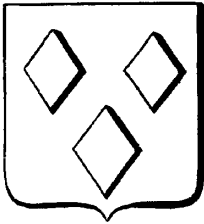
The *Lozenge* is a bearing formed as a rhomboid, like the diamond on playing cards. It is a device peculiar to Heraldry, but of doubtful import. Some heralds have considered the lozenge to represent a spindle covered with spun yarn, in which case it would figuratively represent female industry; and as such, the lozenge instead of a shield is always employed to receive the emblazoned hereditary arms appertaining to an unmarried lady, both spinster and widow.



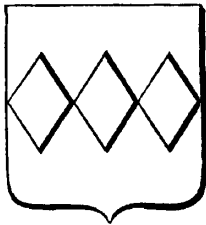
The lozenge has also been supposed to represent a piece of a compound or checkered garment. Argent, a lozenge gules, is borne by the name of Schwerin in Germany.

Some heralds are of opinion, that the lozenge represents a tablet, or slab of

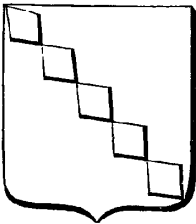
pavement, and as such Nisbet considers it to imply a portion of the tessellated pavement of a mansion, and that in arms it is to be taken as a mark of honourable descent from some noble house.



Or, three lozenges azure, appertains to the name of Balguy (*Lin. In. Ch.*); Gules, three lozenges or, is borne by the name of Freeman; Or, three lozenges gulcs, by the name of Woerden in Holland. The arrangement of three lozenges, two in the chief and one in the base, is the order in which all charges in arms (when there are three only) are placed, unless otherwise described. When any peculiar or different arrangement of the charges in a shield of arms is



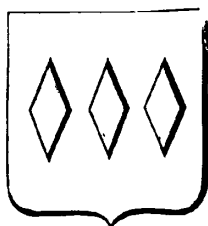
intended, that arrangement is always expressed. For example, Argent, three lozenges in fess (that is, fess-ways) sable, is borne by the name of Tuckfield, (*Thoveton Ch., Devonsh.*); Sable, three lozenges in fess ermine, appertains to the family of Gifford of Devonshire; Or, five lozenges in fess azure, to the name of Pennington.



Sable, five lozenges in bend (that is, bend-ways) argent, is the arms of the family of Lenthall (*Lin. In. Ch.*); Ermine, six lozenges in bend gules, appertains to the name of Bye.

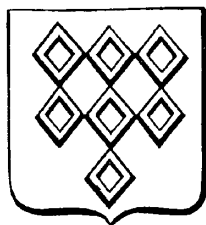
A bearing nearly resembling the lozenge, but called a *Fusil*, is often met with in arms, and is frequently mistaken for a lozenge, though an obvious and important difference exists between them, the fusil being much narrower and somewhat longer.

There is no doubt but that the fusil originally represented a spindle or a shuttle for spinning and weaving, and therefore figuratively implied industry and perseverance in the business



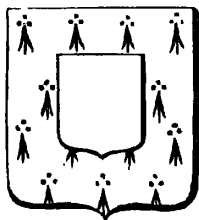
entrusted to the bearer. Argent, three fusils in fess gules, is the device borne anciently by the noble family of Montague, but subsequently quartered with an eagle. Argent, five fusils in fess sable, is borne by the name of Leith; Argent, five fusils in pale sable, appertains to the name of Daniel.

There is still another device, resembling the lozenge in form, called a *Mascle*, but it is open in the middle. The mascle is supposed to represent the frame of a buckle, for connecting the ends of a belt, the edges of a garment, or the joints of armour. By some heralds mascles have been considered to represent the meshes of a net, which the German word *masche* implies. They have also been said to be the links of a chain for the hands, and to have been called mascle, from a contraction of the word manacle.



Robert de Quincy, who came into England with William the Conqueror, bore for his armorial device Gules, seven mascles or, three, three, and one, (pointing out their particular arrangement in the shield). Argent, seven mascles (similarly arranged) gules, appertains to the name of Braybrook. Gerard Leigh says, this shield of arms was depicted upon the painted glass in the old church of St. Paul, London, in Queen Elizabeth's time.

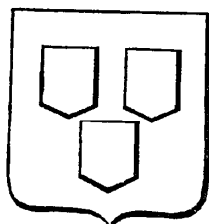
Lozenges with a round hole in the middle, through which the field is seen, are by us and by the French termed *Rustres*.



Shields or Escutcheons, as charges on the field, are of very early appropriation. Ermine, an escutcheon gules, is borne by the name of Hulgrave; Argent, an escutcheon gules, by the name of Boulaer, in Holland. The escutcheon so borne

should not exceed one fifth of the entire area of the shield.

During a battle fought in Scotland, in the year 980, between King Kenneth III. and the Danes, who had invaded his country, the Scottish soldiers were defeated, and dispersed in great confusion. A husbandman and his two sons, occupied at the plough, observing their countrymen in disorderly flight, each took up a shield from the field of battle, and raising them as rallying points, re-assembled the scattered soldiers, and led them on again to the combat, by which the Scots gained a complete victory, and ultimately drove the Danes out of their country.

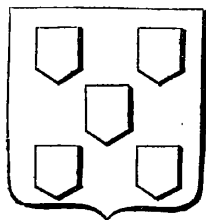


In commemoration of this heroic act of the husbandman and his two sons, the arms Argent, three escutcheons gules, was appropriated to denote the achievements of the family of Hay, whose ancestors were raised to eminence by this

act of valour.

Argent, three escutcheons sable, is borne by the name of Lowdham, in England.

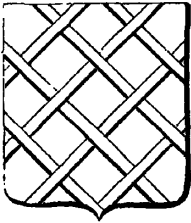
The appropriation of escutcheons as armorial devices upon the shield, is not confined to our own island. Gerard Leigh writes, "The field is argent, five scoucheons d'asure passes en saultier. Alphonusus, first king of Lusitania (now called Portugal), the first also which recovered Ulixibonam from the Saracens, which long had kept the same, and overcame five of their kings in one battle, assumed to bear



for his ensign five scoucheons, which he left to his posterity as a memorial of such his famous acts." In the arms of Portugal, as latterly borne, these five escutcheons are placed in the direction of a cross.

A peculiar kind of device found in arms, called *Fretty*,

consists of straight rods or fillets, placed diagonally over the face of the shield, at equal distances apart, crossing each other, and interwoven together. Fretty may be composed of various numbers of pieces: ten is the most usual; if otherwise, the number of pieces should be stated.



Azure, fretty of eight pieces or, is borne by the ancient and noble family of Willoughby of Pareham. Argent, fretty of ten pieces sable, appertains to the name of Irby (*Lin. Inn Ch.*); Azure, fretty of ten pieces argent, to the name of Cave; Or, fretty of eight gules, and a canton ermine, to the name of Noel.

“Fretty is so termed,” says Guillim, “as I conjecture, because the pieces of which it is composed seem to fret each other by their alternate super-position.” This bearing may represent basket-work, or hurdle fences employed for protection. It has, by some, been considered to be net-work or woven fillets, and is said to imply assiduity in the bearer, impeded by much anxiety and trouble.



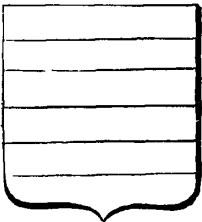
A single fret is frequently represented in arms, formed of what appears to be a masle in the middle, with two fillets interwoven through it, and extending to the edge of the shield, in the form of a saltier. Sable, a fret argent, is borne by the name of Harrington, and this bearing is said, by Guillim, to be generally known by the denomination of Harrington's Knot. Argent, a fret sable, appertains to the noble family of Vernon. Gules, a fret argent, is borne by the name of Fleming; Or, a fret azure, by the name of Eaton.

This device would seem to imply some work achieved by the bearer, attended with considerable difficulty and pain.

## CHAPTER IX.

## STRIPES AND CHECKERS.

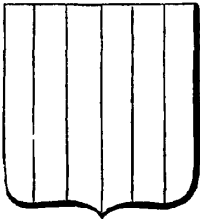
IN the forms of the lesser Ordinaries, the whole surface of the shield is frequently divided into stripes or checkers of equal widths, which are both ancient and honourable devices. But it is to be observed, that these devices must always consist of an equal number of stripes or checkers. Barry of six, argent and azure, was borne by Pagan, standard-bearer of the horsemen under William the Conqueror; and Barry of ten, or and gules, was borne by Ahmude, son of Alan, in the same service. (*Fuller's Ch. Hist.*)



Barry of six, azure and or, is borne by the name of Blackleech. (*Glo'ster Cath.*) Barry of six, ermine and gules, appertains to the name of Hussey; Barry of six, or and sable, to the name of Murich, of Gloucestershire.

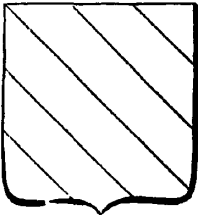
The origin of the appropriation of stripes in arms is said, by some French heralds, to have arisen from an ancestor of the illustrious house of Coucy, in Picardy, who, whilst fighting against the Saracens, had his banner beaten down, and his soldiers thrown into confusion; when, taking off his scarlet cloak, lined with variegated fur, he cut it into stripes, and placing the tattered garment upon the point of his lance, waved it in the air as a banner, by which he reassembled his dispersed followers and led them

on to victory. The family of Coucy, on that occasion, laid aside their original shield of arms, and received from the heralds a device commemorative of this achievement, consisting of horizontal stripes of red and variegated fur,—Barry of six, vair and gules, in allusion to the cloak and its lining. Of this family was Ingelram de Coucy, Earl of Bedford, in the time of King Edward III.



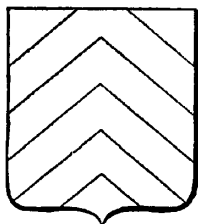
*Paley* is a bearing of stripes placed perpendicularly, corresponding to pales, of which device Paley of six, or and azure, is the arms of the ancient family of Gournay or Gurney, originally of Normandy. Paley of six, argent and vert, is borne by the name of Langley ; Paley of six, argent and gules, by the name of Ruthven.

*Bendy* is a bearing of diagonal stripes, placed in the direction of a bend. Bendy of six, azure and argent, was borne by Sir John de St. Philibert, of Norfolk, in the time of King Edward III. The colour is



mentioned in this instance before the metal, the first compartment next the top or chief being blue. Bendy of ten, or and azure, appertains to the name of Montford, which arms were borne by Hugh Montford, captain of the horsemen under William the Conqueror. (*Fuller's Ch. Hist.*) Bendy of ten, argent and gules, appertains to the name of Talbot, of Worcestershire. Bendy of six, or and azure, was the ancient arms of Burgundy.

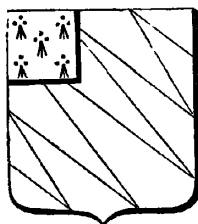
Diagonal stripes are sometimes placed in the reverse direction, corresponding to the bend sinister, and are then denominated Bendy sinister ; an instance of which is found in the arms Bendy sinister of eight, gules and argent, borne by the name of Scubersdorf, of Bavaria. It is, however, of rare occurrence in this country.



*Chevronny* is a division of the shield into stripes, corresponding with the form of a chevron.

The arms of the ancient family of Hainault is *Chevronny* of six, or and sable. *Chevronny* of six, or and gules, appertains to the name of Richbourg, in Normandy. *Chevronny* of six, sable and argent, is borne by the name of Awry. *Chevronny* of six, argent and gules, is the ancient arms of Ravensberg, in Westphalia.

A peculiar form of stripe, called *Piley bendy*, partaking of the pile and the bend, is occasionally found in armory. *Piley*



*bendy* of ten, or and azure, with a canton ermine, is borne by the name of Buck, of Lincolnshire.

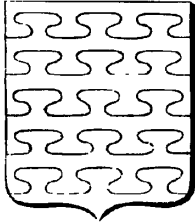
*Barry piley* is also sometimes employed, which resembles the above, excepting that the piley compartments extend in horizontal directions from the sides of the shield. *Barry piley* of eight, argent and gules, was the arms of the ancient province of Landes, in the south of France.

It is important to observe the difference between dividing the shield into equal portions by a certain number of stripes as above, and charging the shield with any given number of the lesser ordinaries. This is the more necessary to be particularly attended to, as arms are frequently drawn erroneously from inattention to the rule of due proportions which the several parts of the device should bear to each other. One thing, however, will point out the difference: when the shield is divided, as above, into *Barry*, *Paley*, *Bendy*, or *Chevronny*, the spaces or stripes should be all equal in breadth, and must be equal in number; but when the shield is charged with the lesser ordinaries, as two, three, or more bars, bendlets, pallets, or chevronels, the unoccupied spaces or stripes,



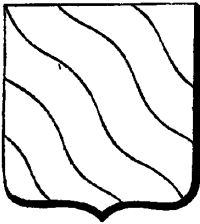
representing the field, must be greater in breadth and number, than the stripes which represent the lesser ordinaries.

These stripes and divisions of the shield, like the ordinaries and partitions, are not always formed by straight lines.



Barry nebule of six, or and sable, is borne by the ancient and noble family of Blount; Barry nebule of six, or and gules, by the name of Lovell; Barry nebule of six, azure and argent, by the name of Dolesby; Barry nebule of ten, argent and azure, by the name of Straiton.

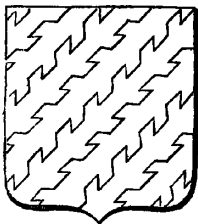
Paley nebule, chevronny nebule, and bendy nebule sometimes occur, but they are mostly in foreign shields of arms, and are but seldom seen.



Bandy wavy of six, argent and azure, is borne by the name of Playters, of Suffolk; Barry wavy of six, argent and gules, by the name of Dalbye. Barry wavy of eight, or and gules, is borne by the name of Wulvin, in Holland.

Barry wavy of four, argent and azure, constitutes part of the arms of the Province of Zealand.

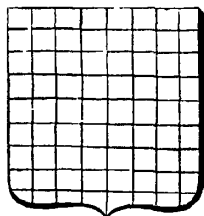
Barry wavy of eight, argent and gules, is the ancient arms of Hungary. The four pieces argent are said by heralds to represent the four principal rivers, and the four pieces gules, the fertile red earth of that country.



The angular lines, embattled, raguled, indented, dancette, and dovetailed, may also be employed to represent any of the stripes or other figures into which a shield may be divided; as, Bandy sinister ragule of ten, argent and gules, which is borne by the name of Riedt; Barry dancette of six, argent and gules, by the name of Grisspitzheim, both in Germany; but such modes of representing

stripes across a shield are rarely met with in English armory, and therefore need not be further illustrated.

Shields are sometimes divided into checkers, the most usual of which are small squares, formed by perpendicular and horizontal lines crossing each other, which is denominated *Checkey*, and is considered to represent the chess-board. It may be said that these checkers are produced by the intervention of the previously described barry and paley. The Scottish plaids are of this character, and their different varieties, appertaining to the respective clans, are acknowledged to be of heraldic origin.



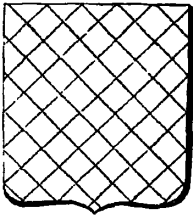
Checkey or and azure, is the device of the ancient family of Warren, whose ancestor came into England with William the Conqueror, bearing these arms. "Checkey is one of the most ancient and honourable bearings in arms," says Colombier, "and ought to be given to none but valiant warriors, in token of their nobility; for the chess-board is the field of battle of kings." It is also the board upon which the game called Draughts is played, and is commonly represented upon the door-posts of alehouses or draught-houses, no doubt originally indicating that the game might be played there; from which probably this play upon the board of checkers derived its name of draughts.

There should be nine rows of checkers occupying the entire shield; consequently, three rows only in breadth should be exhibited in any of the honourable ordinaries.

A larger kind of checkers is mentioned by heralds, called *Contre-compone*, or *Goboné*, of which there can only be six rows in a shield. But it is doubtful whether we have any examples of this bearing which can be depended upon as genuine. In most instances which occur, it may be presumed that checkers have been incorrectly drawn, except where goboné is employed in a single row as a bordure, or as

a batton crossing the shield bendways, representing a badge of illegitimacy; examples of which may be seen in the arms of the dukes of Beaufort, St. Alban's, Richmond, and Grafton.

Another kind of checkers, called *Lozengy*, is formed by diagonal lines extending bendways, dexter and sinister, and crossing each other. The proportional number and size of these compartments may be determined by the rules above given in reference to checkey.

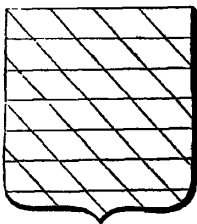


This lozengy or diamond-formed composition is considered by some heralds, as before mentioned, to represent the pieces or panes of a tessellated pavement; by others, patches of cloth or silk, connected by needlework into a cloak or covering. Of this enough has been said,

when treating of the import of the lozenge.

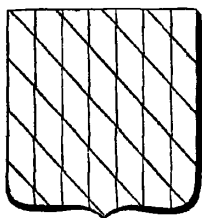
Lozengy, argent and gules, is the armorial device of the ancient and noble family of Fitzwilliam. Lozengy, argent and sable, is borne by the name of Croft; Lozengy, or and sable, by the name of Crickett; Lozengy, gules and or, by the name of Caon, in France.

*Fusilly* varies from lozengy merely by forming the diamonds longer, or with more acute angles at top and bottom. Fusilly, argent and gules, without any other device, is borne by the name of Monaco, in Genoa. The same arms appertains to the name of Duebeck, in Normandy.



Some other kinds of checkers are also found in arms, though but rarely among those appertaining to English families. For instance,—*Barry bendy* consists of stripes extending horizontally barways, interwoven with other stripes placed diagonally or bendways. Argent, a bend

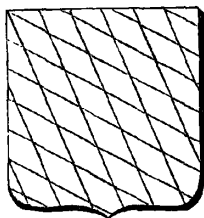
barry bendy sinister, or and azure, appertains to the name of Holich, in Germany.



*Paley bendy* is another kind of checkers, consisting of stripes palely interwoven with other stripes bendy. Neither of these sorts of chequers have I met with as the entire device of any English coat of arms. There are, however, many examples abroad of the appropriation of these kinds of checkers.

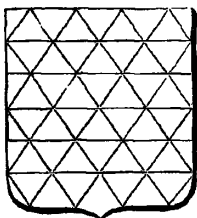
Paley bendy, or and azure, with a canton ermine, is borne by the name of Buck, in Norfolk. Another branch of the same family bears Piley bendy, as shewn at p. 64. Paley bendy sinister, or and azure, appertains to the name of Flitzing, in Germany.

William, Duke of Bavaria, Earl of Hainault, Holland, Zealand, and Frizeland, who, being brother to the queen,



was by King Edward III. created Earl of Leicester, bore for his arms *Bendy lozengy*, argent and azure. (*Yorke's U. of Honour.*) This device is still retained by the Bavarian family, and is also incorporated into the shields of some of the other dukedoms of Germany.

There is another kind of checkers used in armory, the pieces of which are of triangular forms, but there does not appear to be any technical term by which it is known.



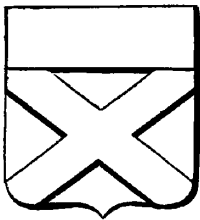
This form occurs in the arms borne by the name of Guise, and is thus described by heralds:—Barry of six, argent and sable, the one indented into the other. Such description does not seem to convey a very intelligible idea of the device to any one unacquainted with the arms.

It might, perhaps, be better expressed by,—Lozengy, argent and sable, parted barways, and counterchanged.

## CHAPTER X.

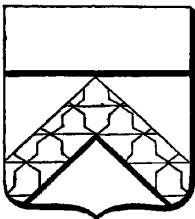
## COMBINATIONS OF THE ORDINARIES.

Two of the ordinaries are sometimes associated in one shield: occasionally we find them divided according to the foregoing partitions and stripes. In some instances, one ordinary is charged with or surmounted by another, of which the following are examples. Or, a saltire and chief gules, is the



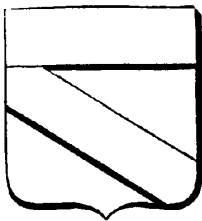
arms of the ancient and illustrious family of Bruis, or Bruce, in Scotland. In this instance, two of the ordinaries being associated in one shield, it is to be observed, that they must not severally occupy so large an area of the field as when they are borne singly.

The same remark will also apply to other instances where two ordinaries are exhibited in one shield.

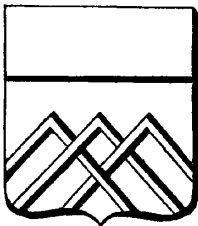


Gules, a chevron vair, and chief or, is borne by the name of Paunton; Gules, a chevron argent, and chief checkey, or and azure, by the name of Lambert; Argent, a chief and pale sable, by the name of Mendorf.

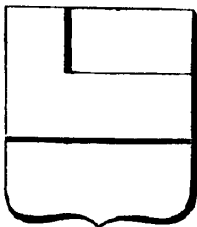
In the next example, Sable a chief is combined with a bend, both or. "This," says Guillim, "is a coat of rare bearing, which I find cut in stone in the Abbey



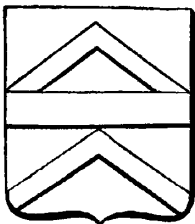
Church of Westminster, in the north part thereof." It is also to be seen in several of the ancient abbeys, and was borne by one of the wealthy nobles about the time of William the Conqueror, who contributed to those erections; but the name of the bearer I have not been able to discover. Or, a bend gules, and chief checkey argent and azure, was borne by the name of Delyne, of Lincolnshire.



The larger and the lesser ordinaries are frequently associated in one shield of arms: so also are the lesser ordinaries of two kinds. Azure, three chevronels braced in the base of the escutcheon, and a chief or, appertains to the ancient family of Fitzhugh. Gules, two bars and a chief indented or, is borne by the name of Hare, of Norfolk.



Argent, a fess and canton conjoined gules, is the armorial bearing of the ancient family of Woodvill, of whom was Elizabeth Woodvill, queen to King Edward IV. This device, copied from a monument of that day, affords a satisfactory proof of the exact proportions which the larger and lesser ordinaries were, by the heralds of old, made to bear to the area of the field and to each other; as by this example it will be perceived, that the fess occupies one third of the shield, and the canton one third of a chief.



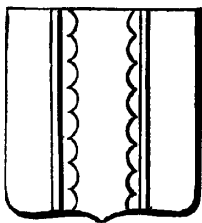
Or, a bar between two chevronels sable, is borne by the name of Lisle, of which family was Robert de Lisle, a baron in the time of King Edward III. Gules, a bar between two chevronels argent, was borne by Abraham Peachey, a captain under William the Conqueror.

The same armorial device appertains to the name of Nourse. Sable, a bar between two chevronels ermine, is borne by the name of Halden; Gules, a bar between two chevronels vair, by the name of Goodyere. It will be observed that the bar in this shield is represented less in breadth than a fess, it being only half the area of a fess.



The larger ordinaries are often accompanied with their diminutives, in the way of supporters at their sides, which is called *cotised*; and this more frequently occurs with bends than with any of the other ordinaries. Or, a bend cotised sable, is borne by the name of Harley; Ermine, a bend cotised gules, by the name of Jenney; Azure, a bend cotised or, by the name of Billesdon; Argent, a bend cotised sable, by the name of Stanys; Argent, a bend cotised gules, by the name of Stokes.

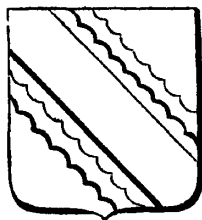
Argent, a bend sable, cotised gules, appertains to the name of Maconant; Gules, a bend argent, cotised or, to the name of Dantre; Vert, a bend argent, cotised or, to the name of Press.



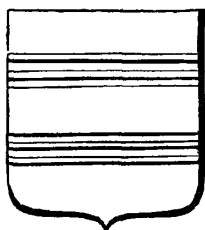
Argent, a pale engrailed between two pallets (or, as they are sometimes called, *endorses*) sable, appertains to the ancient family of Bellasis, who came in with, and bore these arms under, William the Conqueror. (*Fuller's Ch. Hist.*) It will be observed that the pale only is engrailed; the pallets or endorses are plain. The word endorse means, to place at the back of, therefore, though an endorse in heraldic language is always taken to be a narrow pallet, placed on the side of a pale, yet it is no doubt an erroneous term, established by long usage, and that endorsed must have been when one ordinary was surmounted by another, of which an example is given in the arms of Malton and of Andrews.

Sable, a bend engrailed cotised argent, is borne by the

name of Willington; Argent, a bend engrailed gules, cotised sable, by the name of Moor; Azure, a bend engrailed or, cotised argent, by the name of Hanbury; Azure, a bend engrailed argent, cotised or, by the name of Fortescue, (Strongshield); Gules, a bend wavy cotised argent, by the name of Etton; Azure, a bend wavy cotised argent, by the name of Keynes.

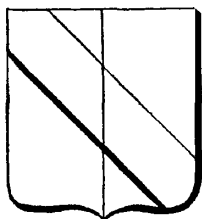


Argent, a bend between two cotises engrailed sable, is borne by the name of Whitfield. In this instance the bend is plain, the cotises engrailed. Sable, a bend between two cotises dancette or, is borne by the name of Clopton; Ermine, a fess gules cotised wavy sable, by the name of Dodd. A part of this family have charged the fess with crescents.



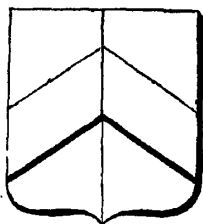
In some instances the ordinaries are double cotised. Gules, a fess double cotised argent, appertains to the name of Prayers, of Essex. Argent, a fess double cotised sable, to the name of Gulford, of Staffordshire; Ermine, a fess double cotised sable, to the name of Harleston; Argent, a fess ermine double cotised azure, to the name of Laughton.

Shields are sometimes divided through the ordinaries, and even through all the charges which may be exhibited thereon.

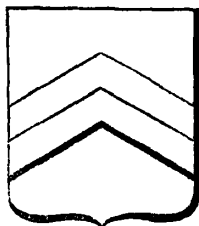


Party per pale, argent and gules, a bend counterchanged; that is, the portion of the bend which lies upon the metal argent is to be of the colour gules, and the other portion of the bend, upon the colour gules, is to be of the metal argent: hence it is termed counterchanged. This armorial device is said to have been borne by the family of the poet Chaucer, in the time of King Richard II.

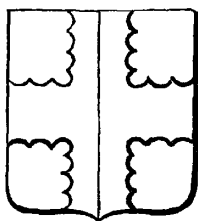




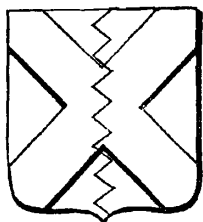
Party per pale, argent and sable, a chevron counterchanged, appertains to the name of Lawson, of Cumberland. The same device is also the insignia of the Hospital of St. Bartholomew in London, but from whence derived, or whether ingeniously devised as a figurative representation of the house, implied by the chevron, interposing its good offices between life and death, I know not.



Party per chevron, argent and gules, a chevron counterchanged, is borne by the name of Hitchen. (*Hitchen Ch., Herts.*) Party per chevron, argent and sable, a chevron counterchanged, appertains to the name of Whitehurst (*Ib.*); Party per fess, gules and argent, a pale counterchanged, to the name of Lavinder.

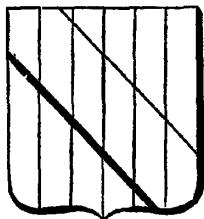


Or, a cross engrailed, parted per pale gules and sable, appertains to the name of Brooke. Per pale gules and azure, a cross engrailed ermine, is borne by the name of Berney. In this last instance, the shield is supposed to be parted per pale, gules and azure, but the partition line is not seen, being covered by the cross, which is not the case in the former example.



Party per pale, indented argent and sable, a saltier counterchanged, is borne by the name of Scott; Party per pale, indented gules and vert, a chevron or, by the name of Hungerford; Party per pale, indented argent and gules, two bars counterchanged, by the name of Peyto. By some of the family these arms have been varied to barry of

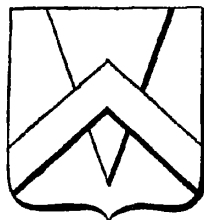
six, counterchanged. Party per pale, or and sable, a saltier engrailed counterchanged, is borne by the name of Pole.



Pale of six, or and azure, a bend counterchanged, is borne by the name of Calvert; Party per saltier, or and sable, a bordure counterchanged, by the name of Shorter. Party per pale, ermine and ermines, a fess counterchanged, was borne by William Fitz Richard, Lord

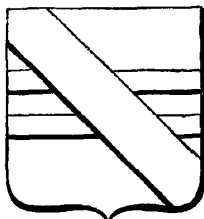
Mayor of London, in 1260.

Of ordinaries, one surmounting or borne over another, we have many ancient examples. Sable, a pile argent, surmounted



by a chevron gules, that is, the chevron is laid over the pile, which is good armory, because the metal intervenes between the two colours. This shield of arms is borne by the name of Dyxton. Guillim says, in reference to these arms, that "it serveth justly to exemplify a rule formerly delivered touching the usual blazoning of distinct things borne in one escutcheon, viz., that the charge, being next and immediately upon the field, should be first mentioned, and then the things more remote."

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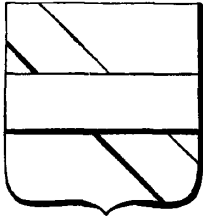


Azure, two bars surmounted by a bend or, appertains to the name of Leigh. These arms were borne by Gerard Leigh, the old herald, of whom we have frequently spoken, as appears upon his monument in the church of St. Dunstan in the West, London.

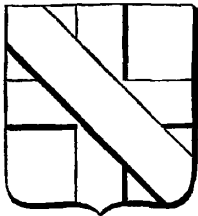
Argent, a fess dancette gules, surmounted by a bendlet sable, is borne by the name of Newport, of Huntingdonshire; Argent, a fess gules, surmounted by three piles, their points meeting in the nombrill, sable, and a canton ermine, by the name of Trusdale, in Lincolnshire.

Gules, a saltier or, surmounted by a cross engrailed ermine, by the name of Prince; Argent, a fess vert, surmounted by a saltier gules, by the name of Parveis.

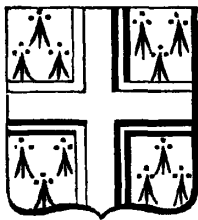
Gules, a bend argent, surmounted by a fess or, was borne by William FitzOsborne, Earl of Hereford and Lord of the Isle of Wight, in the time of King William Rufus. Or, a bend gules, surmounted by a fess azure, appertained to the family of Elwas, or Hellwisse, formerly of Nottinghamshire.



Both these, though ancient shields of arms, are incorrect armory, because the fess, in the former instance, is of gold lying upon a silver bend, (both metals); and in the latter instance the fess is blue lying upon a red bend, both being colours.



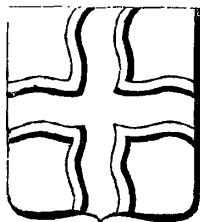
The same defect exists in the following, —Argent, a cross sable surmounted by a bend vert, which is borne by the name of Newnham. (*Lin. Inn Ch.*) These examples of one ordinary surmounting another, which are evidently arms of considerable antiquity, might have been the effect of augmentations under peculiar circumstances.



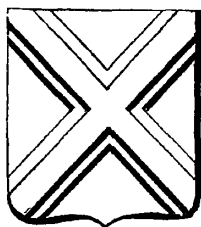
In some cases, (as Guillim thinks,) an ordinary may be charged with another ordinary; as, for instance, Ermine, a cross gules, surmounted by another, argent, is borne by the name of Malton. It may be questioned whether, in this instance, the device would not have been more correctly described by Ermine, a cross argent, fimbriated gules.

If the superincumbent cross had been of the same tincture as the field, then it might have been differently emblazoned, viz., Ermine, a cross voided gules. Voided (made empty) is

when the middle part of the device is cut away, thereby exposing the field behind it to view, as in the next example.

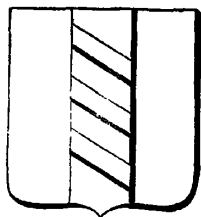


Argent, a cross wavy voided sable, is borne by the name of Duckenfield, of Devonshire ; Sable, a cross voided or, by the name of Pulderfield ; Argent, a cross voided sable, by the name of Woodenoth ; Gules, a cross voided argent, by the name of Duxbury ; Argent, a cross voided azure, by the name of Wastborn ; Azure, a chevron engrailed voided or, by the name of Dudley ; Ermine, a bend voided gules, by the name of Ireton. Many other examples of ordinaries voided, or cut away in the interior, might be adduced, if necessary.



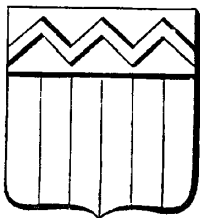
Gules, a saltier or, surmounted by another vert, appertains to the name of Andrews. The same observation as to fimbriating would apply here, as before expressed ; but it is not incorrect to place the green saltier upon one of gold : therefore, this is good armory.

The larger ordinaries are sometimes charged with one or more of the lesser ordinaries. Or, on a pale argent three bendlets sable, is borne by the name of Norcott, or Northcott, of Devonshire. The pale argent upon a field or, is false armory : such, however, appears to have been the shield of arms borne by a family named Northcoat, in 1671. Gerard Leigh, nearly a century before, gives an example, which I believe to be the original of these arms, and emblazons them, "Argent, a pale bendy or and sable." This would be unobjectionable.



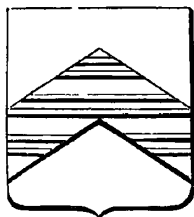
Gules, a pale argent, charged with a chevron sable, is borne by the name of Erlach ; Gules, a pale chevronny of

eight, argent and sable, by the name of Troppaw, both of Germany; Argent, a pile azure, incorporated with a chevron counterchanged sable and of the first, by the name of Otway.



Pale of six, or and gules, on a chief azure, a bar dancette of the first, by the name of Heather; Argent, three bendlets gules, on a chief sable, a bar dancette or, by the name of Wittewronge; Argent, two bars gules, and on a canton of the second a cross of the first, by the

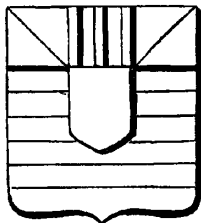
name of Broughton.



Gules, on a chevron argent, three bars gemels sable, is a device borne by the name of Throkmorton, or Throgmorton, of Gloucestershire; Party per pale indented argent and sable, a chevron gules, fretty or, by the name of Mackworth.

Argent, on a chief gules, three pallets or, appertains to the name of Keith. Sometimes these arms are described as, Argent, a chief pale of six or and gules. Argent, a cross gules, fretty or, is borne by the name of Nettervill; Gules, a cross argent, fretted azure, by the name of Taaffe, both of Ireland.

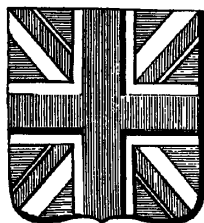
A great number of other examples of several ordinaries combined and variously divided in one shield, might be adduced; but the most extraordinary association of these is found in the arms anciently borne by the noble family of Mortimer, Earls of March.



It is considered to be impossible to describe this singular bearing without infringing the grammatical rules of the science of heraldry. Gerard Leigh describes this coat of arms in the following words:—"He beareth barwaise six pieces or and azure; on a chief of the first,

three pallets between two esquires bast dexter and sinister of the second, an escutcheon of pretence argent." He admits that this mode of emblazoning the arms is peculiar, and scarcely in conformity with the ordinary expression used in armory, but adopts this phraseology in order to avoid infringing the rules which prohibit the mentioning of any metal, colour, fur, or device by name twice, in describing any one shield of arms.

The Union Jack, or ensign of the United Kingdoms of England, Scotland, and Ireland, affords a curious example of the manner in which modern heralds have thought proper to associate the different insignia of the British Empire in one shield or banner.



It has been before stated, that the ensign of England is Argent, a cross gules; that of Scotland, Azure, a saltier argent; and that of Ireland, Argent, a saltier gules. These several insignia have been divided and subdivided, and amalgamated together after a fashion of which we have no previous example in the science of heraldry, as cultivated in this or any other country. The following is the mode of emblazoning this singular combination of devices, as set out in the records of the Heralds' College:—"Azure, the crosses saltier of St. Andrew and St. Patrick quarterly per saltier, counterchanged argent and gules; the latter fimbriated of the second; surmounted by the cross of St. George of the third, fimbriated as the saltier."

## CHAPTER XI.

## ANIMALS, AND THEIR DISJOINTED MEMBERS.

HAVING exhibited and described the character and import of the various figurative devices which belong to heraldry exclusively, we proceed to consider the adaptation of other things, both natural and artificial, which are made available as heraldic bearings, conveying allegorical import, descriptive of the various achievements of the heroes to whom they have been appropriated.

In the works of Nature and of Art, we find an inexhaustible source of materials fitted to the purposes of armorial insignia; that is, capable of producing emblematical devices which shall figuratively represent, and thereby perpetuate, the remembrance of illustrious acts of valour, virtue, and other noble deeds performed, and qualities possessed, by the individuals to whom such devices may be awarded.

First, of animals, let it be observed that every species borne in arms must be taken as an emblem in its most honourable acceptation, as an allegorical representation of the noble acts or personal worthiness of the bearer; and, in some instances, of his having achieved the overthrow of an enemy who bore the like device as his armorial insignia; or who, from his habits and manners, may have been characterised by such a symbol.

And here it should be remembered, in reference to the bearing of animals of honourable import, that though we

may fairly presume a Lion would be understood to imply nobility, courage, and magnanimity; an Eagle, imperial authority, power, and jurisdiction; an Elephant, sagacity and strength; a Dog, watchfulness and fidelity; a Horse, intrepidity, courage, and swiftness; a Cock, vigilance, and so on, according to the popular characters of all those noble animals; yet it must not be considered, that the bearing of a Deer, an Ass, a Boar, a Pelican, a Serpent, or a Bee, are to be taken as ignoble devices, or that they are severally intended to stigmatise the bearer as imbued with timidity, stupidity or sloth, voraciousness, venom, or instability. The deer is considered to be an emblem of gracefulness, elegance, and fleetness; the ass, of patience and perseverance under difficulties; the boar, of undaunted courage and hardihood; the pelican, of patriotism and paternal care; the serpent, of subtlety and wisdom; and the bee, of industry, order, and munificence.

Thus, every species of beast, bird, fish, or reptile may be appropriately depicted in arms, as figures expressive of the virtues of the bearer, or of his chivalrous achievements against a powerful, and perhaps a noble, enemy.

These animals may be placed upon the shield in various attitudes and positions; even parts of animals, or their mutilated limbs, may be employed as honourable armorial devices, observing, that they must invariably be represented as inclining toward the dexter side of the escutcheon, which implies advancing toward or facing the foe. An animal, in armory, should never appear turned toward the sinister (except in the instance of two facing in combat, or counter-passant), for such a position would imply cowardice, as representing the bearer running away from his opponent. This rule is strictly adhered to in British and French armorial bearings, but not so, in all cases, in the arms of the nobility and gentry of Germany.

The lion must be ranked first among beasts, as the most noble and heroic; an emblem of strength, courage, and gene-



rosity; and of all positions, *Rampant*, that is, standing erect upon his hind feet, ready for combat, is admitted to be the most estimable.

Walter de Lacy, shield-bearer to William the Conqueror, bore Or, a lion rampant purple. Beaumund, Master of the Conqueror's horse, bore Azure, a lion rampant argent. Roberto Marshall, a captain also under William, bore Argent, a lion rampant sable. (*Fuller's Ch. Hist.*)



In this attitude the lion is borne in the arms of Scotland. Favin says, "Furgus I., for the magnanimity of his courage, took for his arms and device the creature accounted the symbol of valiancy and generosity," viz., Or, a lion rampant gules, which his successors, the kings of Scotland, have retained to the present time.

Several of the ancient feudal lords in different parts of Europe have borne lions in this position, and hence, many of their followers have assumed them as their armorial insignia, from having served under the banners of such chieftains.

Gules, a lion rampant argent, appertains to the ancient and noble family of Mowbray, formerly Earls of Norfolk. Argent, a lion rampant sable, is borne by the name of Stapleton; Argent, a lion rampant vert, by the name of Jones; Or, a lion rampant sable, by the name of Poley; Azure, a lion rampant argent, by the name of Crewe; Argent, a lion rampant gules, by the name of Macdonald; Ermine, a lion rampant gules, by the name of Legatt; Sable, a lion rampant argent, by the name of Plank.

Philip of Alsace, fifth Earl of Flanders, when in the Holy Land, took from the King of Albania his shield of gold, on which was depicted a lion rampant sable. This device has in consequence been assumed, and ever since borne, as the arms of Brabant, in Flanders, and is now the national standard of the kingdom of Belgium.

Lions are frequently borne in arms with their faces turned frontways, denominated *Guardant*, that is, looking round to observe the movements of the enemy, and prepared to commence the attack.



Gules, a lion rampant guardant or, is borne by the name of Morice, of Devonshire; Azure, a lion rampant guardant argent, by the name of Dalton; Argent, a lion rampant guardant gules, by the name of Horon; Gules, a lion rampant guardant argent, by the name of Marney;

Or, a lion rampant guardant vert, by the name of Hume.

A lion rampant guardant is rather an unusual bearing, but lions passant guardant are very frequently seen in armory.

*Reguardant*, is having the head turned backward, which implies calling his followers whilst he proceeds to the combat.



Or, a lion rampant reguardant gules, is borne by the name of Roberts; Sable, a lion rampant reguardant argent, by the name of Morgan; Gules, a lion rampant reguardant or, by the name of Madocks; Argent, a lion rampant reguardant sable, by the name of Matthews.

The lion in a walking attitude, called *Passant*, is represented as advancing with cautious and prudent steps in search of the foe. This is a bearing which occurs very often.



Gules, a lion passant or, was borne by Bigot, a baron in the time of King Stephen. Sable, a lion passant argent, is borne by the name of Taylor; Or, a lion passant gules, by the name of Hames; Gules, a lion passant argent, by the name of Hulghton; Ermine, a lion passant gules, by the name of Drew; Ermine, a lion passant sable, by the name of Winter, alias Wither.

The lion passant, when merely so described, carries his face towards the dexter; but he is frequently represented passant guardant, and sometimes passant regardant.



Azure, a lion passant guardant or, is borne by the name of Thomson; Azure, a lion passant guardant or, is also borne by the name of Bromfield, descended from Llewellyn ap Dorchock, Prince of Wales, who bore the same. Gules, a lion passant guardant or, was the arms of the ancient Dukes of Aquitaine.

Argent, a lion passant guardant sable, appertains to the name of Stone; Gules, a lion passant guardant argent, to the name of Redeshall; Argent, a lion passant guardant gules, to the name of Quereleton.

Other positions of the lion are occasionally met with in armory, though not very frequently in English coats, as *Dormant*, *Couchant*, *Sejant*, and *Saliant*. "It is reported," says Guillim, "that the lion sleepeth with his eyes open; so should governors do, whose vigilancy should shew itself when others are most at rest and secure."

*Couchant* is a sitting attitude, being at rest, but having the head erect and watchful. Such a device the Hebrew Rabbins ascribe to the tribe of Judah, from the prophetic declaration of Jacob,—“He couched as a lion, and as an old lion; who shall rouse him up?”—*Gen.* xlix. 9.

*Sejant*, is rising up to prepare for action; and *Saliant*, when the animal is springing forward in the direction of a bend. Of these, though usually represented in books of Heraldry, I doubt if any examples can be found among the arms of English families; but it is probable, that a saliant lion may, by mistake, have been changed to a lion rampant.

It was formerly considered, that when two or more lions were represented in one shield, that they should be called *lioncels* (little lions): that rule, however, is not now admitted.



Several lions are frequently depicted in one shield. Or, two lions combatant gules, armed and langued (that is, claws and tongue) azure, is borne by the name of Wycombe; Azure, two lions combatant or, by the name of Carter; Azure, two lions combatant guardant argent, by the name of Garrand. An example of two lions addorsed, that is, back to back, is given by Gerard Leigh, but I know of no instance of such bearing in any English shield, except Party per pale argent and azure, two lions rampant addorsed counterchanged, which is borne by the name of Gregory.



When three lions (or indeed any other three devices) are borne in the shield, they must be so arranged that two shall be situate in the chief part of the escutcheon, and the third in the base. This is to be observed as an invariable rule, unless any other arrangement is expressed.

Azure, three lions rampant or, is borne by the name of Fines, or Vines; Argent, three lions rampant azure, by the name of Mildmay, of Essex; Party per pale gules and azure, three lions rampant argent, by the name of Herbert; Party per pale sable and argent, three lions rampant counterchanged, by the name of Palliser.



Gules, two lions passant argent, is borne by the name of L'Estrange; Or, two lions passant gules, by the name of Ducy; Argent, two lions passant guardant azure, by the name of Hanmer; Argent, two lions passant guardant gules, by the name of Littlebury.

When only two lions passant are placed in the shield, they usually stand one below the other, unless otherwise expressed; but sometimes they are especially described as being in fess

or in bend, that is, across the shield in the direction of a fess or of a bend, in which cases their position should be particularly noticed.



The royal arms of England is, Gules, three lions passant guardant in pale, or; they are, in this instance, arranged in the direction of a pale,—one above another in the middle of the shield, and not two in chief and one in base, as would be the case if they were not expressly described to be in pale.

When the faces of lions are guardant, that is, turned towards the front, it is said they were originally intended to represent leopards, not lions; and as such, it is thought that the arms of William the Conqueror was, Gules, two leopards or. This opinion, however, is not well supported; indeed, their flowing tails, in the oldest examples of his shield, prove them to be lions; and, as the arms of William Duke of Aquitaine,—Gules, a lion passant guardant or, was incorporated by King Henry II. into the royal arms of England, in right of his wife's dominions, by which the device of England became three lions in pale, it is scarcely to be doubted but that the arms of England was originally two lions.

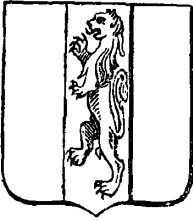
Gules, three lions passant in pale argent, is borne by the family of Giffard; Or, three lions passant in pale sable, by the name of Carew. These, it will be seen, are not guardant.



The bearing of three animals in armory is frequently associated with some of the ordinaries. Azure, a fess wavy between three lions passant guardant or, armed and langued gules, is borne by the name of Hawes; Argent, a fess counter-embattled gules, between three lions passant sable, by the name of Codrington.

Gules upon a bend argent, a lion passant sable, by the

name of Williams; Gules, two bars ermine, in chief a lion passant, parted per pale or and argent, by the name of Hill.



Gules on a pale or, a lion rampant azure, is borne by the name of Darnall; Azure on a pale radiant or, a lion rampant gulcs, by the name of Colman. In this peculiar instance, rays of light are represented as issuing from behind the pale.

Or, a pale between two lions rampant sable, is borne by the name of Naylour; Argent, a bend between two lions rampant sable, by the name of Osborn; Gules, a chevron between three lions rampant or,—Owen; Argent, three lions rampant and a chief azure,—Grant.



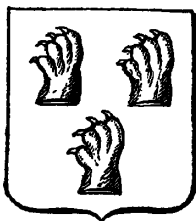
Parts of animals are frequently borne in arms as honourable devices, and these are either cut off, called *couped*, or torn off, *erased*. Or, a demi-lion rampant couped gulcs (that is, cut through the middle of the body), is borne by the name of Mallory. In representing a demi-lion, the superior half of the animal is always depicted.

Gules, three demi-lions rampant argent, appertains to the name of Bennet; Or, three demi-lions rampant, and a chief indented gulcs, to the name of Fisher.



The head, being the noblest part of the body, is in heraldry considered to be the most honourable member, and, being erased or torn off, implies superior courage and strength in him whose achievement is thus figuratively described. Argent, a lion's head erased gulcs, is borne

by the name of Govis; Argent, a chevron between three lions' heads erased gulcs, by the name of Denman; Or, upon a chief sable, three lions' heads erased of the first, by the name of Richardson.



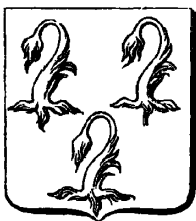
The paws of a wild beast, borne in arms, allude to the strong arm of the bearer. Sable, three lions' paws coupéd and erect argent, armed (with claws) or, is borne by the name of Usher; Or, a chevron between three lions' paws erased and erect sable, by the name of Austin.

It will be observed, that the word 'erect' points out their perpendicular position and readiness for action.



Gules, three lions' gambes (the whole fore-leg) erased argent, is borne by the name of Newdigate, of Warwickshire. As no particular position is pointed out, the legs are two in chief and one in base, in their natural or walking attitude.

Sable, two lions' gambes issuing out of the dexter and sinister base points of the escutcheon, in the form of a chevron, argent, armed gules; this singular bearing appertains to the name of Frampton.



Sable, three lions' tails erect and erased argent, is a device which appertains to the name of Corke. In speaking of the bearing of lions' tails, Guillim makes the following comment:—"The lion hath much strength in his tail; the much motion thereof is a manifest token of anger; when he mindeth to assaile an enemy, he stirreth up himself by often lashing his back and sides with his tail, and thereby stirreth up his courage, to the end that he do nothing faintly or cowardly. The lion, when he is hunted, carefully provideth for his safety, labouring to frustrate the pursuit of the hunters by sweeping out his footsteps with his tail as he goeth, that no appearance of his track may be discovered, whereby they may know which way to seek after him."

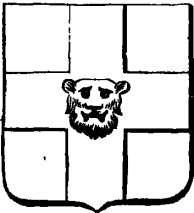
anger; when he mindeth to assaile an enemy, he stirreth up himself by often lashing his back and sides with his tail, and thereby stirreth up his courage, to the end that he do nothing faintly or cowardly. The lion, when he is hunted, carefully provideth for his safety, labouring to frustrate the pursuit of the hunters by sweeping out his footsteps with his tail as he goeth, that no appearance of his track may be discovered, whereby they may know which way to seek after him."

## CHAPTER XII.

## OTHER WILD BEASTS OF PREY.

BESIDES the lion, other ferocious beasts, as leopards, tigers, bears, boars, wolves, and wild cats, are assumed in arms, either entire, in various attitudes, or their dismembered parts peculiarly arranged. But, with the exception of leopards' heads and boars' heads, these animals do not prevail so much among our own achievements as in those of Germany; which may be attributed to the absence of such wild animals from our island, and their existence in the forests of the northern parts of the continent.

Leopards are seldom, if ever, borne in English arms in a rampant position. One instance exists in the arms of Palgrave, which is, Azure, a leopard rampant proper; but this bearing is of foreign extraction. Mostly, the heads of leopards form the device, and these generally with their faces fronting, the head being supposed to have been taken off without any part of the neck, so as to present only the mask. Argent upon a cross sable, a leopard's head or, is borne by the noble family of Bruges, or Brydges. This mode of representing the head is in other animals called *caboshed* or *trunked*, but in respect to leopards' heads need not be so expressed. Azure, two bars argent, in chief three leopards' heads or, is borne by the name of Wright.







Sable, a chevron between three leopards' heads or, is borne by the noble family of Wentworth, of Yorkshire; Or, a chevron between three leopards' heads gules, by the name of Harvey; Vert, a chevron between three leopards' heads or,—Fytche; Or, a chevron between three leopards' heads sable,—Wheeler; Argent, a chevron between three leopards' heads sable,—Newport.



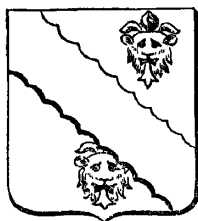
Argent, upon a chief sable three leopards' heads or, is borne by the name of Norman; Party per pale or and azure, three leopards' heads of the first, by the name of Caldicot; Gules on a bend or, three leopards' heads vert,—Stephenson; Vert, two bars engrailed between three leopards' heads or,—Child; Sable, a fess dancette between two leopards' heads or,—Lukyn; Argent, a pile surmounted by a fess between four leopards' heads gules,—Garway.



There are many examples of English arms in which leopards' heads are represented with a fleur-de-lis passed through them. Sable, a leopard's head argent jessant, a fleur-de-lis or, is borne by the name of Morley. I am of opinion, that this peculiar bearing is derived from the achievements of the English in France, during the wars under King Edward III., the original device being the lion of England, with which the fleur-de-lis of France is combined. Edward, claiming to be king of both countries, bestowed these peculiar figures upon some of his leaders, in commemoration of their having served under him during his victorious campaign.

Sable, three leopards' heads jessant, fleur-de-lis or, is borne by the name of Gordon, of Suffolk; Sable, three leo-

pard's heads jessant, fleur-de lis or, by the name of Hubard ; Ermine, on a pile gules, a leopard's head jessant, a fleur-de-lis or, by the name of Terry.



Gules, three leopards' heads or, jessant fleur-de-lis azure, over all a bend engrailed of the third, is borne by the name of Dennis. Though the bend is colour blue upon a field of red, yet it is not bad heraldry, as the golden heads intervene. It would appear that the bend in this instance has been an augmentation subsequent to the original grant of arms, as one of the leopards' heads is covered and hidden by the bend. If the arms had been described as a bend between the leopards' heads, all three of the heads would have been represented, in which case the bend being of colour would have made bad armory.



The tiger is but rarely seen in English arms. Party per pale gules and azure, a tiger passant argent, is borne by the name of Mabb. The ancestor of this family was chamberlain of the City of London, in the reign of Queen Elizabeth. Azure, a tiger passant or, is borne by the name of Love. Azure, a fess between three tigers' heads erased or, is borne by the name of Hunlock.

The bear is an inhabitant of the forests of the north, and, in consequence, we find it occurring frequently in German arms, and in some instances in Scottish, but rarely in those of English origin.

Nisbet says, "The first assumer of that creature (the bear) for an armorial figure, was one that had overcome a cruel and vicious enemy." It is probable that such was the case with reference to some of the early heroes of Switzerland, of whom many legendary tales are still related, and that the bear, exhibited as an armorial device upon the shield of the

victorious leader, gave name to the principal city of that country, Berne, of which a bear is the heraldic insignia.



Argent, a bear rampant sable, muzzled or, is borne by the name of Bernard, or Barnard. Or, a bear passant sable, appertains to the name of Fitzourse (son of a bear). The canton of Berne has for its heraldic insignia Gules on a bend or, a bear passant sable. The Abbey of St. Gall, in Switzerland, have assumed for their badge, Argent, a bear erect sable. This monastery was founded in honour of St. Gall, a Scotchman, who first taught the Christian religion there to the pagan inhabitants.

The head of the bear is more frequent with us than the whole body. Azure, three bears' heads coupéd argent, muzzled gules, is borne by the name of Forbes. There is a tradition in Scotland, says Nisbet, that the ancestor of this family, one "Ochonacher, who came from Ireland, for killing a wild bear took the name of Forbear, now pronounced Forbes." This family has extended to various parts of Scotland and Ireland, and has produced many persons of distinction. Bears' heads are also borne in the like form, by the name of Mackey, descended from Alexander, a younger son of the said Ochonacher.



Argent, a chevron between three bears' heads erased sable, muzzled or, is borne by the name of Pennarth, in Cornwall; Argent, a fess between three bears' heads, coupéd azure, by the name of Fullerton; Argent, a fess between three bears' heads, coupéd sable, by the name of Disborow.

Gules, three bears' heads erased argent, muzzled azure, appertains to the family of Galbreth, in Scotland; Argent,

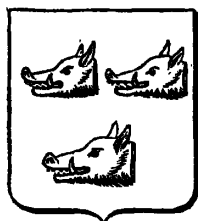
three bears' heads erased sable, muzzled or, is borne by the name of Langham.

The wild boar is an animal of the northern forests of Europe, and, therefore, is found most frequently occurring in the arms of German and of Scottish families. This animal betokens great and noble courage, and may be derived from hunting expeditions, which in Scotland were formerly attended with all the pomp and preparation of warfare; and which, indeed, frequently resulted in bloody conflicts, owing to the feuds of neighbouring clans.



Gules, a boar passant or, appertains to the family of Baird, in Scotland; Argent, a boar passant gules, armed or, to the name of Trewarthen, in Cornwall.

Azure, three boars passant argent, is borne by the name of Gouch, or Googe; Ermine, two boars passant gules, by the name of Whichcote; Argent, a chevron between three boars passant sable, by the name of Brownsword.

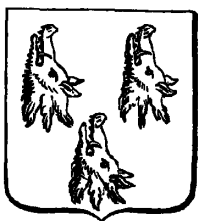


Boars' heads are frequently met with in arms. Argent, three boars' heads couped sable, armed or, is the armorial insignia of the family of Cradocke; Azure, three boars' heads couped argent, appertains to the name of Gough; Azure, three boars' heads couped or, to the name of Gordon.

Argent, three boars' heads erased sable, is borne by the name of Nisbet. Argent, a chevron between three boars' heads erased azure, by the name of Cochrane; Or, a chevron between three boars' heads erased sable, by the name of Warner; Sable, a chevron or between three boars' heads erased argent, by the name of Swinton; Argent, a chevron engrailed gules between three



boars' heads coupéd sable, by the name of Agar. Argent, a chevron between three boars' heads erased sable, by the name of Oglethorp; Argent, a chevron between three boars' heads coupéd sable, by the name of Bethell; Argent, a chevron indented, between three boars' heads erased azure, by the name of Abercromby.

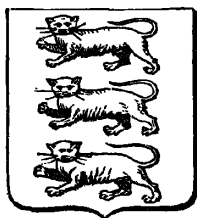


Boars' heads are usually represented in arms lying horizontally, but sometimes they are placed vertically, as in the following instance,—Argent, three boars' heads erased and erect sable, armed or, borne by the name of Boothe. Many other examples of boars' heads, arranged in a variety of ways, might be adduced, but the above sufficiently demonstrate their adaptation.



Wolves are but rarely seen in armory. Azure, a wolf saliant argent, armed and langued gules, is borne by the name of Downe; Party per pale, argent and sable, three wolves' heads erased, counter-changed with collars gules, by the name of Cocke.

Wild cats, called cats-à-mountain, occur, sometimes, in English shields, and are of considerable antiquity.



Argent, three cats-à-mountain passant in pale sable, appertains to the name of Keate; Ermine, three cats-à-mountain in pale azure, to the name of Adams.

Wild animals of the forest, of which a great variety of examples might be given, have in early times been assumed as heraldic devices; no doubt to commemorate the chivalrous acts related in legendary tales, in which the bearer is said to have conquered and slain some monster or tyrant thus figuratively represented.

## CHAPTER XIII.

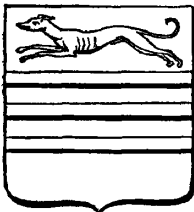
## ANIMALS OF THE CHASE.

ANIMALS of the chase, as the dog, the horse, and the stag, are very prevalent in English shields of arms; the chase being of old the school for exercising prowess, and becoming initiated in the military arts.

The dog, beside symbolically representing vigilance and fidelity, implies, says Nisbet, that the bearer was "noble, and possessed the right of hunting."



The postures of the dog in armory, are either passant, courant, or saliant, and they are frequently collared. Argent, a greyhound passant sable, collared gules, is borne by the name of Holford; Vert, a greyhound saliant argent, collared gules, is borne by the name of Bloome. This position of the greyhound is bendways, springing upward.



Argent, three bars gules, in chief, a greyhound courant sable, appertains to the name of Skipwith, of Lincolnshire; Argent, three greyhounds courant in pale sable, to the name of Brisco.

Azure, three greyhounds courant, in pale argent, was borne by John of York, an English captain under William the Conqueror. (*Fuller's Ch. Hist.*) Argent, three greyhounds courant in pale sable,

collared or, is borne by the name of Moore ; Gules, three greyhounds in pale argent, collared or, by the name of Mauleverer.

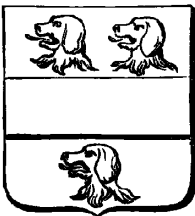


Heads of dogs, as of other animals, are frequently borne in arms. Sable, three greyhounds' heads erased argent, appertains to the name of Hawes ; Party per chevron, azure and gules, three greyhounds' heads erased argent, collared or, to the name of Percival.

The Talbot, a dog of scent (probably a species of the mastiff), is often found in armorial bearings. Guillim says, "There is scarcely a virtue incident to man but there are singular sparks or resemblances of the same in the sundry kinds of dogs ; in which the English mastiff hath highest praise, inso-much that historians report, that the Romans took mastiffs from hence, to carry in their armies instead of soldiers." The mastiff or talbot is an emblem of peculiar fidelity.



Azure, a talbot passant argent, is borne by the name of Borgoine, of Ireland ; Argent, a talbot passant gules, by the name of Wolsley ; Party per pale, gules and azure, three talbots argent, by the name of Turner ; Argent, a chevron gules between three talbots passant sable, by the name of Talbot ; Or, a fess dancette between three talbots passant sable, by the name of Carrick, in Scotland.



Azure, a fess between three talbots' heads erased or, appertains to the name of Burton ; Argent, a fess between three talbots' heads erased gules, to the name of Fullerton.

Other species of hounds are employed as heraldic insignia, but none are so prevalent in armory as dogs of scent.

The horse is an emblem of courage, strength, and agility.

“The nobleness of the horse,” says Guillim, “might attain for him the first rank among beasts, but in the battle he is dependent upon his rider, who leads him to the accomplishment of feats in arms. For, unlike the lion, who naturally faces his enemy, and attacks him with his claws and teeth, the horse turns his back upon his foe, and fights with his heels.” We have many examples of the bearing of horses.



Hengist, the founder of the Saxon kingdom of Kent, carried for his device Gules, a horse saliant argent. The white horse appears to have been held sacred by the pagan Saxons, and to have been very extensively employed as a national emblem by the people in the north of Germany. A ramping horse is borne as the heraldic insignia of the kingdom of Hanover to the present day. The horse has given name to two of the principalities of Germany, East and West Phalia, that being the Saxon name for a horse. Sable, a chevron between three horses passant argent, is borne by the name of Stump; Argent, a horse passant sable furnished gules, by the name of Tory, in Scotland. The same is also borne by the name of Trott and Trotter, the surname of the family being most probably taken from their armorial insignia.

The head of the horse, like that of other beasts, when exhibited in armory, conveys the same honourable import as the whole animal would imply.



Gules, a horse's head coupé argent, appertains to the name of Marshe; Azure, a horse's head coupé argent, to the name of Horseburgh.

Argent, a chevron between three horses' heads coupé sable, is borne by the name of Jones; Azure, three horses' heads coupé argent, bridled or, by the name of Horsey; Sable, a



fess checky or and azure, between three horses' heads erased argent, by the name of Heigham.

The deer has been always a favourite animal in armorial bearings, and prevails in England much more than in any other country. A knowledge of the different species and parts of these animals of the chase formerly constituted an important feature in the education of an English gentleman.

So variously are the deer and parts of the deer borne in armory, that a great many examples would be required to shew all their different forms of appropriation. A few, however, must suffice.



Sable, a stag standing at gaze argent, attired or, is borne by the name of Jones, of Monmouthshire. This animal is said to possess an extraordinarily quick sense of hearing, which is greatly conducive to his safety; and, added to this, his amazing swiftness renders the stag an em-

blem of a vigilant ambassador or aide-de-camp.

Argent, a buck tripping proper (of its natural colour), is borne by the name of Williams; Argent, a buck tripping proper, attired and unguled (horned and hoofed) or, by the name of Holme, in Scotland. The same arms are borne by the name of Parkhill, in England. Vert, a stag springing forward or, is borne by the name of Gilsland; Argent, fretty of ten vert, a stag springing forward sable, attired or, by the name of Warnet, of Sussex.



Argent, a buck tripping upon a mound proper, is borne by the name of Strahan. Argent, upon a mound proper a stag lodged gules, (that is, seated, or, as we should say if describing any other animal, sejant,) is borne by the name of Harthill.

Azure (sometimes vert), three bucks tripping or, is borne by the name of Green; Vert, three

bucks tripping argent, by the name of Troup; Argent, a chevron sable between three bucks tripping gules, by the name of Hayford.



Vert, a chevron between three bucks in full course or, is borne by the name of Robinson. This shield is sometimes represented with a fess instead of the chevron, which are both evidently of the same origin, but borne by different branches of the same family.

The female of any species of beast or bird is rarely borne as an armorial device, but in the instance of deer we find it.



Sable, two hinds counter-tripping in fess argent, is borne by the name of Cottingham; Gules, a chevron between three hinds tripping or, by the name of Hinde (*Hitchin Ch.*); Or, a fess between three hinds tripping sable, by the name of Jekyll. (*Rolls Ch., London.*)

The head of the deer forms a very frequent device in arms. Nisbet relates a curious legend in reference to the bearing of a buck's head in the arms of the family of Crawford.



King David I., of Scotland, commonly called St. David, being once hunting on Holy-rod Day, near Edinburgh, there appeared a stag with a cross between his horns, which ran at the king so furiously as to dismount him from his horse, and put him to the hazard of his life, when one of his attendants, Sir Grogan Crawford, came and rescued the monarch from his perilous situation. The pious king, taking this as a reproof for hunting on such a holy day, resolved to erect a church, which he did at Edinburgh, in the year A. D. 1128, on the spot now called Holy Rood, giving the buck's head as the badge or arms of the mon-

astery appended to the church. From this event, Argent, a buck's head erased, with a cross betwixt his horns gules, became the armorial insignia of the Crawfords, and, with some modification, is borne by other names derived from the same stock, both in Scotland and England.



Or, three bucks' heads coupéd proper, are borne by the name of Colleton. Gules, three bucks' heads coupéd or, by the name of Deering; Party per pale gules and azure, three bucks' heads coupéd argent, by the name of Lewin; Argent, on a fess sable three bucks' heads erased or, by the name of Bradford; Argent, a chevron between three bucks' heads erased gules, by the name of Collingwood.



The most frequent bearing of bucks' heads is in the front position, called caboshed. Azure, a buck's head caboshed or, is borne by the name of Mackenzie; Or, a buck's head caboshed sable, by the name of Calder; Azure, a buck's head caboshed argent, by the name of Legge; Sable, a buck's head caboshed between two flanches or, by the name of Parker.

Sable, three bucks' heads caboshed argent, is the arms of the noble family of Cavendish; Gules, three bucks' heads caboshed or, attired argent, is borne by the name of Faldo, of Bedfordshire; Gules, three bucks' heads caboshed argent, by the name of D'Oyley; Argent, on a bend azure three bucks' heads caboshed or, by the noble family of Stanley; Argent, a bend engrailed azure between two bucks' heads caboshed sable, by the name of Needham; Or, a fess checky gules and argent between three bucks' heads caboshed, within a bordure of the second, by the name of Park, of Scotland.

The reindeer or royal deer, which has double horns, is

sometimes borne in arms. Argent, three reindeer's heads caboshed sable, is borne by the name of Bowet. These are considered more noble than the stag, in consequence of the magnificence of their horns.

The antlers of the deer are borne in arms as tokens of strength. Horns are figuratively spoken of by the Hebrew writers as indicative of power and great honour.



Sable, a chevron between three attires of a stag argent, appertains to the name of Cockes. The term attire, implies the head dress of a stag, the complete pair of antlers, with part of the scull attached thereto, connecting them.

Separate horns are sometimes borne. Or, three harts' horns barwise, two in chief and one in base, gules, appertains to the name of Boyle, of Scotland.

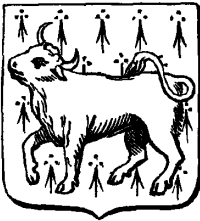


One of the quartering of arms of the Dukedom of Wirtemberg, is Or, three stags' horns barwise in pale sable. The assumption of this device is said to allude to a conquest obtained over some chieftain, who, having been subdued by the valour of the heroic bearer, "like the stag, after casting his horns, skulked in secret and desolate place," and these arms hence became the property of the Wirtemberg family.

## CHAPTER XIV.

## DOMESTIC AND DOCILE ANIMALS.

DOMESTIC and docile animals, as bulls, asses, goats, and sheep, are occasionally found in armory, in different positions; also, the heads of those animals detached, are made the subjects of armorial insignia.



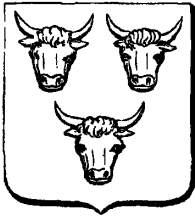
The bull and the ox are emblems of labour, fertility, and agricultural plenty. Ermine, a bull passant gules, armed and unguled or, appertains to the name of Beville; Argent, three bulls passant sable, armed and unguled or, to the family of Astley, of whom are the Earls of Shaftesbury; Argent, a chevron between three bulls passant sable, to the name of Oxendon.

The head of a bull implies strength, valour, and magnanimity in the bearer. Argent, a bull's head erased sable, is



borne by the name of Turnbull, in Scotland. Nisbet relates, that the first of the name in Scotland was "a strong man, of the name of Rucl, who turned a wild bull by the head, which ran violently against King Robert Bruce, in Stirling Park, for which he got from that king the lands of Badyruel, and the name of Turnbull." Argent, a bull's head erased sable, appertains to the name of Carse-lack, or Carslake; Argent, three bulls' heads erased sable, is borne by the name of Skeffington; Argent, three bulls'

heads coupéd sable, horned or, by the name of Rudstone; Argent, a chevron gules between three bulls' heads coupéd sable, is borne by the name of Bulleine, of which family was Ann Bulleine, the mother of Queen Elizabeth.



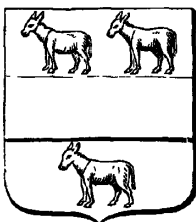
Argent, three bulls' heads caboshed sable, armed or, appertains to the name of Walronde; Argent, three bulls' heads caboshed sable, to the name of Morgan; Sable, a chevron between three bulls' heads caboshed azure, armed or, to the name of Bulkeley; Sable, a fess between

three bulls' heads caboshed argent, to the name of Emmet; Gules, a chevron between three bulls' heads caboshed argent, armed or, to the name of Baynham.

The name of Vach, in Scotland, (says Nisbet,) now pronounced Veitch, carry for their arms Argent, three cows' heads erased sable. The tradition is, that one of this family greatly assisted King Robert the Bruce, by bringing to his camp a herd of cows taken from the enemy, for which he received the surname of Vach, and the above armorial device.

Argent, three calves passant sable, is borne by the name of Metcalf, of Lincolnshire; Argent, on a bend sable three calves passant or, by the name of Veal.

Heralds say, that the ass is a true emblem of patience, and "although he be slow, yet is he sure and void of voluptuousness; for of all beasts of the field is he least dainty and most frugal, feeding upon the thistle, which all others reject."



Argent, a fess between three asses passant sable, is borne by the name of Askewe; Gules, a fess between three asses passant argent, by the name of Ayscough. Evidently these arms and surname are of the same origin. Argent, an ass's head erased sable, is borne by

the name of Hocknell, of Cheshire.

One instance only, that I am aware of, exists, in which a mule constitutes the heraldic device: Gules, a mule passant argent, is borne by the name of Moile.

The goat, says Guillim, "is not so hardy as politick, therefore, that martial man which useth more policy than valour in achieving his victory, may very aptly bear for his coat armour this beast."



Gules, a goat passant argent, is borne by the name of Baker; Or, a goat salient sable, by the name of Douat; Gules, three goats saliant argent, by the name of Thorold, or Thurrold; Vert, a goat tripping argent, collared gules, by the name of Choppin; Azure, a fess counter-embattled between three goats passant argent, by the name of Man. This last-described shield of arms has been augmented by various charges upon the fess, by different branches of the family.

Ermine, a goat's head erased gules, attired or, is borne by the name of Gotley; Or, three goats' heads erased sable, by the name of Bartholomew.



Azure, a chevron between three goats' heads erased or, is borne by the name of White; Gules, a chevron between three goats' heads erased or, by the name of Marwood; Gules, a chevron ermine between three goats' heads erased argent by the same name; Azure, a fess wavy between three goats' heads erased argent—Sedley.

It is probable that some peculiar virtue was implied by the erased head of the goat, for ancient heralds say, that alchymists asserted the blood of a goat would soften the diamond. The goat, says Silvanus Morgan, "may betoken one who is willing to fare hard, so he may be in high employment honoured."

In treating of the representations of sheep as armorial insignia, it will be necessary to reserve the consideration of the lamb, as a peculiar religious device, to be spoken of under the Crusades or Holy Wars.

The ram, says Guillim, must be allowed to be an heroic animal. He is the captain of his flock, maintaining his prerogative with great pertinacity. Argent, a ram passant sable, horned or, is borne by the name of Lyton.



Argent, three rams trippant sable, is borne by the name of Sydenham; Sable, a chevron between three rams passant argent, by the name of Crosby; Azure, a chevron between three couples of rams counter-tripping or, by the name of Harman, of Suffolk.

Rams' heads are bearings of frequent occurrence in armory; the chief strength of the ram is in his head. When his horns are of a different colour, he is said to be armed.



Gules, three rams' heads coupéd or, is borne by the name of Hammersley; Sable, a chevron between three rams' heads coupéd argent, by the name of Ramsey, of Buckinghamshire; Argent, a chevron sable between three rams' heads erased azure, armed or, by the name of Bendish, of Essex; Party per pale argent and sable, a chevron between three rams' heads coupéd and counterchanged, by the name of Chester, of Bedfordshire.



Argent, on a bend engrailed sable three rams' heads caboshéd of the first, by the name of Lampen, of Cornwall. The ancient Thebans held the ram in great veneration; his head was the symbol of Jupiter Ammon. It is also the first sign of the zodiac, through which the



sun passes in the spring, and is, therefore, the emblem of fertility and great promise of fruitfulness in the bearer.

Other four-footed animals, as foxes, hares, rabbits, squirrels, badgers, moles, otters, hedgehogs, beavers, &c., have occasionally been employed as heraldic insignia, and all borne with some honourable import, but of which a very few examples, by way of illustration, must suffice.



Argent, two foxes counter-salient saltier-ways, the sinister surmounted of the dexter gules, is quartered by the ancient family of Wynn, in Wales, and is said to have been borne of old by Kadrod, a British prince, from whom the Wynn family trace their descent; Argent, a fox saliant sable, is borne by the name of Wood.

Ermine, on a chevron azure three foxes' heads erased or, is borne by the name of Fox. Lord Holland, of that family, adds to the arms a canton charged with a fleur-de-lis, an augmentation granted for services in France.



Gules, three conies (rabbits) sejant (sitting) within a bordure engrailed argent, is borne by the name of Conisbie; Argent, three conies sable, by the name of Stroud. The conies in this last instance are not sitting up in a watchful position, as in the preceding, but in their natural close, almost dormant, state. Sable, three conies courant (running) argent, is borne by the name of Cunliffe.

“Of this little beast,” says Guillim, “did man first learn the art of undermining and subverting cities, castles, and towers;” hence the rabbit, in heraldry, may refer to such military services performed by the ancestors of families who bear this device.

Argent, on a fess nebule sable three hares' heads coupéd or, is borne by the name of Harewell.

Squirrels are but seldom met with in armory, but we have some examples of their appropriation. Argent, two squirrels sejant addorsed (sitting back to back) gules, is borne by the name of Samwell; Argent, a chevron azure between three squirrels sejant gules, by the name of Lovel.



The otter is an amphibious animal, always swimming against the stream, rather meeting than following its prey,—hence, an emblem of great boldness in difficulties. Argent, a fess between three otters sable, is borne by the name of Lutterell.

Azure, three hedgehogs or, is borne by the name of Abrahall; Gules, a chevron between three hedgehogs argent, by the name of Maynestone.

Gules, a porcupine saliant argent, quilled, collared, and with a chain or, is borne by the name of Eyre; Azure, a porcupine passant or, by the name of Maupeou.

We have also examples in armory of the bearing of animals of a lower grade, which are yet considered to be honourable devices; for instance, moles.



Argent, three moles sable, their snouts and feet or, is borne by the name of Mangotham: the same arms, the snouts of the moles being gules, is borne by the name of Nangothan.

Argent, a chevron between three moles sable, is borne by the name of Twistleton, of Kent. It is most probable that the bearing of moles as heraldic insignia refers to some military operations of sapping and mining during a siege.

Lizards and cameleons have been made the figures of heraldic insignia, both in France and Germany. Argent, two lizards in the direction of bendlets sinister vert, sur-

mounted by a baton in bend of the first, is borne by the name of Losada. I have not found these among English bearings.

The reremouse, or bat, which is a winged animal, though it is difficult to say whether a bird or a beast, may be properly introduced here, as it is borne as an armorial device by



a family of old standing. Argent, a rere-mouse displayed sable, appertains to the name of Bagster, or Baxter. Guillim says, "The Egyptians used to signify by a rere-mouse a man who, having small means and weak power, either of nobility or fortune, nor yet stored with preg-

nancy of wit, hath nevertheless stepped up so suddenly, that he might seem not so much to be supported by the earth, as by a sudden flight to be exalted above the same."

It will thus be perceived that an inferior order of beasts are sometimes exhibited in armory, and are to be taken as of honourable import. Enough, however, has been said as to their appropriation, and we proceed to speak of the feathered tribes.

## CHAPTER XV.

## BIRDS AS HERALDIC INSIGNIA.

OF birds, the Eagle is denominated king, and is consequently considered to be the most honourable bearing derived from the feathered tribes. It was the insignia of the Roman Emperors, and has been subsequently borne by the Emperors of Germany, and held in very high estimation. "The eagle," says Gerard Leigh, "hath principalitie over all powers, and is most liberal and free of heart; for the prey that he taketh, unless it be for hunger, he eateth not alone, but setteth it forth in common to all fowles that follow him."

It is also said, that "the eagle hath that name, *Aquila*, of sharpness of eyes." This bird is the symbol of nobility, strength, boldness, and vigilance.



Edwin, a Saxon, created Earl of Coventry by William the Conqueror, 1067, bore for his armorial device Or, an eagle displayed sable. (*Heylyn's Hist.*) Or, an eagle displayed vert, membered and beaked gules, was borne by Ralph de Mounte-Hermer, who by King Edward I. was created Earl of Gloucester and Hertford, from whom descended, by a female branch, John Montacute, Earl of Salisbury, who incorporated this device, the arms of his mother, with his own paternal shield,—Argent, three fusils gules. (*Yorke, Union of Honour.*)

Sable, an eagle displayed or, membered and beaked gules,

was borne by Morchar, Earl of Northumberland in the days of William the Conqueror.

Sable, an eagle displayed or, is borne by the name of Killmain, in Ireland ; Azure, an eagle displayed or, by the name of Rolfe ; Or, an eagle displayed azure, by the name of Carnagie, of Scotland ; Argent, an eagle displayed sable, by the name of Ramsey ; Vert, an eagle displayed argent, by the name of Biddulph ; Azure, an eagle displayed or,—Shirfield.

We occasionally find in arms an eagle displayed, with two necks. Gerard Leigh says, that the eagle, displayed thus,



began to be borne on standards in the time of Charles the Great, to declare his empire both in the east and west. Or, an eagle displayed with two necks sable, is borne by the name of Millington ; Sable, an eagle displayed with two necks argent, by the name of Barlow ; Party

per pale, gules and azure, an eagle displayed with two necks or, by the name of Mitton, of Salop ; Argent, an eagle displayed with two necks sable, beaked, membered, and armed gules, by the name of Maxwell, of Scotland.

Several eagles are occasionally found in one shield of arms, and in those cases ancient heralds denominated them eaglets (little eagles). Argent, three eagles displayed proper, is borne by the name of Rodney. These three, as before stated, must be arranged, two in the chief part of the escutcheon, and the third in the base, unless otherwise described.



Argent, three eagles displayed gules, is borne by the name of Hall ; Argent, a fess between three eagles displayed sable, by the name of Ludas ; Gules, three eagles displayed argent, by the name of Dyer. Argent, a fess dancette between three eagles displayed sable, by the name

of Spncer ; Gules, two chevrons ermine between three eagles

displayed or, by the name of Taylor ; Argent, two bars gemels between three eagles displayed sable, by the name of Spencer ; Or, a bend between two eagles displayed sable, by the name of Saltonstall ; Argent, on a bend gules three eagles displayed or, by the name of Abington ; Argent, a fess between three eagles displayed sable, by the name of Leeds ; Gules, two chevronels ermine between three eagles displayed or, by the name of Parsons.

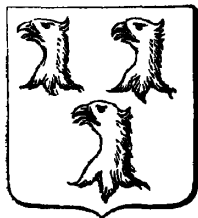
When any peculiar arrangement of animals in the shield is designed, that must be expressly stated ; as, Vert, three eagles displayed in fess or, borne by the name of Williams, of Carnarvonshire.



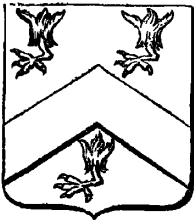
Three eagles displayed are sometimes arranged in bend, that is, diagonally across the shield ; sometimes in pale, that is, perpendicularly up the middle of the shield ; and sometimes five eagles are placed in the position of a cross, ranging horizontally and vertically, or in the form of a saltier.

It is said that eagles are occasionally seen in armory with their wings close, but I doubt if this is the fact, rather presuming that, by the figures so represented, hawks have been originally intended in all cases when so borne.

Eagles' heads, legs, and wings, detached, are often made the figures of heraldic insignia. Or, an eagle's head erased gules, is borne by the name of Monro, in Scotland ; Argent, three eagles' heads erased sable, armed or, is borne by the name of Yellen ; Azure, a chevron between three eagles' heads erased or, by the name of Keyt ;

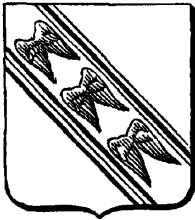


Argent, a chevron between three eagles' heads erased azure, by the name of Honeywood ; Argent, a fess gules between three eagles' heads erased sable, by the name of Wilmot. Some branches of this family charge the fess with three escallops or.



Argent, a chevron between three eagles' legs erased sable, is borne by the name of Bray; Sable, an eagle's leg erased in pale argent, armed gulch, by the name of Canhauser; Sable, a fess between three eagles' legs erased and erect or, by the name of Howson. In this last instance the claws are upwards, and in the act of striking, but not so in the first.

Eagles' wings, detached from the body, are occasionally found in shields of arms with us, and prevail also much in those of the German Empire.



Argent, on a bend gules, cotised sable, three pairs of eagles' wings of the first, is borne by the name of Wingfield; Gules, two eagles' wings conjoined in pale or, by the name of Seymour. It has been said, that this bearing represents angels' wings, but I think they were originally intended as the wings of eagles. Wings are considered as symbols of celerity in the performance of an embassy; they are also employed as emblems of protection and paternal care.



Feathers are occasionally borne as heraldic devices, particularly those of the ostrich, which are supposed to have been derived from conquests in Syria and Egypt, obtained by the ancestors of the bearers over the Saracens, during the Holy Wars. Vert, a chevron between three ostrich feathers argent within a bordure or, is borne by the name of Perkins, of Lincolnshire; Argent, six ostrich feathers, three, two, and one, sable, by the name of Jervis; Gules, a chevron between three ostrich feathers argent, by the name of Featherston.

The hawk (denominated by Guillim "the sovereign queen

of all fowles”) has in times past been much used for sporting in England. Of the different species of the hawk some heraldic authors have written elaborately, considering that a knowledge of the habits and character of those animals constituted a very necessary portion of the learning of an old English gentleman.

There are two kinds of hawk borne in armory,—the goshawk or falcon, which is the large sort, and the sparrow-hawk or sparrow-hawk, the smaller sort.



Sable, a goshawk perched upon a stock fixed in the base point of the escutcheon argent, armed and belled or, is borne by the name of Weele, of Devonshire. This shield of arms, says Guillim, “may represent some bearer, who was ready and serviceable for high office, though living

at rest and unemployed.”

Argent, a fess between three hawks rising azure, is borne by the name of Georges; Azure, a chevron between three falcons argent, by the name of Phillips; Azure, a chevron engrailed between three sparrow-hawks or, by the name of Whitlock; Gules, three sparrow-hawks argent, belled or, by the name of Atterton.



Owls are of frequent occurrence in armory. Sable, a chevron between three owls argent, appertains to the name of Prescott; Gules, a chevron between three owls argent, to the name of Hewett; Azure, a chevron between three owls argent, to the name of Appleyard; Argent, a chevron gules between three owls sable, to the name of Hucks; Sable, a chevron between three owls argent, crowned or, by the name of Burton, of Leicestershire.

Gules, on a bend argent three owls sable, appertains to the name of Savile. Another branch of the same family bear,



Argent, on a bend sable three owls of the first: both have evidently the same origin.

“The owl,” says Guillim, “in armory signifieth prudence, vigilance, and watchfulness by night: it is the bird of Minerva, and was borne by the ancient Athenians for their armorial ensign.”

The raven is a bird of prey, of which it is said, that it is deserted by its parents from the moment of being hatched. The royal Psalmist, referring to this notion, says, The Lord feedeth “the young ravens which cry.” The raven, therefore, is the emblem of him who, inheriting but little from his ancestors, has, through Providence, been the architect of his own fortune.

This bird formed the device upon the banners of Harold Harefoot, the son of Canute the Dane, when he invaded



England, viz., Argent, a raven proper. (*P. Heylyn.*) The Latin name of the raven is *corvus*, derived from the peculiar cry of that bird, *cor!* Or, a raven proper, is borne by the name of Corbet; Argent, a raven sable, by the name of Morton; Argent, a chevron between three ravens’

heads erased sable, by the name of Bradine.

The Cornish chough is a peculiar sort of crow, very frequently borne in arms: its colour, by nature, is a bluish black, with red beak and legs. The chough is accounted a noble bird: it frequents the cliffs and ruined castles on the coasts of Cornwall and North Wales.



Argent, three Cornish choughs proper, is the armorial bearing of the family of Peniston, of Oxfordshire; Argent, a fess gules between six Cornish choughs proper, is borne by the name of Onslow, of Shropshire; Azure, a bend or, and on a chief argent two Cornish choughs proper,

by the name of Vyner; Argent, a Cornish chough proper, by the name of Trevethan of Cornwall.

The heron, or hern, is a fishing bird, frequenting the shores and marshy parts of England: Arundel, or Herondale, was named from them, and also several other places.



Sable, a heron within a bordure argent, is borne by the name of Matthews; Sable, a heron argent, by the name of Heron; Gules, a chevron or between three herons argent, by the name of Heron; Azure, a chevron ermine between three herons argent, by the name of Hernc.

Argent, a stork sable, membered gules, is borne by the name of Starkey, of Cheshire; Azure, a stork argent, by the name of Story; Azure, three storks rising proper, by the name of Gibson.

The pelican is an emblem of patriotism and paternal care. The Egyptian priests, says Guillim, used the pelican as a hieroglyphic, to express the duties of a father towards his children, and of a leader towards his followers.



Azure, a pelican vulning its breast, with wings expanded, or, is the armorial device of the family of Wakcring, in Staffordshire. The same was also borne as the arms of the celebrated Bishop Fox, in the time of King Henry VIII. Gules, a pelican in her nest, with wings

expanded, feeding her young ones, or, vulned proper, is borne by the name of Carne of Glamorganshire; Argent, a pelican in her nest, feeding her young, sable, by the name of Cantrell; Gules, a pelican in her nest, feeding her young, or, by the name of Morgan; Azure, three pelicans argent, vulning themselves proper, by the name of Pelham, of Lincolnshire; Azure, a chevron ermine between three pelicans vulning themselves proper, by the name of Cullum.

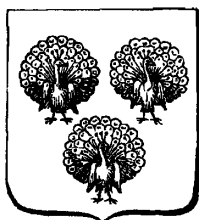
The pelican represented in heraldry is certainly very unlike that animal in nature, but if we were to correct its form, we should not give the originally-assumed armorial device.



Argent, three barn-door cocks gules, armed, crested, and jowllopped sable, appertains to the name of Cockayn. The same arms is also borne by the name of Cockburne, in Scotland. Gules, three barn-door cocks argent, armed, crested, and jowllopped or, is borne by the name of Cock; Argent, a cock gules, by the name of Cheke.

Guillim calls this "the knight among birds, being both of noble courage and prepared evermore to the battle; having his comb for an helmet, his sharp and hooked bill for a fawcheon (falchion) or courtlax to flash and wound his enemies, and as a complete soldier armed cap-a-pie, he hath his legs armed with spurs, giving example to the valiant soldier to expel danger by fight, and not by flight."

Argent, three capons sable, armed, crested, and jowllopped or, is borne by the name of Caponhurst.

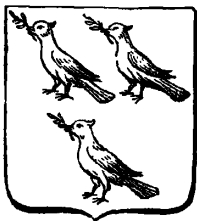


Argent, three peacocks in their pride proper, (that is, standing frontways, with their tails expanded, and in their natural colours,) is borne by the name of Pawne; Argent, a chevron sable between three turkey-cocks in their pride proper, by the name of Yeo, of Devonshire; Azure, three cock pheasants or, by the name of Rede.

Many other kinds of fowls have been employed for armorial insignia; as, Azure, three bustards rising or, which is borne by the name of Nevill; Argent, a chevron between three bald-coots proper, by the name of Kilburne; Gules, three peewits or, by the name of Tirwhit.

The dove is a religious emblem, sometimes employed to represent the Holy Spirit: also as a bird implying innocence,

purity, and peace. It is a very prevalent device in armory, and may have had its appropriation from services performed in connection with the Church. Sable, three doves argent, beaked and membered gules, each holding an olive-branch proper, is borne by the name of Columball; Gules, a chevron engrailed ermine between three doves argent, by the name of Child, of Lincolnshire. Guillim describes the arms of this family as three cagles, which, I am satisfied, is an error.



Of water-fowl, the swan is most frequently found in armory. Azure, two swans argent between flanches ermine, is borne by the name of Mellish, of Surrey. The swan is a bird of considerable beauty and strength, and is said, to his credit, never to use that strength in tyrannising over other fowls, but only to be revenged on such as first offer him wrong, in which case, saith Aristotle, he often subdueth the eagle. Gules, a swan argent, is borne by the name of Leigham; Sable, a swan with its wings expanded argent, membered or, within a bordure engrailed of the same, by the name of Moore.



Azure, three swans' necks erased proper, is borne by the name of Lacy; Sable, three swans' necks coupéd argent, by the name of Squire.

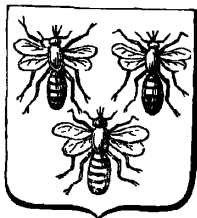
Gules, three wild-ducks volant proper, is borne by the name of Woolich; Gules, on a bend argent three shovellers sable, beaked or, by the name of Read; Sable, three shovellers in pale argent, by the name of Peplsham; Sable, three heath-cocks argent, membered gules, by the name of Hathe.

There are small birds, called martlets, having short legs

and long wings, which are very prevalent in armory derived from the Crusades; but the consideration of them must be reserved until we treat of the Holy Wars, and the devices appertaining thereto.

To these might be added, examples of the bearing of ostriches, swallows, martins, and many others of the winged animals; but enough has been said on their general fitness of adaptation as armorial devices.

It may not be out of place here to speak of winged insects, which occur, though but rarely, as armorial insignia. The



bearing of a bee is accounted honourable, and of meritorious import. Azure, three bees volant erect or, appertains to the name of Bye; Sable, a chevron between three bees volant erect argent, to the name of Sewell. (*Rolls Ch.*) Argent, a beehive beset with bees volant sable, is

borne by the name of Rooe, of Cheshire. So much has been written upon the habits and virtues of bees, that it is unnecessary to enlarge upon the subject here. Suffice it to say, that they imply industry, wealth, bounty, and wisdom in the bearer.

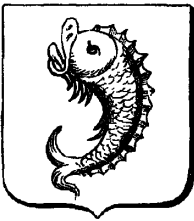
Argent, a bend between three gadflies volant sable, is borne by the name of Bestow, of Lincolnshire; Sable, three gadflies volant argent, by the name of Burninghill; Sable, a harvest-fly in pale volant argent, by the name of Boloure, in France; Argent, a chevron between three butterflies sable, by the name of Girlington, of Lincolnshire; Azure, a chevron between three butterflies volant argent, by the name of Papillon, of Kent.

## CHAPTER XVI.

## AQUATIC ANIMALS.

WITH respect to the bearing of aquatic animals as armorial insignia, Nisbet says, "Fishes want not their commendable qualities, for they are used as emblems of vigilancy: they swim against the stream, and are said never to sleep."

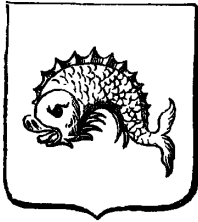
Of fishes, the dolphin is considered in heraldry to hold the first place. The many legends and poetic fictions related of this fish, have rendered it a fit representative of chivalrous exploits. The dolphin is said to be beautiful in its appearance and swift in its progress; giving suck to its young as a woman, and possessing the affections of the fair sex; susceptible of grief, and extravagantly fond of music. With these attributes, the dolphin could not fail of being adopted as an heraldic figure in the romantic ages of chivalry. Or, a dol-



phin hauriant (raised upright) azure, and barbed gules, was the arms of the ancient principality of Dauphiné, in France, and doubtless had a legend which accounted for its adoption, and for the name given by the feudal founder to the principality.

Or, three dolphins hauriant azure, is borne by the name of Vandeput. The ancient Counts of Forrest, in France, had for their arms Gules, a dolphin hauriant or, being descended from the ancient family of the Dauphin of Viennois.

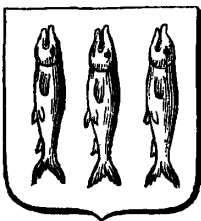
Dolphins are generally borne in armory in a horizontal position, called *naiant*, that is, swimming; and in the form called *embowed*, that is, the back bent upward.



They are then said to be *naiant embowed*. Gules, a dolphin *naiant embowed* argent, is borne by the name of FitzJames. Mc-nestrier says, these arms should be, a dolphin *conché*, that is, with its head turned round to meet the tail.

Argent, a dolphin *naiant embowed* azure, appertains to the name of Money penny, in Scotland; Argent, on a bend azure three dolphins embowed or, to the name of Franklyn. A variation in this device is given in the Baronetage,—Azure, a bend between two dolphins embowed *naiant* or, which is borne by the name of Frankland, of York. Argent, on a bend sable three dolphins embowed or, appertains to the name of Simeon; Azure, a fess between three dolphins *naiant embowed* argent, to the name of Lemon; Sable, a chevron between three dolphins *naiant embowed* argent, and a chief or, to the name of Cobb; Azure, a chevron between three dolphins *naiant embowed* argent, to the name of Fryer; Barry wavy of six, argent and gules, three dolphins embowed *naiant* or, to the name of Atwater; Azure, three dolphins *naiant* extended in pale or, to the name of Dolphin. In this last instance the dolphins are not bowed, though swimming.

Other kinds of fishes are employed as heraldic insignia, in various natural positions.

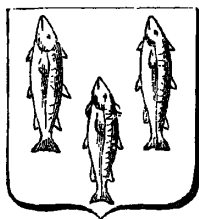


Gules, three lucies (which is the ancient name for pikes) *hauriant* in fess argent, was borne by Lucy, a Norman admiral in William the Conqueror's navy, from whom descended the family of Lucy of Broxborne, in the county of Herts, which arms were afterwards augmented with a *seme* (an indefinite number) of crosses, for services performed

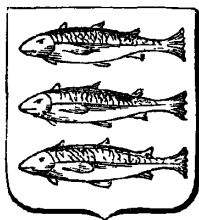
by the family during the Crusades or Holy Wars. These arms (three lucies) are incorporated into the shield of the noble family of Percy, which is descended from the primitive stock of the Lucys, through a female branch, and inherits the ancestral estates.

Azure, three ged-fish (the Scotch name for pikes) hauriant argent, is borne by the name of Ged; Gules, an escutcheon between three pikes' heads erect and coupéd or, by the name of Geddes; Argent, two lucies or ged-fish saltier-ways azure, by the name of Gedney. These arms and name are probably derived from the same original achievement.

The next example will show three salmons in different positions to the foregoing, that is, in the ordinary arrangement of two in chief and one in base, which is always the case when not otherwise described.



Sable, three salmons hauriant argent, appertains to the name of Salmon, of Bedfordshire; Azure, three salmons hauriant argent, to the name of Ord; Gules, a chevron between three salmons hauriant argent, to the name of Brougham; Sable, three salmons hauriant in fess argent, and a chief or, by the name of Kitson; Azure, three salmons hauriant in fess argent, by the name of Hacket; Vert, two salmons hauriant argent, by the name of Hume.



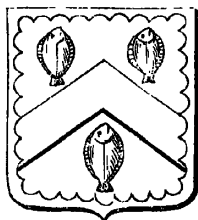
Azure, three salmons naiant (swimming) in pale or, is borne by the name of Fisher; Gules, three salmons naiant in pale or, by the name of Keane; Azure, three salmons naiant in pale argent, by the name of Sambroke; Gules, two salmons naiant barways argent, finned or, by the name of Sams, of Hertfordshire.

These, it will be seen, are arranged in pale, that is, one above the other in the direction of a pale, differing from the above examples.



In the armorial device of the town of Glasgow, there is a salmon with a ring in its mouth, referring to a legendary tale of a miracle wrought by Saint Mungo, who, as Nisbet relates, caused a salmon to recover, out of the river Clyde, a ring accidentally dropped by a lady, which, on being restored, removed the jealousy of her husband. Gules, three salmons hauriant, each with a ring in its mouth, argent, is borne by the name of Sprotty, in Scotland.

Many other kinds of fish, as the turbot, sole, trout, carp, barbel, herring, roach, &c., are made the heraldic figures of



achievements. Argent, a chevron gules between three soles hauriant proper, within a bordure engrailed sable, is borne by the name of Solles, of Cambridgeshire; Argent, three eels naiant in pale sable, by the name of Ellis; Gules, three roaches in pale naiant ar-

gent, by the name of Roache: Gules, three herrings naiant or, by the name of Lamere.

Serpents, adders, and snakes are found to constitute heraldic figures, and are taken to represent in the bearer prudence, subtlety, and caution.

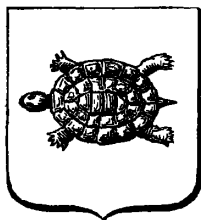


Gules, an adder nowed or, is borne by the name of Nathiley; Argent, a chevron engrailed gules, between three adders nowed sable, by the name of Radley; Or, three piles issuing from the chief sable, and in base two serpents gliding fessways in pale proper, is borne by the name of Sleich; Argent, three serpents gliding barways in pale azure, by the name of Ducat.

According to ancient belief, serpents were engendered or could be produced by the performance of certain obscene acts and magic rites, of which it is unnecessary here to recite the particulars.

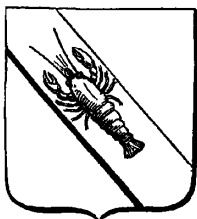
The city of Milan carries for its heraldic insignia a serpent swallowing a child, a device which originated in a legendary tale of great antiquity.

Of the bearing of the crustaceous tribes and other animals of various kinds we have many examples in heraldry.



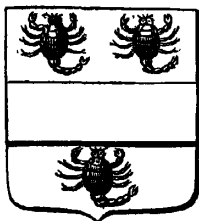
Vert, a tortoise in fess argent, is borne by the name of Gowdie, or Gawdy; Azure, a tortoise in pale or, by the name of Cooper. It is said that this bearing refers to the practice of soldiers in prosecuting a siege, who sometimes bend down their bodies, and cover them with their shields, in order that the arrows discharged from the walls above may not wound them.

Argent, a chevron engrailed sable, between three crabs gules, is borne by the name of Bridger. Or, three lobsters erect gules, is borne by the name of Thiard; Azure, three lobsters erect or, by the name of Prieur, both of France.

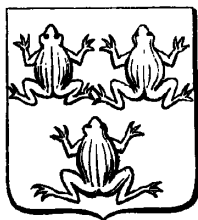


Gules, on a bend or a lobster sable, is borne by the name of Grilla, in Spain; Argent, two lobsters' claws in saltier gules, by the name of Tregarthick; Barry wavy of six, or and gules, three prawns in pale of the second, by the name of Atsea, formerly of Kent.

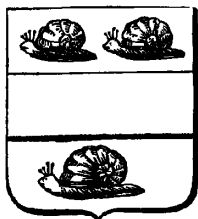
Other animals which partake in some degree both of the fish and reptile kind, we observe occasionally to have been employed as armorial insignia.



Argent, a fess between three scorpions erect sable, is borne by the name of Cole. The arms of this family are also given as Argent, a chevron gules between three scorpions reversed sable, evidently from the same original, but varied by a collateral descendant.

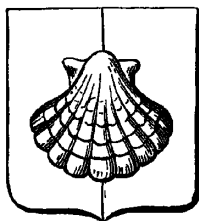


Argent, three toads erect sable, is borne by the name of Botereux. The toads exhibited in this shield of arms are of very ancient appropriation by this family, and by some heralds are supposed to have been derived from services performed by an ancestor in the French army as early as the time of Childeric, in the fifth century; by whom it is said toads were borne, as an heraldic symbol of the marshy country of Tournay, in Flanders, of which he was king; and that the toads were afterwards changed to fleur-de-lis in the royal standard of the French.



Sable, a fess between three house snails argent, is borne by the name of Shelley; Argent, a fess vert between three house snails azure, by the name of Studman; Gules, three house snails or, by the name of Barton, in Scotland. Guilim observes, "The bearing of snails doth signify that much deliberation must be used in matters of great difficulty and importance; for, albeit the snail goeth slowly, yet in time, by her constancy in her course, she ascendeth the top of the highest hill."

Of shell fish, the scallop prevails most in armorial bearings. Party per pale, azure and gules, an scallop or, is borne by the name of Winch. As the scallop shell refers particularly to the performance of religious services, we shall reserve the consideration of their heraldic import until we treat of the Crusades, and the devices derived therefrom, in a subsequent Chapter.



## CHAPTER XVII.

## IMAGINARY OR FABULOUS CREATURES.

THE credulity and ignorance of the Middle Ages have furnished Heraldry with a variety of monstrous creatures, which never had an existence in nature, but were merely the offspring of a wild poetic imagination. The learned, however, of those days, pretended to a perfect knowledge of their forms, habits, and properties, and hence appropriated them as armorial symbols or memorials of extraordinary achievements performed by their bearers, with which the legendary tales of Germany particularly abound. From that source, a belief of the real existence of such creatures has been transmitted to us, and, considering the credulity of those times of gross ignorance and superstition, we cannot be surprised that such monsters should be believed really to exist as inhabitants of the earth.

The Griffin is an imaginary creature, with which the science of heraldry is most particularly familiar. This fabulous animal was of old supposed to have been engendered between the lion and the eagle. It is represented as having the lower parts of its body, legs, and tail, formed like those of a lion, and the upper parts, the head, wings, and claws, like an eagle, with the addition of erect ears. This creature is usually represented in armory in the attitude called rampant, which implies ready to fight: but some heralds describe it by the term *segreant*, (flying). I consider the former most appropriate, as representing a combatant. Sometimes, grif-

fins are depicted in a walking posture, but that mode of bearing them is of rare occurrence.

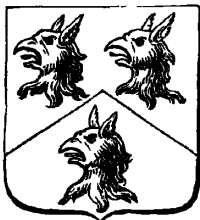


When Cerdicus the Saxon landed in Britain, and became king of Wessex, or the West Saxons (A.D. 519), he carried for his armorial device, Gules, a griffin rampant or, which device is still, as a memorial of that leader, employed for the local insignia of the west of England.

Argent, a griffin rampant gules, appertains to the name of Griffin; Or, a griffin rampant sable, to the name of Morgan; Ermine, a griffin rampant gules, to the name of Grantham; Argent, a griffin rampant azure, armed or, to the name of Culcheth; Or, a griffin rampant gules, to the name of Trafford; Vert, a pale argent between two griffins rampant or, to the name of Addams.

Azure, a griffin passant sable, armed gules, is borne by the name of Halton; Azure, a griffin passant and a chief or, by the name of Eveline; Or, on a chief sable three griffins passant of the first, by the name of Knight; Argent, a chevron between three griffins passant sable, by the name of Finch. Some branches of this family bear demi-griffins rampant.

Griffins' heads, when represented in arms, will appear very like eagles' heads, but may be distinguished by their exhibiting prominent ears. Party per chevron sable and argent, three griffins' heads erased counterchanged, is borne by the name of Took. The same arms is also borne by the name of Tinney; they are both exhibited in the stained glass windows of Lincoln's Inn Chapel,



London. Argent, a chevron between three griffins' heads erased gules, appertains to the name of Tilney, of Lincolnshire; Argent, a bend between three griffins' heads erased sable, to the name of Waldron.

It is surprising that the knowledge of natural history should have continued to be so defective up to the reign of Queen Elizabeth as to have allowed an old herald of acknowledged learning at that time (Gerard Leigh) to have expressed himself thus, in reference to the fabulous griffin:—"Isidore saith, that they have great enmity to man and horse, and are themselves of such a marvellous strength, that though the man be armed and on horseback, yet they take the one with the other quite from the ground, and carry them clean away. I think they are of a great hugeness, for *I have a claw of one of their paws*, which should show them to be as big as two lions."

A Wivern is represented as a serpent with wings and birds' legs. Wiverns were formerly supposed to have had existence in marshy places in the inaccessible wilds of Germany, but are now found to be merely creatures of the imagination, and probably, in their origin, were but figures of some ferocious tyrants, who, emerging from their strong holds in the northern forests, robbed and devastated the neighbouring inhabited country. The subduing of such an oppressor would naturally lead to a figurative device like this, as the armorial achievement of the conqueror, of which the traditionary tales of Germany afford many instances.



Argent, a wivern, his wings displayed and tail nowed (twisted or knotted) gules, is borne by the name of Drake. Argent, on a bend between two lions rampant sable a wivern passant with wings extended of the first, appertains to the name of Rudings.

Dragons are much of the same character, being said to have the head of a serpent, the body and legs of a lion, with wings, clawed feet, and a barbed tail, the whole being covered with impenetrable scales. These terrific creatures were supposed to have existed in the early ages of the world, though

now they are considered to be fabulous. The term dragon is applied by our translators of the Holy Scriptures to some monster of which we have no knowledge, and it is remarkable, that such a creature appears to have been known to the Chinese, and is delineated by them much in the same form as it is represented in heraldry. It is, however, highly probable that the crocodile or alligator, which is an amphibious animal, inhabiting the banks of great rivers, and marshes, may have given rise to the fabulous dragon, which, by a poetic fancy, has been furnished with wings, and made to



emit fire from its mouth. Argent, a dragon rampant sable, is borne by the name of Dauney; Gules, three dragons passant in pale ermine, by the name of Blossun; Azure, three dragons' heads erased or, and a chief argent, by the name of Cutler.

Of the harpy, sphinx, cockatrice, salamander, phoenix, and other creatures engendered by the fancy of the ancients, we have few, if any, examples in English armory, though they are occasionally found in continental shields of arms, particularly in those of Germany.

The Unicorn, which is considered to be a fabulous beast, occurs often in the arms of English and Scottish families. It is represented in the form of a horse, with one straight horn extending from the middle of its forehead, with deer's feet, and a lion's tail. The unicorn, says Nisbet, "is of great esteem, as well for his virtue as strength. In his horn the naturalists place a powerful antidote against poison, and tell us that the wild beasts seek to drink in the waters after the unicorn has stirred them up with his horn. He is remarkable for his strength, but more for his great and haughty mind, who would rather die than be brought to subjection. Upon these and other considerations, the unicorn is frequently represented in devices and armory, especially by our nation,

as a supporter of the sovereign insignia, to show its unconquered and independent sovereignty; and, as being part of the achievement of Scotland, has been granted by our kings to some of their well-deserving subjects, as an additament of honour to their armorial bearings, and by others assumed on account of its noble qualities.”



Argent, a unicorn passant gules, armed and unguled (hoofed) or, is borne by the name of Stasan; Gules, a unicorn passant argent, armed and unguled or, by the name of Musterton; Argent, a fess vair between three unicorns tripping gules, by the name of Wilkinson; Sable, three unicorns courant in pale argent, armed or, by the name of Farrington; Argent, a unicorn sejant (sitting) sable, armed and unguled or, by the name of Harling.

Unicorns' heads are of frequent occurrence in armory, figuratively expressing all the virtues which have been ascribed to the fabulous animal.



Argent, a chevron ermine between three unicorns' heads couped sable, is borne by the name of Head; Azure, a fess between three unicorns' heads erased or, by the name of Lear; Azure, on a bend argent three unicorns' heads erased of the first, by the name of Smith; Gules, three unicorns' heads couped argent, by the name of Shelley.

There are some other imaginary creatures exhibited in armory, as, beasts with wings, with human heads, with several heads, with unnatural horns, and sometimes two dissimilar animals conjoined in one; but these rarely occur as devices upon the shield with us, though they are occasionally seen in foreign arms.

The Mermaid,—a fabulous creature, said to be formed like the head, body, and arms of a woman, conjoined to the



hinder parts of a fish, and which is usually furnished with a comb and mirror, as in the act of decorating herself, is borne by several English families as their heraldic device. Argent,



a mermaid gules, crined (hair), and holding a mirror in her right hand and a comb in her left or, appertains to the name of Ellis; Gules, a mermaid proper, attiring herself with her comb and glass, crined and finned or, to the name of Prestwick, of Lancashire; Azure, a mer-

maid with her mirror and comb argent, swimming in the sea in base proper, to the name of Scsquiere, in France.

Some heralds speak of mermen in armory; but I know no instance of such bearing, at least in these kingdoms.

Sea-horses, sea-wolves, sea-lions, and sea-dogs are sometimes found among armorial devices.



Argent, a sea-lion couchant azure, ducally crowned, armed, and langued gules, is borne by the name of Silvester; Gules, a sea-lion or, by the name of Hof, in Germany.

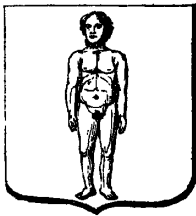
To these might be added examples of other monstrous creatures, the production of the imagination, and mostly derived from ancient legends, figuratively told by such devices; but enough has been said to shew the manner of their appropriation by the heralds of old.

## CHAPTER XVIII.

## THE HUMAN FRAME AND ITS MEMBERS.

BEARINGS of the human figure or its members are frequently seen in armory, although, as Nisbet says, some heralds "will not allow human figures in the composition of perfect devices, because a comparison of a man cannot be taken from a man, but from things generically or specifically different;" by which we are to understand, that the form of a man, or of any of his members, cannot be fitly employed in heraldry as figures or symbols of his mental accomplishments or personal worth; yet they may be, and frequently are, appropriated as memorials of certain achievements.

Of this we have an example in the arms of the family of



Dalziel, in Scotland,—Sable, a naked man in pale proper. This device is said to perpetuate the memory of a brave and dangerous exploit performed by one of the progenitors of that family, in taking down from a gibbet the body of a favourite and near kinsman of King Ken-

neth II. The tradition, according to Nisbet, is, "the king, being exceedingly grieved that the dead body of his friend should be so disgracefully treated by his enemies, proffered a great reward to any of his subjects who would adventure to rescue it; but, when none would undertake that hazardous enterprise, a valorous gentleman came, and said to the king, 'Dalziel!' which signifies, as I am informed by those who

pretend to understand the old Scotch language, *I dare!* which he effectually performed to the king's satisfaction." The family afterwards took this remarkable bearing, in commemoration of the achievement, and when surnames came to be generally used, the word Dalziel was assumed as their hereditary cognomen.

Wild men, or savages, represented in armory, and termed woodmen, are derived from conquests over the barbarous



tribes of the north, both in Scotland and Germany. Sable, a savage, or wild-man of the woods affronté in pale, with a wreath of oak leaves round his loins, and carrying a tree eradicated at the roots in bend, all proper, is the armorial device which appertains to the name of Emlyn;

Azure, three woodmen upon a mound passant in fess proper, each carrying a club upon his dexter shoulder or, and upon his sinister arm a shield of St. George, is borne by the name of Wood. Or, a wild man of the woods, erect, bound round his head and loins with wreaths of oak leaves, and a regulated staff in his dexter hand, all proper, is borne by the name of Dachroden; Sable, a wild man naked, his dexter arm raised, proper, and issuing from a mound in base or, by the name of Jungen. Both these shields of arms are of German origin.

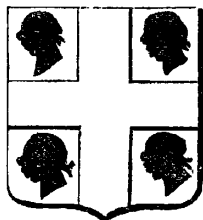
Parts of the human figure are also appropriated for heraldic



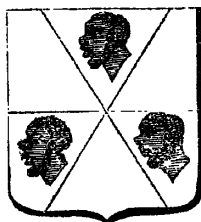
insignia; as, Gules, three demi-woodmen argent, each carrying a club over his dexter shoulder or, which is borne by the name of Wood, or Basilwood. Azure, three savage men's heads coupéd argent, is borne by the name of Edington; also, Argent, three human heads erased gules,

by the name of Ethlington: no doubt these were both from the same stock, and originally were the same name, some ancient family tradition being represented by the arms.

The victories of the Christians over the Moors in Spain, have given rise to many heraldic devices, having human figures, or parts of them, among the arms of Spanish families.



Argent, a cross gules between four Moors' heads in profile banded sable, was formerly the arms of the kingdom of Aragon. Pedro, king of Aragon, in the year 1106, in memory of his victory over four Moorish kings, whom he killed in the battle of Alarcon, took their heads for the armorial figures of his kingdom of Aragon; but afterwards James king of Aragon disused them, and carried only the arms of Barcelona, giving the former to his younger son, whom he made king of Sardinia. The same arms is still borne by his descendants, and is represented upon some of the coins of Piedmont.

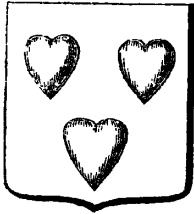


Gironny of six pieces, or and sable, three Moors' heads in profile coupéd proper, is borne by the name of Callardc; Or, three Moors' heads in profile coupéd proper, banded round their foreheads argent, appertains to the name of Mico, of Spain; Argent, three Moors' heads in profile, coupéd proper, between two chevronels sable, to the name of Sondes, of Kent. These shields of arms are all of Spanish origin, derived, no doubt, like the former example, from achievements over the Moors in that country.

Many other instances of the bearing of Moors' heads are to be found in arms appertaining to English, Irish, and Scotch families, which have probably originated in achievements performed by their ancestors against the Moors in Spain, while assisting the Christian princes to expel the Mohammedans from that country.

Saracens' heads, occasionally seen in armory, are not to be mistaken for Moors' heads, as they have a different origin;

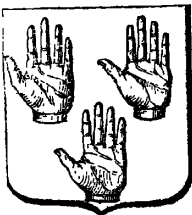
being derived from conquests over the Saracens, in Syria, during the Crusades or Holy Wars, which will be further considered in a subsequent chapter.



Human hearts, hands, arms, and legs, are also borne in armory. Or, three human hearts gules, appertains to the name of Kirkhoven: the same was borne in Scotland (1215) by the name of Ruele, subsequently Rule, which, Nisbet says, is derived from "St. Regulus, who brought the relicts of St. Andrew to Scotland." Argent, a heart proper and a chief sable, is borne by the name of Scambler; Argent, three men's hearts proper, by the name of Clunic; Gules, on a chief argent three human hearts proper, by the name of Heart; Gules, on a fess argent three human hearts of the first, by the name of Thornton; Gules, a chevron argent between three hearts or, by the name of Frbody; Gules, a heart between two wings displayed or,—Wingham.

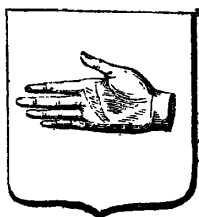
The heart, when exhibited in armory, is considered as an emblem of sincerity and true valour: it is, however, in several instances employed as a memorial of a certain event. Nisbet says, that in the arms of the Seatons of Scotland a human heart, bleeding, was introduced by an ancestor of the family, "upon the account of the manner of his father's death, who was shot through the heart in his early appearing in arms for King Charles I. against the rebels."

The hand, says Gerard Leigh, "is given for surety of peace, and as an heraldic insignia is the witness of faith and trust." Azure, three sinister hands erect and coupéd at the wrist argent, was borne by John Malmaine, standard-bearer of the footmen under William the Conqueror (*Fuller's Ch. Hist.*). Argent, a chevron between three sinister hands coupéd at the wrist gules, is borne by



the name of Maynard ; Sable, a chevron between three dexter hands argent, by the name of Batt ; Gules, a fess between three dexter hands coupéd at the wrist or, by the name of Pettipher (*High Wycombe Ch.*).

Of hands, says Nisbet, the right is a symbol of faith, the left of justice, when conjoined of friendship.



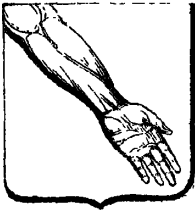
Sable, a dexter hand in fess coupéd argent, is borne by the name of Dare. It is not unlikely that this shield of arms, though of old standing, has been derived, and also the family name, from that of Dalziel, before described. Party per bend or and gules, three sinister hands coupéd and counterchanged, by the name of Adair : Party per bend or and argent, three sinister hands coupéd gules, is also borne by another branch of the Adair family. This name and these three shields of arms are in all probability also from the same primitive stock of Dalziel, varied by different descendants.

Azure, a dexter hand erect, clenched, and coupéd at the wrist argent, is borne by the name of Fansten.

Azure, a dexter hand extended in pale, coupéd argent, is borne by the name of Broom ; Argent, a dexter hand in pale coupéd and a bordur engrailed sable, by the name of Manley ; Argent, a sinister hand extended in pale coupéd gules, by the name of O'Neale.

The Mohammedans carry a hand as a peculiar religious standard. Probably some of the instances of hands borne in armory may be Christian memorials of the taking of such standards, or of conquests over the Turks, in the Holy Wars.

It is said, "the hand among the Moors has three mystical significations :—The five fingers refer to five fundamental principles in their religion ; four of these have each three modifications, represented by the three joints of the fingers ; the fifth but two, represented by the two joints of the thumb."



Argent, a sinister arm issuing from the dexter point bendways gules, is borne by the name of Cornhill; Azure, two arms issuing in bend clothed argent, the hands conjoined in the honour point proper, appertains to the name of Avennes, in France; Gules, a sinister arm coupéd and raised in bend sinister argent, habited sable, to the name of Kundiger, in Germany.

Other examples of the appropriation of human arms as heraldic devices occur, but they are mostly clothed, and often in armour, as will be seen in a future chapter.



A singular device, consisting of three right arms conjoined, is borne by the name of Tremaine, which Guillim thus describes:—"Gules, three dexter arms conjoined at their shoulders, and plexed in triangle or, with fists clenched argent, appertains to the family of Tremaine, of Colacombe in Devonshire. These arms and hands, conjoined and clenched after this manner, may signify a treble offer of revenge for some notable injury done to the person or fame of the first bearer, which to an honest man is no less dear than his life." Whatever may have given rise to this peculiar heraldic bearing, which is of old standing, no doubt, the surname of this family was taken from their heraldic bearing, and not the arms from the name.



Argent, a man's leg erased at the thigh sable, is borne by the name of Prime; Or, a man's leg coupéd at the thigh azure, by the name of Haddon; Sable, a man's leg coupéd below the knee argent, by the name of Shrigley. This last shield has been described,—Sable, a boot argent; probably from some old painting or sculpture,

rudely drawn; but I think a naked leg coupéd is the true and original device of this family.

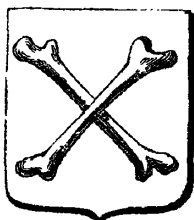
Argent, three legs coupéd at the thigh gules, is borne by the name of De la Hyle; Azure, three legs coupéd at the thigh argent, by the name of Gambon.

Human skulls and bones are occasionally employed as heraldic insignia, the origin of which, in most instances, appears to be connected with legends of achievements performed in reference to religion; particularly at the time of the Crusades or Holy Wars, such as obtaining relics of the Saints, or defending the Holy Sepulchre.



Argent, on a chevron gules three human skulls of the first, is borne by the name of Bolter; Sable, a chevron between three human skulls argent, by the name of Boulter; which is an evident variation of the preceding arms and name, assumed by another branch of the same family. Though the escutcheons exhibited on undertakers' sign boards, very frequently contain human skulls, the arms of Boulter is the only instance which I have been able to discover of skulls borne by any English family as heraldic devices.

Human bones but seldom occur in armory, but in a few instances they are seen, having a religious reference, and sometimes combined with other devices.



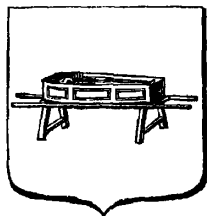
Sable, two shin bones saltierways, the sinister surmounted of the dexter, argent, is borne by the name of Newton, of Derbyshire. The arms of this family was, originally, Sable, a saltier argent; but from some religious service, such as obtaining the bones of a saint from the infidels, they received the device of two bones placed saltierways, as a memorial of the achievement, which was considered,



in those days of superstition, a great and highly meritorious act of piety and worthiness.

Azure, two shin bones in saltier argent, is borne by the name of Millaborne; Azure, two shin bones in saltier argent between four stars or, by the name of Parsow, of Saxony.

Sable, two shin bones in cross argent: or it may be described, Sable, a shin bone in pale, surmounted by another in fess, argent, is borne by the name of Baynes. Nisbet gives this shield of arms in Scotland to the name of Bane, or Bone, from which it appears probable, that the surname was taken from the heraldic device borne by the family.



One of the most extraordinary devices relative to human remains that I have met with, is borne by a family in Germany, named Leichnam. It is exhibited in a curious old work, by Johann Sibmachers, of Nuremburg, 1605,—Gules, a coffin standing upon a bier sable, containing a corpse shrouded argent. No doubt some legendary tale is connected with the assumption of this device; the name Leichnam, literally translated, being *Dead-name*.

The ancient seal of the city of Lichfield represented dead bodies scattered over a field, in allusion to the traditional massacre of a thousand Christians, who are said to have suffered martyrdom at that place in the reign of the Emperor Diocletian, from which occurrence this ancient city derived its name.

## CHAPTER XIX.

## ON TREES, FLOWERS, AND FRUIT.

IN the vegetable kingdom we find an extensive range of subjects, suited for allegorical appropriation; whether we take the majestic trees of the forest, the fragrant blossoms of the garden, or the luxuriant fruits of the field. These, either borne entire or in dismembered fragments, may each convey a significant allusion, or an emblematical import of some meritorious achievement or personal qualification.

Of trees, the oak is preeminent, as monarch of the forest. It is a symbol of strength and of long-trying fidelity, which, by its appropriation, may figuratively imply the worthiness of the original bearer, or allude to the lands which have been bestowed upon him for his good services.



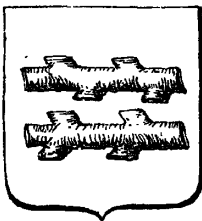
Or, on a mound in base, an oak tree acorned proper, (that is, in its natural colours), appertains to the name of Wood. Azure, an oak tree growing out of a mound proper, with some additions, is borne by several families of the name of Wood, in Scotland; Argent, an oak tree with its roots proper, by the name of Conner, in Ireland.

Many shields of arms in Scotland contain a tree or trees as the device, in reference to the forest lands of which the ancient bearers were lords. The M'Gregors carry a fir tree as part of their armorial device, in allusion to their hereditary domains being lands overspread with firs.

Argent, an oak tree eradicated (torn up with its roots) proper, and a chief sable, is borne by the name of Wigton ; Argent, three oak trees eradicated proper, by the name of Forrest ; Azure, a chevron between three oak trees eradicated or, by the name of Mosman ; Azure, an oak tree eradicated or, by the name of Maugis, in France ; Azure, a palm tree eradicated or, by the name of Tagliavia, in Sicily ; Or, an olive tree eradicated proper, by the name of Montolivet ; Or, on a mound a pear tree fruited proper, by the name of Pyrton ; Sable, an apple tree or, fruited gules, by the name of Verse, in Flanders. To these many more examples might be added ; but we proceed to consider dismembered parts of trees as heraldic devices.



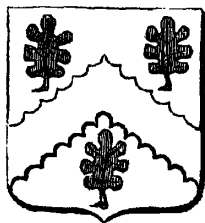
Gules, the stem or trunk of a tree eradicated and couped at top, with two lateral branches argent, is borne by the name of Stockton, of Leicestershire ; Azure, three stocks or trunks of trees eradicated or, with branches sprouting argent, by the name of Stockdale, in Scotland ; Argent, three stumps of trees couped and eradicated sable, by the name of Retowne.



Or, two trunks of trees barways couped and reguled gules, by the name of Gouyon, in France ; Argent, three stems of trees erect, couped and reguled vert, by the name of Chesnel ; Gules, the stem of a tree couped and reguled in bend argent, by the name of Penruddock ; Argent, three withered branches slipped sable, by the name of Blackstock. Another branch of this family, in Scotland, bears—Argent, three trunks of trees erect couped above and below, sable. These are placed 2, and 1, in the ordinary way.

Leaves are employed in armory generally to convey some symbolic meaning, deduced from their reputed virtues, and

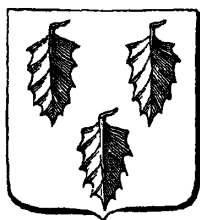
are borne in various positions and orders of arrangement. Argent, a chevron engrailed between three oak leaves slipped



proper, is borne by the name of Smithson; Argent, a chevron vert between three oak leaves proper, by the name of Tomlins; Argent, a chevron between three hazel leaves vert, by the name of Hazelridge; Azure, three laurel leaves slipped or, by the name of Leveson;

Argent, a chevron between three laurel leaves vert, by the name of Foules, in Scotland, and Foulis, in England. This family was originally from France, and derive their surname from their armorial bearing; *feuille* being *a leaf* in the French language. Guillim says, laurel leaves were, in ancient times, thought to be a remedy against poison and lightning.

Among the various kinds of leaves exhibited in armory the prickly holly leaf occurs most frequently, and is supposed to be derived from the thorny wreath worn by Christ at the time of his crucifixion. Hence they are crusading arms, or have reference to military services performed during the wars in the Holy Land.

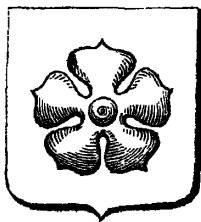


Argent, three holly leaves pendant proper, appertains to the name of Irvine. Different branches of this family, in Scotland, bear holly leaves in various positions, as Argent, a fess between three holly leaves vert. Azure, on a bend argent three holly leaves slipped proper,

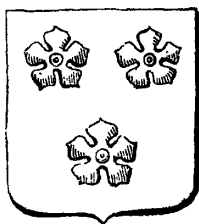
is borne by the name of Hollingsworth; Argent, three holly leaves barwise proper, their stalks toward the dexter part of the escutcheon, by the name of Arnest; Argent, six holly-leaves, erect and slipped, arranged 3, 2, and 1, azure, by the name of De la Vieuville, in France.

Cinquefoil, a kind of five-leaved grass, prevails much as an heraldic device. "The number of the leaves (says Guillim)

answer to the five senses in man ; and he that can conquer his affections and master his senses may worthily and with honour bear the cinquefoil, as the sign of his fivefold victory over a stronger enemy than that three-headed monster Cerberus." They are sometimes called *quintefeuilles*.



Or, a cinquefoil gules, appertains to the name of Vernon ; Gules, a cinquefoil or, to the name of Allin ; Azure, a cinquefoil ermine, to the name of Astley ; Argent, a cinquefoil azure, to the name of Moton, or Mutton ; Or, a cinquefoil sable, to the name of Brailford ; Azure, a cinquefoil argent, to the name of Bessington ; Argent, a cinquefoil gules, to the name of Powcher ; Gules, a cinquefoil ermine, to the name of Pagsnell.



Azure, three cinquefoils or, was borne by Bardolph, master of the workmen or engineers in the army of William the Conqueror. (*Fuller's Ch. Hist.*)

Or, three cinquefoils gules, appertains to the name of Dyke ; Argent, three cinquefoils gules, to the name of Darell ; Argent, three cinquefoils sable, to the name of Seabright ; Gules, three cinquefoils argent, to the name of Lambart ; Azure, three cinquefoils argent, to the name of Darcy.

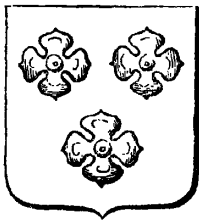
The same form of bearing is said by Nisbet to represent *fraises* (strawberry leaves), and, as such, the bearing—"Azure, three cinquefoils argent, gave name to the Frazers of Scotland, when surnames came to be adopted ; the ancestor of that family being one Pierre, a Frenchman, who came to Scotland in the reign of Achaius, when the famous league was made with France."

Trefoil, or three-leaved grass, is of frequent occurrence in armory, and has a religious reference, as a symbol of the Trinity,—"*tria juncta in uno.*"



Argent, three trefoils slipped sable, is borne by the name of Westley ; Sable, a chevron between three trefoils slipped or, by the name of Lewis ; Or, two chevrons between three trefoils sable, by the name of Abdy ; Or, a chevron gules between three trefoils slipped vert, by the name of Williamson ; Argent, a chevron gules between three trefoils slipped vert, by the name of Sleaford ; Argent, a fess nebule between three trefoils slipped gules, by the name of Thorpe. Guillim says, in reference to this device in the arms of Thorpe, "The name implying a farmer, the trefoil is accounted the husbandman's almanac, because when it shutteth in the leaves it foretelleth rain, and therefore the fess nebule, representing the rainy cloud, is not unaptly joined with it." Among the Romans, the grass crown, made of trefoil leaves, was esteemed a mark of very high honour.

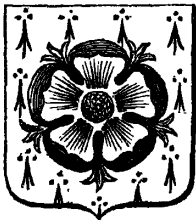
Quatrefoils, occasionally found in armory, are but of rare appropriation : they are said to represent four-leaved grass.



Azure, three quatrefoils argent, appertains to the name of Vincent ; Or, three quatrefoils gules, to the name of D'Ewes ; Argent, a chevron between three quatrefoils sable, to the name of Cookes ; Argent, on a chevron sable three quatrefoils or, to the name of Eyre.

Of flowers, the rose, the thistle, and the lily, or fleur-de-lis, are of most frequent appropriation. The rose, says Guillim, "may signify unto us some kind of good environed or beset on all sides with evils, as that is with prickles." Such might certainly be the symbol conveyed by this device, but I am inclined to think that the origin, in most instances, of the bearing of roses in English armory, may be traced to the partizans of the two great contending royal houses of York and Lancaster, who respectively bore the

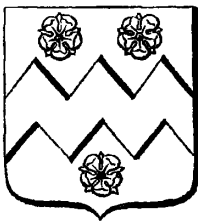
white or the red rose as a mark of cognizance, which was, in many instances, appropriated as augmentations to the arms of their adherents, in commemoration of services performed by the bearers in support of the fluctuating fortunes of those rival families. The rose in armory is usually of the single kind, drawn in the stiff form shown, its colour is always named, and the barbs are usually green.



In some instances roses have been the original device of a shield. Ermine, a rose gules, barbed and seeded proper (that is, green barbs and yellow seeds), is borne by the name of Beverley. The same device, Ermine, the rose, with its barbs and seeds, being all gules, is borne by the name of Boscawen. Party per pale, ermine and gules, a rose counterchanged, appertains to the name of Nightingale.

Argent, three roses gules, barbed proper, appertains to the name of Frysell; Argent, six roses gules, 3, 2, and 1, to the name of Palton; Argent, ten roses, 4, 3, 2, and 1, gules, to the name of Payens.

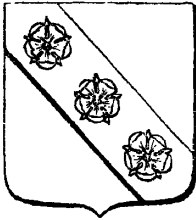
Or, a chevron between three roses gules, is borne by the name of Byshe; Argent, a chevron between three roses gules, by the name of Wedderburn; Party per bend, gules and argent, three roses in bend counterchanged, by the name of Mackwilliams, of Ireland.



Argent, a fess dancette between three roses gules, is borne by the name of Smith; Azure, on a chevron or three roses gules, by the name of Rand; Argent, a chevron between three roses gules, by the name of Philips; Chekey argent and azure, on a chevron or three roses gules, by the name of Vaux; Argent, a saltier engrailed between four roses gules, by the name of Napier.

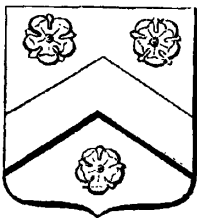
King Henry VII., on his accession to the throne of Eng-

land, considering his claim to the crown as derived from the house of Lancaster, adopted the red rose for a mark of cognizance, and hence granted red roses as heraldic insignia to many of his adherents. From this cause we more frequently find red roses in the arms of existing families, whilst those which formerly bore white roses have become extinct, from having fallen in fortunes with the house of York ; but white



roses are occasionally seen ; as, Argent, on a bend azure three roses of the first, borne by the name of Cary ; Argent, on a bend sable three roses of the first, by the name of Rosceter ; Argent, on a fess sable three roses of the first, by the name of Lockee ; Or, upon a chevron gules three roses argent, and a canton of the second, by the name of Capper, of Cheshire ; Sable, a cross between four roses argent, by the name of Barnsley ; Sable, three roses argent, seeded or, by the name of Powell.

Nisbet says, that “ the custom of the Popes’ blessing roses and other flowers, which they were in use to send to their favourites, has occasioned the bearing of such in arms.” These, it is understood, were usually artificial roses, wrought



in gold. Azure, a chevron between three roses or, appertains to the name of Cottington ; Ermine, on a chevron gules three roses or, to the name of Scepter : Gules, a chevron between three roses or, to the name of Lockerby ; Sable, a chevron ermine between three roses or, to the name of Byrde. (*Saffron Walden Church.*)

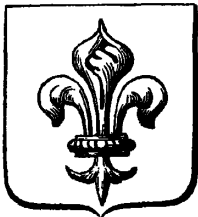
The thistle, almost exclusively appertaining to Scottish shields of arms, is, with them, says Nisbet, “ the most ancient bearing on record, and has been in use to be granted by our kings as an additament of honour to their well-deserving subjects.”



I have met with no example of a thistle as the principal device of a shield, but only as an augmentation, as mentioned by Nisbet, nor do I find any explanation of the reason for its first adoption as a symbol of the Scottish nation.

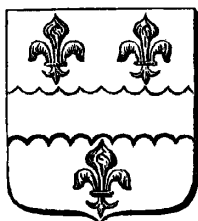
The lily, or fleur-de-lis, is a French emblem, and in most instances of its appearance in English shields of arms has reference to France. Ancient heralds tell us that the Franks of old had a custom, at the proclamation of their king, to elevate him upon a shield or target, and place in his hand a reed of flag in blossom, instead of a sceptre; and from thence "the kings of the first and second race in France are represented with sceptres in their hands like the flag with its flower, and which flowers became the armorial figures of France." Respecting this device there are many legendary tales,—that a banner, embroidered with golden fleur-de-lis, came down from heaven,—that St. Denis personally bestowed the lily as an heraldic device upon the royal family of France,—that a banner with a semy of fleur-de-lis was brought by an angel to king Clovis after his baptism,—that such a banner was delivered by an angel to Charlemagne. These and similar tales have been related, accounting for the origin of the fleur-de-lis as the device of the French royal family, which has been borne by them from the time of Clovis, until discontinued at the accession of Louis-Philippe, the present king.

The lily, which of all flowers is most esteemed by the French, has been of old, and still is, represented by a rudely drawn fleur-de-lis. Azure, a fleur-de-lis argent, appertains to the name of Digby; Vert, a fleur-de-lis argent, to the name of Foulke; Argent, a fleur-de-lis gules, to the name of Morden. Azure, three fleur-de-lis or, is borne by the family of Montgomery, of Scotland, who are said

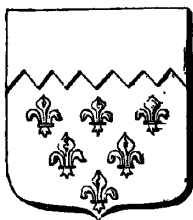


to have originally come from the royal stock of France. Camden says, that Roger de Montgomery, the ancestor of

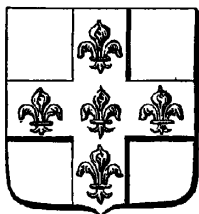
this family, came to England with William the Conqueror, but that his son from some disgust left the kingdom, and settled in Scotland.



Sable, a fess engrailed between three fleur-de-lis argent, is borne by the name of Ashfield, of Suffolk ; Gules, a fess wavy between three fleur-de-lis or, by the name of Hicks, of Gloucestershire ; Argent, a chevron between three fleur-de-lis sable, by the name of Dixwell, of Kent ; Or, a chevron between three fleur-de-lis sable, by the name of Fanshaw ; Sable, a chevron between three fleur-de-lis or, by the name of Busfield ; Sable, a fess between three fleur-de-lis argent, by the name of Walby ; Argent, a fess engrailed between six fleur-de-lis sable, by the name of Ely.



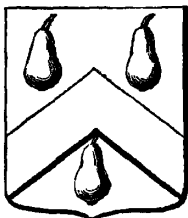
Argent, six fleur-de-lis, 3, 2, and 1, azure, with a chief indented or, is borne by the name of Paston, of Norfolk. The chief, in this last described arms, being of metal upon a metal field, renders this device false heraldry : it was probably gules in the original grant. Azure, three fleur-de-lis and a bordure engrailed or, is borne by the name of Pollock ; Gules, six fleur-de-lis, 3, 2, and 1, by the name of Ireland, of Lancashire ; Argent, six fleur-de-lis sable, by the name of Payferer.



Or, on a cross sable five fleur-de-lis of the first, appertains to the name of Morrison ; Argent, on a cross sable five fleur-de-lis of the first, to the name of Neave ; Gules, a cross between four fleur-de-lis argent, to the name of Ashurst ; Ermine, a chevron gules charged with a chevronel or, between three fleur-de-lis of the second, by the name of Barber.

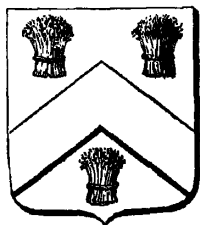
A great many more examples of the bearing of fleur-de-lis might be adduced, but enough having been shown, it is only necessary further to say, that various other flowers appear to have been appropriated as armorial insignia, but are not of such frequent occurrence as the rose and the lily, for the reasons above given.

Of the bearing of fruit, and seeds of vegetation, as armorial insignia, we have many examples, the most frequent of which are wheat-sheaves, called garbes.



Gules, a chevron between three pears pendant or, is borne by the name of Abbot; Azure, three pears pendant or, by the name of Stukely; Gules, a chevron ermine between three pine-apples erect or, by the name of Pine; Azure, three pine-apples erect or, by the name of Lichfield; Gules, a pomegranate slipped or, by the name of Granger; Party per fess argent and azure, in chief two oak apples slipped proper, by the name of Holtzappel, of Germany. Further examples might be given of the bearing of various other kinds of fruit, but enough has been said relative to their appropriation as heraldic symbols.

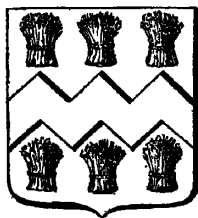
Wheat-sheaves so obviously convey the idea of plenty, that little need be said in reference to their suitable appropriation as the types of abundance.



Azure, a chevron between three garbes or, appertains to the name of Hatton. "This shield of arms," says Guillim, "was borne by Sir Christopher Hatton, late Lord Chancellor of England, councillor to that peerless queen, Elizabeth, of immortal memory; a coat well befitting his magnificence and bounteous hospitality, wherein he hath scarce had a rival ever since."

Sable, three garbes or, banded argent, is borne by the

name of Nowers; Argent, three garbes gules, by the name of Comyn; Gules, three garbes argent, banded or, by the name of Tofte; Gules, three garbes or, by the name of Preston; Azure, three garbes or, by the name of Comin, of Scotland; Argent, three garbes sable, by the name of Wanting.

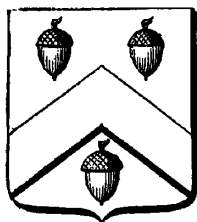


Azure, a fess dancette between six garbes or, appertains to the name of Rayncourt; Gules, a chevron engrailed ermine between three garbes or, to the name of Hill; Sable, a chevron engrailed between three garbes argent, to the name of Field; Argent, a chevron between three garbes sable, to the name of Darby; Argent, a chevron between three garbes gules, to the name of Sheffield; Or, on a pile vert three garbes of the first, to the name of Oldfield: the same is borne by the name of Allcroft.



Azure, three ears of Indian wheat coupéd and bladed or, appertains to the name of Grandgorge; Gules, on a bend argent three stalks of rye bladed sable, to the name of Reye; Argent, three bean-pods barways, 2 and 1, slipped proper, to the name of Hardbcane. Azure, three wheat-stalks eared and bladed, issuing out of a mound in base proper, is borne by the name of Garzoni, in Italy.

To these might be added, examples of the bearing of other



seeds and seed-vessels, as, Argent, a chevron gules between three acorns pendant proper, which appertains to the name of Danbur (*Broadwater Ch., Sussex*). In this instance the acorns are represented hanging; in the next they are erect,—Or, three acorns gules, which is borne by the name of Smith; Azure, seven acorns, 3, 3, and 1, or, by the name of Sevenoaks.

## CHAPTER XX.

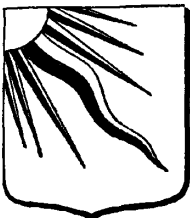
## THE HEAVENLY BODIES.

HERALDIC devices are not limited to terrestrial objects,—the heavenly bodies are also employed as armorial insignia. Of these we have numerous examples, both in the shields appertaining to our own nation, and in those of other countries.



Azure, the sun in his glory proper, (that of course must be or,) is borne by the name of Richmond: the same is borne by St. Ecleire, in France. The virtues ascribed in olden times to the sun, both physically and symbolically, we need not now consider. It is sufficient that the sun affords a fair and honourable device, applicable to the purpose of an heraldic figure. Gules, the sun in his glory, appertains to the family of Solis, in Spain.

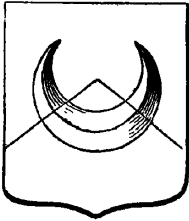
Party per fess crenellé gules and azure, three suns proper, is borne by the name of Pearson, of Devonshire; Sable, four chevronels between three suns argent, by the name of Waltham. It is probable that this device should be three full moons.



A detached ray of the sun has been used as an heraldic device. Azure, one ray of the sun issuing out of the dexter corner of the escutcheon bendways proper, is borne by the name of Aldam, or Adam. Several instances occur in armory of rays of light issuing from behind

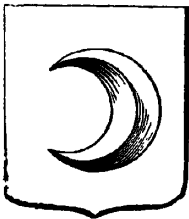
some of the ordinaries, an example of which is found in the arms of Coleman (see p. 86).

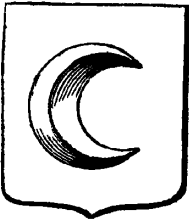
The moon is borne in armory, sometimes full, but usually in its crescented form, and in three different positions, distinguished by the terms *crescent*, *increscent*, and *decescent*, the most prevalent of which in English shields of arms is the crescent, the horns being upright.



Party per chevron argent and gules, a crescent countercharged, is borne by the name of Chapman. This form represents the new moon as she appears about the time of the autumnal equinox, when seen in Syria and other regions near the northern tropic, that is, with her horns towards the zenith. The crescent, or new moon, has been an honourable symbol, employed by many of the eastern nations, and particularly by the Saracens and Turks. Hence, the conquests of the Christian leaders over the Mohammedans during the Holy wars have given rise to the assumption of crescents as heraldic insignia in our shields of arms, the examples of which device are perhaps more common with us than any other kind of bearing, and of which we shall further speak when treating of the Crusades.

The increscent represents the increasing moon, that is, during her first quarter, as she appears in our parts of the world soon after sunset. Gules, an increscent or, is borne by the name of Descus; Ermine, three increscents gules, by the name of Symmes, of Northamptonshire. Guillim says, "This bearing represents the rising fortunes of some hopeful spark, enlightened and honoured by the gracious aspect and beams of his sovereign." Gules, an increscent argent, is borne by the name of Weber, of Germany.

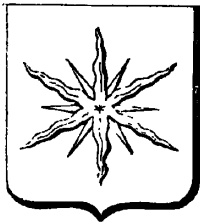




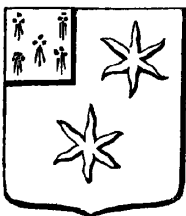
Azure, a decrescent argent, is borne by the name of De la Luna. This represents the waning moon, and occurs, as well as the preceding, in many of the shields of arms appertaining to German families. "A decrescent," says Gerard Leigh, "is the emblem of a man that has been advanced to honour in his old age."

A star has almost in all ages been used as a mark of honour. It is not, however, to be mistaken in armory for the same device as the mullet: stars are usually represented with six points,—the mullet with five. The latter, being not a star, but the rowel of a spur, will be considered hereafter, under the figures particularly derived from knight-errantry, and services performed in the Holy Land.

Stars occur but seldom as heraldic insignia with us: a few examples, however, may be given. Sable, an estoil (star) argent, is borne by the name of Ingleby. In general, stars are drawn in heraldry with six wavy points, unless otherwise described; but in the arms of Delahay, an Irish family, the bearing is, Azure, a star of sixteen points

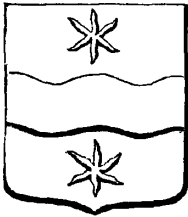


gules. Argent, a fess between three estoils gules, is borne by the name of Everard; Barry of six argent and azure, an estoil or, by the name of Hopton; Vert, three estoils or, by the name of Spurstow.



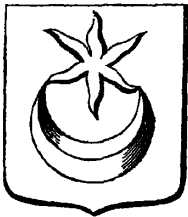
Gules, three estoils argent, with a canton ermine, appertains to the name of Leverton. Here it will be observed, that only two stars are seen in the shield, but it is to be considered that three are intended, placed in the usual position, and that the honourable augmentation of the canton has hidden that one which occupies the dexter chief

point; this is not, however, to be looked upon as having debased the original, but surcharged it with an additional mark of honour.



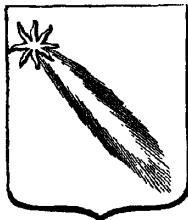
Sable, a fess wavy between two estoils argent (the arctic and antarctic pole-stars). This device, says Guillim, was given to Sir Francis Drake, in allusion to his voyage round the world, symbolically represented by the fess wavy between the two pole-stars.

Combinations of the moon and stars are occasionally made the subjects of armorial insignia. Azure, a star issuing



from the horns of a crescent argent, is the bearing of the family of Minshall, of Cheshire. This is the emersion of a star after an occultation, and may aptly represent the restitution of an honourable name, which had been wrongfully blemished by calumny. Or, three stars issuant from as many crescents gules, is borne by the name of Bateman; Sable, three stars issuing from as many crescents

argent, by the name of Ward.



Azure, a blazing star or comet in the dexter chief, its tail streaming in bend proper, is borne by the name of Cartwright. Comets were formerly considered to prognosticate some dreadful event, and in what way such a device may have been applied as an heraldic figure, it is

difficult now to determine.

The globe of the earth, and also the celestial sphere, are to be seen employed as devices in armory, but I am not aware of the planets having been exhibited in that way: indeed, the metals and colours are themselves symbols of the influential properties of the planets, as before stated.



Guillim gives examples of the bearing of celestial constellations, which, he says, are found in some foreign shields of arms. For instance, Gules, on a bend sinister argent three of the celestial signs of the zodiac, viz., Libra, Scorpio, and Sagittarius, of the first. This device is said to appertain to the King of Spain in respect to his dominions in Peru, over which the stars of these constellations pass in their diurnal revolution. Guillim observes, in reference to these arms, "In such conquests it were to be wished, that as well Justice's balance, as Sagittarius's arrow, or the Scorpion's sting, were put in practice."

The four elements, as they were formerly termed,—fire, water, earth, and air, have also been made subservient to the uses of heraldry. They are occasionally met with in English arms, but more frequently in those of Continental Europe.

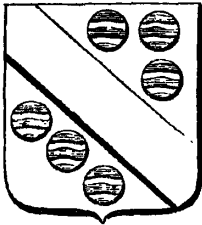


Argent, a chevron voided azure, between three flames of fire proper, by the name of Welles. Guillim observes, in reference to this bearing,—“The chevron being a token of building (here mutilated), it may be conjectured that this coat armour was given to him who had restored some public building which fire had consumed.” It is not improbable that the surname of the bearer may be derived from his active exertions in supplying water to save some important public erection from conflagration, to which the device significantly alludes, as is proved by the above quotation.



Or, the trunk of a tree reguled in bend sinister sable, flambent proper, appertains to the name of Brandt; Argent, two trunks of trees reguled and placed saltierways, the sinister surmounted of the dexter, azure, inflamed at their tops proper, by the name of Shurstab. Both of these shields of arms are of German origin.

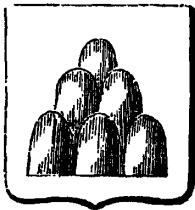
Water is represented by a round ball, having wavy stripes of blue and white barways, called a fountain.



Sable, a bend or, between six fountains proper, appertains to the noble family of Stourton. "These six fountains," says Guillim, "represent six springs, whereof the river Stour, in Wiltshire, hath its beginning, and passes along to Stourton, the seat of that barony." Strange as the form may appear adopted by heralds of old to represent fountains, yet the device is perfectly understood as the figure of a spring of water.

Earth is commonly depicted by a mound, on which some animal or other thing is made to stand; but, in some instances mountains constitute the only device. I am not, however, aware of the appropriation of mountains in any ancient English shields of arms.

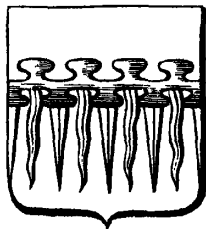
The representations of mountains in continental armory are very peculiar, and certainly would not be immediately recognised from their appearance.



Argent, a mountain composed of six hills, coupéd at the base, gules, is borne by the name of Wildegk; Gules, a mountain composed of six hills, rising from the base of the escutcheon, argent, is the armorial bearing of the town of Preisach, in Germany. Three mountains coupéd at their bases, each composed of trines of hills, is the armorial device of the Rondi Monte, in Rome.

Or, a mountain azure, from which flames are issuing proper, is borne, says Guillim, by the name of Mackloide, of Scotland; it is not noticed by Nisbet. Groups of hills are exhibited in many of the shields of arms of Germany and Italy, in allusion to the hills on which the patrimony of the bearer is situate.

Nebule, as before said, represents clouds, and hence is an aerial device ; Gules, a chief argent, on the lower part thereof a cloud, from whence descend the sun's resplendent rays proper, by the name of Lesone, of Northamptonshire. These kind of bearings are so rare among us, that it is unnecessary to multiply examples. I



shall, therefore, close this chapter by noticing that angels and cherubims have likewise been appropriated as heraldic devices, but have been borne principally, I believe, by churchmen. One instance only occurs to me of an English coat armour of this character, viz. :—Sable, a chevron between three cherubims or, which appertains to the name of Chaloner.



Guillim gives an example of, Gules an angel erect, with his hands conjoined and elevated upon his breast, robed argent, and wings extended or, which, he says, he finds was borne at the Council of Constance, A. D. 1413, by the name of Brangor de Cornisia. There are also other instances of churchmen having assumed angels as armorial insignia, but I know of none that are hereditary.

## CHAPTER XXI.

## INSIGNIA DERIVED FROM RELIGIOUS SOURCES.

HAVING treated of armorial insignia derived from ancient usage, and described the various tints, forms, and characters, employed by heralds of old to designate martial worth and moral virtues, we now proceed to consider a class of devices which have their origin in religious achievements, such as pious pilgrimages to the Holy Land; chivalrous encounters with the enemies of the Christian faith; and other devotional acts performed under the auspices of the Church of Rome.

From the days of the Apostles the country of Palestine, and particularly the neighbourhood of Jerusalem, had been the dwelling place of many Christians, and through curiosity or a principle of veneration, many more, from distant parts, were induced to visit that country, which was considered sacred from being the birth-place of the Saviour, and the scene of his ministry, miracles, and sufferings.

Among other devotees visiting Palestine was the Empress Helen, (a British lady), who, under the protection of her son Constantine the Great, traversed those parts most celebrated in Holy Writ, for the purpose of discovering the veritable spots where certain acts of mercy and of cruelty connected with the life of Christ and his disciples, had been enacted; on which spots the religious zeal of that noble lady prompted her to erect magnificent structures, to protect them from desecration, and to commemorate those important events.

The prevailing religious notions of those days,—the divinity of the Virgin Mary, and the mediation of the Saints, soon created a veneration for these sacred places in Palestine, and rendered them objects of superstitious adoration, which laid the foundation of the subsequent Crusades or Holy Wars, in which so much valour was displayed, and such torrents of human blood uselessly expended.

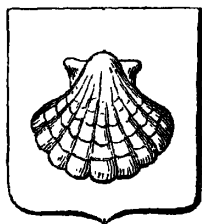
In the course of time the devotional visitors to the Holy Land (who were usually called Pilgrims, from wandering, or Palmers, from carrying palm branches), increased greatly in number, as an opinion prevailed, that to worship at Jerusalem, Bethlehem, Mount Calvary, and the Holy Sepulchre, would be an act of devotion highly acceptable at the throne of Heaven, and a powerful expiatory offering for the sins of our fallen humanity.

Among these wandering devotees there were frequently persons of high rank and condition from different parts of Christendom, who, travelling through the wild and desert countries, and amongst the uncivilized inhabitants, of the East, were necessarily subjected to great fatigue, privations, and danger. The accomplishment, therefore, of a pilgrimage to the Holy Land was considered to be so highly meritorious an achievement, as to command the admiration of all Christian people; and hence the heralds, whose peculiar duty it was to emblazon the goodly acts as well as heroic feats of the noble and illustrious, appropriated to those worthies who had thus distinguished themselves in the cause of Christ, such symbolic devices upon their shields of arms as would display to the admiring world their zealous devotion to the Christian faith.

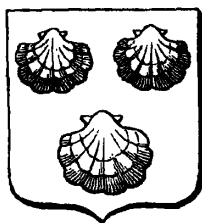
From this source we derive the heraldic bearing of escallop shells, pilgrims' or palmers' staves and scrips, and an infinite variety of forms or fashions of crosses.

The assumption of escallop shells by Christian pilgrims (for they always made those shells part of the decorations of

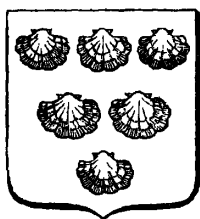
their dress) appears to have allusion to some of the Apostles, who followed the profession of fishermen, and whose sainted protection these devotees invoked in their arduous journeys.



Argent, an escallop shell gules, is borne by the name of Prelate, of Gloucestershire; Sable, an escallop shell argent, by the name of Travers. Escallop shells, as before mentioned, represent the constancy and faithful adherence of the bearer to the religious work whcrein he is engaged ; the indentations on their edges being so formed by nature that none other than the twin shells can by possibility be made to unite.

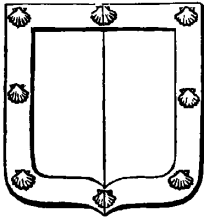


Gules, three escallop shells argent, is borne by the name of Kepple; Sable, three escallop shells argent, by the name of Strickland; Gules, three escallop shells within a bordure engrailed argent, by the name of Earle, of Lincolnshire: Gules, three escallop shells or, by the name of Palmer, of Essex; Azure, three escallop shells or, by the name of Mallett, of Somersetshire; Or, three escallop shells gules, by the name of Harbotell, of Northumberland.



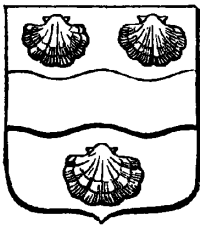
Sable, six escallop shells, 3, 2, and 1, or, by the name of Estoft, of Lincolnshire; the same arms are borne by the name of Escott, of Cornwall, no doubt originally the same family. Nisbet, in stating that escallop shells have been always considered, in armorial bearings, as the badges and distinguishing marks of pilgrimages to holy places observes, that they were of such estimation and extensive appropriation in all Christian countries, that Pope Alexander IV., by a Bull, prohibited the assumption of escallop shells, as armorial devices, by all but "pilgrims who were truly noble."

The ancient family of Maule, in Scotland, bears Party per pale argent and gules, a bordure charged with eight escallop shells, the whole counterchanged. This family was originally of French extraction, its ancestor, *Petrus de Maulia*, A.D.



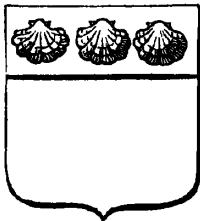
1076, having given large possessions to the Church. Quarterly or and gules, a bordure sable, charged with ten escallop shells argent, is borne by the name of

Hamingham; Party per pale gules and azure, six escallop shells, 2, 2, and 2, or, by the name of Fulchampe.



Argent, a fess wavy between three escallop shells sable, is borne by the name of Lade; Azure, a fess between three escallop shells or, by the name of Pyne; Sable, a chevron between three escallop shells argent, by the name of Arthington; Argent, a chevron between three escallop

shells gules, by the name of Tancred; Argent, a chevron between three escallop shells sable, by the name of Littleton; Gules, a chevron between three escallop shells argent, by the name of Orme; Azure, a chevron ermine between three escallop shells argent, by the name of Townsend.



Or, on a chief azure three escallop shells argent, by the name of Grimes; Argent, on a fess azure three escallop shells of the first, within a bordure engrailed of the second, by the name of Fenne; Sable, on a chevron engrailed argent, three escallop shells of the first,

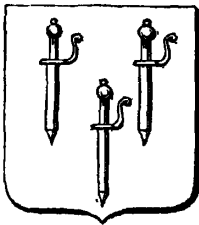
by the name of King; Argent, on a chevron engrailed sable, three escallop shells or, by the name of Tooley, of Lincolnshire.

Argent, on a saltier engrailed sable, five escallop shells or, by the name of Pringle, of Scotland. The ancestor of this



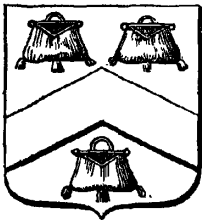
family was one Pelerine, (the French name for pilgrim,) who, in the twelfth century, was a famous pilgrim in the Holy Land, and afterwards (says Nisbet) came to Scotland; the descendants from whom were called Pilgrim, but that name became afterwards corrupted to Pringle.

Pilgrims' staves, scrips, and portable crosses, occurring as armorial devices, are also derived from those religious jour-



neys. Azure, three pilgrims' staves or, is borne by the name of Pilgrim, of Hertfordshire; Argent, three pilgrims' staves sable, tipped and hooked or, by the name of Palmer. These staves had a hook at the upper part, to hang the scrip or bag upon, and were pointed at

the lower end, for the convenience of being stuck into the ground while the pilgrim performed his devotions. The portable crosses had also sometimes a spike or pointed end for the like purpose, which will be presently shewn.



Argent, a chevron between three palmers' scrips sable, the tassels and buckles or, is borne by the name of Palmer, of Kent. Guillim notices that these arms are very ancient, and that in the chancel of Snodland Church, in Kent, there was a monument to Thomas Palmer,

gentleman, bearing the following curious epitaph:—

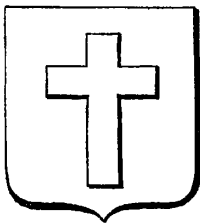
“ Palmers all our fathers were,  
 I, a Palmer, lived here,  
 And travell'd long, till worn with age,  
 I ended this world's pilgrimage;  
 On the blest Ascension day,  
 In the cheerful month of May,  
 One thousand with four hundred seven,  
 I took my journey hence to heaven.”



## CHAPTER XXII.

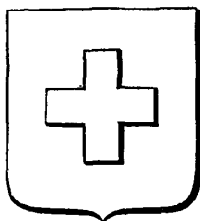
## VARIOUS FORMS OF CROSSES.

THE forms or fashions of Crosses adopted by the pilgrims and other devotees who visited the Holy Land, as badges appended to their habiliments, or carried as staves in their hands, were of an almost infinite variety; but all having the same primitive allusion to the instrument of the Passion of our Redeemer. These differently formed crosses (unlike the cross employed as an ordinary, before described, which extends to the extremities of the shield) are of a smaller kind, and are borne in armory as *charges*, sometimes alone, sometimes associated with one or more of the ordinaries, and sometimes combined with other devices.



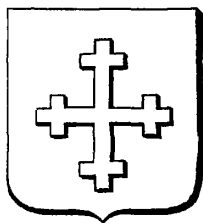
The most simple of these lesser crosses is denominated a Cross *couped*, that is, cut off at the ends. By some heralds it is called the Cross of *Passion*, as being of the same form as that on which our Saviour suffered. It is plain in its figure, not crossed in the middle, but, toward the top, with plain short arms.

This is said to be the peculiar form of cross borne by Constantine on his banner, before alluded to, viz., Argent, a cross of passion gules. In Latin this cross is denominated *cruce longa*, or *cruce alta*. A similar cross, couped between two stars gules, in a field argent, is the armorial device of the family of Monson.



When all the arms of a plain cross coupled are of equal length, it is then, says Gerard Leigh, denominated a cross *humettée*. The French call this a cross *alezée*. Argent, a cross alczée azure, is borne by the name of Olivier; Argent, a cross alezée gules, appertains to the name of Xaintrailles, in France.

A plain cross, crossed at its ends, is called a Cross *Croslet*. This is a bearing of very frequent occurrence in English shields of arms, of which numerous examples might be given.



Argent, a cross croslet gules, is borne by the name of Brightley; Or, a cross croslet gules, by the name of Byrley; Sable, a cross croslet ermine, by the name of Durant; Gules, a fess checky argent and azure, between six croslets of the second, by the name of Boteler; Argent, a chevron between three croslets gules, by the name of Couple-dike; Gules, a bend between three croslets or, by the name of Ormesby; Argent, upon a saltier gules five croslets or, by the name of Crathorne; Azure, a saltier between four croslets or, by the name of Friskney; Sable, two pallets wavy between twelve croslets argent,—Dodridge (*Exeter Cath.*).

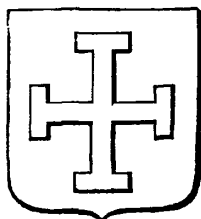


The cross croslet is often represented fitched or pointed at the lower part, and is then denominated a croslet *fitched*. This is also a very prevalent device in English shields of arms. Argent, a cross croslet fitched sable, appertains to the name of Scott.

Or, a fess dancette between three croslets fitched gules, is borne by the name of Sandys; Gules, a fess between six croslets fitched argent, by the name of Petch; Azure, a fess between three croslets fitched or, by the name of Gore; Ar-

gent, six crosetts fitched sable, 3, 2, and 1, with a chief vair, by the name of Blundiston; Azure, three crosetts fitched between two bendlets or, by the name of Knatchbull; Sable, a chevron between three crosetts fitched or, by the name of Strut, of Derbyshire.

It is supposed that such pointed crosses were carried as staves by pilgrims in their journeys, for the convenience of fixing them erect in the ground, when they performed their devotions by the way side.

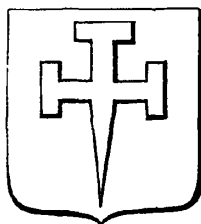


The *Cross Potent* has its extremities formed like the heads of crutches, as the name implies (powerful support).

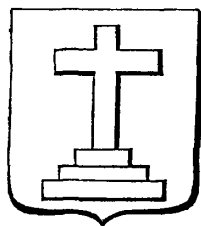
“So old she was, that she ne went  
Afoot, but it were by potent.”—*Chaucer*.

This cross is not the symbol of a decrepit christian, but of one who has strong faith in the virtue and power of the cross.

Sable, a cross potent or, is borne by the name of Alleyn; Azure, a cross potent or, by the name of Branchley; Or, a cross potent gules, by the name of Acres; Gules, a cross potent or, by the name of Chatterton.

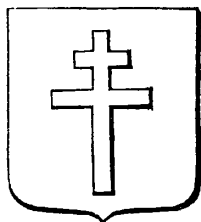


This kind of cross is also borne pointed. Azure, a cross potent fitched or, is the device said to have been carried on the banner of Ethelred, king of the West Saxons. Both these forms of crosses may be considered as representing the bearing of an aged pilgrim.



The cross of passion, when erected upon steps, is called the *Cross of Calvary*, which steps are said to allude to the three virtues, or Christian graces, Faith, Hope, and Charity. Such a device, viz., Argent, a cross of Calvary gules, is described by Nisbet as borne by the name

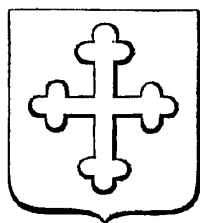
of Boffines, in France, in consequence of an ancestor of that family having erected the Calvary at Rome, after the form of that at Jerusalem. A similar device appertains to the family of Belhomme, in Italy.



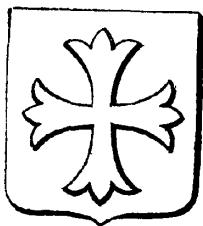
The cross denominated *Patriarchal* has its pale crossed by two transverse bars, which, says Nisbet, represent the work of Redemption, performed both for the Jews and Gentiles. The ancient Patriarchs of Jerusalem bore on their banners this form of cross, upon a white sheet, between four stars gules; and the Patriarch of Constantinople had a similar cross, of gold upon a blue sheet, between two stars in chief and a crescent in base argent. This form is also called by the French the cross of *Lorraine*. Argent, a cross of Lorraine sable, is borne by the name of Mentès; Azure, a cross patriarchal, or of Lorraine, appertains to the name of Swienezig, in Poland; Sable, a cross patriarchal argent, to the name of Echaute.

The cross of the Papal standard of Rome differs from this only by having three transverse bars.

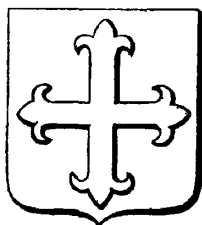
Crosses, with terminations derived from the vegetable kingdom, are exceedingly prevalent in armory. The Cross *Botoné*, or *Bottony*, (perhaps *Botany*), is formed with three



circular protuberances at each end, representing buds; by the French the ends are said to be trefoil. Argent, a cross botoné sable, is borne by the name of Winwood; Gules, a cross botoné argent, by the name of Gobert; Gules, a cross botoné or, by the name of Caudon; Gules, a chevron between three crosses botoné or, by the name of Rich. This kind of cross refers to the promising or budding virtues of a young champion of the Christian religion: it also, as trefoil, has an allusion to the Trinity.



The Cross *Patonce* has its terminations expanding, like early vegetation or an opening blossom. Such a device, in gold upon a blue field, is said to have been carried by King Egbert on his banner. It represents, like the preceding, the opening virtues of the Christian soldier. Sable, a cross patonce or, appertains to the ancient family of Lascelles, of Yorkshire; Azure, a cross patonce gules, is borne by the name of Gouldesbrough; Gules, a cross patonce ermine, by the name of Paynell; Azure, a cross patonce or, by the name of Ward; Vert, a cross patonce or, by the name of Boydel.



The Cross *Flory* is represented with its extremities more expanded than the preceding, the petals being opened, and curled over in volutes. This would imply, that the bearer was a more matured soldier of the Cross, whose achievements had been seen flourishing in the field of Christian chivalry. It is thought that the terminations of this device refer to the blooming and fragrant lily.

Gules, a cross flory argent, was borne by Parnell, captain of 300 footmen under William the Conqueror.

Or, a cross flory sable, in the time of King Henry VI., appertained to the family of Brocket, of Brocket Hall, Hertfordshire; Ermine, a cross flory sable, is borne by the name of Dickins; Gules, a cross flory or, by the name of Latimer; Sable, a cross flory argent, by the name of Pulsford; Argent, a chevron between three crosses flory sable, name Anderson.

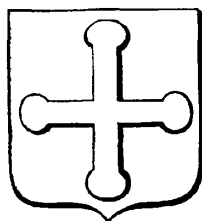
Among our Anglo-Saxon monarchs, Edward the Elder, Edward the Martyr, and Edward the Confessor, each bore for their armorial device a cross flory, though sometimes called a cross patonce, which is an error; and the like error has, I think, occurred in many other shields of arms, in

which these forms of crosses have been mistaken the one for the other, owing to their rude delineation in ancient times.



A cross something like the last described, but having fleur-de-lis issuing from the extremities of its square arms, is by some heralds called a Cross *fleurettée*. Gerard Leigh says, such a cross was carried as the device of Edwin, the first Christian king of Northumberland.

Argent, a cross fleurettée sable, was borne by Seaward, an English victualler in the camp of William the Conqueror. Argent, a cross fleurettée sable, appertains to the family of Holmshaw, of Scotland. Such a form of cross was also borne as the device of the knights of Calatrava, in Spain.



A Cross *Pommée*, *Pomelle*, or *Pommet-tée*, has at its extremities one or more balls, intended to represent apples, from which fruit it derives its name: hence this device is the figure of a fruitful champion of the Cross. Argent, a cross pommée sable, is borne by the name of

Powmale; Gules, a cross pommée or, by the name of Delisle.

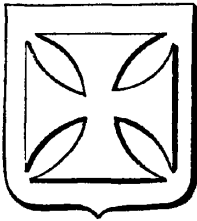
In some instances, three small balls are placed in a row at the end of each arm of the cross, in which case it is called a cross pommettée; but the bearing is of rare occurrence.



The Cross *Avellane* represents a bunch of filbert nuts, combined at right angles, which, like the former, implies a fruitful champion of the Christian cause. This form of cross is placed at the top of the mound of kings and emperors, says Nisbet, as an ensign of sovereignty; but,

though mentioned in all books on heraldry, I have not found an instance of its appropriation in the armorial bearings of any English family.

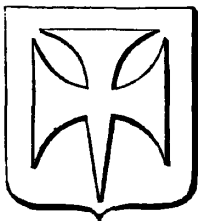
A form of cross denominated *Patte* or *Patée*, frequently occurs in armory. It is small in the middle, its arms being expanded in curved lines, and flat at the outer edges. The



term (taken from the the Latin word *patulus*) implies "spread" or "opened."

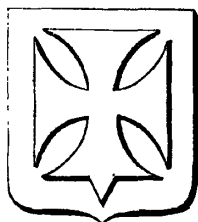
Kingil, the first Christian king of the West Saxons, is said to have borne as his device, Or, a cross patée azure. I have somewhere read that this form of cross bears allusion to the opening wings of a bird, who covers her young, and thereby protects them from injury. Such a form of bearing in armory, therefore, appertains to the Christian soldier, who has shielded the weak and innocent from oppression and injury.

Party per saltier argent and or, a cross patée azure, is borne by the name of Pudsey; Or, a cross patée azure, fimbriated (edged) gules, by the name of Fombrial; Argent, a cross patée, parted per cross and per saltier gules and sable, by the name of De Tigny, in France; Quarterly argent and gules, four crosses patée counterchanged, by the name of Chetwode; Or, on a fess between two chevronels sable three crosses patée of the first, by the name of Walpole; Party per bend indented azure and or, two crosses patée counterchanged, by the name of Smith, of Boston; Azure, a chevron between three crosses patée argent, by the name of Empson. This sort of cross is by some heralds called *Formée*.

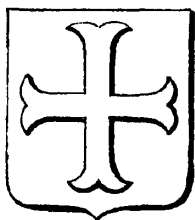


The cross formée or patée is sometimes fitched or pointed at the lower extremity, as in some of the preceding instances. Azure, a cross formée, fitched or, is said to have been borne by Cadwalladr, the last of the ancient British kings. Sable, a cross formée, fitched or, appertains to the name of Collier; Azure, a cross formée, fitched argent, within an orle of nine estoils or, to the name of Caldwell;

Argent, two bars wavy sable, and on a chief of the second three crosses patée fitched or, to the name of Harbey.



Another variation in this form of cross is shown in the arms ascribed to Edmund Ironside, King of England,—Or, a cross formée, fitched at the foot azure. Or, a cross patée, fitched at the foot gules, was borne by Galfride de Scudamore, a baron who lived (says Guillim) in the time of King Henry II. ; Or, a chevron gules between three crosses formée, fitched at the foot sable, by the name of Bradley ; Quarterly argent and sable, on a bend, cotised gules, three crosses formée fitched at the foot or, by the name of Boraston.

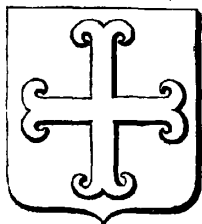


The form denominated a Cross *Moline* is often met with in English armory. It is intended to represent the cross iron which supports the grindstone of a mill, from whence it derives its name. Azure, a cross moline or, appertains to the name of Molineaux ; Azure, a cross moline argent, to the name of Segar ; Argent, a cross moline sable, to the name of Colvil, of Scotland : the same arms is borne in England by the name of Copley. Argent, a cross moline gules, by the name of Woodhall (*Saffron Walden Ch.*).

In most instances, this cross is represented with a hole pierced through the centre, either of a square, round, or lozenge shape.

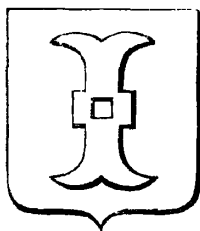
Boswell (in his *Armories of Honour*) says, “The cross moline is after the form of an iron instrument fixed in the nether stone of a mill, which beareth and guideth the upper mill stone equally in its course, and is a fit bearing for judges and magistrates, who should carry themselves equally to all men in giving justice.” The cross moline is the hereditary device of the Right Hon. John Singleton Copley, the present Lord Chancellor of England.





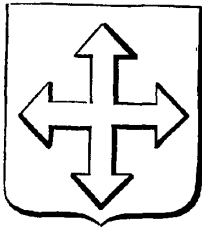
A cross nearly resembling the cross moline in form, but rather more spreading at its extremities, is by some heralds termed a Cross *Ancrée* (anchored), which implies hope in Christ; and another, the ends whereof are still more curled, or like rams' horns, is called a Cross *Cercellée*, which implies confiding strength in the Cross, figuratively represented by the strength of rams' horns. These, however, differ so little from the cross moline, that in whatever character they may have been originally appropriated, they have, I think, in latter times, been generally confounded by heraldic painters the one with the other.

There are examples of this sort of cross with flukes like those of an anchor at each of the eight extremities, and this, probably, is one mode of representing the cross *ancrée*; but I do not remember an instance of its occurring in any ancient English shield of arms, and therefore know not whether such form is a legitimate device.



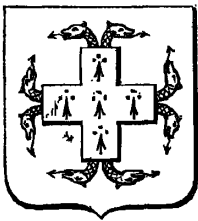
There is also another form given to the cross moline, as I take it, and which is of very ancient adoption. It is called a cross *milrine*, which means the same as moline,—a mill-iron. I do not find in Guillim, or any other old authority, a difference pointed out between the two, though some have given the latter form this peculiar name. In all probability, it is only a variation in the ancient mode of delineating the same device. Sable, on a cross argent five milrines of the first, is borne by the name of Turner. The same forms are exhibited on the badge (called the arms) of the Honourable Society of Lincoln's Inn, London,—“ Azure, fifteen terdemoulines or; on a canton of the second a lion rampant purpure.”—(*Guillim.*) In this instance, the allegory of equal justice is assumed as above expressed, and

applied, by the device of mill-irons, to the professors and students of the law constituting that Honourable Society.



There is a form of cross described by some heralds, with barbs at its extremities like the points of an arrow, or a fish hook, which is called a Cross *Barbée*. Such a device alludes to the firmness with which the doctrines of the Cross are fixed in the heart of the bearer. I know of no English family who have this device.

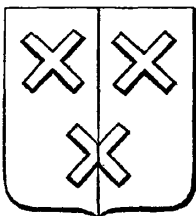
There are instances of the cross humettée having the heads of animals issuing from its extremities, and in that case it is denominated according to the animals represented; but by some heralds such crosses have the generic appellation



of *Ancettée* (handled). Gules, a cross ermine gringolé (snake-headed) or, is borne by the name of *Kacr*, in France. Such terminations of the cross ancettée as the heads of lions, eagles, fishes, and other things are to be met with in arms, though but rarely, and are then to be

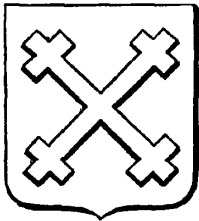
denominated crosses leonced, aquilated, &c. Sometimes the extremities of the cross ancettée terminate with crescents, escallops, stars, rings, and other figures, which must be expressed: an instance of the kind occurs in the cross fleurettée.

Saltiers, in the form of some of these crosses, are also to be seen in armory, and are then to be considered as crosses placed saltier-ways: saltiers, being sometimes taken as crosses.

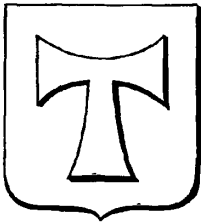


Party per pale azure and gules, three saltiers counterchanged, is borne by the name of *Lane*; Party per pale gules and argent, three saltiers counterchanged, by the name of *Kingsman*. Nisbet says, that when three saltiers are thus borne in a shield, they need not be described

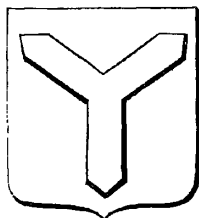
as coupé, being understood to be so, when removed from the centre of the escutcheon. He further adds, "The figure of a saltier may have various significations, and has been assumed on various accounts in armory; but the saltier here is generally taken for a cross; and that which contributed most to its frequent bearing in arms, was devotion to the Christian cause, and to the patron saints who suffered on crosses after the form of the saltier, as that of the apostle St. Andrew."



A cross croslet, placed saltier-ways, is called a Cross *Julian*, having been so denominated by the French. Argent, a cross croslet saltier-ways sable, is borne by the name of Julian; Argent, five crosses Julian in saltier sable, appertains to the name of Thorowgood. Thus it will be perceived that most of the crosses may be placed in the positions of saltiers; but unless so expressed, they should always stand erect.



A form somewhat resembling the letter T is denominated a Cross *Tau*. By some this device is called the Cross of St. Anthony, that celebrated monk or hermit being always represented with this form of cross upon his habit. Ermine, on a chief indented gules a cross tau or, is borne by the name of Thurland, in Nottinghamshire. Silvanus Morgan says, the cross tau was the old symbol of security, taken from the words of the charge given to the angel, "Kill not them upon whom ye shall see the letter tau."—(*Ezek. ix. 6.*) Menestrier observes, that the name of Bette, in Flanders, bore for their arms three taus,—that the family was noble and ancient,—and that the taus, or potences (crutches), signified that they had been great stays or supporters of their prince and the Christian faith.

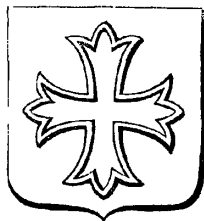


A peculiar device, by some denominated a Cross *Furchée*, is borne by the ancient family of Cunningham, in Scotland. By others this device is called a Cross Pall (extending then to the extremities of the shield), representing a pall thrown over the shoulders of a priest or bishop. It is supposed to be made of lamb's wool, and is the figure of Christ bearing the lost sheep upon his shoulders. Gules, a cross pall argent, is borne by the name of Deycheler, in Germany. But a cross furchée is sometimes represented with four forked arms.

The device, however,—Argent, a cross furchée sable, as borne by the Cunninghams, is said to have had this singular origin:—When Prince Malcom, surnamed Canmore, escaped from the usurper Macbeth, the ancestor of the Cunninghams hid the fugitive prince by covering him with straw; and when Malcom recovered his crown, in reward for this service he conferred large domains upon his protector, and granted this armorial device in commemoration of the act: the furchée representing a wooden fork of those times, by which straw was spread, and shaken for litter.

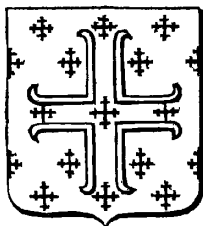
There are many examples in armorial bearings of the lesser crosses being voided, that is, the inner part removed, the tincture of the field appearing through them; and sometimes the figure is separated in detached portions, set apart.

Voiding shows the device without substance, its form being represented merely by a narrow edge or outline.



Argent, a cross patonce voided gules, is borne by the name of Pilkinton, of Lancashire. This, it must be observed, is a very different device from that in which one cross is surmounted by or borne upon another, or fimbriated with a different tincture, as in the arms borne

by the families of Malton and of Andrews, before mentioned. The voiding of a cross is, cutting away the principal part of its substance, and exhibiting through it the tincture of the field upon which it stands.



Another mode of voiding a cross, in which portions of the figure are separated and set apart, is described by Guillim as a cross voided throughout. This represents the cross cut asunder through its four arms, each member being placed at a distance from the other. Azure, crusily (a semy of crosslets,—an indefinite number scattered over the field), and a cross moline voided throughout or, is borne by the name of Knolles, or Knowles; Argent, a cross coupée or alézée (another term for humcttée), voided throughout sable, by the name of Woodnoth.

It would be almost an endless task to describe every varied form of cross which has in olden times been employed as heraldic insignia by our own and other nations,—an extensive collection of these may be seen in Edmonson's elaborate work on heraldry. Enough, however, has been adduced to show their great variety, extensive adaptation, and general import, as appropriated to designate, figuratively, the achievements, virtues, and faith of many of the early chivalrous votaries of the Cross.

## CHAPTER XXIII.

## KNIGHTS-ERRANT.

FROM a transient review of the internal state of Europe a few centuries after the fall of the Roman Empire, it will be readily conceived, that the high sentiments of honour, and the practice of virtues inculcated by the Christian religion, must then have been greatly in abeyance. For the different leaders of the northern tribes, who had settled themselves as princes over the conquered nations, and governed them by feudal laws, though for the most part they had embraced the Christian faith, yet appear to have cultivated but little of its divine precepts,—justice, mercy, and charity. Indeed, it might be almost said, that the common claims of humanity were nearly unknown to those turbulent governors, each assuming an absolute right within his domains, and exercising an uncontrolled command over the property and the lives of his liege subjects.

From these lax principles, feuds were frequently engendered between neighbouring chieftains, who sent their vassals forth to revenge a supposed injury, and to retaliate by acts of the grossest injustice, oppression, and cruelty.

It sometimes happened, that a castle, on a commanding height, with two or three dependent towns and the contiguous lands, constituted a domain, the lord of which looked with a jealous, if not an ambitious eye upon the possessions of some other feudal leader residing near him. Hence, as a means of protection, the public roads were frequently broken up, and the

neighbourhood infested with bands of vassal freebooters, who, under the plea of retribution for injuries received, stopped the agricultural produce and merchandise, as it passed from town to town, levied contributions on the defenceless inhabitants, and frequently carried off the women. They likewise ill-treated, imprisoned, and sometimes murdered pilgrims whom they had arrested on their pious journeys; and, in short, committed every species of outrage against justice, good order, and humanity.

The great enormities prevailing in those days, when scarcely any authority was acknowledged but that of the sword, and every moral principle seemed unknown, gave to those times the true and emphatical designation of **THE DARK AGES**.

Such was then the state of most nations in Europe under feudal government, that good men judged no undertaking could be so important as an attempt to repress the dreadful licentiousness of the times.

Actuated by these laudable feelings, we learn that certain societies of monks exchanged the cowl and rosary for the lance and buckler, and became Knights, or, as the Germans write it, Cniht (servant), and under the patronage of some favourite saint sallied into the world, sword in hand, to redress such grievances as appeared to demand their interference.

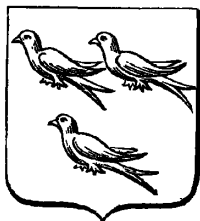
From this source historians deduce the origin of Christian knighthood, and the champions of romance: at least, it is supposed, that from these military associations of religious votaries, is to be derived the profession of Knight-errantry, which subsequently became so famous in the songs of the bards, and in the romantic histories of all nations.

At this unlettered period, when traditions and the legendary effusions of travelling minstrels supplied the place of written history, the ensigns of heraldry were found peculiarly useful. They addressed the imagination in an impressive manner, by recalling to remembrance past acts of valour, the

achievements of the noble and the brave, whose exploits were figuratively depicted upon the shields and habiliments of war, or sculptured upon the tombs of the departed heroes. Thus armorial devices became the symbolic language of those days, and hence their appropriation in after times extended over the whole of the civilized parts of Europe.

Having thus noticed the origin of knights-errant, (so called from the professors being constantly employed in travelling to and fro, administering to the wants and succouring the distresses of the weak and oppressed,) we proceed to trace the source and import of certain peculiar heraldic devices appertaining to such Christian soldiers; and herein we perceive a very extensive appropriation of such figures as escallop shells, crescents, and the varied forms of crosses described in the preceding chapter. Added to these, we find the very frequent assumption of martlets, small birds of passage (which probably may be martins), said to have been met with in great abundance in the East, and particularly in the country of Palestine.

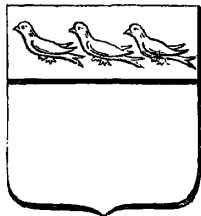
The martlet, from its great length of wing, its rapid movements through the air, and extremely short legs, which scarcely allow of its rising from the ground should it alight thereon, has been considered as a fit emblem of that unremitting diligence and activity with which a knight-errant must at all times pursue the duties of his arduous undertaking.



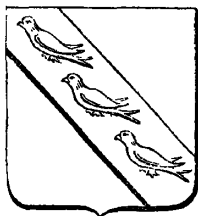
Gules, three martlets or, is borne by the name of M'Gill; Argent, three martlets sable, by the name of Glen, both of Scotland; Argent, three martlets gules, by the name of Fornival, of Yorkshire; Azure, three martlets argent, by the name of Kirketon; Sable, three martlets argent, by the name of Naunton, of Suffolk; Gulcs, three martlets argent, by the name of Watton; Or, three martlets gules, by the name of Mellington.



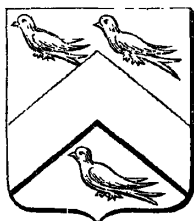
The martlet, as an armorial device, is unquestionably derived from services performed by those religious champions who traversed the Holy Land, and is a very prevalent figure in the armorial bearings of most European nations.



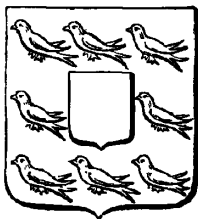
Azure, on a chief or three martlets gules, is borne by the name of Wray; Argent, a chevron sable, and on a chief of the second three martlets of the field, by the name of Wild; Argent, a chevron between three martlets sable, by the name of Lawson; Party per fess nebule azure and or, three martlets counterchanged, by the name of Barker; Party per chevron or and azure, three martlets counterchanged, by the name of Edgeworth; Party per chevron embattled or and azure, three martlets counterchanged, by the name of Hodsham.



Gules, on a bend or three martlets sable, is borne by the name of Collins; Sable, on a bend argent three martlets of the first, by the name of Norvel; Party per pale vert and gules, on a bend indented or, three martlets sable, by the name of Craycroft; Party per pale nebule azure and or, six martlets counterchanged, by the name of Fleetwood; Azure, a bend argent, cotized or, between six martlets of the same, by the name of De la Bere; Argent, a bend sable between six martlets gules,—name Tempest; Gules, a bend between three martlets or,—name Slaney.

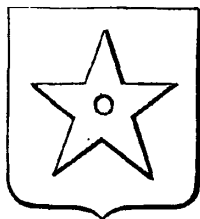


Argent, a chevron between three martlets sable, by the name of Baron; Party per pale gules and azure, on a chevron argent, between three martlets or, an eagle displayed of the second,—name Beckford; Gules, a fess ermine between three martlets or,—name Covert.

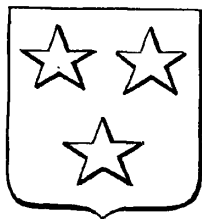


Or, an escutcheon within an orle of eight martlets sable, is borne by the name of Brownlow; Quarterly gules and azure, on a bordure argent an orle of martlets of the first, by the name of Marlow. This shield of arms would appear very like the preceding in respect to the orle of martlets: the difference being, in the latter instance the bordure must be less than half the width of the space occupied in the former example.

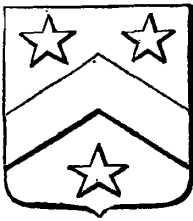
Mullets, are small stars having five points, and are intended to represent the rowels of spurs. They refer to the active services of knights-errant on horseback, as emblems of their vigilance. There is scarcely any device borne in armory of such frequent occurrence as mullets. They are often represented pierced with a round hole in the centre, to receive the pivot on which they turn. Azure, a mullet pierced or, is borne by the name of Steare. In this instance the colour of the field is seen through the perforation. Argent, a mullet sable, is borne by the name of Ashton; Azure, a mullet or, by the name of Welche; Argent, a mullet gules, by the name of Harpenne. These three last-mentioned mullets are not pierced.



Or, three mullets purple, appertains to the name of Vandeleur; Gules, three mullets argent, to the name of Hansard; Azure, three mullets or, to the name of Hildyard; Azure, three mullets argent, to the name of Murray; Argent, three mullets sable, to the name of Wollaston; Party per chevron or and azure, three mullets counterchanged, to the name of Daye; Gules, three mullets argent within a bordure ermine, by the name of Barbour.

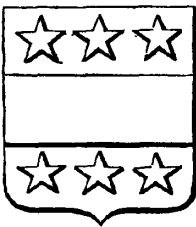


Or, three mullets purple, appertains to the name of Vandeleur; Gules, three mullets argent, to the name of Hansard; Azure, three mullets or, to the name of Hildyard; Azure, three mullets argent, to the name of Murray; Argent, three mullets sable, to the name of Wollaston; Party per chevron or and azure, three mullets counterchanged, to the name of Daye; Gules, three mullets argent within a bordure ermine, by the name of Barbour.



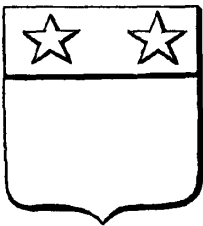
Argent, a chevron between three mullets azure, is borne by the name of Colombine; Argent, a chevron between three mullets gules, by the name of Davy, of Devonshire: a similar device is also borne by the name of Davies, of South Wales, probably from the same

ancestry, but these arms are by some branches of the family borne argent and sable. Argent, a chevron gules between three mullets azure, appertains to the name of Brodie; Argent, a chevron sable between three mullets gules, to the name of Willis; Gules, on a chevron argent three mullets sable, to the name of Carr; Azure, a chevron between three mullets or, to the name of Chetwynd.



Gules, a fess between six mullets argent, is borne by the name of Ashburnham; Argent, a fess azure between three mullets gules, by the name of Poore; Ermine, on a fess sable three mullets or, by the name of Lister; Party per chevron or and vert, three mullets counter-

changed, by the name of Hothe; Party per chevron crenellé gules and or, three mullets counterchanged, by the name of Dyer; Party per chevron crenellé sable and argent, three mullets pierced counterchanged, by the name of Cheeseman; Sable, six mullets, 3, 2, and 1, argent, by the name of Bonvil.

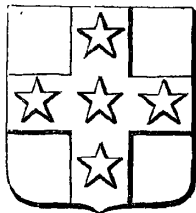


Argent, on a chief gules two mullets or, is borne by the name of St. John; Gules, on a chief argent two mullets sable, by the name of Bacon, which device was borne by the great Lord Bacon; Argent, a fess and three mullets in chief sable, by the name of Townley; Sable,

two bars, and in chief three mullets or, by the name of Freke, of Bristol.

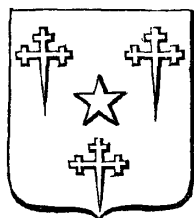


Argent, a bend between three mullets azure, is borne by the name of Large; Argent, a bend between three mullets sable, by the name of Piel; Argent, a bend azure between three mullets gules, by the name of Dallas; Argent, a bend azure between six mullets sable, by the name of Deard; Argent, two bars between as many mullets sable, by the name of Doughty; Or, on a bend gules three mullets argent, by the name of Derben (*Radcliff Ch., Bristol*); Party per fess dancette or and gules, two mullets in pale pierced and counterchanged, by the name of Doubleday.

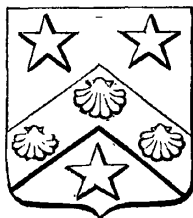


Gules, on a cross argent five mullets pierced sable, is borne by the name of Randall, of Kent; Azure, on a cross argent five mullets gules, by the name of Verney; Argent, a cross sable, edged with demi-fleur-de-lis, between four mullets pierced of the second, by the name of Atkins. These fleur-de-lis should be represented half hidden by the edges of the cross, and in this form the cross is said to be treasured.

Combinations of the religious emblems in shields of arms are so extremely numerous that a volume might be filled with examples: a few, however, will suffice, to show some of the modes of their adaptation.



Argent, a mullet azure between three crozlets fitchéd gules, is borne by the name of Adam; Argent, six crozlets, 3, 2, and 1, fitchéd sable, and on a chief azure two mullets or, by the name of Clinton; Argent, on a chevron gules between three mullets azure as many crosses formée or, by the name of Deane; Azure, a saltier between three mullets, and a crescent in base argent,—name Anderson.



Argent, on a chevron between three mullets sable as many escallop shells of the first, appertains to the name of Blacket; Argent, ten escallop shells, 4, 3, 2, and 1 sable, and on a canton gules a mullet pierced or, to the name of Kingscot, of Gloucestershire; Gules, three escallop shells ermine between a semy of eight cross crosetts fitched or, by the name of Daventry (*Salisbury Cath.*); Or, on a fess between three cross crosetts sable as many escallop shells of the first, to the name of Huggin.



The arms borne by King Edward the Confessor was, Azure, a cross patonce between five martlets or: the same is also said to have been the standard of Edward the Elder. Argent, a cross flory raguled between four martlets sable, is the arms of the family of Ethell, or Ithell, formerly of Temple Dinsley, Hertfordshire; Argent, a cross flory between four mullets sable, is borne by the name of Webster.



Argent, on a chevron between three martlets sable, as many mullets of the first, is borne by the name of Madison; Sable, on a chevron between three martlets or, as many mullets of the first, by the name of Monkton; Argent, on a chevron engrailed azure, between three martlets sable as many crescents or, by the name of Watson; Argent, on two chevrons between three escallop shells sable six martlets or, by the name of Draper.

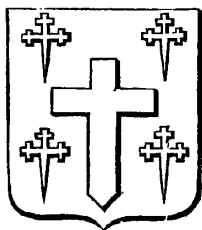
Parts of ferocious animals, with the crosses and other emblems of Christianity, are frequently met with in arms, and indicate that the bearer fought in the Holy Land, in defence of the Cross, with an invincible courage, comparable only to that of the animals depicted upon his shield.



Or, a bear's gam erased between two cross crosets fitched gules, is borne by the noble family of Powis, in North Wales; Azure, a lion's head erased between three cross crosets or, by the name of Armitage, of Yorkshire; Argent, a cross flory, parted per cross sable and gules, between four lions' heads crased of the second, by the name of Barker (*Hitchin Ch.*).



Sable, a lion rampant between three crosses formée or, is borne by the name of Ayloff, of Essex; Sable, a lion rampant crowned between three cross crosets or, by the name of King; Sable, a lion rampant between eight cross crosets argent, by the name of Long; Or, crusily (a semy of small cross crosets), a lion rampant gules, by the name of Bonnell; Azure crusily, a lion rampant argent, by the name of Kinardsly.



Argent, a cross of passion fitched at the foot sable, between four cross crosets fitched gules, is borne by the name of Fall; Argent and gules, a saltier parted per saltier between four cross crosets, the whole counterchanged, by the name of Twisden, of Kent.

These examples of crosses of various forms, with escallop shells, martlets, mullets, and crescents, either borne alone or associated together, and occasionally with ferocious animals, as we find them in ancient shields of arms, unequivocally mark their origin, as connected with the devotional services of the knights-errant of those times, and point out the two-fold engagements of pilgrims and champions of the Christian religion.

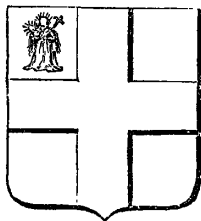
## CHAPTER XXIV.

## FRATERNITIES OF KNIGHTS-ERRANT.

THE orders of these *Dubbed Knights*, as they were denominated, is not (says the learned Selden) in any way to be derived from the *Equestris Ordo* of old Rome, where the title was one of civil dignity, but is to be deduced solely from the customs in use among the Germans and other warlike nations of the north. The knights were invested by the solemn giving of a lance or target and gilt spurs, girding on a sword, and striking on the ear the person to be dubbed. This was done sometimes by the princes of the state, sometimes by the Pope or other eminent bishop, and sometimes by the abbot or superior of a monastic society.

To point out, with any degree of certainty, the precise period at which these chivalrous associations commenced, is perhaps impossible, for ancient authors are not agreed upon the question. It is, however, evident that the honour and celebrity which knight-errantry acquired, induced many of the laity to join in their societies, when certain laws were framed by the Church, suited to this profession, by which each knight was bound to defend the Christian faith, to practise its morals, to do no violence to any one, to protect pilgrims in their devotional journeys, to defend widows, orphans, and the defenceless in general, and to observe certain festivals and ceremonies connected with the religious practices of those days.

In Favine's *Theatre of Honour and Knighthood*, we have some account of the institution of the famous British order of Knights of the Round Table, founded by Arthur, King of Britain, son of Uther Pendragon, who reigned (according to Heylyn) from A.D. 506 to 542; and having embraced the



Christian faith, assumed for his armorial insignia, "Vert, a cross argent; in the first quarter our Lady with her Son in her arms." The Virgin Mary, it appears, was canonized and first invoked by the Church of Rome in the year 523. King Arthur, having expelled the piratical Sax-

ons from Britain, conquered the Scots and Picts, and also obtained victories over the Irish, lived afterwards in the quiet enjoyment of his throne. "So great was his renown, that many princes and knights came from all parts to his Court, to give proof of their valour in the exercise of arms. Upon this he created a fraternity of knights, (it is said under the patronage of St. George,) which consisted of twenty-four, of whom he was the chief;" (Favine gives the names of all the persons who formed the first eight chapters of the Order). "And for the avoiding of controversy about precedency, he caused a round table to be made, from whence they are denominated Knights of the Round Table." This same table, according to tradition, still hangs up in the castle of Winchester, where the knights used to meet at Whitsuntide.

"None were admitted but those who made sufficient proofs of their valour and dexterity in arms. They were to be always well armed for horse or foot; they were to protect and defend widows, maidens, and children, relieve the distressed, maintain the Christian faith, contribute to the Church, and protect pilgrims; they were to advance honour and suppress vice, to bury soldiers that wanted sepulchres, to ransom captives, deliver prisoners, and administer to the care of wounded soldiers hurt in the service of their country; to record all



noble enterprises, that the fame thereof might live to their honour, and to the renown of the noble order.

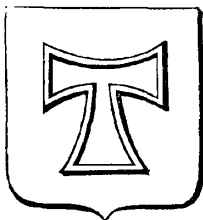
“ Upon any complaint made to the king of injury or oppression, one of these knights, whom the king should appoint, was to revenge the same.

“ If any foreign knight came to Court with desire to show his prowess, some one of these knights was to be ready in arms to answer him. If any lady, gentlewoman, or other oppressed or injured person did present a petition declaring the same, whether the injury were done here or beyond sea, he or she should be graciously heard, and without delay one or more knights should be sent to take revenge.

“ Every knight, for the advancement of chivalry, was to be ready to inform and instruct young lords and gentlemen in the exercise of arms.”

In like manner many orders of knighthood were in these early times instituted abroad, for the cultivation of honour, the use of arms, and the improvement of the manners of the age; which societies, in time, tended greatly to correct the barbarity of the feudal leaders, and establish a generosity of feeling through the whole of Christendom.

One of the earliest of the foreign orders of knighthood appears to have been that of St. Anthony, in Ethiopia, founded by the famous Prester John, the Christian emperor in Africa, who, about A. D. 370, erected into a religious order of knights certain monks, that had lived austere lives in the desert, after the example of St. Anthony. These knights

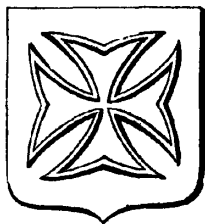


adopted the rules of St. Basil, wore a black garment, and for their ensign a blue cross edged with gold, in the form of the letter T,—Sable, a cross tau azure, fimbriated or.

An order called Knights of the Swan was instituted in Flanders by Salvius Brabo, Duke of Brabant, about A. D. 500, and an order called

Knights of the Dog was founded in France under King Clovis, about the same time, of which very little is now known. The device of this fraternity represented fidelity.

The order of St. Lazarus is said to have been instituted in Palestine long prior to the time of the Crusades, to assist and relieve distressed pilgrims travelling to the holy city. They had a hospital in Jerusalem for the reception of persons afflicted with leprosy, and bore, according to Sir William Segar, for their armorial insignia, a cross of eight points, nearly resembling a cross patte, coloured green, and fimbriated with gold.

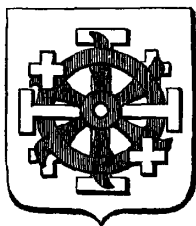


The knights of St. George, in Italy, are said to have been incorporated into an order by Constantine the Great, for the protection of pilgrims; but so early an origin is doubtful.

These knights of St. George became very famous under the Austrians, though afterwards they appear to have ceased as an active brotherhood; but another society of the same name was subsequently instituted by Charles V.

The order called Knights of St. Katherine, at Mount Sinai, was instituted about A. D. 1063, to guard and protect the sepulchre of the virgin saint and martyr Katherine, whose body is said to have been buried in Mount Sinai, where a monastery was erected, and dedicated to her name.

These knights were monks, their duty being, to protect pilgrims who came to perform devotions at the shrine of the virgin saint. They wore white garments, and on the left shoulder a cross denominated "of the sepulchre," interwoven with a Katherine wheel; that is, the figure of a wheel having six hooked teeth of iron round its rim, and which is so called because it is said to have been the form of instrument whereby the limbs of St. Katherine were



broken at Alexandria, during the persecutions of the Christians under the emperor Maximinus.

The order of Mount Joy was a society of monkish knights who resided in a castle situate upon the point of a hill near Jerusalem, from whence the pilgrims from the west first saw the holy city: hence the name. The duty of these knights was to protect Christians in their pious journeys in Palestine.

The order of Knights of St. James was first formed in Spain by Ramira King of Leon, about A. D. 837, according to some authors; by others it is said to have originated under Ferdinand I., King of Castile, and it was instituted to expel the Moors from Spain. This order, which is still held in great estimation, (though now but an honorary distinction,) certainly originated at a very early period. Its badge is denominated a cross of St. Jago, that is, a red cross somewhat resembling a sword, the hilt of which is



peculiarly shaped, and it is charged with an escallop shell in the centre,—an indication, (if this is the original device borne by them,) of the order having, at the time of its institution, some connection with pilgrimages to the Holy Land.

Many more orders of knights-errant might be mentioned here as having existed in those early times; but of some of the most celebrated of these we shall have to treat when tracing the progress of the Holy Wars; and also of many other famous orders of knighthood, of subsequent creation, which will be considered under the head of the Tournaments.

## CHAPTER XXV.

## THE CRUSADES OR HOLY WARS.

JERUSALEM and its vicinity, emphatically called the Holy Land, from its being the country of our Saviour's birth and sufferings, was in the course of successive ages the theatre of much aggressive warfare. The Romans, who had massacred and dispersed the Jews, were in their turn driven from Syria by the Persians; they by the Saracens, and the Saracens were in a great measure subdued by the Turks, a nation of barbarians from Scythia.

The destructive wars carried on by these successive invaders were not, however, directed against the poor defenceless Christians who resided in Syria, though their safety among such barbarous people was extremely precarious. At times, the Christians were allowed to live in peace, and the quiet exercise of their religious rites; but at other periods they were persecuted, tortured, and sold to slavery. A Christian form of church government was, however, upheld among them, with but little interruption, for bishops of several places in the Holy Land were acknowledged by the Christian nations of Europe, and a Patriarch, or Father of the Church, continued to reside at Jerusalem.

It happened that among the pilgrims who visited the holy city, there came from Amiens, in France, in A. D. 1093, a monk called Peter the Hermit. This man possessed no mean talents; he had a quick apprehension, and an eloquent tongue: but that which gained him the greatest reputation was, his

apparent sanctity and rigid habits of devotion. With this monk the Patriarch at Jerusalem had frequent conferences respecting the miserable condition of the poor Christians dwelling in Asia, under the iron rod of the Saracens and Turks, and he suggested the idea of inducing the Christian princes of Europe to relieve their brethren, by expelling those infidels from the land of Palestine.

Peter, moved by the Patriarch's persuasions, or flattered by the prospect of fame which such an enterprise would reflect upon himself, undertook to negotiate the business; and upon his return to Europe communicated the scheme to Pope Urban II., to whom (it is said) Peter declared himself to have been sent by a nocturnal vision, in which Christ had appointed him legate.

The Pope zealously espoused the cause, and immediately called a council at Clermont, in France, where a very considerable assembly of princes and prelates took place. To these, in a pathetic oration, his holiness described the sufferings of the poor Christians in Asia, and the profanations of their holy places. "Jerusalem," said he, "once the joy of the whole earth, is now the grief of all men. Bethlehem, Mount Calvary, and the Mount of Olives, once the fountains of piety, are now become the sinks of profaneness;" and after exhorting the princes and nobles of the Council to take arms against the infidels who infested Palestine, lest, in the just vengeance of Heaven, they should be permitted to overrun all Europe, he whetted the edge of his arguments, and of his auditors' courage and piety, with a promise to all, who should engage in this holy war, of the full remission of their sins without penance here, and a hearty welcome into heaven hereafter.

The enthusiastic clergy, fired with the prospect of such an enterprise, applied themselves to the work with indefatigable zeal, holding out their persuasive arguments as a balance with blessings in one scale and curses in the other; and it is

almost incredible with what promptitude the project was approved of by the Christian world at large, and immediately carried into execution. Considering, however, the superstitious and chivalrous spirit of that age, we may readily account for the eagerness and enthusiasm with which many of the princes and nobles of Europe came forward and vied with each other in promoting this fanatical undertaking, the prosecution of which was fraught with every difficulty and danger.

The nations who engaged in the first expeditions of Crusade, or who "took up the cross," as it was termed, were the French, Dutch, Italians, and English. Of these, the French were foremost. "That nimble nation," says Fuller, in his History of the Holy War, "first apprehended the project, and eagerly promoted it. As their language wanteth one proper word to express *stand*, so their natures mislike a settled, fixed posture, and delight in motion and agitation of business. Yea, France (as being the best at leisure) contributed more soldiers in this war than all Christendom beside.

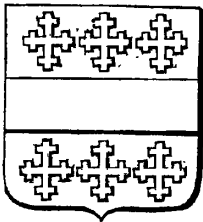
"The signal men were Hugh, surnamed le Grand, brother to the king of France, Godfrey Duke of Bouillon, Baldwin and Eustace his younger brethren, Stephen Earl of Bloys, father to Stephen, afterwards king of England; Raymond Earl of Thoulouse, Robert Earl of Flanders, Hugh Earl of St. Paul, Baldwin de Burge, with many more, beside the clergy, Aimer, Bishop of Puy and legate to the Pope, and William Bishop of Orange."

Beside these, many other bishops and mitred abbots joined the Crusades, and led different detachments of the army; thereby representing literally the church militant; and hence we may derive some of the armorial devices borne as the insignia of several of the sees and abbeys, from their having been originally assumed in these crusading times.

"England," (continues Fuller), "the Pope's packhorse in that age, (which seldom rested in the stable when there was

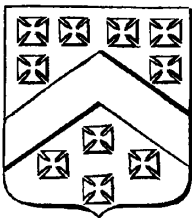
any work to be done), sent many brave men under Robert Duke of Normandy, brother to King William Rufus."

Few of the names of these, our countrymen, who joined the expeditions of Crusade, are handed down to us in history; but, from the multitude of religious devices which prevail in the shields of arms borne by our ancient families, it is tolerably evident that they were not backward in "taking up the cross," that is, joining in the exploits of the Crusaders.



Gules, a fess between six cross croselets or, was upon this occasion assumed by Beauchamp, one of the barons who accompanied Robert, which device has subsequently appertained to his descendants, several of whom have flourished as earls of Warwick.

The ancestor of the ancient family of Barkeley, or Berkeley, descended from the royal family of Denmark, who originally bore for his arms Gules, a chevron argent, having settled in England, was ennobled by King Henry II., and, from associating himself with the Crusaders,



received as an augmentation to his original arms, ten crosses formée argent, which is still borne as the armorial device

of the noble house of Berkeley, Earl of Berkeley.

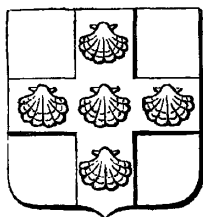
Richard, the son of Hugh Lupis, Earl of Chester, accompanied Stephen Earl of Bloys in this expedition; and thereupon, in addition to his father's shield of arms,—Gules, a wolf's head erased argent, assumed a semy of cross croselets of the second.



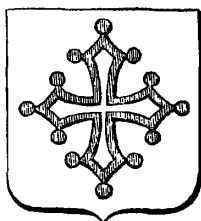
The noble family of Capel, from the like service, bear Gules, a lion rampant between three cross croselets fitché or.

The ancient family of Mandeville, of Provence, in France, from the same

source derive Sable, a lion rampant, surrounded by a scmy of cross crosetts argent.



The arms of the noble house of Villiers, descended from a Norman ancestor, was, we are told, originally, Sable, a fess between three cinquefoils argent; but, on Sir Nicholas de Villiers accompanying King Edward I. to the Holy Land, he laid aside his former shield, and took the cross of St. George (Argent, a cross gules), to designate his country, and bore thereon five escallop shells or; showing the twofold character of his achievements,—being a pilgrim and a champion of the Cross.



Among French shields of arms, we have many examples of crosses adopted on the like occasions. The cross flechée, which is peculiar to that nation, was borne by the ancient counts of Toulouse. The device is, Or, a cross flechée pommetée, voided gules.

Examples of various other forms of crosses, and their combinations with different charges, derived from these expeditions of Crusade, might be multiplied almost ad infinitum, as anciently borne by the leaders of the Christian forces in the Holy Land; and also of the devices of many religious houses, derived from the same source; but we must proceed to consider other peculiar devices, having the same origin; and, in doing this, are necessarily called upon to trace the progress of the Holy Wars, and to recount many incidents relative thereto.



## CHAPTER XXVI.

## THE CRUSADES, (CONTINUED.)

THOUGH very many religious zealots associated in the enterprises of Crusade from the most pious and disinterested motives, yet, of the immense numbers who "took upon them the cross," much the larger portion were persons of depraved habits, actuated merely by the love of adventure or the hope of gain. We, however, have in this place little to do with the moral character of the crusaders, with the justice of those expeditions, or with the motives which induced them. The fact of the Holy Wars stands as a matter of undisputed history, and it is from the attendant circumstances, and the actors engaged in these enterprises, that we have to show the derivation of many of the heraldic devices still employed amongst us.

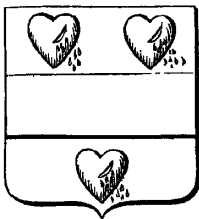
The superstitions of that fanatic age induced the desire of giving form and substance to every figure of speech found in the writings of the Evangelists and Apostles, and of venerating, if not worshipping such forms, and all places and relics connected with the history of Christ and his disciples, and also of the saints and martyrs who had suffered in the Christian cause. Thence, (besides the sign of the cross, assumed in all its variety of forms, as already shown,) these devotees represented the Saviour of the world under the similitude of a Lamb, and depicted the Holy Spirit in the form of a Dove: and, to show their sincere attachment to the service of Christ and his religion, they sometimes exhibited upon their shields and banners the crown of thorns which he wore at the

Crucifixion, and their own hearts bleeding in his cause. The nails by which Christ's body was affixed to the cross were also made heraldic figures, and the resemblance of drops (in heraldry called guttes) of blood, of tears, of oil, of water, of pitch, and of fire, in reference to the sufferings of the Redeemer, and his devoted servants the martyrs; which figures were frequently painted or embroidered upon their banners, their shields, and their habiliments.



Of these several kinds of devices a few examples will suffice:—Gules, three paschal lambs, each with staff, cross, and banner argent, is borne by the name of Rowc, of Devonshire; Azure, three paschal lambs, each with staff argent, bearing the banner of St. George, by the name of Lamb; Gules, a chevron ermine between three lambs passant argent, by the name of Lambert, of Durham. Nisbet says,—“The arms of the country of Gothland, quartered in the achievement of the King of Denmark, are, Gules, three paschal lambs, each carrying a guidon, or banderol, argent, marked with a cross of the first.”

The human heart is represented in many coats of arms; for instance, Argent, a fess between three human hearts, vulned and distilling drops of blood on the sinister side proper, is borne by the name of Tate.



Various other examples of the bearing of human hearts as heraldic insignia might be adduced, but of these the most

remarkable is in the arms of Douglas.

The ancient device of the noble family of Douglas (which is extensively spread over Scotland, and also a branch of it in Italy, under the name of Scoto), was, says Nisbet, originally “Azure, three stars argent, which it seems were altered after that good Sir James Douglas carried King Robert the

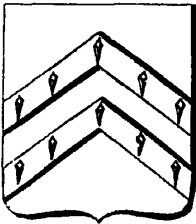
Bruce's heart to Jerusalem." This pious act, undertaken at the desire of the dying king, is said to have given occasion



for the assumption of the arms,—Argent, a man's heart ensigned with an imperial crown proper, and on a chief azure (the old device of the family) three mullets of the first, which has been subsequently appropriated as the heraldic bearing of all the descendants of the said Sir James

Douglas, in commemoration of his pilgrimage to perform this act of devotion to his departed sovereign, and the presentation of the king's heart to the holy sepulchre at Jerusalem.

Passion nails, alluding to the nails by which our Saviour was affixed to the cross, occur in several instances in armory,

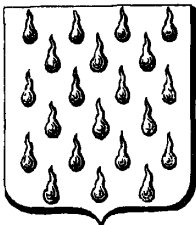


arranged in different forms in the shields of arms belonging both to English and to continental families. Argent, two chevronels sable, each charged with five passion nails or, is borne by the name of Clovell, of Esscx.

Pincers, also derived from the Crucifixion, are found in armory, and likewise hammers; but their occurrence is so rare, that examples are unnecessary.

The appropriation of figures called guttes, that is, drops of liquid, is extremely prevalent in ancient armorial bearings, both English and foreign. These drops are usually designated according to their nature, which, being expressed, imply their

colours at once, without requiring any further description.

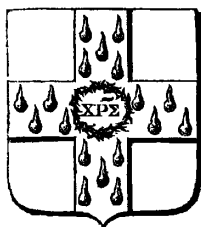


Argent, guttée de sang (drops of blood) is borne by the name of Lemming. In this instance the drops of blood constitute the only device, which is unusual, as guttée in general is employed as an

addition or augmentation for services in the Holy Land.

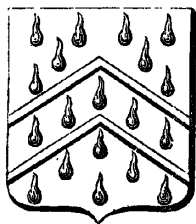
When the term guttée alone is used, it is to be understood that the drops are distributed over the whole surface of the shield, and should consist of from six to nine rows, not more, in the whole, and in the same proportion if any of the ordinaries or other devices are charged with guttes.

Nisbet gives an instance of Argent, three guttes de sang, arranged in the ordinary way of charges, two in chief and one in base, as the heraldic device borne by the ancient family of Tournier, in Scotland.



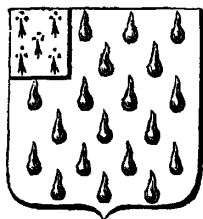
Gules, a cross or, charged with guttes de sang, and in the centre the Greek letters ΧΡΣ (Christus), within a crown of thorns proper. "This coat armour," says Gerard Leigh, "I noted as I found the same painted among the rest of the coats of all Christian princes, upon the cover of the fonte in the cathedral church of Yorke," which is said to have been borne by the famous Prester John, emperor and bishop of Ethiopia. "The drops here described," says the same author, "have a spiritual interpretation, which every true and christian heart may rightly understand what they signify."

Argent, guttée de sang and a plain cross gules, appertained to an ancient family, named Fitz, of Devonshire.



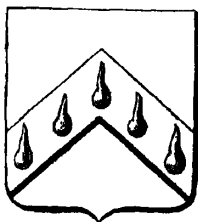
Argent, guttée de larmes (drops of tears, which are represented of a blue colour), and a chevron voided sable, was anciently borne by the name of Saint Maure, in France.

The ordinaries and subordinaries are very frequently charged with guttes, and it is by no means uncommon to find animals, parts of animals, and other things, covered with guttes; in all which instances it may be inferred, that the device has reference to achievements performed during the Crusades.



Sable, guttée de l'eau (drops of water), with a canton ermine, is borne by the name of Dannel; Gules, a seme of guttes de l'eau, by the name of De Ligue, in France. That these drops, though sometimes written "de l'eau," and painted white, represent tears, is quite evident, says Nisbet, "for the penitents of the order of St. Francis have for their arms Sable, semée de larmes, and a dove moving from the chief argent,—the emblem of true repentance coming from the Holy Spirit, represented by the dove."

Guttée d'or represents drops of fused gold, but it is most probable that they were originally intended to imply liquid fire, in allusion to the sufferings of some of the sainted martyrs, who were burnt at the stake.



Argent, a chevron sable guttée d'or, is borne by the name of Athel, of Northamptonshire; Argent, a cross engrailed sable, guttée d'or, by the name of Milketfield. Guillim takes the guttes d'or to represent, as is described, drops of

melted gold: it does not, however, seem so likely that molten gold would be made an heraldic figure as liquid fire, particularly as the device is a religious symbol.

The bearing of guttée de poix (drops of melted pitch, represented black), have reference to some of the saints who suffered martyrdom by immersion in a cauldron of boiling pitch. Many instances of this cruel mode of torture inflicted upon the early Christians, are recounted in the Roman legends; and the victims, having been beatified by the Church, became the patron saints selected as mediators by certain of the pilgrims and crusading votaries of the cross.

Argent, guttée de poix, and on a chief gules a lion passant guardant or, was borne by the name of Drop, of which family was Sir Robert Drop, Lord Mayor of London in the fif-

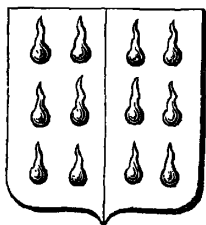
teenth year of King Edward IV. The surname of this family no doubt was taken from their armorial bearing (drops of pitch), and the lion of England upon the chief, points out that the chivalrous services which gave birth to this device, were performed under the banners of one of our kings or princes during their crusade in the Holy Land.



The Bishopric of Bangor assumed guttée de poix as part of the heraldic device of that see, probably from one of the early bishops, who, having joined the expeditions of crusade, took upon himself the arms, Gules, a bend or, guttée de poix, between two mullets argent,—to point out his meritorious services in arms in the Holy Land, under the patronage of some sainted martyr, whose sufferings are herein alluded to.

A curious bearing,—Argent, guttée de poix, and a chief nebule gules,—appertains to the name of Roydenhall. The chief represents a cloud of fire distilling drops of melted pitch. Argent, three guttes de poix, arranged, as usual, 2 and 1, is borne by the name of Crosbic.

Guttés d'huile (drops of oil) are represented of a green colour. It is not very evident what symbol the heralds of old intended to convey by guttés d'huile. These green drops may refer to the sacred unctions employed in the mystical ceremonies of the Romish church, or to the martyrdom of some of the saints who are said to have suffered by immersion in boiling oil. Party per pale, or and vert, twelves guttés, 4, 4, and 4, barways, counterchanged, is borne by the name of Grindoure.

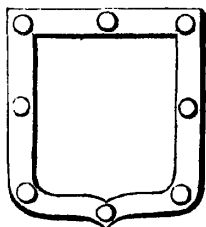


Guttés of a purple colour I have not met with, and believe that guttée de sang, which might be so represented, is always considered to be red.

There is also another class of devices, the origin of which is undoubtedly attributable to the Crusades. These are figures of a circular or disc form, called Rondels or Rounds, but which are generally known under the several names of Bezants when of gold, Plates when white or of silver, Torteauxes or Wastells when red, Hurts when blue, Pomeis when green, Golps when purple, and Pellets, or Ogresses, when black.

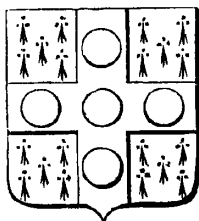
*Bezants* are understood to represent pieces of money, anciently current in Byzantium (Constantinople). They were, it is said, flattened pieces of bullion without any impression, and are supposed to have been appropriated as heraldic devices, in commemoration of the bearer having, at his own cost, ransomed some Christian captives who had been taken by the Turks in the Holy Wars.

Richard Plantagenet (called King of the Romans), second



son of John King of England, bore, encircling his armorial insignia, a bordure sable, charged with eight bezants. The cause of his assuming this augmentation is not recorded; but, as he became a rich and powerful prince on the continent, and was engaged in the Crusades, there

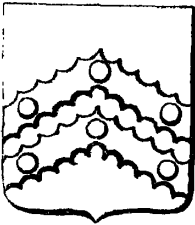
is little doubt but that he redeemed many Christian captives, and hence assumed the bezants as a memorial of those pious achievements in the cause of Christ.



Ermine, on a cross gules five bezants, appertains to the name of St. Aubin; Quarterly argent and gules, on a bend sable five bezants, is borne by the name of Stebbing (*Salisbury Cath.*); Argent, on a chevron sable three bezants, by the name of Bond (*Temple Ch., London*);

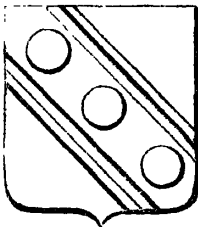
Azure, ten bezants, 4, 3, 2, and 1, by the name of Bisset; Sable, a fess checky argent and azure between three bezants, appertains to the noble family of Pitt; Argent, two bars

gules, on a chief vert three bezants, to the name of Angevine; Azure crusily argent, three bezants, is borne by the name of Coffin, of Devonshire.

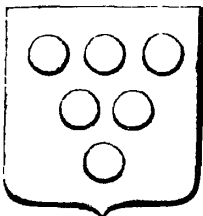


Argent, on two chevronels engrailed sable six bezants, is borne by the name of Rothwell; Gules, a cross argent between four bezants, by the name of Townerou; Gules, in chief three bezants, by the name of Dynham; Argent, on a cross between four doves gules, five bezants, by the name of Welcome; Barry wavy of six, argent and azure, on a chief gules three bezants, by the name of Astry, of Bedfordshire.

*Plates* are similarly formed pieces, said to be of silver money: they are represented plain, without any device, and appear to have the same origin as the bezants; indeed, the French denominate them silver bezants.



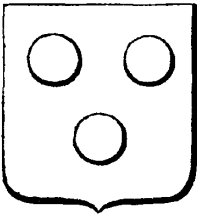
Argent, on a bend cotised gules three plates, is borne by the name of Bishop; Gules, a fess between three plates, by the name of Minors; Argent, on a bend engrailed sable three plates, by the name of Cutts; Argent, on a saltier azure five plates, by the name of Eagles (*Temp. Ch., Bristol*); Sable, two bars argent, in chief three plates, by the name of Hungerford, an ancient baronial family of Wiltshire.



Gules, six plates, 3, 2, and 1, is borne by the name of Haringworth; Sable, six plates, 3, 2, and 1, by the name of Sendye; Azure, six plates, 3, 2, and 1, by the name of Ramsey; Gules, four plates, 2 and 2, by the name of Trotesham; Ermine, on a fess gules three plates, by the name of Millward; Or, on a fess sable three plates, by the name of Brampton.

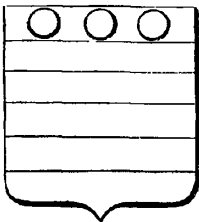


*Torteauxes*, or *Wastells*, which are coloured red, are said to represent cakes of bread, or wastel cakes. It is most likely that they originally referred to a sort of consecrated cake used by the Church on particular festivals, something like cross-buns, eaten by us on Good Friday, or the Passover cakes of the Jews,—perhaps the Eucharistical wafer.



Or, three torteauxes, was borne by the ancient and noble family of Courtenay, Earls of Devon, who carried this device when they first came into England with King Henry II., several generations before they were ennobled by Edward III.

Argent, ten torteauxes, 4, 3, 2, and 1, is borne as the heraldic device of the see of Worcester, an early bishop of that see having probably assumed this device in allusion to some pious act performed by him. The arms of the city of Gloucester is, Or, three chevronels gules between ten torteauxes; the device having been adopted by one of the priors of the monastery of St. Oswald, after having visited the Holy Land, and hence it was appropriated as the future armorial insignia of the city.

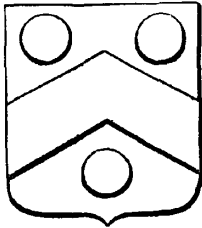


Barry of six, argent and azure, in chief three torteauxes, appertains to the name of Grey; Or, two bars gules, in chief three torteauxes, to the name of Wake; Argent, a fess vert between three torteauxes, to the name of Stanmore; Argent, a chevron gules between three torteauxes, to the name of Sherrard; Argent, three tortcauxes, and a chief gules, to the name of Tristram (*Hitchin Ch.*).

Nisbet, in confirmation of the fact that torteauxes represent cakes, says, one of the kings of Spain being about to give battle to the Moors, told his principal captains, that as many cakes (unquestionably sacred cakes) as they should eat, each of them would kill so many of the infidel Moors; and,

after a memorable victory, the captains took torteauxes as augmentations to their armorial devices, which is the cause of torteauxes prevailing much in arms borne by the nobility of Andalusia.

*Hurts*, are blue-coloured rondels, which by some heralds are considered to represent wounds, by others berries, *hurt* being an old English name for a berry. Or, a chevron azure

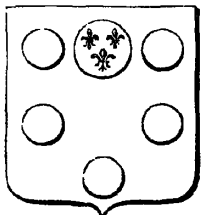


between three hurts, is borne by the name of Clepole; Argent, a chevron gules between three hurts, by the name of Baskervill; Argent, three hurts, by the name of Armstrong. "These being blue, some will have them to signify bruises and contusions in the flesh, which often turn

to that colour; and yet others, from the name, suppose them to be hurtle-berries." (*Coats' Dict. of Heraldry.*)

*Golps*, are rondels of a purple colour. These have also by some been considered to represent wounds; by others, berries. The word *golf* refers to an ancient game, played with a heavy ball among the Saxons, and may have given rise to the name of this device, which is in that case a ball.

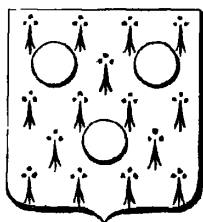
The ancient and noble family de' Medicis, in Italy, from the armorial insignia which they bear, were no doubt connected with the Crusades. Their device appears to have been, originally, Or, six torteauxes in orle (the sacred cakes of which we have spoken above); but this bearing has been



subsequently augmented by the addition of one hurt. The arms of de' Medicis, as now borne, is thus emblazoned:—Or, six torteauxes in orle; that one in the middle chief debriused by a hurt of larger dimensions, charged with three fleur-de-lis of France. It may be presumed,

that the augmentation represents a wound received by the bearer in the service of the royal family of Bourbon, which

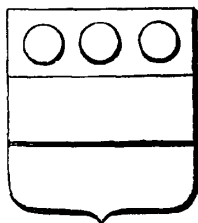
has been bestowed as a memorial of some valiant exploit performed in their behalf by an ancestor of the Medicis family.



*Pomies*, are green rondels, supposed to represent apples, a fair emblem of fruitfulness. Ermine, three pomies, is borne by the name of Smith. It does not appear what symbol, referring to the Crusades, was intended to be conveyed by these pomies. They ought not, however,

to be confounded with the fruit in its natural state, which is always shown slipped, that is, with its stalk.

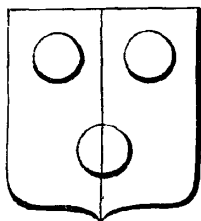
*Pellets*, or *Ogresses*, are black, and are by some heralds said to represent "gun stones:" what that means, I confess myself unable to explain. Gerard Leigh asserts, that they



are pellets of guns, by which I should presume is meant wadding; but if so, they cannot be of such early appropriation as the time of the Crusades, as fire-arms were not then in use.

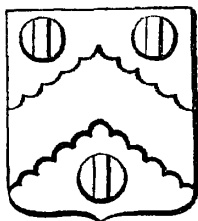
Argent, a fess sable, in chief three pellets, is borne by the name of Langley; Argent, three pellets, by the name of Heath; Barry of six, argent and sable, in chief three pellets, by the name of Hummerstone; Argent, a bend between three pellets,—name Cotton; Argent, ten pellets, 4, 3, 2, and 1,—name Perbutt.

Rondels are sometimes counterchanged, owing to partitions of the shield passing through them.

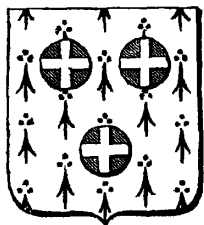


In those cases they cannot be described in their true characters, but are called rondels; as, Party per pale, argent and sable, three rondels counterchanged, by the name of Pinchon; Party per pale, or and gules, three rondels counterchanged,

by the name of Abtot; Party per bend, or and azure, two rondels counterchanged, by the name of Pargue.



Rondels are sometimes represented charged with a device. Sable, a chevron engrailed argent between three plates, each charged with a pale gules, appertains to the name of Dockwray, or Docwray (*Hitchen Ch.*). Fuller says, that Sir Thomas Dockwray, one of the last Priors of the Knights Hospitallers, in England, bore these arms. Being a churchman, it may be presumed that he left no descendants; but collateral branches of his family have subsequently flourished in the counties of Hertford, Bedford, and Cambridge.



Ermine, three pomies, each charged with a cross or, is borne by the name of Heathcote; Gules, three bezants, each charged with a king sable, crowned and in his robes, holding a covered cup in his right hand, and a sword in his left, proper. This device, says Guillim, appertained to John de Lyde, eighteenth bishop of Ely. It is not improbable, that these arms, representing three kings, may have some reference to ransoming from the Turks the supposed relics of the Magi, whose heads, it is pretended, have been preserved, and are still shown, with great formality, upon festival days, encased in a magnificent tomb in the cathedral church of Cologne.

## CHAPTER XXVII.

## THE CRUSADES (CONTINUED).

THE Christian soldiers, each with a cross or crosses depicted upon his shield, and embroidered upon his garments (hence the expeditions were called *Croisades*, or *Crusades*, and the individuals which composed the army *Crusaders*), set forth upon their arduous adventure against the infidels in the Holy Land. The first detachment was led on by Sir Walter Sensaver, a nobleman, but of what country we are not informed. With more valour than prudence, this general led his undisciplined army into Syria, where they soon fell a prey to the Saracens and Turks; Peter the Hermit met with similar misfortunes; and Hugh, the brother of the French king, shared the same fate; so that a miserable fragment only of an immense army, which was said to have originally exceeded 300,000 persons, at length, by a timely retreat, found shelter in the city of Byzantium (Constantinople).

The Christians, after a partial rest, in some degree recovered themselves, and having been reinforced by fresh troops, marshalled under better order and discipline, advanced again toward the Holy Land, led on by Godfrey, duke of Bouillon. With a bold and resolute courage, stimulated by fanaticism, they surmounted every difficulty that presented itself, took the city of Nice, and several of the frontier towns of Syria; but were at length nearly overpowered by the increasing numbers of the enemy, when Robert duke of Normandy, son of William the Conqueror, happily arrived, and greatly invigorated the army by his presence and heroic example.

Soon after this, the Christians surrounded the city of Antioch; but here a long protracted siege exposed the army to great hardships and privations. Peter the Hermit, finding a necessary fasting in the field not so congenial with his feelings as a voluntary abstinence in his cell, thought it advisable to decamp privately; he was, however, overtaken, brought back, and compelled to continue the war.

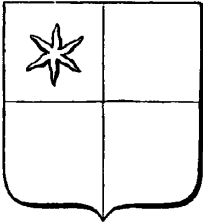
Treachery it appears at length placed Antioch in the hands of the Christians, when they immediately gave vent to their sanguinary feeling, by massacring all the inhabitants who came in their way. The undaunted Turks, however, with fresh troops became in their turn the besiegers, surrounded the city, and placed the Christians in a most lamentable strait, between famine within and the sword without.

During this distressing position of the crusading army, some scrutinizing monk discovered a most valuable relic under the church of St. Peter, in Antioch, where it appeared to have lain unnoticed for more than a thousand years, which relic was no less than the very lance that had pierced our Saviour's side at the time of his Crucifixion.

With this immaculate treasure raised as a standard, the Crusaders made a sortie, carrying the sacred talisman before them, as though, by having once wounded the Saviour, it had acquired the power of appalling his enemies. Whether the Turks were alarmed by imagining that the potent influence of this lance would protect the followers of Christ, or that the desperate situation of the Christians caused them to make extraordinary efforts of valour, it would not be easy to decide; but certain it is, the Crusaders fought with an invincible courage, bordering on desperation, and ultimately gained a decisive victory over their Mohammedan opponents.

In this memorable engagement, numerous were the miraculous sights and occurrences which favoured the Christian cause. Some saw the renowned St. George, riding in the air, with a host of red-cross knights on white chargers,

fighting for the Christians; a circumstance which conferred great popularity on that saint, and caused the cross of St. George to be very extensively appropriated at that time as an heraldic device, with which the shields of English families abound; and also partitions of the shield in form of a cross, of which a multitude of examples might be given in the armorial bearings of many of our ancient nobility and gentry.



Among others, tradition says, that Aubrey de Vere, an ancestor of the noble family of Vere, Earls of Oxford (who assumed as his arms this partition of the shield, quarterly gules and or), whilst fighting in the Holy Land, was struck upon the right shoulder by a falling star (meteor). Considering this as a propitious omen, and an indication of the favour of Heaven, he assumed a star argent in the dexter quarter of his escutcheon, in commemoration of this event, which device is still borne by his descendants. If such an occurrence really gave birth to this device, the star should be represented with six points, and not like a mullet, as it usually is painted in these days in the arms of the Vere family.

The Christian army, we find, now moved onward with fresh vigour and less resistance, so that, in the course of about twelve months, they overcame every obstruction in their way to Jerusalem, and commenced the siege of that city.

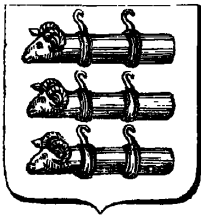
It is not essential to our subject that a particular account should be here given of all the incidents which occurred during the siege of Jerusalem; for of this history has furnished copious details. We have therefore only to notice such circumstances or events as gave rise to certain peculiar heraldic devices, and these chiefly consisted of military engines and implements or appendages of war.

“We must not think,” observes Fuller, “that the world was at a loss for war-tools before the brood of guns were hatched. It

had the battering-ram, first found out by Epeus at the taking of Troy; the catapulta, or swepe, for discharging great stones, being a sling of mighty strength, of which the Syrians were the inventors; and the balista, or cross-bow."

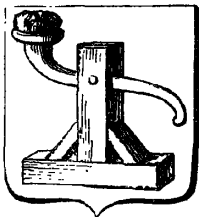
The extensive employment of these particular engines during the siege of Jerusalem and other places in the Holy Land, appears, from many representations of those events seen in very old paintings, tapestry, and stained glass, still extant: we may therefore confidently infer, that their assumption as heraldic bearings, among the ancient families of Europe, is to be attributed to achievements performed by the ancestors of the bearers during the Crusades.

The battering-ram was a most formidable engine, driven against the gates and walls of fortified towns. An example of the assumption of this weapon as an heraldic device, is



found in the arms, Argent, three battering-rams barways azure, armed and garnished or, which is borne by the ancient and noble family of Bertie, who are said to derive their origin from a place called Bertiland, in Saxony; one of their ancestors being Leopold de Bertie, a nobleman

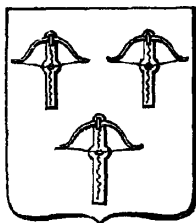
resident in Kent, who, in the reign of King Ethelred, fled to France, in order to avoid the resentment of the vindictive monks of Canterbury, whom he had offended. Philip de Bertie, one of his descendants, fought valiantly in the Holy Land, and was in consequence restored to his patrimonial estates in Kent, by King Henry II.



Argent, a swepe azure, charged with a stone or, is the armorial device borne by the family of Magnall, in France. It is believed that this engine was invented of old by the Phœnicians, and used, says Guillim, in ancient times, to throw great stones into the towns and fortifications



Cross-bows are said to have been invented by the Cretans, out of which they used to shoot stones. We find from ancient pictures and tapestry, that cross-bows were extensively employed at the time of the Crusades, to project arrows, before the invention of artillery and small fire-arms.



Gules, three cross-bows argent, garnished or, appertains to the name of Skinner (*Hitchin Ch.*); Ermine, a cross-bow bent in pale gules, to the name of Arblaster, (from *Arcu-balista*,) another instance of a family taking its surname from the armorial bearing of its ancestor.

The attack on Jerusalem having commenced, every little event which befell any of the assailants gave occasion for the assumption of such armorial insignia as should allude to or commemorate the circumstance, and thereby reflect honour upon the bearer. Hence we derive the bearing of Water-bougets, and various other things connected with these Holy Wars, as bows, arrows, spears, axes, swords, and a multitude of military implements, of which a few examples, showing their assumption as heraldic figures, must suffice.

The Turks, it appears, had either stopped up or poisoned all the springs and rivulets of water in the neighbourhood of Jerusalem, in consequence of which, a very considerable portion of the Christian forces were necessarily occupied in procuring water from a distance of many miles, for the use of the army. This gave rise to the very extensive assumption of the rudely-delineated figures called water-bougets.

The duty of fetching water, it appears, principally devolved upon the Normans and English; hence we find this device prevailing to a great extent in the arms of ancient English families, and some of Norman extraction, but very rarely in those of any other countries.

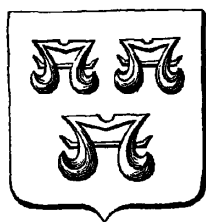
The water-bougets, which were used to carry water to the Christian camp, consisted (as we find from rudely drawn

ancient pictures and sculpture) of two leathern bags, suspended from the ends of a yoke placed upon the shoulders



of the bearers. Or, a water-bouget azure, appertains to the name of Filsid. These rudely-delineated bougets, though perhaps not very accurately represented, will scarcely admit of correction, for we have no means of knowing what were the exact forms of those vessels; and therefore,

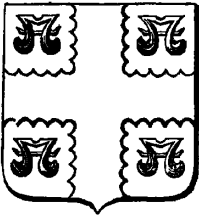
if drawn according to modern rules of art, would probably not give the figures intended. Besides, the ancient form is the heraldic device, and therefore no variation as to shape is admissible; such attempts, by modern artists, have frequently destroyed the original character of ancient heraldic bearings.



Gules, three water-bougets argent, appertains to the ancient family of Rous, Roos, or Ross. Dugdale mentions the ancestor of this family as a baron in the time of King Henry I., and taking his name from his barony in Yorkshire; and Guillim speaks of another baron of the

same name, in the days of Kings Edward I. and II. Nisbet says, that the grandson of the former was sent by King John into Scotland, where he settled, and became the founder of the Ross family, subsequently ennobled in that country, who bore for their armorial device, Or, a chevron chekey, sable and argent, between three water-bougets of the second: varying the original arms, but adhering to the ancient device, (the water-bouget,) which referred to the achievement of his ancestor in the Holy Land.

Or, three water-bougets azure, is borne by the name of Bussy; Azure, three water-bougets or, by the name of Valance; Argent, three water-bougets gulcs, by the name of Bayon, of Huntingdon; Argent, three water-bougets sable, by the name of Lilbourne, of Durham.

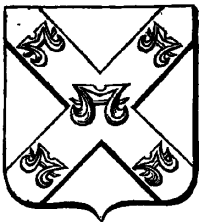


Argent, a cross engrailed gules, cantoned by four water-bougets sable, appertains to the ancient and noble family of Bouchier, some of whom have been Earls of Bath. The ancestors of this family were Earls of Eu, in Normandy, and came into England during the time of the Crusades, bearing these arms, and in all probability took their surname (Bouchier) from having been carriers of water-bougets on the occasions above alluded to.



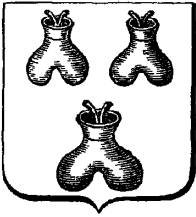
Argent, a chevron between three water-bougets sable, is borne by the name of Hill; Argent, a fess verry, gules and or, between three water-bougets sable, by the name of Dethick. These arms are varied by some branches of the family to Argent, a fess verry, gules and or, between three water-bougets azure.

Gules, a fess between three water-bougets ermine, is borne by the name of Meres, or Meers, of Lincolnshire; Or, on a fess sable three water-bougets argent, by the name of Bogg; Azure, three water-bougets or, within a bordure ermine, by the name of Bridges.



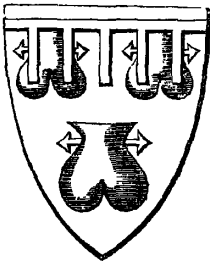
Water-bougets are sometimes called *Gorges*. Argent, on a saltier azure five gorges or, is borne by the name of Sacheverell. Bossewell, who describes these arms as above, and represents them in the way here shewn, says, "Master Gerard Leigh maketh difference between water budges and these; the cause only, I judge, because they receive not one form and figure." It does not appear what difference of form this author alludes to: Gerard Leigh represents both water-bougets and gorges exactly like those shown in the examples above.

We have, however, other forms of water-bougets, of considerable antiquity, showing that the heralds of old differed in their mode of delineating the same device. Guillim says,



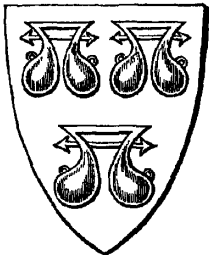
“These water-bougets were anciently depicted and pourtraied in coat armour to the form in this present escutcheon demonstrated; witness old rolls of arms and monuments of stone.” This author further says, “I find in a very ancient roll, in the custody of Sir Richard St.

George, Clarencieux, that Robert de Roos, son of Sir William de Roos, who lived in the time of King Edward I., did bear these water-bougets depicted as in the next escutcheon, with



a file of five lambeaux or points,” (showing a younger son); and gives what he calls “a true figure both of the escutcheon and charge, as they be in the said roll, which is written in the hand of that time, or very near.” The peculiar kind of water-bougets here referred to differs but slightly from those shown in the

preceding device; but another form, of equally ancient date, is represented on the shield of one of the Knights Templars, whose effigy is seen upon the floor on the south side of the round vestibule of the Temple Church, London.

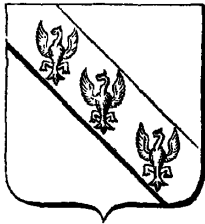


This monument belouged to a member of the Roos family, a Knight Templar, who appears to have been buried in the Temple Church in the reign of King Henry III., and from whose tomb

the form of shield and of water-bougets here delineated has been accurately copied.

Returning to the legendary tales connected with the Crusades, which have given occasion to the assumption of so

many heraldic devices, we find it recorded, that Godfrey of Bouillon (of whom we have before spoken), whilst reconnoitering the walls of Jerusalem, was directed by a vision to bend his bow, when, as an assurance of promised victory over the enemy, his arrow at one flight pierced three eagles, perched upon King David's tower. This event was



recorded in the armorial device, Or, on a bend gules three allerions (small eagles) argent; which has subsequently been borne as the arms of his descendants of the house of Lorraine, and was quartered among the achievements of the old royal family of France. Allerions are always

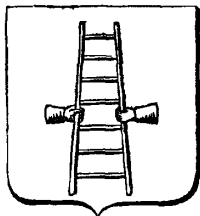
represented, as heralds tell us, without beaks or legs, but I can find no reason for their being thus mutilated.

Many other instances might be pointed out, in which the recollection of marvellous occurrences said to have taken place in Syria during the Holy Wars, has been perpetuated by heraldic devices assumed in those crusading times, and subsequently borne by the families of the crusaders; and whether these derive their existence from facts, or are merely traditionary fictions, the offspring of the overheated imaginations of those zealous fanatics, their origin is unquestionably to be dated from achievements performed in Syria whilst the Christians were engaged in expelling the Turks and Saracens from the Holy Land.

## CHAPTER XXVIII.

## SIEGE AND STORMING OF JERUSALEM.

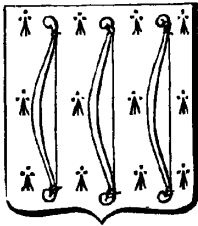
JERUSALEM having been invested by the Christian forces, "then (says Fuller) began they the siege of the city on the north, (being scarce assailable on any other side, by reason of the steep broken rocks,) and continued it with great valour. On the fourth day they had certainly taken it, but for the want of scaling-ladders." Shortly after, however, an expedition arrived from Genoa, with ladders and such other warlike stores as were necessary for the prosecution of the siege. The assumption of ladders as heraldic devices appears to have occurred in several instances among the German and Swiss leaders, who were probably some of those who formed this expedition from Genoa.



Azure, a ladder in pale argent, held by two hands in fess proper, the cuffs of their garments gules, appertains to the name of Steige, a family of Saxony; Argent, a ladder in pale sable, to the name of Castel, of Switzerland; Azure, a ladder in bend sinister argent, to the name of Ebra, also of Switzerland. We have one instance only that I know of in England, in which ladders constitute the armorial device,—Sable, three ladders bendways argent, which is borne by the name of Shipstowe.

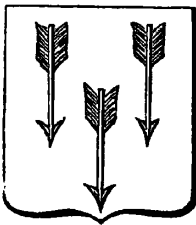
Of the appropriation of warlike weapons, as bows, arrows, spears, battle-axes, and swords, for armorial bearings, the

instances are without number, many of which may with certainty be traced to the achievements of the original bearer during the Crusading wars, in Syria and its neighbourhood.



Ermine, three long bows in fess gules, appertains to the name of Bowes. Guilim says, "This is a military instrument of the missell sort, and that not of the meanest rank, if we considerately peruse the histories of former ages; for we shall find more set battles fought, and famous victories achieved, by Englishmen with bows and arrows, than any other nation in Christendom, by any one instrument whatever without exception."

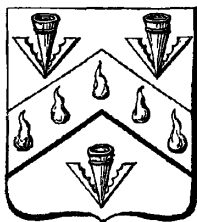
Argent, a fess wavy between three bows paleways gules, appertains to the name of Bowditch, of Dorsetshire; Vert, two bows paleways between three sheaves (clusters) of arrows argent, to the name of Bower, of Scotland. The name of Arc, in Italy, bears, Argent, three bows lying horizontally their strings upwards, sable.



Arrows are represented in various positions in the shield, but they are most usually by us placed with their points downwards, as discharged and falling, unless otherwise described; by the French, they are placed erect, that is, rising.

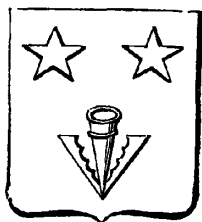
Gules, three arrows or, feathered and headed argent, appertains to the name of Hales, of Kent; Azure, three arrows argent, to the name of Archer; Gules, a chevron between three arrows argent, to the name of Floycr. These, of course, are placed in the ordinary position, two in chief and one in base, like other charges, but they are otherwise arranged in the following,—Argent, three arrows in fess azure, surmounted by a fess or, which is an augmentation to the original device, whereby the middle parts of the arrows are hidden, the feathered ends

above and the points below the fess only being visible. This is borne by the name of Hutcheson, of Scotland.



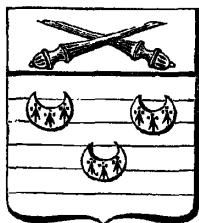
The barbed heads of darts, called *Pheons*, are of frequent occurrence as heraldic devices, and are oftentimes associated with other figures, such as crosses, mullets, martlets, and escallop shells, which clearly point to their original appropriation, as connected with the Holy

Wars. Vert, a chevron argent, guttée de sang, between three pheons or, is borne by the name of Holman; Argent, a fess between three pheons sable, by the name of Rowdon; Azure, a chevron ermine between three pheons argent, by the name of Moodie; Argent, two bars and a canton sable, in the dexter point a pheon of the first, by the name of Bingley.



Argent, two mullets in chief and a pheon in base azure, appertains to the name of M'Aules; Or, a pheon azure, to the name of Sidney; Argent, on a chevron gules three pheons of the first, to the name of Roscester, of Lincolnshire; azure, on a chevron argent, be-

tween three pheons or, as many crosses formée gulcs, to the name of Wightwick. The crosses evidently point to an achievement in the Christian wars. Argent, a lion rampant gules between three pheons sable, is borne by the name of Egerton, of Cheshire.

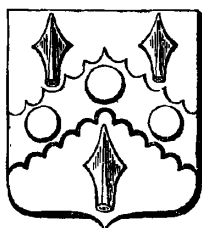


Barry of six, argent and gules, three crescents ermine, and on a chief of the second, two lances in saltier, the heads broken off or, by the name of Watson. The crescents in these arms evidently shew that the cross lances were broken in the Christian conflicts against the

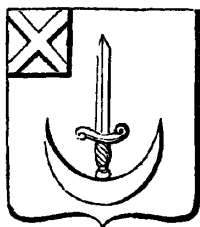
Turks, and are, therefore, undoubtedly of crusading origin.



The heads of arrows, though barbed, are not formed like pheons, as may be seen above; nor are the heads of lances or tilting spears, but as shown by the next example.



Sable, on a chevron engrailed or, between three spears' heads argent, as many torteauxes, is borne by the name of Simcoates. This, again, it will be perceived, by the torteauxes, refers to the Crusades. Sable, a chevron between three spears' heads argent, their points imbrued proper, by the name of Morgan; Argent, three spears' heads gules, and a chief azure, by the name of Reyce; Vert, on a chevron argent three barbed arrow-heads sable, by the name of Kemis. Vert, on a chevron or three pheons sable, is borne by the name of Kemys, a variation of the same arms and surname. Gules, a chevron ermine between three spear-heads broken off argent, appertains to the name of Pennyman.



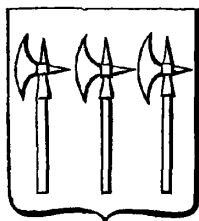
Argent, a sword paleways, the pommel within a crescent in base gules, and a canton azure charged with St. Andrew's cross, is borne by the name of Hallyday, of Scotland. (*Nisbet.*) Here we find the sword raised upon the Turk, and a canton shewing the nation of the bearer by the symbol of Scotland. Gules, a two-handed sword (a long sword to be wielded by both hands) bendways, between two mullets or, is borne by the name of Symonston.



Argent, a sword in pale azure, hilted and pommeled or, on its point in chief a mullet gules, and over all a saltire coupé sable, is borne by the name of Garran; Gules, three swords paleways argent, by the name of Clarke; Sable, three swords barways, their points towards the sinister, argent, hilted or, by the name of Rawlyns.

Swords are borne in different positions in armory. Azure, a sword erect in pale, surmounted by two reversed in saltier argent, appertains to the name of Norton; Gules, three swords, their pommels meeting in the fess point, and their blades extending radially towards the dexter, sinister, and base, argent, to the name of Staplcton; Sable, three swords, their points meeting in base argent, to the name of Paulct.

An ancient family named Gib, in Scotland, bore, Gules, a dexter hand holding a broken spear between two mullets or, indicating a victory over the Turks: but a branch of the same family in England, now called Gibbs, bear, Argent, three

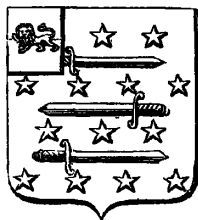


battle-axes in fess sable. Some branches of this family place the three battle-axes not in fess, but in the ordinary positions of two in chief, and one in base.

Argent, three battle-axes sable within a bordure gules, appertains to the name of Dennis.

The battle-axe was a famous weapon of old, particularly among the Crusaders: it was also used in the tournaments, and continued as the principal weapon of attack in close combat, until the introduction of small fire-arms.

Swords occur frequently in armory, associated with other devices. Gules, a semé de mullets or, three swords barways



proper, the middle one encountering the other two, and a canton parted per fess vert and argent, charged with a lion passant guardant or. This shield is borne by the name of Chute, and is obviously of crusading origin, from the semé of mullets. The canton, bearing the

lion of England, was an augmentation granted to a descendant of the family, Sir Philip Chute, standard-bearer to King Henry VIII.

A variety of other implements relating to sieges might be

here adduced. It is, however, unnecessary to multiply examples, as every kind of warlike instrument may be employed as heraldic insignia, and for the appropriation of these, the Holy Wars furnished the most prolific field of any that is to be found in the annals of history.

In pursuing the siege and storming of Jerusalem, we find Duke Godfrey most prominent, who ordered a quantity of combustible matters to be fired, the smoke of which so blinded the soldiers on the ramparts, that the assailants were enabled, under its protection, to scale the walls, and, after a desperate conflict, cause the Turks to take refuge within an enclosure, where Solomon's Temple is said to have formerly stood. Thus, after having invested the city for about twelve months, enduring great privations and the vicissitudes of inclement seasons, the Christians, at length, by their undaunted valour, made themselves masters of Jerusalem.

This memorable event took place on *Friday*, the 15th of July, 1099, a day of the week, it appears, which in that superstitious age was considered to be of no small importance; for Adam was created upon the sixth day (*Friday*); Christ was crucified on a Friday, and on Friday was achieved the third important event in the annals of the world, the establishment of the Christian standard in the Holy City.

## CHAPTER XXIX.

## ESTABLISHMENT OF THE CHRISTIANS IN JERUSALEM.

EIGHT days after the taking of Jerusalem it was thought necessary to elect a king of the newly-acquired domains ; but among so many illustrious leaders the choice became extremely difficult, each having an equal right to claim that honour. At length it was agreed to confer the regal dignity upon Robert Duke of Normandy, eldest son of William the Conqueror, probably from an anticipation that England might be thereby induced to afford its powerful aid and protection to the infant state, now about to rise into importance in the Holy Land. Robert, however, declined accepting the honour, from what cause history does not inform us,—a refusal which is the more extraordinary, as he now possessed no domains in Europe, having sold his dukedom of Normandy to his brother, William Rufus, for a thousand marks, to furnish himself with the means of prosecuting the Holy War.

Robert's refusal of the crown occasioned a second choice, and that the merits of the respective competitors might be the better known, it was resolved to examine their servants severally upon oath, in order that they might be made to confess their masters' faults. Whereupon, the servants of Godfrey, Duke of Bouillon, protested that their master had but one fault, though that was a great one,—“ *When matins was done, he would stay so long in the church, to know of the priests the meaning of every image and picture, that dinner at home was spoiled by his long tarrying.*” “All admired

thereat that this man's worst vice should be so great a virtue," and accordingly Godfrey was proclaimed King of Jerusalem.

It is but a just tribute to the memory of this brave man to say, that history reports him to have been a humble, zealous, and worthy advocate of the Christian cause; and among other acts which illustrate his character, we find that, in receiving the sceptre of Jerusalem, he refused a diadem, declaring, that he would never wear a crown of gold where his Saviour had worn a crown of thorns.

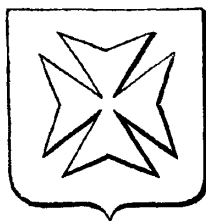
After the establishment of the Christian kingdom of Jerusalem, several inconsiderable battles were fought against the Turks and Saracens, in which the Christian forces were generally victorious, and the possession of the greater part of Palestine became settled in their hands.

It has been before said, that some military monks, long prior to the Crusades, had obtained permission to found a hospital at Jerusalem, under the denomination of Knights of St. Lazarus, for the reception of such Christian pilgrims visiting the Holy City as might be afflicted with diseases, particularly with leprosy. Through the incursions of the Saracens, the number of the inmates of this hospital had diminished, and the order of St. Lazarus had become nearly extinct: but, on the Christians gaining possession of Jerusalem, this order of knights revived, and performed considerable military services against the Mohammedans.

In a similar way to the brotherhood of St. Lazarus, the famous order of Knights Hospitallers, or Knights of St. John of Jerusalem, was first founded. Some Christian merchants from Naples, it is said, who were trading to Palestine, obtained permission of the Caliph of Syria, on paying a yearly tribute, to erect a small monastic house, or hospital, near the Holy Sepulchre at Jerusalem, for the entertainment of themselves and pilgrims resorting to that City, which hospital was dedicated to the Virgin Mary. They afterwards established another house for women, under the auspices of St. Mary

Magdalen; and, the number of pilgrims increasing, they ultimately built a more extensive monastery at Jerusalem, dedicating it to St. John the Baptist, in which they received all pilgrims, cured diseases, and became eminent for their devotion, charity, and hospitality, under the denomination of Brothers Hospitallers.

After the Christians had established themselves at Jerusalem (about A.D. 1100), these Brothers Hospitallers took



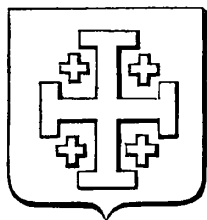
upon themselves military habits, and assumed as their heraldic insignia the peculiar form of cross having eight points, called after their name; but subsequently denominated the cross of Malta. This cross was originally represented white, and worn upon the shoulder of a black cloak,

but, upon their becoming prominent as warriors, they assumed the same form of cross upon a red shield.

Matthew Carter, in his *Analysis of Honour*, says, these Knights of St. John of Jerusalem, "after their successes in the Holy Wars, grew very famous, as they had done very great exploits almost all over Palestine. In A.D. 1308, they won the city of Rhodes from the Turks, and as valiantly defended it against them afterwards. Into this order no man was admitted but he was first to approve himself a gentleman before the Rector. The son of a Moor was not to be admitted, nor of a Jew, or Mohammedan, though the son of a prince, and a Christian himself; and they were sworn to fight for the Christian faith, do justice, defend the oppressed, relieve the poor, persecute the Mohammedans, live virtuously, and protect widows and orphans."

Several other orders of knighthood were instituted about this time in Jerusalem, one of the earliest of which was that of the Holy Sepulchre. This order commenced in the year A.D. 1110, being instituted by Baldwin I., King of Jerusalem, who made the regular canons, that resided in a convent

originally founded by the Empress Helen, knights of the said order, and of which the Patriarch of Jerusalem was appointed Grand Master. They were to guard the Sepulchre, and to relieve and protect pilgrims resorting therto. Their habit



was white, and upon his breast each knight wore a cross potent, cantoned with four crosslets humettée gules: some authors say that the crosses were of gold. This order flourished as long as Jerusalem remained in the hands of the Christians, and afterwards they retired to

Perugia, in Italy; but ultimately the order merged into that of the Hospitallers or Knights of St. John of Jerusalem, of whom we have already spoken, and shall take further notice in a future Chapter.

The most famous order of Knights Templars arose in the year A.D. 1119, under Hugh de Paganas and Godfrey de St. Omer, who with seven other gentlemen formed themselves into a society to protect pilgrims visiting the Holy City against the wandering tribes of Mohammedans. The king, Baldwin II., gave them lodgings in the palace, adjoining to the site of the Temple at Jerusalem, from which residence they were denominated Knights Templars, and were at first merely poor mendicant friar knights.



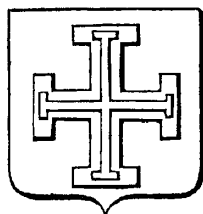
The ensign, or badge, of this order, worn upon a white cloak, was, a patriarchal cross gules, fimbriated with gold; the red cross being the token that they should shed their blood in defence of Christ and his religion, and the white garments emblems of the purity of their

lives and conversation.

For some years, the knights constituting this society consisted of but nine persons; they lived upon charity, and were so extremely poor, that in their journeyings to and fro,

to protect religious votaries, two of the knights usually rode upon one horse, poverty compelling them to that necessity. At length, their services becoming known and appreciated by the Christian world, many noblemen and gentlemen of wealth joined the fraternity, by which they acquired great riches ; and, their numbers increasing, they at length became a numerous and illustrious order of knights, occupying a most conspicuous figure in the annals of Christian chivalry.

The order of Knights Teutonicks, who flourished greatly after the occupation of Jerusalem by the Christians, owe their origin to the piety of a German, who resided there during the Holy Wars, and built a house or hospital for the reception of pilgrims from his own country, and added thereto an oratory, which was dedicated to the Virgin. Afterwards, many wealthy gentlemen from Bremen, Lubeck, and other neighbouring parts of Germany, came to Jerusalem, and joining this hospital, formed themselves into the order of Knights Teutonicks. They erected a sumptuous religious



establishment in Jerusalem, and assumed for their armorial device, Argent, a cross potent sable, charged with another cross potent or. This order soon became numerous, rich, and powerful, by acquisitions of domains in various parts of Germany, the revenues of which were

transmitted for the support of the knights and their military operations in Palestine.

Many other societies of knights-errant were instituted in Palestine, after those of the Hospitallers, Templars, and Teutonicks, under nearly the same rules and discipline. Among these, an order not the least conspicuous, denominated Knights of the Martyrs in Palestine, had their residence in a hospital dedicated to St. Cosmos and St. Damianus, martyrs: they were employed in performing acts of charity towards poor diseased pilgrims, and defending them on their devo-



tional journeys; in ransoming Christian captives taken by the infidels; and in burying the bodies of travellers found on the highways, who had died from fatigue, or been murdered by the Turks and Saracens. They followed the monastic rules of St. Basil, and wore, as their military badge or heraldic insignia, a red cross.

There were also the orders of Knights of St. Blaise, of St. Jean d'Acre, and others of inferior note, which, however, did not obtain sufficient celebrity to require further notice here. It is only necessary, therefore, to say, that the indefatigable services of these various orders of knights-errant, in behalf of the Christian religion and its votaries, or, as they termed it, the cause of Christ, were the principal sources from whence the numerous legends arose which have furnished subjects for heraldic display to all the nations of Europe, as well as for the poetic effusions sung by the wandering bards and minstrels of the Middle Ages, and for the chivalrous romances of which that period was so extremely prolific.

## CHAPTER XXX.

## THE CHRISTIAN KINGDOM OF JERUSALEM.

THE Christians, by the conquest of Jerusalem, having been placed in undisturbed possession of that district, it was not long before the clergy, whilst enjoying the fruits of their enthusiastic exertions, lost all care for their pastoral duties and their deserted people at home; when it happened that a certain bishop of Anagni, in Italy, who remained idling his time in Palestine, without care for his Master's flock, saw in a vision Saint Magnus, the patron of his church, who appeared in the character of a young man that had left his wife at home, and was come to live in Jerusalem. "Fie," said the bishop to the young man, "go home again to your wife; whom God hath joined together, let no man put asunder."—"Why, then," said Saint Magnus, "have you left your church a widow in Italy, and live here, so far from her company." The reproof expressed by this vision applied to most of the pilgrim clergy residing in the Holy Land, and many of them returned home to their respective churches in Europe.

The conquest of Palestine had not yet, however, been fully effected, for many strong places still remained in the hands of the infidels, and the country swarmed with hordes of marauding people, greatly to the annoyance of the travelling pilgrims. Hence a system of predatory warfare continued to be exercised by the Turks and Saracens against the Christians,

which called for the most vigilant services of the knights-errant, who were continually in requisition; and whenever in their skirmishes an infidel of note was killed or taken, the important event was generally commemorated by significant representations upon the shield of the victor.

The bearing of Saracens' heads was thus assumed by some of the Christian champions, as heraldic memorials of victories



over the enemies of their religion. Gules, a Saracen's head erased at the neck argent, environed about the temples with a wreath of the second and sable, is borne by the name of Mergith, in Wales. The arms of many other families in that principality, carrying nearly the same device,

but varied in colours, may probably have had the same origin, their ancestors being persons associated in the feat of chivalry alluded to, which, no doubt, was the overthrow of some eminent Saracen chief during the wars in Palestine.

The Gladstanes of Scotland bear a device of a similar kind, accompanied with indisputable marks of its crusading source,—an orle of martlets. Nisbet gives their arms in



these words:—"Argent, a savage head coupéd, distilling drops of blood, and thereon a bonnet composed of bay and holly leaves, all proper, within an orle of eight martlets sable." This family is of considerable antiquity in Scotland, and appears to have been opulent in early

times, as their names are found in royal grants of lands, in the reign of King Robert III. Some of the junior branches of the Gladstane or Gladstone family bear these arms within a bordure invected gules.

The savage head described by Nisbet is unquestionably a Saracen's head, as the martlets indicate services in the Holy

land, and therefore the achievement of the bearer was, no doubt, the killing of a Mohammedan chief, who had previously subdued the Christians; the wreath or bonnet composed of bay and holly leaves, round his head, evidently pointing to his former conquests.



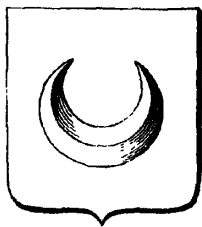
Azure, three Saracens' heads coupéd or, is borne by the name of Denne (*Lin. Inn Ch.*); Argent, three Saracens' heads coupéd sable, each banded round the brows of the first, by the name of Morison. Different branches of this family bear for their heraldic device the Saracens' heads in other positions. Mackenzie describes the arms of the Morisons of Fifeshire to be, Azure, three Saracens' heads in profile, conjoined to one neck, the faces severally looking to the chief, dexter and sinister,—a very singular bearing, but obviously of a similar origin to the preceding.



Argent, a chevron sable between three black-a-moors' heads in profile, coupéd proper, is borne by the name of Ives. Guillim says, that he has found this coat of arms described, Argent, a chevron between three Jews' heads coupéd sable, and he therefore thinks, that the name was originally Jews, not Ives. It is not unlikely that this device was as Guillim says, for the Jews were held in as much abhorrence as the Mohammedans by the Christian crusaders, and it is probable that this device commemorates the murder of some Jews in Syria, which was, at that time, considered to be a meritorious achievement. Nisbet gives the same arms as borne by Sir John Jew, of Whitefield.

Argent, three Moors' heads coupéd between two chevronels sable, appertains to the name of Sondes, of Kent; Or, on a fess sable, between three Moors' heads erased proper, three crescents argent, to the name of Blackmore.

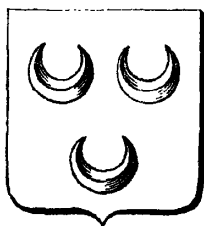
Crescents, as we have before said, were the symbols of Mussulmen, and on conquering any of the Turkish or Saracen leaders, those bearings were originally assumed by the Christian champions, in commemoration of their achievements; of which the hereditary shields of arms in every country in Europe present numerous examples.



Sable, a crescent argent, is borne by the name of Basham; Gules, a crescent or, by the name of Otterburn; Azure, a crescent or, by the name of Rathby; Sable, a crescent or, by the name of Hovel; Azure, a crescent argent, by the name of Luce; Gules, a crescent ermine,

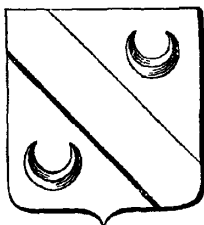
by the name of Delaporte.

Party per cross argent and sable, a crescent in the centre gules, is borne by the name of Drewcl; Party per chevron gules and or, a crescent counterchanged, by the name of Bell.



Azure, three crescents or, is borne by the name of Rider; Or, three crescents gules, by the name of Wodel; Azure, three crescents argent, by the name of Haines; Argent, three crescents gules, by the name of Butevillaine; Gules, three crescents argent, by the name of Oliphant;

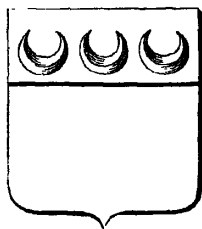
Ermine, three crescents gules, by the name of Kenne; Gules, three crescents ermine, by the name of Frevil; Sable, three crescents argent, by the name of Gleve.



Argent, a bend between two crescents gules, appertains to the name of Hummel; Argent, a fess between three crescents sable, to the name of Lee; Sable, a fess ermine between three crescents argent, to the name of Kinraigie; Or, on a bend gules three crescents argent, to the

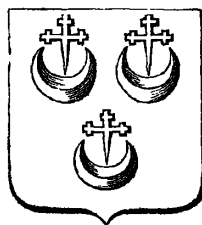
name of Maillans; Ermine, on a chief sable three crescents

or, to the name of Preston; Argent, two bars, and in chief three crescents gules, to the name of Nowers; Argent, a chevron gules between three crescents sable, to the name of Withers; Azure, a chevron argent between three crescents or, to the name of Dury; Sable, a chevron argent between three crescents ermine, to the name of Glover.



Argent, on a chief vert three crescents of the first, is borne by the name of Simpson; Or, on a chief dancette sable three crescents argent, by the name of Harvey; Azure, a fess nebule between three crescents ermine, by the name of Weld; Ermine, on a fess azure three crescents argent, by the name of Craig; Ermine, on a fess azure, cotised gules, three crescents argent, by the name of Bristow; Azure, a chevron between three crescents argent, by the name of Boynton; Argent, a chevron sable between three crescents gules, by the name of May; Sable, a chevron between three crescents argent, by the name of Babthorpe.

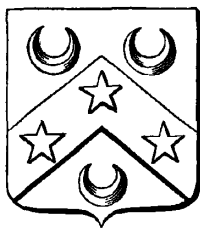
Crescents, combined with other devices of a crusading origin, are very prevalent in armory. Azure, three cross



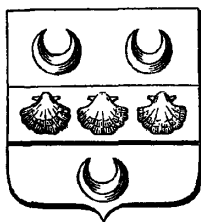
crosslets fitched issuing out of as many crescents argent, is borne by the name of Cathcart; Sable, a cross engrailed between four crescents argent, by the name of Barham; Sable, three mullets issuing out of as many crescents argent, by the name of Ward. Azure, an estoil (star) issuing out from the horns of a crescent, is borne by the name of Minshall. The star in the last-mentioned shield of arms is not to be considered a mullet, though it is evident the achievement is one derived from the Holy Wars.

Morgan gives, "Or, in chief two mullets, and in base a crescent surmounted with a mullet of six points gules, by the name of Brewer, who came out of *Gallia Belgica* into Eng-

land, and whose posterity took the name of Bateman." Or, three estoils issuing out of as many crescents gules, is borne by the name of Bateman. This bearing unquestionably has been derived from the former. Argent, a fess between three fleur-de-lis jessant (issuing out of) as many crescents gules, is borne by the name of Ogle.

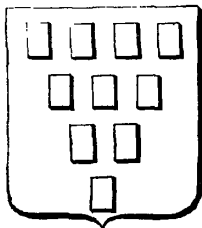


Azure, on a chevron between three crescents argent as many mullets of the first, appertains to the name of Martin; Argent, on a fess between three crescents gules as many mullets of the first, to the name of Durham; Gules, a chevron between two mullets in chief and a crescent in base or, to the name of Kirkaldie; Azure, two crescents in chief argent, and a mullet in base or, to the name of Lawson; Or, on a bend azure a mullet between two crescents argent, to the name of Scott; Ermine, a fret gules, and on a chief of the second three crescents argent, to the name of Gannocke, of Lincolnshire; Or, on a chevron gules, between two crescents in chief, and an escallop shell in base, azure, three estoils argent, to the name of Major.



Gules, on a fess argent between three crescents or, as many escallop shells azure, is borne by the name of Ellis; Argent, a chevron azure between two crescents in chief gules, and an armoured arm in base holding a sword proper, by the name of Jack; Gules, a lion's head erased or, between three crescents argent, appertains to the name of Newcomen; Argent, a chevron sable between two mullets in chief, and a crescent in base gules, to the name of Black; Gules, a crescent between two mullets in pale argent, to the name of Pettigrew; Azure, a mullet or between three crescents argent, to the name of Thorpe: some of this family bear an estoil instead of the mullet.

There are certain devices employed occasionally in armory, called *Billets*, upon the origin and import of which the oldest authorities appear to be undecided. They are generally considered to represent folded papers, as letters; but by some are said to be bricks, or tilcs, or battens of wood, for building. If the former, they probably refer to an aide-de-camp or messenger, who carried on negotiations between generals, or states; but if the latter, they allude to the bearer having assisted in the erection of some important fabric,



either connected with the Church or with fortification. Gules, ten billets, 4, 3, 2, and 1, or, appertains to the name of Coudry, of Berkshire. "These billets," says Silv. Morgan, referring to the last-mentioned shield of arms, "are of beachen wood, in allusion to the name Coudry, which signifieth so."

Billets are frequently scattered as *semé* over the whole field, in which case their number and arrangement is not named, as they are then considered to exceed ten, and are placed at nearly equal distances apart.

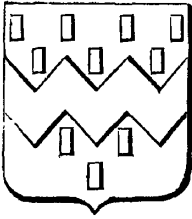


The illustrious house of Nassau, formerly Princes of Orange, of whom are the royal family of Holland, bear Azure *semée* of billets, and a lion rampant or.

The Earl of Rochford, a collateral descendant of the Orange Nassau family, bears the same arms.

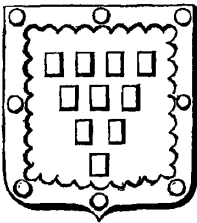
Johann Sibmachern (who is acknowledged to be a good authority), in his extensive collection of German arms, gives to the family of Nassau, Azure, *semée* of plates, and a lion rampant or. The latter, if correctly described, is unquestionably a crusading device, from the plates, as before pointed out; but the former, having billets, has been the arms borne by the house of Orange Nassau for many centuries, and is now the royal arms of the kingdom of the Netherlands.





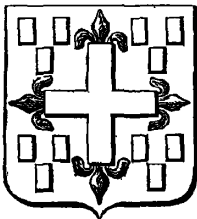
Gules, a fess dancette between ten billets, 4, 3, 2, and 1, argent, appertains to the name of Hardie; Azure, a fess dancette between ten billets, 4, 3, 2, and 1, or, to the name of Harvey; Argent, a fess dancette between ten billets ermine, to the name of Perkins; Gules, a fess checkey or and azure between ten billets, 4, 3, 2, and 1, argent, to the name of Lee; Sable, a bend engrailed between six billets argent, to the name of Alington.

I have introduced billets in this Chapter, from a persuasion that they belong to the devices which originated with the Holy Wars; and I am the more induced to maintain that opinion, from meeting with such shields as the following,



—Gules, ten billets, 4, 3, 2, and 1, or, within a bordure engrailed argent, charged with ten torteauxes, which is borne by the name of Salter: the torteauxes being, as before said, religious devices, probably point to the service in which the achievement was acquired.

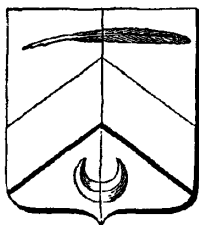
Other instances will be seen in the arms, Argent billetté, (semée of billets,) and a cross engrailed gules, which is borne by the name of Heath; Or, on a fess dancette, between three billets azure, each charged with a lion rampant of the first, as many bezants, by the name of Rolles.



Again, the family of Villikier, in France, as Nisbet states, bear for their armorial device, Azure, a cross fleur-de-lis (fleuretée), cantoned with twelve billets or, which evidently shows the device to have been adopted for some achievements connected with the Crusades.

Pens, the instruments of writing, may also with propriety be mentioned here, as connected with billets or letters, for

they have occasionally been made the figures of heraldic insignia. Party per pale, argent and sable, a chevron between a pen barways in chief and a crescent in base, the whole counterchanged, is borne by the name of Alexander; which device probably arose from the first bearer having been engaged in some literary correspondence or treaty of importance connected with the Crusaders (denoted by the crescent); the art of writing being an unusual acquirement for a soldier in those days, when literature was confined almost exclusively to churchmen.



Letters of the alphabet are likewise occasionally employed as heraldic figures; but, the use of them to express words, in armory, is a modern innovation, unknown to the science under its primitive administration.



Party per chevron azure and or, in chief the Greek letters Alpha and Omega argent, in base a grasshopper proper, and on a chief of the second a lion passant guardant gules, appertains to the name of Pilgrim.

These arms are peculiarly symbolic and of religious import. The Saviour declared himself to be the Alpha and Omega, from everlasting to everlasting, here figuratively depicted in the azure heavens; whilst man, as the grass of the field, which to-day is, and to-morrow is cast into the oven, represented by the green insect below, basking for a time in a state of brilliancy, soon returns to his mother earth, and is seen no more: the chief charged with the lion of England, indicates the nation of the bearer.

## CHAPTER XXXI.

## DECLINE AND FALL OF THE CHRISTIAN KINGDOM OF JERUSALEM.

To trace the progress of the Christian kingdom in Palestine for the space of about two centuries, during which it subsisted, would be principally to relate the causes and consequences of the perpetual contentions for supremacy that arose between the kings and patriarchs of Jerusalem, fomented by the power and influence of the great orders of knighthood,—the Hospitallers, the Templars, and the Teutonics.

These guardians and champions of the Cross, swollen with pride and wallowing in riches, each pursued their own separate interests,—one supporting the King, another the Patriarch. Instead of cultivating in the Church the principles of peace, humility, and good fellowship, they were a house divided against itself, sacrificing each other at the shrine of ambition, their mutual hostilities permitting the Turks and Saracens to gain partial victories over their disunited parties, which, by gradually curtailing the Christian territories, ultimately brought the whole kingdom to ruin.

During the occupation of Jerusalem by the Christians, successive expeditions of Crusaders proceeded to Syria, under different leaders, with the object of completing the conquest of that country. Conrade, Emperor of Germany, and Louis, King of France, led an expedition in A. D. 1147. Another was conducted by Frederick Barbarossa, in 1189, which was shortly afterwards followed by our Richard Cœur-de-Lion, and Philip, King of France ; but these combined forces, even

assisted by the several orders of knights, appear to have been insufficient to repel the encroachments of the infidels, under Nourhaddin, Saladin, and other Saracen and Turkish leaders ; and after repeated losses, the Christians were forced to evacuate the Holy City, in the year 1187.

Further assistance was now solicited from Europe, and other expeditions proceeded, in order to recover Jerusalem, under Henry, Duke of Saxony, in 1197 ; Baldwin, Earl of Flanders, in 1202 ; Andrew, King of Hungary, in 1216 ; Frederick II., Emperor of Germany, and Theobald, King of Navarre, in 1239 ; Richard, Earl of Cornwall, in 1241 ; Saint Louis, King of France, in 1247, and again in 1269 ; but all without permanently successful results.

A variety of equally abortive attempts were subsequently made to revive the Christian cause in Palestine, but the spirit of crusading, it appears, had in a great degree evaporated, and a last effort, by Henry, Duke of Mecklenburg, in the year 1275, failing, the towns of Tripoli, Sidon, and Tyre soon after fell into the hands of the Turks, and the Latin Christian forces were at length entirely expelled from Palestine, in the year 1291 ; and thus an end was put to one of the most useless, destructive, and merciless wars that ever stained the annals of history.

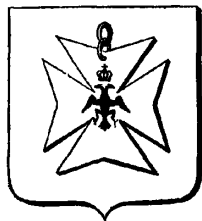
Upon their expulsion from Syria, the Christians, to the number of about a hundred thousand, took refuge in the island of Cyprus, where they obtained protection until circumstances enabled them to return to their respective countries.

The several orders or fraternities of knights-errant being thus dispersed, such of them as were not altogether annihilated, settled in different countries. The orders of the Holy Sepulchre and of St. Lazarus retired to Italy, those of St. Anthony to their monastery in the deserts of the Thebais, of St. Jean d'Acre and of Mount Joye into Spain, and others into different parts of Europe, where in time they either ceased to exist, or were incorporated into other fraternities,

and the orders at length merged into mere honorary distinctions in their several localities.

The Hospitallers, or Knights of St. John of Jerusalem, shortly after their departure from the Holy Land, dispossessed the Turks of the island of Rhodes, and maintained it with great bravery; but, being unassisted by the Christian kingdoms, they determined, in 1523, to retire into the isle of Malta, where the order principally resided, under monastic rules, governed by a Grand Master. They still, however, held large domains in several countries, one of which was their monastery of St. John of Jerusalem, at Clerkenwell, near the city of London, in which a part of the order continued to reside, until the general dissolution of monasteries in England, and the confiscation of their property, by King Henry VIII.

These knights (now, from their residence in that island, denominated Knights of Malta), were still active in repelling the inroads of the Turks in Europe, during successive ages, and in consequence were held in great estimation by the Christian world. Their chivalrous exploits acquired for them considerable fame, and filled many honourable pages of history, during the fourteenth, fifteenth, and sixteenth centuries.



They retained their original insignia,—the cross of eight points argent, (subsequently called the Cross of Malta), upon a sable ground; and in the centre of the cross a crown or, was represented, with an eagle displayed of the first, if the bearer was a German; or a fleur-de-lis, if a Frenchman. The same was carried by each individual knight, pendent from a black ribbon, hung round the neck, or as a star, upon the breast.

This fraternity remained in existence, as sovereigns of the Isle of Malta, until about the close of the last century, when the island was taken, and the order wholly suppressed, by

the democratical French government of that day; and the Knights of Malta are now only known in history.

The Knights Templars, after quitting Palestine, retired in parties to their respective establishments in the several kingdoms of Europe, particularly in France and England, where, as we have before said, they possessed very extensive domains, and immense revenues. Those knights who returned to England settled themselves principally in their monastic establishment called the Temple, on the banks of the Thames, at London, where they continued to reside for many years, in idleness, pomp, luxury, and dissipation, feared by the monarchs and hated by the people.

At length, the enormous wealth possessed by the order of the Templars attracted the envious eyes of the Pope and several of the crowned heads of Europe, by whom a secret plot was laid, to seize the whole of the fraternity of the Templars, in every country throughout Europe, upon one appointed day. This was carried into effect, principally by the connivance of Pope Clement I., Philippe le Beau of France, and Edward II. of England, A. D. 1308.

The brothers of this order were accused of the most diabolical crimes. Matthew Carter, in his *Analysis of Honour*, says, "The pretence was upon certain articles exhibited against them, which have been by all the world almost not only adjudged false, but ridiculous: as, that they used pagan ceremonies in the election of their Great Master; that they lost the Holy Land (when they alone endeavoured to preserve it); that they held some heretical opinions; that they worshipped an image, apparelled in a man's skin; and that they drank men's blood, to confirm their oath of confederacy: when, indeed, it was most certain that the crime for which they suffered was their vast wealth, and their fidelity to the Patriarch, whom they owed before the Pope,—cause sufficient to set the one to solicit, and the other to grant, a monstrous doom which they suffered under."

In France, the members of this brotherhood were miserably tortured and burnt alive: in England they were imprisoned and their lands all confiscated, some being given to the rival order of Knights of St. John of Jerusalem, portions to the monasteries of the Poor White Friars and the Carmelites, and the remainder retained by the Crown, or bestowed upon court favourites.

The Temple, at London, after being in the possession of several noblemen, and, by their attainders, falling again to the Crown, was at length purchased (that is, the principal part of it) by a society of lawyers, and formed into a college or hospital, as they termed it, for the study of the common law. This foundation was at first but one body of students: ultimately it became divided into two, denominated the Inner Temple, and the Middle Temple; which societies assumed, as their respective badges or insignia, devices evidently derived from the original common seals used by the ancient knights.

It has before been said, that so extremely poor was the original fraternity or order of Knights Templars, immediately after its institution, that two knights usually rode upon one horse, in their chivalric expeditions, which state of primitive poverty appears to have been commemorated by the representation of two knights so mounted, in the seal used by the order in the early part of the twelfth century.



This device, Matthew Carter informs us, was, “a horse galloping with two men on his back, which was engraven on their signet or common seal, and is to be seen in an old manuscript, written many years since concerning the foundation of that order, and which manuscript is, or of late was, in the custody of the Right Honourable Lord William Howard, a lover of nobility and honourable arms.” The above cut is

said to be a faithful copy of this, excepting the legend round the margin, which is written in a very ancient character, and difficult to decipher. Representations of the same are to be seen in the painted windows of the Temple Church, since its restoration.

From a seal, appended to a charter dated 1304, the latter part of the reign of King Edward I. (and still preserved in the



British Museum), it appears that at that time the device borne by the Knights Templars was, a Holy Lamb, carrying a crossed staff with a banner, the inscription upon it being *Sigillum Templi*: of this there are representations, both in the windows and on the pavement in several parts

of the Temple Church.

After the formation of the two societies of lawyers in the house of the Knights Templars, on the banks of the Thames, at London, they severally assumed devices which have been taken from the original seals of the knights; though to these devices it would not be strictly correct to give the appellation Arms: for they are simply marks of cognizance appertaining to societies of civilians, and not armorial, having, in their present appropriation, no reference to military service, from which all armorial bearings must be derived, as we have before said, and shall hereafter more particularly point out.

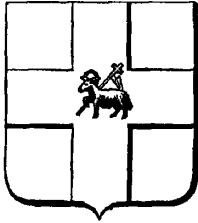


The device assumed by the Society of the Inner Temple was, a white Pegasus upon a blue ground. For this assumption there does not appear to have been a grant at any time from the Heralds' College, which is a further proof that it is not to be considered armorial, but

merely a cognitive mark. It is, however, extremely probable, that from the rudely delineated figure of a horse in full course,



with two riders on his back, having, perhaps, their cloaks spreading in the wind, the conceit of a flying horse has been formed, which constitutes the insignia of the Society of the Inner Temple to the present day.



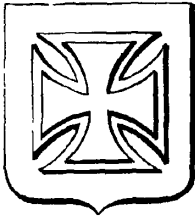
The Society of the Middle Temple, also availing themselves of the latter seal of the ancient knights, have appropriated as their insignia the Holy Lamb, with a banner, borne upon a cross of St. George; but this, like the former, must not be denominated Arms, as it is merely the

device or cognizant mark of a civil society.

The Teutonic Knights, perceiving that the Christian power in Palestine was declining, about the year 1239 enlisted a portion of their order in the service of Conrade, Landgrave of Hessa, for the purpose of assisting to check the inroads of several pagan nations, who harassed the northern parts of Germany. They still, however, kept a considerable force in Syria, and did much effective service against the common enemy. But, on the final subjugation of the Christian kingdom, the remainder of the Teutonic Order, on quitting Palestine, proceeded to Germany, and having there joined their fraternity, employed themselves in successfully repelling the barbarous Muscovites.

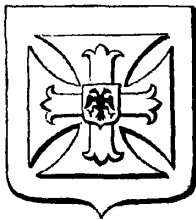
They had permission to hold whatever territory in the northern parts of Germany they could conquer, and, in process of time, became masters of Prussia, where they planted many Christian churches, and established bishopricks; but having, by frequent discords among themselves, and from some political occurrences, fallen into the power of Casimir IV., King of Poland, Albert of Brandenburgh, the twenty-fourth Grand Master, surrendered the order and its emoluments, renounced the Roman Catholic religion, became a Protestant, and was created Duke of Prussia, from whence the powerful kingdom of Prussia has subsequently taken its rise.

The Teutonic order, as regards knight-crrantry, may from this period be considered as abolished; but its name still subsists as an honorary distinction in two orders; the one, Protestant, established at Utrecht, in Holland, the other, Roman Catholic, at Mergentheim, in Franconia.



The device assumed by the Protestant order was, A cross pattée argent, surmounted by another sable, worn by each knight upon his left breast over a black garment, which order consisted principally of Dutch gentlemen of ancient families; their revenues, arising solely from their own contributions, are said to be expended in charity.

This branch of the order still exists as an honorary distinction, conferred upon Protestant noblemen and gentlemen, in Holland. The present Commander is the Baron van Pallandt, of Keppel, who resides at the Hague.



The Roman Catholic order assumed for their heraldic badge, On a shield argent, a cross patonce sable, surmounted by a cross fleury or, and in the centre an escutcheon of the third, charged with an imperial eagle of the second. The augmentation of the eagle was bestowed upon them by the emperor Frederic II. The knights on being admitted into the order formerly took the oath of celibacy, but that is now dispensed with: they are under the sovereignty of the Emperor of Austria. This branch of the order is still held in considerable estimation as an honorary distinction; an inauguration of Teutonic Knights having recently taken place, in presence of the Emperor, attended with great pomp and ceremony.

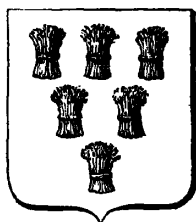
## CHAPTER XXXII.

BEARINGS ACQUIRED UNDER FEUDAL SERVICES, AND FROM  
THE POSSESSION OF CERTAIN DOMAINS.

ON returning home from the Crusades, many of the barons, knights, and esquires (followers of the great leaders), who had previously no armorial bearings of their own, assumed devices partaking of the same characters as those in the arms of their liege lords. This is noticed by Camden, in his "Remains." The candidates for armorial insignia presented themselves to the Earl Marshal for the confirmation of such devices as they had borne on the field of battle; and others to claim the right of assuming arms in virtue of their military services. By his authority they obtained grants of heraldic bearings, suitable to, and expressive of, their merits and achievements; the general characters of which we have described, as arising from various sources, and conveying significant import. Hence, heraldic bearings became vested rights, recognized and protected by the laws of chivalry; and the peculiar armorial characters thus assumed, under the authority of the heralds, were considered to be hereditary, descending to all the progeny of each bearer, and thereby became the family arms, or armorial marks of cognizance.

Claims to these paternal shields of arms have been the subjects of many a chivalrous and sanguinary contest, and also of frequent legal investigations, in which the heralds have always been the authorized judges, and who, for the purpose of examining the right to bear an assumed shield of arms, formerly made occasional visitations through the circuits over which they held jurisdiction.

Arms derived from services performed under the banners of some great leader, have frequently partaken of the same character as those borne by the leader himself; for example, Hugh Kivelioc, Earl of Chester, and Randolph Blundevile, his son, the former of whom, about the year 1170, bore



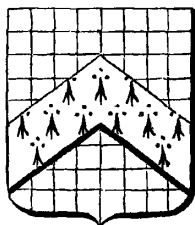
Azure, six garbes (wheat-sheaves) 3, 2, and 1 or, and the latter, in 1230, Azure, three garbes or, had many inferior barons dependent upon the earldom. These barons, in consequence of having served under their liege lords, the Earls, assumed wheat-sheaves as their heraldic

signs of services and achievements; an instance of which is seen in the family of Gravenor, or Grosvenor, of Cheshire,



who took for their arms, Azure, a garbe or. The Vernons also, of the same county, assumed, under similar circumstances, the device, Or, upon a fess azure three garbes of the first. Again, Or, on a pile vert three garbes of the first, is borne by the name of Oldfield, of Cheshire;

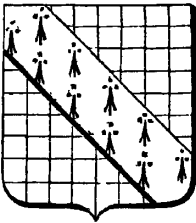
and the noble family of Cholmondeley, anciently dependent barons of the Earls of Chester, bear for their arms, Gules, two helmets in chief proper, and in base a garbe or, in allusion to their former connection with the great Earls. Several other families of Cheshire also assumed the like, with slight differences as to the positions and colours of the wheat-sheaves.



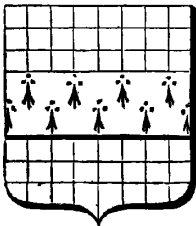
Thomas de Newburgh, Earl of Warwick about the year 1240, bore for his arms (which differed from those of his father), Checky or and azure, a chevron ermine. Hence, many of the inferior barons, who were his liege subjects, and had served under his banner, at this time

took armorial bearings in which were associated checkey and

ermine, in allusion to their connection with, and dependence upon, the Earl of Warwick, their lord paramount.



As an instance of this, the noble family of Ward, Viscounts Dudley and Ward, ancient Barons of Birmingham, in Warwickshire, bear for their arms, Checkey or and azure, a bend ermine; a slight variation of the original device,—checkey and ermine, by changing the chevron for a bend, and preserving the same tinctures, which points out their former alliance with the great Earl.



The family of Calthrop, or Calthorpe, anciently Barons of Calthorpe, on the borders of Warwickshire, from the same early connection with the ancient Earl, have assumed the arms, Checkey or and azure, a fess ermine.

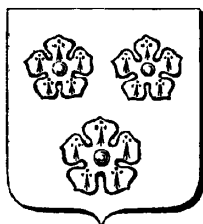
Some other old families, whose ancestors were considerable land-holders in the neighbourhood of Warwickshire, and vassals of the ancient earls, have heraldic devices, partaking in part of the original arms (checkey and ermine) of the great Earl Thomas de Newburgh.



Robert de Bellemont, alias Beaumont, Earl of Leicester, and Robert, surnamed Blanchmains, his son, who was slain in the Holy Land about the year 1190, carried for their arms, Gules, a cinquefoil ermine, from which many of the Leicester-shire families, the ancestors of whom had served under the Earl during the Crusades, assumed cinquefoils as their heraldic devices.

The noble Scottish family of Hamilton, or Hambleton, so called, as Nisbet states, from their manor of Hambleton, in Buckinghamshire, are descended from Sir William de Hambleton, third son of Robert Blanchmains, Earl of Leicester,

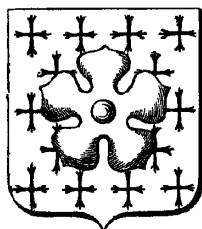
through Sir Gilbert de Hambleton, who escaped with difficulty to Scotland, after having killed in a duel one Spencer in defence of King Robert I.



This Sir Gilbert was kindly received in Scotland by King Robert, who invested him with large domains in the county of Lanark (which were subsequently called Hamilton), and his posterity bear for their arms Gules, three cinquefoils ermine, in commemoration of their descent

from the great Earls of Leicester.

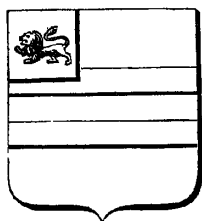
Gilbert de Umfrevile, son of the Earl of Angus, and grandson of Robert de Bellemont, Earl of Leicester, in the reign of King Henry III. bore for his



arms, Gules, semée of crosses patonce and a cinquefoil or; which device evidently points out, both his descent from the Earls of Leicester, and also his having served under them in the Crusading Wars for the establishment of the Christian

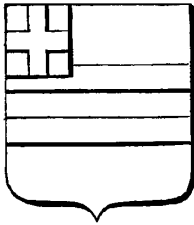
Kingdom in Palestine. Many other instances might be given of the bearing of cinquefoils, derived from feudal dependence upon the ancient Earls of Leicester; one of which is said to be found in the arms, Azure, two chevronels between three cinquefoils or, borne by the name of Clipshaw, of Rutlandshire.

Camden, in treating of arms, borrowed, as he terms it, by gentlemen of their liege lords, says, that in Cumberland, and about that part of the country where the old Barons of Kendal bore for their arms, Argent, two bars and a canton gules, the latter charged with a lion passant or, many of the barons and gentlemen, their dependents, took nearly the same device, changing the



colours, or the charge upon the canton.

Among some others an instance of thus assuming a device

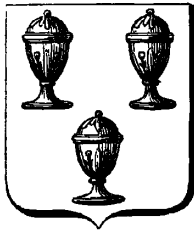


partaking of that borne by the Lord paramount, or chief baron, occurs in the arms, Argent, two bars and a canton gules, on the latter a cross of the first, which appertains to an ancient family named Broughton, originally possessing considerable property in a township

called Broughton, in the northern part of Lancashire.

To these might be added other examples of arms, anciently borne in the same locality, having a similar character, and undoubtedly derived from the same service.

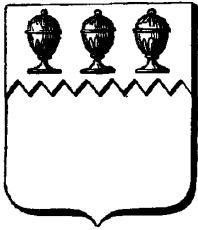
The possession of offices of honour and confidence under the sovereign has given rise to many heraldic devices, as of cups. For example, Gules, three covered cups argent, was borne by Augustine, surgeon-general of the army under William the Conqueror. (*Fuller's Ch. Hist.*)



Gules, three covered cups or, appertains to the noble and ancient family of Butler, Earls of Ormond.

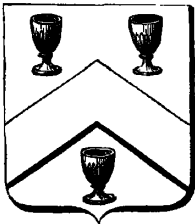
The device of this coat armour of official origin has descended to various branches of the family of Butler, spread over England, Scotland, and Ireland, but somewhat varied as to the colours and the position of the cups. This family is said to have descended from the old Counts of Brienne, in Normandy, who came to England with William the Conqueror, and bore for their arms, Or, a chief indented azure. Theobald, a descendant of this family, attended King Henry II. in Ireland, and having performed good services there, received large possessions, with the honour of being hereditary chief butler to the king and his successors, and to present the first cup of wine at their coronations, from which circumstance the device, three covered cups, was assumed.

Some of the Butlers, descendants of the old Counts of Brienne, wishing to retain their claim to the original arms of their



Norman ancestors, have incorporated the two, and varied the colours, as, Or, on a chief indented gules, three covered cups of the first. Others have, Argent, on a chief sable three covered cups or, taking the name, as it would be expressed in French, Botiler; and one branch of the

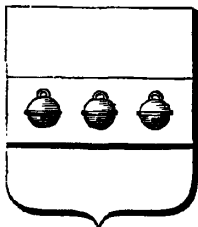
family, bearing that name, have assumed, Argent, three escutcheons sable, each charged with a covered cup or. All of these, it will be perceived, have the same origin.



Sable, a chevron between three goblets or, is borne by the name of Candish; Argent, a castle between three covered cups azure, appertains to the name of Amcots, of Lincolnshire. Both these shields of arms had, doubtless, reference to the office of cup-bearer to the sove-

reign, or the liege lord; such a duty, performed on ceremonious and festive occasions, giving a title to baronies in different parts of the kingdom. Several instances of these services might be mentioned; one of which is the Manor of Great Wymondley, in Hertfordshire, the lord being hereditary second cup-bearer to the Kings of England at their coronations.

Many other examples of devices significant of office, or particular service, might be adduced. Of these, hawks' bells



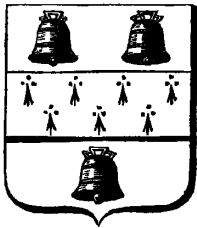
form no inconsiderable number. Or, on a fess azure three hawks' bells of the first, is borne by the name of Planke.

These hawks' bells are small hollow balls of metal, having a slit on the side, and a hard substance within, and, when shaken, give a sonorous tone. They are of very ancient use as musical instruments, forming part of



the appendages to the costume of the Jewish High Priests. Their adoption as devices in armory, arise from such bells being attached to the legs of hawks when sent in pursuit of their prey. The office of falconer, or keeper of the hawks, was one of considerable importance and honour, in feudal times, and is still retained nominally in the family of the Duke of St. Albans, who is Grand Falconer of England.

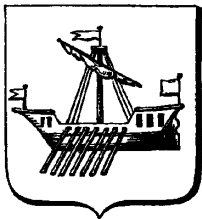
Bells for giving signals, or calling people together, instead of the olden practice of sounding horns, are employed by the Church to admonish us of the hour of prayer, and as such



are symbols of devotion. Sable, a fess ermine between three bells argent, is borne by the name of Bell. This device was probably given for some service conferred upon the Church, and the surname of the family most likely has been derived from their armorial bearing. Sable, three

bells argent and a canton ermine, appertains to the name of Porter, in allusion, most likely, to the first bearer having performed valuable services for his lord, while holding the office of keeper of his castle gate.

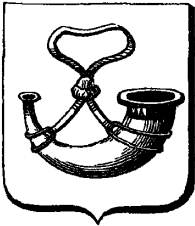
The device borne anciently by the noble family of Campbell, Dukes of Argyle, and by several others among the



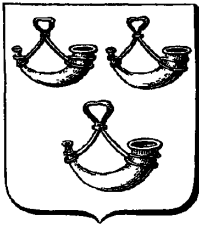
Scottish nobility, descended from the same ancestry, or connected by feudal obligations, is, Argent, a galley, the sail furled, flag and pennants flying, and oars in action, sable. These arms appertained to the lordship of Lorn, in Scotland, but what was the origin of this ancient he-

raldic device, cannot, perhaps, at this day be ascertained: probably it refers to some naval achievement performed by the ancestor of the family. Nisbet states, that the lords of Arran were by their tenure bound to furnish a galley armed for the king's service in time of war.

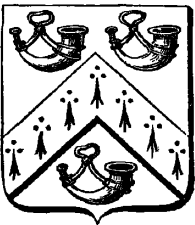
On obtaining the possession of lands, the grants of arms which followed frequently referred to the name of the place, or to something in its locality, and this often gave a surname to the bearer. Certain domains invested the possessor with the right of hunting, which was a limited privilege, and is frequently exhibited in arms by the bearing of bugle horns.



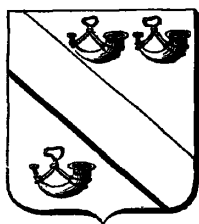
Sable, a bugle or hunting horn stringed and garnished argent, is borne by the name of Hathway. The bearing of hunting horns prevails much in Germany, but they are sometimes there represented straight: with us they are always bent into a semicircular form, and have a string or ribbon attached, by which they are to be slung over the shoulder of the huntsman.



Argent, three hunting horns or bugles sable, stringed gules, appertains to the name of Bellingham, of Lincolnshire. The same arms is borne in Scotland by the name of Forrester. Nisbet says, this family derive their name and arms from having held the office of keeper of the king's forests. Sable, three bugle horns with their strings or, garnished azure, is borne by the name of Thurston, of Suffolk; Or, three bugle horns sable, by the name of Horn.

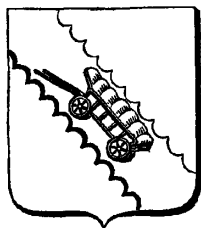


Gules, a chevron ermine between three bugle horns or, appertains to the name of Forster; Argent, a chevron vert between three bugle horns sable, garnished or, to the name of Foster, of Northumberland. It is to be observed, that the mouth-pieces of these bugle horns should in armory be toward the dexter side of the shield, which implies that the bearer has turned round to blow his horn, for the purpose of calling his followers onward.

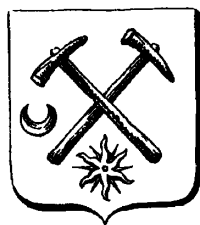


Argent, a bend azure between three hunting horns sable, stringed gules, is borne by the name of Pennycock; Argent, a bugle horn sable, and in chief three oak-leaves slipped proper, by the name of Burnett; Or, a hunting horn vert, stringed gules, and on a chief azure three estoils of the first, by the name of Mascrop.

Particular achievements, performed for the personal service of the sovereign, are frequently rewarded by an augmentation to the arms upon a canton, consisting of some device peculiar to the monarch, as a rose, white or red, symbolic of the houses of York and Lancaster;—a fleur-de-lis, referring to service in France;—a thistle, for Scotland. But there are instances of figures or charges of singular characters, which have been granted upon memorable occasions. Nisbet states,



that the arms of the Binnings of Scotland were, Argent, a bend engrailed sable, until one of the family, with his seven sons, went in a waggon covered with hay into the castle of Linlithgow, at that time in the possession of the English, by which stratagem they were enabled to surprise the garrison, and put the castle into the hands of King Robert the Bruce. For this service they received considerable domains in Scotland, and the addition to their arms of a waggon or, upon the bend.



The family of Neilson of Galloway, says Nisbet, bear, Azure, two hammers in saltier or, in the dexter flanch a crescent, and in base a star argent. "This family has been in use to carry those figures, to perpetuate a valiant and bold action in the reign of King David the Bruce." The elder branches of the family bear different arms, being unconnected with this achievement.

Arms are frequently derived from, or are figurative of, the possessions of the bearer, as that of the noble family of Stourton (which we have before had occasion to mention), who, in the time of King Richard II., assumed six fountains, in allusion to the six heads of the river Stour, in the neighbourhood of their baronial domains. Also of the noble family of Wallop, who bear a bend wavy, representing the river Wallop, in Hampshire, near which they had their baronial possessions in the time of King Edward I.

The M'Gregors, in Scotland, because their lands are overspread with fir trees, bear for their arms, Argent, a fir tree growing out of a mound vert, surmounted by a sword bendways, supporting upon its point an imperial crown proper. This device not only refers to the domains belonging to the ancestor of the family, but also to some especial service performed by one of the family in support of the king,—probably James VI.

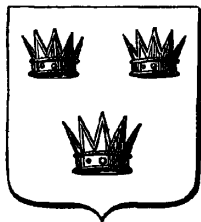


The name of Walkingshaw, in Scotland, carry for their armorial device, Argent, upon a mound a grove of trees proper. The progenitor of this family, named Dungall, is said to have held the office of forester to the High Steward of Scotland, in the reign of Alexander II., exercising jurisdiction over the vassals of the Earl of Lennox; but having exchanged his lands with the Abbots of Paisley, he received the domains of Walkingshaw, from whence the arms and surname are derived.



The armorial device of the kings of Sweden of the old dynasty was, three antique crowns of gold upon an azure field, which is said to have alluded to the union of the three kingdoms,—Sweden, Denmark, and Norway. In an old Danish manuscript, preserved in the Law Library at Edin-

burgh, it is stated, that the ancient family of Grant came to Scotland from Norway, and that their armorial device, Gules, three ancient crowns or, and probably, their ancestry also, are derived from the old royal family of Sweden. These arms are varied, by some of the collateral branches of the Grants, by the introduction of a boar's head in the centre; and several other families in Scotland, descended from the original Grants, but having now different surnames, also bear, with other devices, three ancient crowns, referring to their Swedish ancestry.



The foregoing are a few, among many, examples of arms derived from feudal dependance,—from the possession of state offices,—from obligations personally due to the Sovereign, or liege lord,—from territorial possessions,—and from royal descent. These might be greatly extended, but enough has been shown to illustrate a class of bearings originating from such sources.

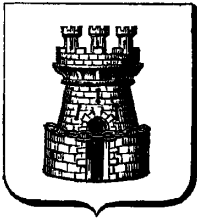
It appears, says Camden, that about this time (immediately after the Holy Wars), “we receive the hereditary use of arms, but which was not fully established until the time of King Henry III., for the last Earls of Chester, the two Quincies, Earls of Winchester, and the two Lacies, Earls of Lincoln, varied still, the father from the son.”

## CHAPTER XXXIII.

## PECULIAR DEVICES ARISING FROM MILITARY DUTIES.

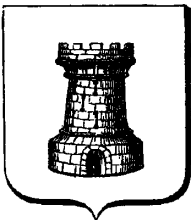
It will be perceived, that many shields of arms have no reference to the Crusades, though devised with the like figurative import with those already described, but that they allude to other heroic achievements, and to the possession of domains granted as rewards for various services.

Castles, or towers, borne in arms, imply either achievement or possession; in some cases, both. Ar-



gent, a tower triple-towered sable, chained transverse the port or, is borne by the name of Oldcastle. Though we may not, in the present day, be aware of the particular circumstances to which this device alluded, yet there is no doubt but that

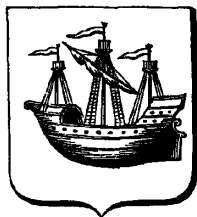
the bearer to whom these arms were originally adjudged, had invested some castle of magnitude (implied by the triple towers), and confined the besieged until they had been compelled to surrender. Argent, a tower triple-towered sable, upon a mound vert, appertains to the name of Chiverton.



Sable, a tower embattled or, is borne by the name of Tower; Azure, a tower embattled argent, by the name of Castle. These are single towers, differing from the former, and imply a fortification of lesser importance. Sable, a bend, and in the sinister chief a tower argent, by the

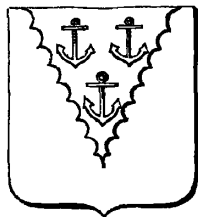
name of Plunkett, of Ireland.

Many other instances of the bearing of castles and towers might be adduced, as that in the arms of Castile, in Spain, which in all probability refers to the achievement of the first feudal chief of that principality, who assumed this device in commemoration of his valorous exploits in the conquest of a stronghold, which subsequently formed the capital of his domains, and gave name to the principality of Castile.



Ships, or galleys, as heraldic insignia, evidently allude to some warlike exploits performed by the bearer upon the sea. Argent, a ship with three masts, having a sail furled on the main-top, sable, is borne by the name of Meeres. Both the figure on the shield, and the name of the bearer, point out achievements on the ocean.

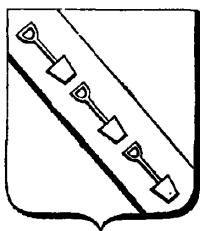
The parts or appendages of ships are occasionally found applied as heraldic insignia. Gules, three pieces of top-masts coupéd argent, is borne by the name of Cromer; Gules, three sails argent, by the name of Cavell.



Anchors, besides being the symbols of hope, may be derived from naval services. Or, on a pile engrailed azure three anchors of the first, is borne by the name of Byde. Here is a symbol implying that great dependence may be placed in the bearer: the pile representing the stability of his character, and the anchors, that the firmest hope may be reposed in his integrity. Or, an anchor sable between two lions passant gules (the symbols of hope with courage), appertains to the name of Delme; Argent, on a chief azure three anchors or, to the name of Pack.

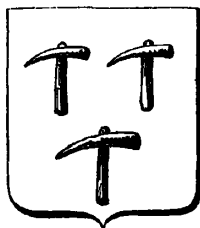
As achievements in the field of battle (and particularly during a siege) occasionally arose out of, or consisted in, what would, under any other circumstances, have been considered menial acts of labour, we must not feel surprised at finding, in many

instances, that the devices borne in arms, referring to such achievements, consisted of things appertaining to humble life, if not to servile occupations. For instance, the implements employed in digging and building, in felling timber, carrying burdens, and even in cooking and preparing viands for the table, are, under these circumstances, by no means to be looked upon as other than honourable charges; referring to acts of worth, performed in aid of military service. These, however, appear to have been employed as heraldic devices more by the Germans than any other people, and refer, in most instances, to hostilities between neighbouring feudal states.



Argent, on a bend vert three spades of the first, is borne by the name of Swcet-cnham; Party per pale, argent and or, two spades in fess sable, is the armorial device of the noble family of Schwanbergk. Gules, three spades or, their handles meeting in the fess point, and blades toward the dexter and sinister chief, and base, is borne by the name of Schwenckfelt; Gules, a spade erect in pale argent, by the name of Graben. These are all shields of arms of German origin.

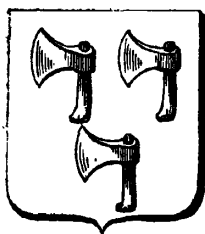
Pickaxes are also frequently employed as heraldic figures.



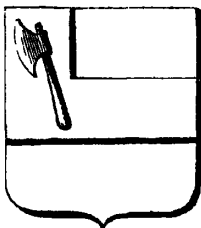
Sable, three pickaxes argent, appertains to the ancient English family of Pigot, sometimes written Pickett. The ancestor of this family is described in *Fuller's Church History* as Picot the Bridge-master, bearing the arms, Sable, a fess between three pickaxes argent.

Sable, on a chevron between three pickaxes argent, as many mullets gules, is borne by the name of Mosley, of Staffordshire. This shield of arms is without doubt derived from services performed during the Crusades, as the mullets evidently indicate the achievement to have that origin.





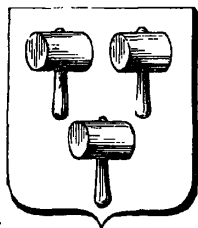
Azure, three carpenters' axes argent, is borne by the name of Wright, of Scotland; Sable, a fess between three axes or hatchets argent, by the name of Wrey. The axe is an instrument of great use in the progress of an army, both for the purpose of clearing the underwood which obstructs its march, and also of providing fuel for its use; and may probably represent the achievement of a valiant leader of the advanced guard of an army. It is to be observed, that these are not battle-axes, but of a different form and character, as shown when treating of warlike weapons.



Sable, a fess and canton argent, in the dexter point an axe gules. These arms were borne by Dunstan le Grosmunens, a knight in the service of William the Conqueror. Party per pale, argent and sable, two hatchets addorsed in fess, is borne by the name of Adelshofen; Gules, an axe in bend argent, handled or, by the name of Trzinsky. Both these shields of arms appertain to German families.

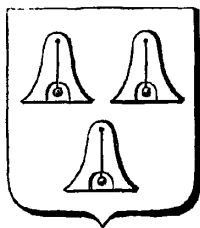
The construction of temporary fortifications also requires the assistance of the axe, and those who have in such services opportunely used it, may with propriety bear that device as an honourable figure of their achievements.

In the erection of more permanent structures for defence, the mallet and level must also be employed: hence we have,

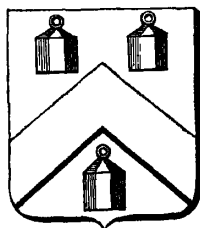


Sable, three mallets argent, which is borne by the name of Brown, of Lincolnshire; Argent, three mallets gules, by the name of Forte; Or, three mallets gules, is borne by another branch of the same family, who spell their name Fort; Gules, a chevron between three mallets or, appertains to the name of Soame, of Suffolk.

The level, says Guillim, "is the type of equity and uprightness in all our actions, which are to be levelled and rectified by the rules of reason and justice, for the plummet ever falls right, howsoever it be held; and whatever be-tides a vertuous man, his actions and conscience will be uncorrupt and uncontrollable." Azure, three levels with their plummets strung and pendent or, is borne by the name of Colbrand. This and the preceding device of mallets, no doubt, refer to the first bearers having been instrumental in the erection of some great work of masonry.

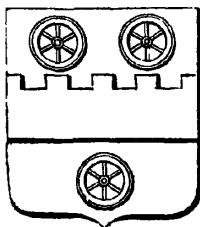


In sounding the depth of rivers to be crossed by an army, the plummet is a valuable instrument, and may be aptly



applied as an honourable device, indicative of service, and also as figuratively implying prudence in the bearer. Argent, a chevron gules between three plummets sable, is borne by the name of Jennings. The plummet, says Guillim, "may aptly serve for an hieroglyphic of prudence, in respect that navigators, by the help of this instrument, fastened to some line of many fathoms, do sound the depth of the seas, when by tempestuous storms or other accident they are forced upon an unknown coast."

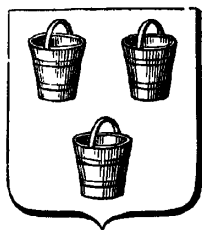
In the conveyance of baggage, and transporting the munition of an army, as well as in the construction of carriages, wheels may express figuratively the valuable services and achievements of a soldier. Or, a fess embattled between three cart-wheels sable, is borne by the name of Cartwright, of Gloucester; Gules, three carriage-wheels or, by the name of Roct; Azure, a fess, and in base a carriage-wheel argent, by the name of Nostaing, in France.



Gules, a cart-wheel argent, is the heraldic insignia of the Archbishopric of Mentz. This device is said to be derived from Willigus, who was Archbishop of Mentz in the reign of the Emperor Otho II.: he, though a great man in his day, assumed the wheel as a mark of his humility, showing the lowness of his origin, his father having been a wheelwright.

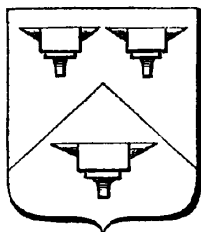
Cart-wheels occur frequently in continental shields of arms. Gules, a cart-wheel argent, is borne by the name of Sluise; Sable, a cart-wheel or, by the name of Neuenstein; Gules, a cart-wheel or, by the name of Hesbeen; Or, a cart-wheel gules, by the name of Heusden; Azure, a cart-wheel argent, by the name of Dronglen; Azure, a cart-wheel or, by the name of Hedickhuysen.

Broken wheels are often met with in German arms. Argent, the axle and part of a broken wooden wheel proper, is borne by the name of Zeutsch.



Argent, three pails or buckets sable, hooped and handled or, is borne by the name of Pemberton. There appears no reason why these pails or buckets should not be as honourable heraldic devices as the famed crusading water-bougets of the ancient and noble family of Rous.

The labours of the smith in aid of a moving army must be of importance: from thence, therefore, we derive the bearings of anvils, hammers, tongs, bellows, and other implements



belonging to that art. Party per chevron argent and sable, three anvils counterchanged, is borne by the name of Smith, of Berkshire; Argent, a chevron between three hammers sable, by the name of Hammerton; Argent, three pairs of bellows sable, by the name of Scipton.

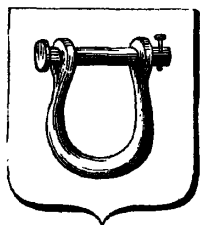
Argent, a fess between three pairs of pincers gules, is borne, it is said, by the name of Russel. I doubt whether these

arms are the achievements of the Russels ; they perhaps came, by inheritance, to them from some other family.

Party per fess sable and or, in chief a pair of pincers argent, is borne by the name of Zenger, of Bavaria.

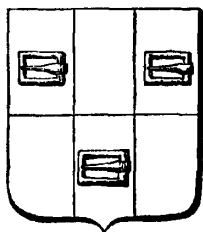
Hammers are occasionally found as heraldic insignia. Argent, a chevron between three hammers sable, is borne by the name of Hammersley.

The achievement of taking a prisoner has been represented by the bearing of shackles, or handcuffs, in the shield. Of



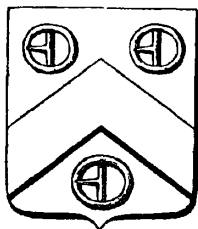
this we have an example in the arms,—Argent, a shack-bolt sable, which appertains to the name of Nuthall ; Sable, three shack-bolts argent, to the name of Anderton. Guillim says, in respect of these arms,—“He that by his valour shall in the wars take his enemy and retain him

as his prisoner, may well for such his good service be guerdoned with such a kind of bearing as is here demonstrated, which is an honourable bearing in armory.”



Buckles, as parts of military accoutrements, are also employed in armory, in commemoration of feats in arms. Party per fess azure and or, a pale counterchanged, and three square buckles of the second, is borne by the name of Spalding ; Argent, on a bend azure three

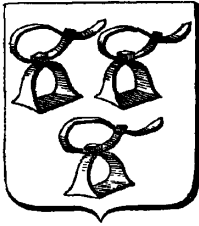
square buckles or, by the name of Lesly. Some of the branches of this family have placed the buckles upon a fess.



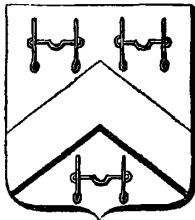
Argent, a chevron between three circular buckles sable, is borne by the name of Trecothick ; Argent, on a bend sable three buckles or, by the name of Burn ; Argent, on a bend engrailed azure three buckles or, by the name of Stirling ; Gules, a saltier checkey or and azure,

between four buckles of the second, by the name of Waddle ; Argent, two bars sable, and in chief three buckles azure, by the name of Luther ; Sable, three buckles within a bordure engrailed argent, by the name of Holyday ; Argent, three mansel-formed buckles gules, by the name of Jernagan.

The habiliments of military horses are likewise displayed in armory, but principally in shields appertaining to English families, to perpetuate the remembrance of chivalrous exploits. Gules, three stirrups leathered or, is borne by the ancient family of Scudamore ; Azure, three stirrups leathered or, by the name of Gifford ; Gules, three stirrups leathered in pale or, by the name of Deverell.



The bearing of spur rowels we have before shown to be extremely prevalent, derived principally from the Crusades.



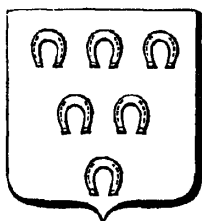
Azure, a chevron between three horses' bits or snaffles argent, is borne by the name of Stainer ; Party per pale, or and sable, a chevron between three horses' bits or snaffles counterchanged, by the name of Milner. Some branches of this family have assumed, Sable, a chevron

between three snaffles or.

There is an instrument known in heraldry, called a barnacle : it is said to have been formerly used by farriers, to hold the upper lip of a horse while shoeing or bleeding him. I do not, however, find the bearing among English arms, though it occurs in those of Germany.

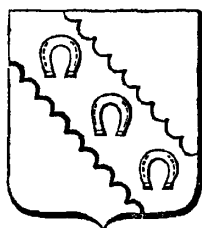
Saddles are mentioned by Guillim as having been assumed for armorial insignia, but I find no example of them in the arms of any English family. Or, a saddle gules, is borne by the name of Sattelin, in Germany.

Horse-shoes frequently occur in English shields of arms, but they are rarely met with in the arms of other nations.



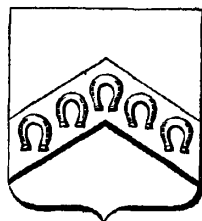
Argent, six horse-shoes, 3, 2, and 1, sable, was borne by the ancient family of Ferrar, Earls of Derby. These arms, and the name, evidently allude to the office held by the ancestor of the family, who was master of the farriers or smiths under William the Conqueror. Wake-

line de Ferrars, who lived in the reign of King Stephen, is said to have been lord of the castle of Oakham, in Rutlandshire; and from some grant to him or his ancestor, as the royal farrier, the lordship of Oakham has retained to the present day the right of demanding, from any nobleman who passes for the first time through that barony, a shoe from the foot of one of his horses.



Some of the descendants of this family have varied the arms to, Argent, on a bend gules, cotised sable, three horse-shoes of the first; but others have assumed Verry or and gules, a bordure azure, charged with ten horse-shoes argent; and some, evidently from the same original stock, but now bearing the name of Farrar, carry, Or, on a bend engrailed sable, three horse-shoes argent.

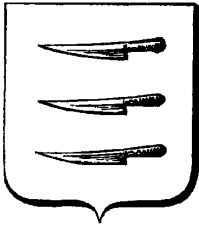
Horse-shoes are assumed in arms derived from chivalrous achievements by several other families. Argent, on a chevron sable five horse-shoes or, appertains to the name of Crispe; Or, on a bend sable three horse-shoes argent, to the name of Shrogswell; Sable, a horse-shoe argent, to the name of Floss; Azure, a horse-shoe argent, in chief a cross patonce of the first, to the name of Sobitschowsker.



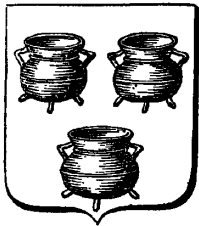
The latter two shields of arms are German bearings.

Military achievements were frequently performed in providing food for an army upon its march, and the honour acquired

by such achievements may have been recorded by suitable heraldic devices. Some of these I conceive to be represented by the arms following,—Argent, three butchers' knives barways in pale gules, which is borne by the name of Kohler, in Saxony. The families of Krosig, and of Winckel, in the same neighbourhood, also have butchers' knives as their heraldic devices. Gules, three knives barways in pale argent, hilted or, is borne by the name of Jaxthaim.

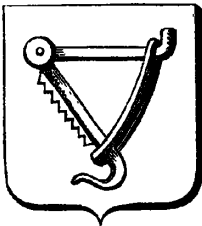


As applied to cooking, we find, Argent, three flesh-pots or kettles gules, borne by the name of Mounbouchier; Argent, a baker's peel in pale sable, charged with three torteauxes (cakes), appertains to the name of Pister, of Lincolnshire.

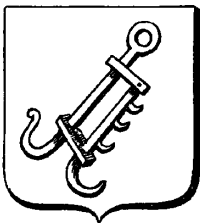


Platters have also been made armorial devices, of which several examples might be given.

Besides these we find, occasionally employed as heraldic insignia, pot-hooks, hangers, and other implements connected with cooking; which devices, though not common with us, are very prevalent in Germany. Argent, a hanger or kettle-iron expanded gules, is borne by the name of Kettler, of Strasburgh; Argent, a double-hooked hanger closed in pale sable, by the name of Zertschen.

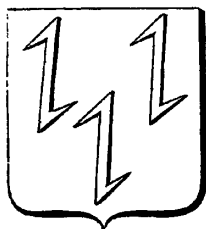


Or, a hanger or kettle-iron closed in bend sinister sable, is borne by the name of Storndorf, of Hess; Argent, a hanger or kettle-iron in pale sable, by the name of Tecke, of Brunswick; Or, three hangers erect and closed sable, by the name of Swyndrecht; Argent, a trivet sable, by the name of Trevet. This has been by



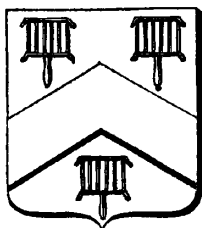
some supposed to represent a three-legged stool to sit upon, but I believe there is no doubt that it is a stool to support a pot or kettle over a fire, and that it has the same sort of origin as the above.

Hooks for hanging up meat are seen in several instances in German arms. They are represented as straight bars, with one barb or hook at each end. Or, three hooks sable, is borne by the name of Schelen; Sable, three hooks argent, by the name of Pra-



beck; Or, three hooks gules, by the name of Galen; Gules, three hooks argent, by the name of Boetselaer; Gules, a hook fessways argent, by the name of Steffan. Some have supposed these to

represent fish-hooks, but I find a very different form of implement in German arms described as a fish-hook.



Argent, a chevron between three gridirons sable, appertains to the name of Scott. One of the family bearing these arms, was Lord Mayor of London, in the year 1458. It is here proper to remark, that the gridiron may have a religious origin, as referring to St. Lawrence, who

is said to have suffered martyrdom by being broiled to death on such an instrument, and might have been assumed as an heraldic figure, from the bearer, in some religious expedition, having adopted St. Lawrence as his patron saint.



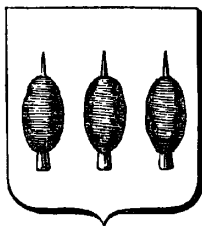
## CHAPTER XXXIV.

## ARMS DERIVED FROM ARTS, MANUFACTURES, AND HUSBANDRY.

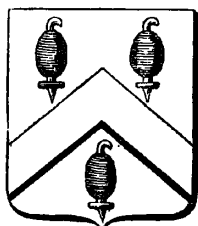
As armorial bearings were originally the rewards of military service, so also was the proprietary of the greater portions of the lands throughout Europe. But the licences granted by several of our English sovereigns to the ancient barons, who held in capite, permitting them to alienate their feudal possessions, caused many baronies to fall into the hands of rich civil commoners, who, by traffic as merchants, had accumulated considerable wealth. These new possessors, according to the custom of the times, requiring to be made gentlemen by the grant of coat armour, applied to the heralds for that purpose, and received devices, in many instances suitable to, and indicative of, their pursuits and circumstances. Hence it appears, that, a century after the termination of the Crusades, armorial bearings were frequently bestowed without reference to military service; and the devices accordingly, in many instances, were taken from implements belonging to domestic arts, or manufacturing industry, as of spinning, weaving, or dressing cloth; preparing flax and hemp, &c.; and sometimes from agricultural implements, in allusion to the pursuits of the bearer, who, though a feudal baron in the eye of the law, was wholly unconnected with warfare.

The staple of wool affording at that period the greatest source of commercial prosperity, we find, in many instances, grants of arms which exhibit the tools or implements whereby wool was prepared, spun, and wrought into cloth.

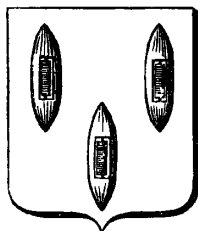
Argent, three spools, copts or bottoms of spun wool or, upon spindles erect in fess gules, is borne by the name of Hoby. This arms, it is said, was assumed by the family of Hoby, on their becoming possessed of the domains called Badland, in Radnorshire. Different families of the same name bear bottoms of wool upon spindles, arranged in other positions. Gules, three spools or spindles covered with thread argent, is borne by the name of Terspille.



Argent, a chevron between three wharrow spindles sable, is borne by the name of Trefues. This kind of spindle, says Guillim, "women do use most commonly to spin withall, not at the turn, but as a distaffe put under their girdle, so as they spin therewith going. The round at the lower end serveth to the fast twisting of the thread, and is called a wharrow."



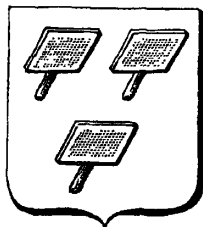
Of the implements for weaving we have also examples; as, for instance, Azure, three shuttles erect or, which was borne by the name of Picrson (*St. Dunstan's West Ch., London*); Argent, three shuttles in horizontal positions sable, tipped and furnished with quills of yarn or, the threads pendent of the same, by the name of Shuttleworth.



These implements of manufacturing art prevail much more as armorial insignia in the Netherlands and in Germany than with us; the manufacturing arts being formerly in such extensive operation in those countries as to have constituted the principal source of wealth, even among the nobility.

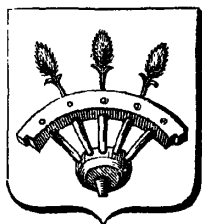
The dressing of woollen cloth, that is, raising a nap or pile upon its surface, was an operation that furnished employment for a vast number of persons; and at one time flourished

greatly in London; it was an art at first imported from the continent. For this purpose wire brushes, called cards, were



used, which drew the fibres of the wool out upon the surface of the cloth. Sable, three wool cards or, is borne by the name of Cardington; Ermine, three wool cards gules, by the name of Alveringe.

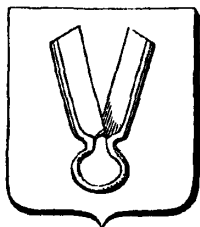
Tcazles, a sort of thistle having sharp-pointed beards, are likewise used for the same purpose, and have sometimes been employed as heraldic figures. They are shown as part of the device of the Clothworkers' Company, of the city of London.



Or, a segment of a wheel sable, from the periphery of which three teazles issue radially proper, is borne by the name of Kemnitz. The portion of a wheel here shown, no doubt, represents part of a barrel, on which the teazles were fixed, for the purpose of scratching the face of the cloth as it revolved. With us these barrels are technically called gig-machines.

Party per fess, argent and sable, in chief three teazles of the second, and in base a bar of the first, is borne by the name of Mermoser; Argent, a mound in base sable, and three teazles issuing therefrom proper, by the name of Uttingen.

Shears, the instruments by which the pile or nap of woollen cloth is cropped or shorn, to render its surface smooth, as an heraldic device, is very frequently met with on the continent.

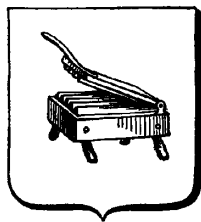


Or, a pair of shears erect sable, is borne by the name of Schaumberg; Argent, a pair of shears erect gules, by the name of Langen; Azure, a pair of shears erect argent, by the name of Hagen; Argent, two pairs of shears erect in fess gules, by the name of Giech; Argent, two

pairs of shears erect in fess sable, by the name of Kellech ; Or, a pair of shears in bend gules, by the name of Hattum ; Gules, a pair of shears in bend argent, by the name of Rauhberg ; Sable, a saltier between four pairs of shears argent, by the name of Spane.

As many of the churches in England, and on the continent, during the fourteenth and fifteenth centuries, were founded, or their erection greatly assisted, by the wealthy merchants of the wool staple, and manufacturers of woollen cloth, we frequently find shears and teazles represented in the ancient painted glass windows, as signs, if not the armorial devices, of the benefactors. But, as these merchants were, for the most part, foreigners, we have very few examples of such devices borne in the arms of English families.

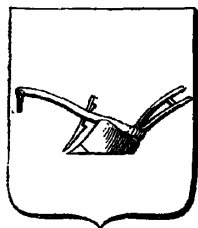
As the preparation of flax, and manufacturing it into cloth, was an important branch of trade in early times, we find, amongst such arms as were assumed by wealthy merchants, the instruments by which the rough flax or hemp was broken, and also by which it was heckled or combed, ready for the operation of spinning.



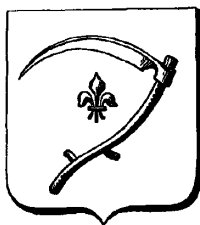
Azure, a hemp-breaking machine or, is borne by the name of Habel ; Argent, three hemp-breaking machines sable, by the name of Hampson. Some such implements as these are still employed by the peasantry on the continent, by which they break the shell or woody parts off the rough hempen stalk, in order to separate its fibres, and prepare it for heckling and spinning.

Instruments appertaining to agriculture are occasionally met with in armory. These probably derive their appropriation from the bearer of such device having adopted them as figures or indications of his possessions, being lands in cultivation, and perhaps held under the obligation of furnishing the feudal lord with a certain quantity of grain or hay. Of

these, ploughs, harrows, and scythes may be adduced, but they are of rare appropriation in this country, though frequently occurring in the arms of German families.

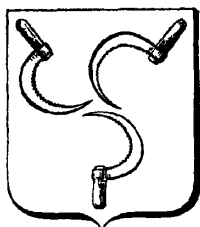


Azure, a plough in fess argent, is borne by the name of Kroge; Argent, three plough-shares erect gules, by the name of Hagken; Gules, three plough-shares, their points meeting in the centre of the escutcheon, argent, by the name of Kaldenbrun; Gules, a plough-share in bend argent, by the name of Pflug. Ermine, three triangular harrows conjoined by a wreath in the fess point of the escutcheon argent, toothed or, by the name of Harrow.



Argent, a scythe erect, and in the fess point a fleur-de-lis sable, is borne by the name of Sneyd; Sable, a scythe-blade in bend argent, and a bordure or, by the name of Segiser; Gules, three scythe-blades barways in pale argent, by the name of Kempley; Sable, two scythe-blades erect and addorsed in pale argent, by the name of Rastelwitz; Gules, a scythe-blade in bend argent, by the name of Denstat; all from Germany.

To these may be added sickles, rakes, hoes, forks, and other agricultural implements, which are not uncommon as heraldic devices on the continent, though they are with us.

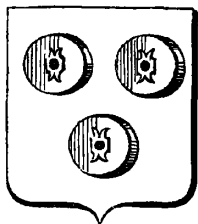


Gules, three sickles argent, their points meeting in fess, and their handles severally extending to the dexter and sinister chief, and base points of the escutcheon, is borne by the name of Rechenberg; Or, two sickles in saltier sable, by the name of Enschede. Gules, a rake in pale argent, by the name of Lassel; Azure, a rake in pale or, and a bordure gules, by the name of Skelen; Argent, two rakes sal-

tier-ways sable, standing upon a mound vert, by the name of Witzendorf. Sable, two hoes saltier-ways argent, their sticks or handles or, by the name of Heugel; Gules, two hoes saltier-ways argent, their handles or, by the name of Kreit.

Water mills for grinding corn have in many instances been held as feuds, the possessor being bound to grind and supply meal for the use of the lord and his feudal tenants. Royal grants of mills subject to such obligations, have occurred in various parts of England, to which the exclusive right of grinding corn within a certain locality has belonged. An obligation or privilege of this sort is said to have been bestowed by William the Conqueror upon Ilbert de Lacy, who built a castle in the neighbourhood of Leeds, in Yorkshire, under which grant all the inhabitants of this town are still compelled to procure their meal from the baronial mill; with the exception of the tenants of those parts of the domain which belonged to the order of Knights Templars.

From this source we find mill-stones employed as heraldic insignia. Azure, three upper mill-stones argent, each having a millrind sable, is borne by the name of Milverton. The millrind, or cross moline, has been considered before, and, though shown in its appropriate situation in this shield of arms, yet is taken, when detached from the stone, as a very distinct heraldic symbol.

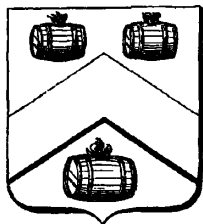


Gules, an under mill-stone argent, appertains to the name of Jalowke: the same device is also borne by the name of Liechtenhan; Azure, an under mill-stone argent, with three adjusting screws placed round it proper, by the name of Reichenbach.

Azure, a water-wheel of a mill or, is borne by the name of Moline, of Venice. Toothed wheels, which are parts of the gearing of mill-work, are also employed as heraldic devices. Or, a toothed mill-wheel sable, is borne by the name of

Mulinen; Argent, a toothed mill-wheel sable, by the name of Blicken; Argent, a toothed mill-wheel gules, by the name of Jeser. These, no doubt, and all instances of similar ancient bearings, are derived from the possession of baronial mills.

Wine being a most important article, both of production and importation, many of the growers and merchants neces-



sarily became wealthy men; hence arose among those who possessed landed property, the assumption of wine tuns as heraldic figures. Argent, a chevron between three tuns sable, with flames issuing from their bung-holes proper, appertains to the name of Inkledon;

Gules, three casks or barrels or, hooped sable, by the name of Barillon, in France. The bearing of devices which have reference to the growth and importation of wine, with us must necessarily be few, as the merchants were principally foreigners, and residing in those countries where the wine was produced, and therefore did not become proprietors of the soil in England; whereas many of the merchants and workers in wool and flax settled in this country, and having purchased the alienated domains of the ancient barons, received armorial bearings, in virtue of those possessions, though they had not earned them by military service.

## CHAPTER XXXV.

ARMORIAL DEVICES ACQUIRED AT TOURNAMENTS, FETES,  
AND REVELS.

THE honourable distinction of bearing heraldic insignia, originally acquired solely by military service, was necessarily limited to a comparatively small number, viz., to the barons or feudal leaders, who carried their own banners, and to the knights and gentlemen, their attendants or followers; the inferior soldiers having no right by the laws of arms to such marks of honour.

In this and the succeeding ages, says Camden, "at every expedition, such as were gentlemen of blood would repair to the Earl Marshal, and by his authority take coats of arms, which were registered always by officers of arms in the rolls of arms made at every service, whereof many yet remain; as that of the siege of Caerleon, of Stirling, of Calais, and divers tournaments. At this time there was a distinction of gentlemen of blood and gentlemen of coat armour, and the third from him that first had coat armour was, to all purposes, held a gentleman of blood."

The right of bearing armorial devices being thus regulated, and adjudged to gentlemen of family, such as had not already acquired heraldic distinction, received at the hands of the heralds insignia suited to their particular circumstances. Of those which Camden says referred to services performed before Caerleon, Stirling, and Calais, under King Edward III., examples might be given: they consisted of figurative devices,



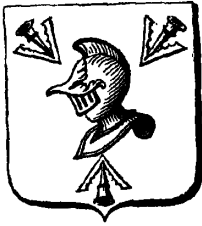
such as have already been exhibited, viz. of the ordinaries and sub-ordinaries, represented with the various forms of outlines, and the numerous other characters of animate and inanimate things, as already explained.

The tournaments, however, of which we shall speak more particularly hereafter, furnished a very extensive range of heraldic devices, appropriated as memorials of achievements; and we shall devote the principal part of this Chapter to a consideration of the particular kinds of subjects arising therefrom, or appropriated at those festivals to the deserving competitors, by the learned heralds who presided over arms at those meetings.

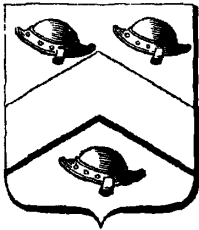
Parts of armour, and of the dresses and decorations of the tournament, were, as heraldic insignia, often adjudged to such as exhibited their prowess and ability in the lists, or feats of arms performed at those military sports. Helmets, although they usually formed the appendages of armorial bearings, placed externally above the shield of arms, to point out the degree of rank which appertained to the bearer, were sometimes applied as heraldic devices within the shield, to indicate particular achievements displayed at the tilts and tournaments, and also valorous acts performed on other occasions, which were recognized and rewarded by the heralds with suitable devices upon those public occasions.



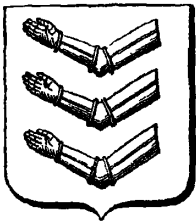
Sable, a lion passant guardant or, between three esquires' helmets closed argent, appertains to the noble family of Compton. Here is a lion vigilantly upon his guard, whilst surrounded by an armed enemy. Azure, three esquires' helmets in chief or, and a lion passant in base argent, is borne by the name of Knapp; Argent, three esquires' helmets, their vizors open, sable, by the name of Miniet; Gules, a fess or, in chief two esquires' helmets closed proper, by the name of Idle.



Sable, an esquire's helmet closed, between three pheons pointing to the centre, argent, is borne by the name of Dolber. This represents the bearer an armed champion, firm, though attacked at all points by enemies. Argent, an escallop shell azure, between three esquires' helmets garnished proper, is borne by the name of Kennerley, in the county of Chester.

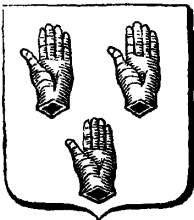


The ancient and noble family of Brudenell bear, Argent, a chevron gules, between three morions or steel caps azure. These are the scull caps or head armour of the inferior soldiery, and probably refer to the bearer having successfully resisted the attack of three armed men at one time, for which achievement the heralds bestowed upon him this device.



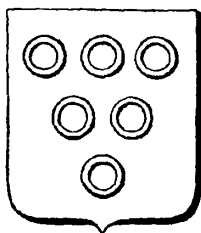
To the family of Armstrong has been awarded the arms, Gules, three dexter arms, armoured and couped at the shoulder, in pale proper. Guillim says, "Well do these arms, thus formed, agree with the name of the bearer, for they are best fitted for the performance of high enterprise, when they are thus fortified and made strong against violent encounter."

Gauntlets, or steel gloves, in armory, simply imply giving challenge to an enemy. Azure, three sinister gauntlets or, is borne by the noble family of Fane, or Vane. The ancestor of this family was Howel ap Vane, of Monmouthshire, a baron of note in the fifteenth century. Argent, on a pile azure three dexter gauntlets of the first,



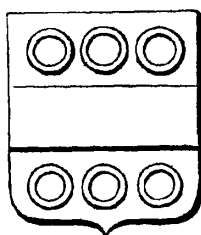
is borne by the name of Jolliff; Gules, a fess or, in chief three sinister gauntlets argent, by the name of Church.

Annulets, or rings, prevail much in English shields of arms, but their original import is disputed. Some heralds



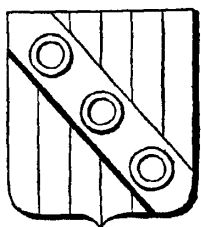
consider annulets to represent rings anciently worn on the fingers of knights, and hence refer to noble captives taken by the bearer; whilst by others they are supposed, as Guillim says, "to be rings of mail, which was an armour of defence long before the hard temper of steel."

Or, six annulets, 3, 2, and 1, sable, is borne by the ancient family of Lowther, of Lonsdale, in the county of Westmoreland. The pedigree of this family says that they bore these arms long before the Norman conquest. Argent, six annulets, 3, 2, and 1, sable, appertains to the name of Manvers.



Argent, a fess between six annulets gules, is borne by the name of Lucas; Argent, a chevron between three annulets gules, by the name of Goring; Ermine, on a fess gules three annulets or, by the name of Barton; Argent, a chevron between two mullets in chief and an annulet in base, sable, by the name of Plumtree; Parted per fess indented, gules and argent, three annulets counter-changed, by the name of Mongedon; Sable, five annulets in saltier or, by the name of Seydel; Gules, three annulets or, by the name of Musard.

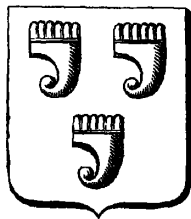
Paley of six, argent and azure, on a bend sable three annulets or, is borne by the name of Sanderson; Argent, on a bend cotised sable three annulets of the first, by the name of Dawney; Argent, on a bend cotised sable three annulets or, within a bordure engrailed gules, by



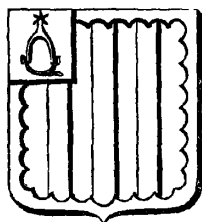
Argent, on a bend cotised sable three annulets of the first, by the name of Dawney; Argent, on a bend cotised sable three annulets or, within a bordure engrailed gules, by

the name of Selwyn; Argent, on a saltier engrailed sable nine annulets or, by the name of Leake; Ermine, three annulets conjoined in trine gules, by the name of Mander; Ermine, four bars azure, over all three annulets or, by the name of Harris.

It is probable that annulets, borne as heraldic insignia, allude to the military game of tilting with a lance at a suspended ring; in which the expert horseman, who, passing at full gallop, could catch the ring upon the end of his lance, was considered to have achieved a meritorious feat, and as a compliment to his skill, annulets may have been adjudged to him for armorial bearings.

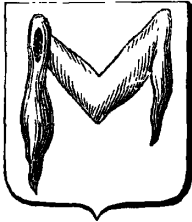


William de Melhent, Earl of Gloucester, base son of King Henry I., bore for his arms, Gules, three rests or. These rests were, as some suppose, for supporting the end of the lance, and keeping it in an erect position when parading on horseback. They were also called Clariions, which one would presume to be a musical instrument, but the former is generally considered to have been their use. The same arms is borne by the family of Grenville, Greenville, or Granville, formerly Earls of Bath.



Spurs occur as armorial insignia in the arms of the family of Knight, of Shrewsbury,—Argent, three pallets gules within a bordure engrailed azure, and on a canton of the second a spur leathered or. Some branches of this family have a spear bendways upon the canton, instead of the spur. This spur, or spear, for it is doubtful which was the original, has probably been an augmentation to an ancient coat armour, given for some feat performed by a chivalrous knight, the ancestor, and from which the surname of the family was no doubt derived.

The sleeve of a garment, with long hanging loose drapery, called a manche, is not an unfrequent device in armory. By old paintings we find such garments were worn, but how such a sleeve came to be an heraldic device does not appear.



Or, a manche gules, is borne by the noble family of Hastings: some branches of the family bear, Argent, a manche sable. Party per fess, or and sable, a manche counterchanged, appertains to the name of Wightman; Azure, a manche crmine, to the name of Norton; Sable, a manche argent, to the name of Wharton; Gules, a manche argent, to the name of Tickell; Argent, a chevron between three manches sable, to the name of Mansell.



Sometimes the arm is represented in the sleeve; as, Gules, a dexter arm habited with a manche ermine, the hand holding a fleur-de-lis or. This device is of considerable antiquity, and appertains to the name of Mohun, the ancestor being William de Mohun, Lord of Dunstere, who came here with William the Conqueror.

It will be seen, in ancient paintings and tapestry, that such long hanging sleeves as the manche above described, were formerly worn by jesters, buffoons, or fools at the courts of princes, and at the tournaments and revels. As these persons,

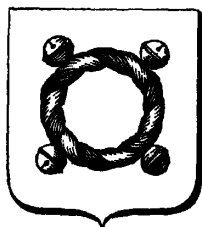
“Of infinite jest, of most excellent fancy,”

though frequently men of family and education, thought it no degradation to play the parts of merry-andrews for the amusement of the illiterate nobility and gentry, it is highly probable that the manche was conferred as an heraldic device, to mark the approved achievements of a witty mimic, at some pageant or military entertainment, and thence became the hereditary armorial bearing of his posterity.

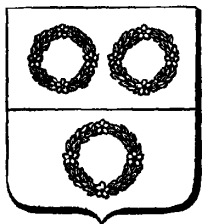


In German arms we have some examples of figures wearing asses' ears, and also caps with bells. Argent, a man's bust proper, clothed and wearing asses' ears azure, is borne by the name of Janorinsky; Gules, a demi-man in profile proper, clothed and wearing asses' ears sable, by the name of Horden. These no doubt refer to the first bearers having played the part of a zany, and received those heraldic devices as rewards for their facetious performances.

Chaplets or wreaths, formed of leaves, flowers, or silk, usually placed upon the head as peculiar marks of honour at triumphs, tournaments, and other grand occasions, have in a few instances been made heraldic insignia, though, like the helmet, they properly belong to the external decoration of the shield.



The ancient family of Jocelyn, whose ancestry is traced long prior to the Norman conquest, and reputed to be descended from Charlemagne, have for several centuries borne the arms, Azure, a circular wreath plaited argent and sable, with four hawks' bells or, appended thereto in quadrature. It is not known at what period this device was assumed by the Jocelyns in England: the Goucelins of Bretagne, from whom they are said to have descended, bear a different device.



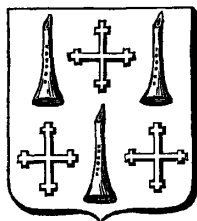
Party per fess argent and azure, three chaplets counterchanged, appertains to the name of Duke. These chaplets were garlands of leaves and flowers entwined together, with which those who excelled in any feat, at the tournaments and stately revels, were crowned.

The Mummer, who at such revels performed his assumed character with great applause, was sometimes honoured by the presentation of a chaplet from the queen of the revels; and if he were a nobleman or gentleman (for in those days illustrious persons condescended to such buffoonery), the occasion might originate both the armorial device, and the surname by which he and his family were afterwards known.

Argent, three chaplets vert, is borne by the name of Richardson; Or, on a chief gules three chaplets of the first, by the name of Morison; Party per pale, argent and azure, a chevron between three chaplets counterchanged, by the name of Yarborough, of Lincolnshire; Party per pale, sable and argent, a chaplet in which is entwined four quarterfoils, the whole counterchanged, by the name of Nairn, of Scotland.

Chaplets and wreaths do not, however, in general apply to the feats of the mummers, for they, on most occasions, were the honorary rewards of victorious champions in the tournament, as we shall more particularly notice in a future Chapter.

Musical instruments have occasionally been made armorial devices. Azure, three hautboys between as many cross



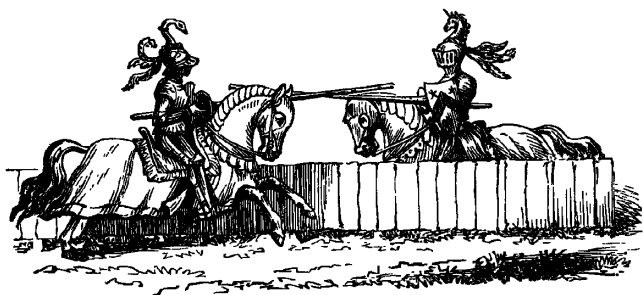
lets or, is borne by the name of Bourdon.

There is little doubt of these, and similar musical instruments, having been bestowed as heraldic insignia upon persons who were expert in performing upon them; and that they mostly arose from the first bearer having displayed his

abilities in the presence of royalty, before an admiring audience, at some of those gorgeous feasts or revels, like the tournaments, where heraldic display always formed the most conspicuous feature.

## CHAPTER XXXVI.

## JOUSTS, TILTS, AND TOURNAMENTS.



IN the middle ages, so much were the military arts esteemed, that the exercise of arms and horsemanship was considered to be the most noble occupation for men of rank and fortune. The credit of introducing the feats of jousting, tilting, and tournament, is awarded to Henry the Fowler, Emperor of Germany, who proposed them (about the year A.D. 920), for the purpose of instructing his nobility in the dexterous use of arms, and impressing upon them a due regard for religious observances ; and also for cultivating among them strict principles of honour and habits of courtesy.

These feats were performed by nobles and knights, with their followers, who were assembled by solemn proclamation issued by the monarch or his representative. The intended combatants hung up their armorial shields upon the trees, tents, and pavilions around the arena, for the inspection of all



comers, that it might be ascertained whether they were worthy candidates for the honour of contending in the lists, from their noble birth, military prowess, and unspotted characters.

On these occasions, exploits of strength and agility in the use of arms were displayed, in imitation of the Olympic Games, and the illustrious performers exhibited their skill and address by combating with the battle-axe, tilting with the lance, or tourneying with the spear on horseback.

The forms and ceremonies instituted for the conduct of these feats appear to have inculcated and enforced the most rigid observance of the rites and ceremonies of the Church, as in those days constituted. No one could be admitted to the combats without making previous confession, and declaration of his belief in the divinity and atonement of Christ ; the undivided Godhead of the Trinity ; and the mediatorial influence of the Saints. The chivalrous knight was also bound by solemn pledges to practise the virtues of brotherly love and charity ; to be dutiful and loyal to his sovereign ; courteous to his equals, just to all men, chaste in his life and conduct ; and to uphold the honour of arms.

Such were the articles prescribed to every one who would participate in these jousts, tilts, or tournaments, and contend for fame in the exercise of arms ; and if any noble or knight was found guilty of infringing these laws, or of living a dissolute life, he suffered the degradation of public censure, and of exposure to ridicule during the festivity ; his armorial bearings were debased, and he was excluded from the lists of the combatants.

In a semi-barbarous age, when military fame was considered the most estimable of all acquisitions, when feudal lords possessed the power to exercise the most arbitrary rule over a defenceless and enslaved people, and when laws were subservient to the will of a military despot, no discipline could have been devised so likely to operate in curbing the licentiousness of irresponsible passions, and of promoting the cul-

tivation of good order, justice, and civilization, as that enforced upon the candidates for fame at those feats of arms, where all of elevated station aspired to be partakers, in the hope of reaping the fruits of honour and further distinction.

The fame of these military games, which are said to have been first instituted at Magdeburgh, in Germany, soon created a desire to imitate them at the Courts of all the Kings and Princes in Europe.

The chronicles of Froissart, Stow, and others, describe many of these feats, which took place in Germany, France, and England, during the twelfth, thirteenth, and fourteenth centuries. They were usually performed upon some memorable occasion; as at the marriage of a king or prince, the visit of some foreign potentate or his ambassador, or the celebration of some important religious festival.

A magnificent tournament, performed in London in the reign of King Edward III., to celebrate the birth of his first son Edward, the Black Prince, is described by several of the annalists of that time. It is said, that in order to show the gallantry of his subjects, the King proclaimed a tournament, to be performed before the French ambassadors, in London, in the market-place of West Cheaping (Cheapside), consisting of combats between eighteen knights on each side.

Stow says, "About Michaelmas there was verie solemn justing of all the stoute earls, barons, and nobles, at London, in Cheape, betwixt the great cross and the great conduite, nigh Sopcr Lane, which lasted three dayes; where the Queene Philippe, with manie ladies, fell from a stage; notwithstanding they were not hurt at all: wherefore the Queene tookc greate care to save the carpenters from punishment, and through her prayer (which she made on her knees), she pacified the King and Councill; whereby she purchased greate love of the people."

The spot on which the lists were formed appears to have been nearly opposite to the site of Bow Church (called St.

Mary de Arctubus), under the north side of which there was subsequently made a stone erection, for the accommodation of the King, Queen, and ladies belonging to the court, to witness the grand sights performed in or passing through the city.

It is probable that the street called Bucklersbury, which extends from Cheapside behind the old Poultry market, down to the bank of the small river by the city wall, called Wallbrook, was the enclosure where the combatants placed their bucklers or shields, to be inspected previous to the tournament. In this place there was a palace, anciently called Serne's Tower, where it is said Edward III. kept his court, and where the King had his exchange for money.

The ceremonies of the tournaments were conducted by heralds, officers of great trust and honour, appointed by the King. They were highly accomplished in the learning of those days, particularly as to the laws of chivalry, and such matters as appertained to the usages of bearing arms or heraldic devices. It was the duty of the heralds to inspect the shields of arms of all the noblemen and knights who presented themselves to be partakers in those combats, and, after examining and approving their claims, to publish their titles, names, and qualifications.

“A little after Easter,” says Stow, “there were great justings holden at Lincoln, by the Duke of Lancaster (John of Gaunt), where were present many ladies, with the Countesse; also certain messengers sent from the King of Spain for the Lady Jane, daughter of the King, that should be married to their master, the King's son.”

This fête appears to have been given by the duke, in honour of his sister's intended marriage, but she died before the nuptials took place. Again, “On the Feast of the Nativity of St. John, the Queen was purified at Windsor, where were solempne justs and running at the tilt, at which David, King of Scotland, was present, and the Earl of Ewe,

the Lord Tankerville, Lord Charles de Valoys, and many other strangers, captives, who, by the King's licence, were permitted to run also at the tilt, at which pastime the prize of the field was adjudged to the Earl of Ewe."

"The first five days of May, at London, in Smithfield, were justs holden, the King and Queen being present, and most part of the chivalry of England and France, and of other nations; to which came Spanyards, Cipriets, and Armenians, knightly requesting the King of England's ayd against the Pagans that had invaded their empires."

In the reign of Richard II., one of these tournaments, on a very grand scale, was performed in West Smithfield, contiguous to London. We read in the old Chronicles that this pompous cavalcade proceeded through the city of London, consisting of sixty ladies, each leading an armed knight by a silver chain fastened round his neck. The knights were attended by their esquires and pages of honour, bearing their spears and bucklers. The procession advanced from the Tower of London, it is said, but more likely from the palace then standing near the centre of the city, called the Tower Royal, where King Stephen had formerly kept his court, and which was afterwards called the Queen's wardrobe. The cavalcade probably passed hence by the church of St. Thomas the Apostle, and through the Fish-market (Old Fish Street), as it proceeded along the way from thence, called Knight Rider Street, and turned towards Ludgate. This was in those days one of the principal ways through the city of London. The procession then moved onward, as it appears, through Ludgate, and along the Great Bailey, by the side of the city wall, and passed by the way since denominated Giltspur Street (from the knights wearing gilt spurs), into Smithfield.

Stow says, in reference to this tournament: "The tenth, eleventh, and twelfth of October, the King held a great court at London, in the bishop's palace, and a great justing in

Smithfield; to the which court came many strangers from France, Almainc, Zealand, and many other parts, bringing with them horses and armour; in which pastimes there was given, first, the badge of the white hart, with golden chaines and crowns. And upon St. Edward's day, the King held his feast in his Regalibus, sitting crowned at masse, with his sceptre, &c.; and likewise the Queen. And they sate likewise at the table at Kennington, crowned. At which solemnities were present the Earl of St. Poul and his wife; Maude Courteney, sister to the King of England; and the Earl of Ostrevaunt, who was made Knight of the Garter."

"In the year 1394, certain lords of Scotland came into England to get worship by force of arms. The Earl of Marr challenged the Earl of Nottingham to just with him; and so they rode together certain courses, but not the full challenge; for the Earl of Marr was cast, both horse and man, and two of his ribbes broken with the fall; so that he was borne out of Smithfield, and conveyed toward Scotland, but died by the way at York.

"In the year 1396, during the peace between England and Scotland, many noblemen of England frequented Scotland, and many Scottes frequented England, through the which oftentimes many honourable tournaments were done betwixt Englishmen and Scottes, in defence of their honour and glory in arms. Among which was not a little praised the honourable victory gotten by David Crawford, on the bridge at London, against the Lord Welles, in this manner.

"The Lord Welles was sent ambassador to Scotland, concerning certain high matters betwixt the two Kings of England and Scotland, and when he was at a solemn banquet, where Scottishmen and Englishmen were commending deeds of arms, the Lord Welles said, "Let wordes have no place if ye know not the chivalry and valiant deeds of Englishmen. Appoint a day and place when ye list, and ye shall have experience." Then said David Earl of Crawford, "I assent,"

and incontinently, by consent of either party, a day and place was assigned. The Lord Welles chose the bridge of London for the place, and Earl David chose St. George's Day for the time. Thus departed Lord Welles toward London.

“Afore the day Earl David came with thirty persons, well appointed, to London. As soon as the day of battle was come, both parties were conveyed to the bridge, and soon after, by sound of trumpet, the two parties came hastily together on their barbed horses, with square grounden speares to the death. Earl David, notwithstanding the valiant dint of speares broken on his helmet and visage, sate so strongly, that the people, moved with vain suspicion, cried, Earl David, contrary to the laws of armes, is bound to the saddle. Earl David hearing this, unmoved, dismounted off his horse, and without support or help ascended againe into the saddle. Incontinent, they rush together with the new speares, the second time, with burning ire, to conquer honour; but, in the third course, the Lord Welles was sent out of his saddle with such violence that he fell to the ground; Earl David, seeing him fall, dismounted hastily from his horse, and tenderly embraced him, that the people might understand he fought with no hatred, but only for the glory of victory; and in the sign of more humanity, he visited him every day, whilst he recovered his health, and then returned into Scotland.”

“In the reign of King Henry VII. many jousts and tournaments took place at the Tower of London, at Greenwich, in Kent, and at Richmond, in Surrey; one of which is remarkable, as, during the entertainment, which lasted a month, a combat was holden and done betwixt Sir James Parker, knight, and Hugh Vaughan, gentleman usher, upon controverting for the arms that Garter (King at Arms) gave to the said Hugh Vaughan, but he was there allowed by the King to bear them, and Sir James Parker was slaine at the first course.”

The reign of King Henry VIII. was particularly celebrated

for these displays of arms. "In the month of May, 1524, the King and the Duke of Suffolk were challengers at the tilt against all comers, in which justs were broken one hundred and fourteen staves. In May, 1536, was a great justing at Greenwich, where were challengers the Lord Rochford, and defenders Henrie Norrice and others. In June, the King held a great justing and triumph at Westminster, where were ordained two lighters, made like ships, to fight upon the water, one of which brust in the midst, whereby one Gates (gentleman), and a servant, were drowned."

The institution of tilts and tournaments appears to have originated from a highly praiseworthy motive, that of correcting and improving the rude manners of the age, and they certainly effected that object in no small degree, by creating a proper sense of honour and becoming courtesy; but still they were attended with many and serious evils. For, notwithstanding the Christian maxims enforced upon the combatants, the rivalry excited by these contests for military honours often engendered envy and vindictive feelings, which the aspiring and unrestrained spirits of those days were unaccustomed to subdue. Hence the sports frequently ended in the death or serious injury of one or both combatants, and often planted the seeds of hatred, and of subsequent feuds, which extended to the families, friends, and followers of each, and continued with their descendants for successive generations.

These, and many other injurious consequences which attended the tournaments, induced the clergy to discountenance them, and we find that bulls were issued by several of the Popes, prohibiting the performance of such feats. One of these bulls, said to have been published by Clement V., A. D. 1312, runs thus:—"We forbid hereafter to keep or hold those detestable fairs and markets, which are called turneys exercises, whercin the nobility are present in person at days appointed, to perform their ostentation of boldness and uttermost means of strength, in all their best and richest

bravery, assailing one another to their peril and danger, that men should lose both bodics and souls. It is therefore provided, that if any man, in such assemblies, shall run the fortune and jeopardy of life, howsoever he may be penitent for it, and desire to be absolved, yet, notwithstanding, he shall be deprived of burial in hallowed ground, and places of Christian interment."

The Church, however, it appears, had not the power, or sufficient influence, to suppress these displays of military prowess, for tournaments still continued to prevail in France and England; in one of which Francis I. lost his life. They evidently had produced a beneficial effect upon the rude manners of an unlettered people; and, as Pennant says, "certainly there was a magnificence and spirit of gallantry in the dissipations of those early times, which cherished a warlike and generous spirit in the nobility and gentry of the land."

Ultimately, the extravagant and wasteful profusion which attended these feats of tournament, the pompous and costly exhibitions, the masks, mummeries, plays, dances, and other kinds of sports, the licentious merriment, feasting, and libations, which were scarcely ever equalled in any other age or on any other occasions, brought discredit upon the usage; and lastly, the introduction of fire-arms rendered such exercises useless; so that, after the reign of Henry VIII., we scarcely hear of their recurrence, excepting as mere pageants and mock fights, like that lately performed under the auspices of the Earl of Eglinton, in Scotland, which was simply an amusement, unattended with any of those legal regulations and religious ceremonies which marked those performances in former times; and hence tournaments have now ceased to exist, except in the pages of history.



## CHAPTER XXXVII.

## ARMORIAL BEARINGS EXTERNAL OF THE SHIELD.

To the Tournaments we are indebted for those heraldic devices, borne external of the shield, called by the French "timbre," that is, the Helmet, the Crest, the Wreath, the Supporters, the Mantle, Ribbons or Feathers, and the Scroll. Also Coronets, Collars, or other devices appertaining respectively to particular degrees of nobility, orders of knighthood, and tenures of office, which will be further considered and described in a future Chapter.

The nobles and knights each appeared at the tournaments in complete armour; the body of which was usually covered with a slight surcoat or tabard of silk, whereon was depicted, either by painting or embroidery, the same figures or devices as those upon his shield. Of these embroidered tabards we have many examples among our monumental effigies.



The figure here represented is from a table tomb in Salisbury Cathedral, and is said to represent John Lord Montacute, Earl of Salisbury, who, being taken in arms against King Henry IV., was beheaded by the rabble, at Cirencester, A. D. 1400. Over the polished armour, the tabard is seen fitting closely, and without sleeves. Upon the tabard is emblazoned the arms of Montacute, three fusels, quartered with those of Monthermer, an eagle displayed; which quartered arms is the heraldic device borne at the present day by some branches of the Montague family.

branches of the Montague family.

The mode of wearing the heraldic tabard, or surcoat, over the armour, is the same nearly in all examples, the devices of the shield being painted or embroidered upon the outer covering of silk. Hence, the device of the achievement, that is, the emblazonment of the shield, is frequently denominated "the Coat of Arms." In some instances, both the breast and back of the plate armour were embossed with the same heraldic figures.

The surcoat appears to have been intended to protect the polished armour, and the devices thereon to render the bearer known when engaged in the ranks of the army. Stothard's beautifully illustrated work on the monumental effigies of Great Britain, affords many examples of these emblazoned tabards, which clearly show the manner of wearing them.

In treating of the heraldic devices borne in addition to, and externally of, the shield of arms, we shall first consider Helmets and their appendages.

The forms, qualities, and fashions of armour have varied in different ages; some have been made of leather, others of closely interwoven chains, and also of scales, and some of plates of metal, the pieces of which were riveted together, so as to cover and protect the most exposed parts of the person of the combatant.

Old tapestry and pictures of tournaments represent helmets worn by the champions at those feats, of a character very different from those of the ancients, and from such as have been subsequently delineated as the appendages to armorial bearings. It may, therefore, be interesting to consider, in the first instance, the various kinds of helmets used in early times; and afterwards to exhibit those forms which have been latterly depicted over the shields of arms.

The most ancient coverings for the heads of warriors were the skulls of wild beasts slain in the chase. The ferocious features of the animal were retained, with its horns, ears, and

other appendages of the head, to affright the enemy; its skin hanging down behind the warrior's back to protect him.

The kneeling figure of Hercules, clothed with the skin of the Nemean lion, which forms one of the constellations on the celestial globe, is an early illustration of this kind of natural helmet.

As civilization progressed, animals' skulls gave place to artificial coverings for the head; these were made of leather or of thin metal, with fur, feathers, and skins sometimes appended, which, in most instances, retained a grotesque resemblance to the head of some ferocious creature; or a crest was placed upon the helmet, of the like kind, which practice is mentioned by Homer as prevailing amongst the Grecian and Trojan heroes.

The forms of helmets worn during the flourishing ages of Greece and Rome are still to be seen in some of the collections of *vertu*, and in many of the fragments of ancient sculpture which have been preserved; and also on some of the Etruscan vases which are collected in the British Museum, and other repositories of antique relics, both in this country and in several parts of the Continent.

In Meyrick's curious work on ancient armour, we have some very interesting examples of helmets. "The Thracians,"



he says, "came into the field with helmets of brass, having ears or horns like an ox." The same kinds of helmets, he observes, were likewise worn by the Phrygians, though but rarely, and they were also adopted by the Greeks and by the ancient Belgic Gauls.

No doubt similar forms of helmets were used by the Israelites, as we frequently meet with the expression in Holy Writ, 'his horn shall be exalted,' which implies, figuratively, that his helmet or crest shall be raised in victory over his enemies."

Several brazen helmets among the collection of ancient armour in the British Museum, appear to resemble the face of

an owl, the favourite bird of Minerva, the patroness of Athens. The helmet here represented was formerly the property of



Sir William Hamilton: it is of Grecian workmanship, and was ornamented with some rudely engraved foliage, which is now scarcely perceptible; the top is perforated with several small holes, probably for the purpose of attaching a crest by way

of decoration. This curious relic of a by-gone age is said to have been dug up in the memorable field of Cannæ, where Hannibal gained a complete victory over the Romans; and it is therefore considered to be the helmet of some Greek in the Carthaginian army, who fell there, and was buried in his armour.

A similar form of helmet is seen in one of the bas-reliefs on the Xanthian marbles recently placed in the British Museum.



Its front resembles an owl's face, and it has an elevated ridge attached as the crest or comb, like some male birds. The wearer appears to be one of the Grecian leaders combating with the Trojans.

There are three of these Grecian owl-faced helmets formed of bronze in the Bibliothèquè du Roi at Paris, two of which are finely engraved in ornamental foliage, and one of them has small holes round the face part, apparently for the attachment of drapery as a lining.



Another bronze helmet, in the British Museum, said to be of Roman make, has a front pointed like the beak of a bird, with a perforated crest or comb of metal extending over its top, and the whole appears to have been richly ornamented with engraved figures and foliage, though the devices are now nearly obliterated by time.

Upon the ancient Etruscan vases in this museum there

are many examples;—one represents a warrior wearing a similar helmet to the preceding; but the crest is covered with a flowing mane. In all instances the Greeks and Romans seem to have adhered to the original idea of forming their helmets with some grotesque resemblance to the head of a wild beast or bird; and the crest was usually covered with feathers, or with fur hanging down behind.



Our consideration, however, must now be directed to such forms of helmets as belong to heraldry and the feudal ages; we shall, therefore, take them according to chronological order, commencing with those worn by our Norman kings and nobles, and next show the kinds employed by the champions at the tournaments and the Crusades; and then exhibit those forms and positions which have been subsequently represented by heralds, to distinguish certain degrees of dignity and military orders.

Of the former of these helmets, the seals of our kings and of the principal barons, appended to charters, the early funereal monuments both in our own country and abroad, and the ancient tapestries which remain, afford us abundant and very satisfactory examples.

Some of the armorial coverings for the heads of the feudal warriors were of metal, but the greater part in the twelfth and thirteenth centuries appear to have been of thick leather; from which circumstance we may account for the absence of any existing specimens.

The helmets worn by the Christian heroes differed essentially, both in form and character, from those of the ancients; as the earliest examples we meet with, have no resemblance whatever to the heads of animals, but are of a round, conical, or cylindrical shape, devoid both of taste and ornament.

The helmet of William the Conqueror, as represented upon one of his great seals, had a conical top, with an aperture in



front to allow of free respiration and vision ; other examples show his helmet of a four-sided pyramidal form at top. In Grose's "Treatise on Ancient Armour," we have several examples of nearly the same forms of helmets worn by eminent persons in the twelfth century. William, Earl of Mellent and Worcester (who, according to Grose, lived soon after the Conquest) wore a helmet with a high pyramidal top, and a guard pendant in front.

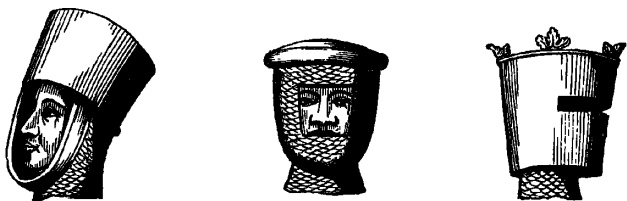
It is difficult to say of what material these helmets were made ; they must have opened in some way to admit the head. The neck constituted no part of the helmet, but was formed by the collar of the chain mail-armour, which fitted closely to the throat of the wearer.



Henry I. wore a singularly shaped helmet, whether of metal or of leather cannot now be easily determined. It had a round top or skull-cap and an opening in front, over which was a projecting guard, something like the owl's beak, to protect the face of the wearer. Its appearance is excessively ugly, but such is the true representation as exhibited upon the great seal of that time.

William, the son of Robert Duke of Normandy, seems to have used something like the same kind of helmet, as the figure upon his tomb in the Abbey of St. Bertin, at St. Omer, represented, before it was destroyed during the French revolution. The openings in front are singular in their shape, and the crosses upon the cap above show his connection with the crusaders.

Raoul de Beaumont, founder of the Abbey of Estival, 1210, from his monument in the chapel of that abbey, appears to have worn a similar form of helmet, but flat at top, and with a wide opening in front, guarded by a perpendicular bar.



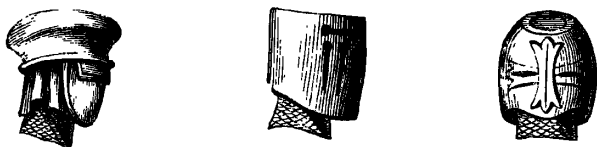
About the time of Richard I. and John, helmets of nearly a cylindrical shape, having a flat top and open front, seem to have prevailed. Of these we find many examples in the monumental effigies of our nobility in various parts of the kingdom, as that of Geoffery Fitz Piers, surnamed De Magnaville or Mandaville, Earl of Essex, in the Temple Church, London; who, being a Knight Templar, was buried there. He was killed, it is said, at a tournament held near London in 1216. Examples of the like-formed helmets are to be seen in the monuments of that period, preserved in some of our cathedrals, and in several of the monastic establishments, both in this country and abroad. These helmets, it is presumed, were made of thick leather, and some of them appear to have been covered externally with chain mail.

The tilting helmets of this time were generally made of thin iron or steel plates, bent into cylindrical forms, with holes perforated in front: many of these still exist, and may

be seen in the Tower of London, and in some of the other museums of ancient armour. They were worn over the cap or ordinary covering of the head, and made fast by thongs of leather attached to the chain armour.

The seals of Edward I. and II. exhibit cylindrical helmets having long openings in front, the upper edge being decorated with leaves like a ducal coronet.

Such a helmet was also worn by Henry II., with the *planta genista*, or broom flower, round its top; and nearly the same form, having a grating in front, with a plume of feathers above, is represented upon the seal of Alexander III., King of Scotland, who reigned in 1249.



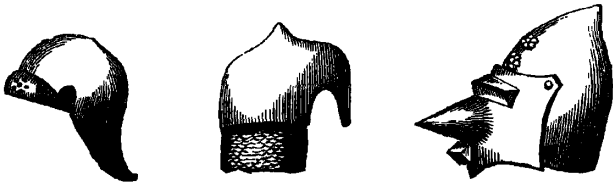
Alexander II., King of Scotland, (who began his reign A.D. 1214) from his seal, represented in Anderson's "Diplomata," seems to have borne upon his head a metal cap or bason, lined with leather or drapery, which hung down behind, and in front were two pendent plates guarding the face.

John, Earl of Warren, Robert de Ghisnes, and many other noblemen who flourished about the middle of the thirteenth century, had cylindrically-shaped helmets with small openings or gratings in front. Hugh Vidame de Chalons, who lived about the same time, appears (by an engraved figure formerly existing in the Abbey of Chalons) to have worn a sort of spherical helmet, flattened at top, with a cross fleury in front, through which apertures were made for vision.

In the armory of the Tower of London there are a few specimens of English helmets of the thirteenth and fourteenth centuries. One, said to have belonged to Henry III., is merely a scull-cap, made of bright steel, with a velvet



lining, having an extension behind to guard the neck, but without any protection for the face. Edward II.



also wore a plain steel skull-cap, with a descending guard in front, the cap being connected behind to the chain-mail which covered the neck. This has some resemblance to the owl-faced helmets of the ancient Grecians. Richard II. is said to have worn a helmet of steel, which had a moveable visor attached to it, opening upwards upon pivot joints near the temples. The extraordinary form of this helmet has caused it to be designated the pig-faced. It has a conical projection in front, terminating in a sharp point, and there are openings for sight and respiration.

Towards the end of the reign of Henry VII. more tasty forms of helmets came into vogue; these in general had visors opening upwards, with the addition of plates covering the neck and shoulders, and a ridge or comb on the top, like the ancient Grecian and Roman helmets.



A suit of armour in the Tower museum, which had been formerly ascribed to John of Gaunt, Duke of Lancaster, fourth son of Edward III., but subsequently ascertained to belong to the time of Henry VIII., has a helmet of this improved character. The visor opens downwards, and it has a

protecting ridge extending over its top, with plates covering the shoulders and breast.

A helmet of very curious workmanship, said to have belonged to Henry II. of France, is preserved in the museum of the *Bibliothèque du Roi*, at Paris. It is of bright steel, richly ornamented with raised silver foliage and other devices, and it has a wreath of golden leaves placed round the head. Another helmet of bright steel, in the same museum, ascribed to Henry IV. of France, is in a plainer form, but very elaborately ornamented with black and gold, damasked in stripes.

From this time (the fifteenth century) English armour, and particularly helmets, gradually improved in tasteful forms and decorations, as will be perceived in the examples shown as the ancient decoration of arms: this may be attributed in a great measure to the introduction of talented artizans from the continent, and the subsequent incorporation of a fraternity or company of armourers in the City of London, to whom considerable privileges were granted, and among whom Henry VI. condescended to enrol himself as a brother.

## CHAPTER XXXVIII.

## CRESTS, WREATHS, MANTLES, AND SUPPORTERS.

THE origin of Crests appears to be of very high antiquity, for the ancient poets tell us that Jupiter Ammon bore a ram's head upon his helmet, and Mars a lion or tiger. Alexander the Great also assumed a ram's head on his crest, on the pretence that he had sprung from Jupiter; and Julius Cæsar sometimes bore a star, to denote that he was descended from Venus.

The example of a crest upon the helmet, among English warriors, we meet with, I believe, first in the great seal of Richard Cœur de Lion. This helmet has several vertical openings in front, and upon the top is placed a golden lion guardant.



The seal of Roger de Quincy, Earl of Winchester, who fought in the Holy Land in the reign of Henry III., represents his helmet as nearly cylindrical, the front being open and grated, and upon its top, as a crest, a dragon is seen.

It is said, that about this time crests came generally into use among the great leaders of the army. They were,

for lightness, usually made of stuffed leather, and gilt, silvcred, or painted, but they were sometimes made of wood and metal.

Crests were principally designed to point out the bearer conspicuously in the confusion of a battle, in order that his followers might rally round and support him in the moment of danger; hence, barons, knights, squires, and others of inferior note, were not in early times permitted to wear crests upon their helmets, but only feathers, scrolls, or ribbons.

The monument of Sir Oliver de Ingham, in Ingham Church, Norfolk, who lived in the reign of King Edward III., "affords," says Meyrick, "one of the earliest specimens of the jousting helmet of his times, surmounted by its crest."



This exhibits an owl perched upon the top, and also the mantle pendent from a cap, which was designed to protect the polished surface of the helmet from wet, and prevent it rusting, as well as preserve it from other injuries.

"The monument of Sir John Harsick," observes Meyrick, "affords a good example of English armour toward the middle of Richard II. reign. He is here represented with his helmet on over his basinet (coat of chain mail), so as to display the mode of wearing the crest and the cointesse (mantle or ribbons). This is the tilting helmet, and below the crest (said to be a collection of Turkey feathers, probably a peacock's tail) is the wreath, which was formed of two pieces of silk, consisting of the colours of his armorial bearings, twisted together by the lady who chose him for her knight.

It is the earliest example of the wreath that I have been able to discover." This helmet is of curvilinear form, having on its front a cross, the transverse bar of which is pierced, to allow of sight; and below there are several perforations, to afford free respiration; it is held on by small cords fastened to the coat of mail.

Crests, which were originally peculiar and extraordinary marks of cognizance, have now become invariably the appendages of shields of arms, and are considered as constituting an important part of the armorial device, appertaining by hereditary descent to each family. So various are the characters of these devices, that it would be impossible to arrange them in anything like a systematic order. They appear to have been assumed at the pleasure of the bearers, not adjudged to them as rewards by the heralds, like the devices of the shield, though in time their hereditary adaptation came under the cognizance of the officers of arms.

In attempting a classification of the various kinds of figures used as crests, it might be said that their characters and assumptions arose from the several sources expressed under the following heads:—

The first class of crests, which were the most ancient, chiefly consisted of ferocious animals; these were to be considered, severally, as figurative representations of the bearer and his pursuits; and indicative of the courage displayed by him, which he professed to assimilate to the acknowledged habits of the wild animal exhibited upon his head. Secondly:—crests were devices assumed as memorials of certain achievements or acts, performed by the bearer in the course of his chivalrous services, many of which represented events, or were biographical symbols, perpetuating legendary anecdotes connected with the history of his family, in addition to, and different from, those represented upon the shield. Thirdly:—they were characters similar to, and derived from, those borne upon the shield, and, therefore, were only

more conspicuous and prominent exhibitions of their primitive achievements. Fourthly :—religious vows, knightly services, and pious feelings, have been expressed by the devices borne as crests. And, fifthly :—they consisted in the more modern assumption of figures of all descriptions—of things, animate and inanimate, adopted at the fancy of the bearer ; and in some instances, particularly in recent times, unconnected with any military service : this class of crests constitutes by far the most numerous now seen attached to armorial bearings.

Richard I. is generally supposed to have been the earliest of the English kings who placed a crest upon his helmet, and that he wore it (a golden lion, as already shown) during his crusade in the Holy Land, to express his lion-hearted bravery. The same was borne by Edward III., Henry VII., Edward VI., and James I. ; since which time it has been continued, without interruption, as the crest of the Royal Family of England. But it is said, that all our monarchs did not bear the lion : ancient documents represent other figures employed as crests by several kings ; and, in some instances, different animals are exhibited, as borne at different times by the same person.

In an old M.S., by Randel Holme, in the library of the British Museum, it appears that Edward III., beside the lion standant or, occasionally bore for his crest a white raven crowned. Richard II. assumed a white hart sejant, with a collar and chain of gold. Henry IV. had for his crest a black swan, with a collar and chain. Henry V., a white ibex, that is, an imaginary beast engendered between the antelope and wolf. Edward IV. bore a silver lion. Richard III. a boar. Henry VII. sometimes a red dragon ; at other times, a greyhound. Henry VIII., a red dragon at first ; afterwards, a bull.

We have little information as to the crests borne by the early nobility ; they mostly had plumes of feathers on the top of their helmets. The ancient illuminated manuscripts of

Froissart and others, if they can be depended upon in this particular, and the old monumental effigies, and engraved figures on brass plates, upon the grave-stones in churches, afford us some few examples.

Several of the Earls of Warwick, of the Beauchampe family, (the last of whom, Henry de Beauchampe, died 1445,) appear to have borne for their crest a bear with a ragged staff, muzzled, collared, and chained.



The baronial family of Fitzwilliam, the ancestor of whom came over with William the Conqueror, anciently bore for their crest a tiger passant sable, gorged (collared) and chained or. The figure is from an ancient drawing, not much like a natural tiger, certainly, but such is called an heraldic tiger. The family of Fitzwilliam have now exchanged that device for a double plume of ostrich feathers.

De Vere, Earl of Oxford, during the Crusades, it is said, assumed as his crest a boar passant. Some of that family carried a harpy (a monster having a woman's head with the body of a vulture); others have assumed a goat, or antelope,—it is not very evident, from the old representations, which of the animals was intended.

Lions, tigers, wolves, griffins, dragons, eagles, and an almost infinite variety of other animals, real and imaginary (or, in many instances, the heads of them), have been assumed for crests, as figures of the undaunted courage of the bearer; instances of which, a glance at the arms of the nobility, in any catalogue of the peers, will at once make evident.

The Wreath, supporting the crest, has already been described as formed by two strips of gold or silver lace and silk, twisted together in the way of a circular cord; its tinctures are always those of the principal metal and colour of the arms; and it is a rule in delineating the wreath, (shewn edgewise above the shield,) that the first coil shall be of the metal, and the last of the colour of which the achievement is constituted.



Such are the silken twisted wreaths usually adjudged by the ladies to their favourite knights, and borne round the brow of the helmet.

There are also, in some instances, other wreaths, or chaplets, of peculiar characters, borne over the arms,—which have been awarded by the heralds upon especial occasions, and under extraordinary circumstances; and these are to be exhibited in place of the ordinary wreaths.

The Civic Crown is a wreath formed of oak leaves, which is bestowed upon a brave soldier who has saved the life of a comrade or citizen, or has rescued him after having been made a prisoner by the enemy.

The Crown Triumphal is a chaplet or wreath of bay or laurel leaves, twisted in the same way, and adjudged to the general who has achieved a signal victory. There are other kinds of wreaths appertaining to armorial bearings, but not of frequent use, as the Crown Obsidional, or wreath of grass, which appertained to the general who had held a fortress against a besieging army, and ultimately relieved it from the assailants.

These wreaths, or garlands, being of perishable material, were sometimes wrought or imitated in gold, to render them permanent. Some examples of golden wreaths are still pre-



served in the British Museum, and also one upon an ancient helmet in France, as we have before noticed. It is probable, that they originated the idea of coronets, which are, in fact, wreaths wrought in gold.

The Ducal Coronet is a rim or band of gold, on the upper edge of which there is a row of strawberry leaves standing up,—supposed to have been formerly intended to represent oak leaves, that plant being the symbol of victory. This golden wreath or coronet appertained only to the leader of an army, and was adjudged to him who, in that capacity, had achieved a signal conquest over the enemy. Hence, in place of the wreath of twisted cords, we sometimes see the crest supported by a ducal coronet.



One of the earliest examples of a crest supported by a ducal coronet, is found in the armorial device of the ancient and noble family of Le Despenser, who appear to have borne for their crest a nondescript animal (perhaps intended to represent a dragon), issuing from a ducal coronet. Most likely an ancestor of this family had been a victorious leader in the crusading army, as the arms of the Spencers is derived from that source.

In the present day the Duke of Marlborough, and Earl Spencer, who are descended from the ancient Le Despensers, bear a demi-griffin, issuing from a ducal coronet, in commemoration of the military achievements of their progenitor.

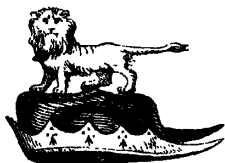
One among many modern instances of the appropriation of a ducal coronet supporting a crest, we find in the heraldic device of the Duke of Wellington, who bears a demi-lion

rampant, issuing from a ducal coronet, and holding in his paws a forked pennon, charged with St. George's cross. This evidently indicates a victorious general of the British army.

A ducal coronet, encircling the crest, is borne as an hereditary device by several of the nobility, independently of their own coronets of personal dignity; as in the arms of the Duke of Somerset, whose crest is a phoenix in flames; the Earl of Westmoreland, a bull's head; the Earl of Rochford, a stag's horns; the Earl of Albemarle, a swan; the Earl of Cork, a lion's head; the Earl of Hereford, a talbot's head; all issuing from ducal coronets. These, with many more of our nobility, bear their crests in this way (without a silken corded wreath), in commemoration of their ancestors having borne military command, and been invested with those golden wreaths in honour of their achievements.

It is, however, to be regretted, that in later times many families should have been permitted to assume ducal coronets, supporting their crests, to which distinguishing mark of honour they have not the least pretence whatever.

Crests are sometimes borne upon a peculiar kind of cap called a *Chapeau*, or Cap of Dignity, or of Maintenance, instead of a wreath. "This kind of head-tire," says Guillim, "is called a cap of dignity, which cap Dukes accustomed to wear in token of excellency, because they had a more worthy government than other subjects. Also they used to wear the same in token of freedom. This cap must be of scarlet colour, and the lining or doubling thereof ermine." "Some boldly affirm," says Sir John Ferne, "that as well the earl and marquis, as a duke, may adorn his head with this *chapeau* or cap,—even by the same reason and custom that they do challenge to wear their coronets; because this cap, as also their crowns, are allowed them, not only for a declaration of their princely dignities and degrees,



but withal for tokens and testimonies of triumph and victory; for the wearing of the cap had a beginning from the duke or general of an army, who, having gotten victory, caused the chiefest of the subdued enemies, whom he led captive, to follow him in his triumph, bearing his hat or cap after him, in token of subjection and captivity."

Such a cap, it is said, was sent by Pope Julius II., with a sword, to King Henry VIII.; it has been generally borne by the reigning dukes in Germany. Among our nobility, a cap of dignity supports the crests of the Dukes of Norfolk, Richmond, Grafton, St. Albans, Rutland, Bridgewater, and Northumberland; the Earls of Shrewsbury, Derby, Suffolk, Exeter, Carlisle, Shaftesbury, Craven, Selkirk, Effingham, and Sefton; and by some others of the noble families who trace their descent from ancient barons, who have been victorious leaders.

There are also other kinds of coronets appropriated as armorial insignia to support the crest, in place of the wreath, as the Mural Crown, the Naval Crown, and the Crown Vallary.

The Mural Crown represents the top of a circular tower embattled; it is an honorary device bestowed upon him who first mounts the wall, or enters the breach of a besieged town. This mark of distinction is considered to belong equally to the meanest soldier, as to the general, who successfully establishes himself, and plants the banner of his party upon the wall of the enemy.



Examples of the bearing of a mural crown, supporting the crest, are to be seen over the arms of many of the British officers who distinguished themselves in the late war. Viscount Beresford, a field-marshal in the army, who signalized himself in the Peninsular campaigns, and particularly at the battle of Albuera, bears a mural crown; from whence, as his crest, a dragon's head issues, with its neck pierced

through by a broken spear, the head of the spear, point downward, being held in the mouth of the dragon. Mural crowns also adorn the crests of several of the nobility, and of the baronets, as honourable indications of themselves, or of their ancestors, having taken by storm some fortress or fortified town.

The Naval Crown is a rim of gold, with sterns of ships and square sails placed alternately round the upper edge. It is said, that this device had its origin, as a mark of naval achievement, during the reign of the Emperor Claudius, who, after the conquest of the Britons, instituted this sort of crown as a reward for warlike services performed on the sea.



This crown, in place of a wreath, is awarded, in later times, by the heralds, to those who have achieved great naval victories. The crest of Earl St. Vincent is a demi-pegasus, issuing out of a naval crown, which device was bestowed upon the late Earl after his memorable victory over the Spanish fleet, in 1797. Earl Nelson also bears a naval crown, supporting his crest; and the like device has been given to several other naval commanders who fought in the late war.

The Crown Vallary is formed by a rim of gold, round which is placed a circle of palisades; it is given as an honorary reward to that soldier who first breaks into an enemy's intrenchments; the palisades representing wooden pales, anciently placed round a camp, to protect it from inroads. This device is now but seldom seen as an armorial bearing; though of so significant a character, and



so perfectly applicable to the recent heroic exploits of our armies, particularly in their Peninsular campaigns. No instance occurs of the crown vallary having been bestowed upon

any of the Knights of the Bath ; it must, therefore, be inferred that either no such achievement as forcing the enemy's intrenchments occurred during our late military operations on the continent, or that the heralds have forgotten that such a figurative device was at their disposal.

The only modern example of a crown vallyary appropriated to support the crest, which has come under my observation, is in the arms of a baronet, created 1838, who bears a wolf's head issuing from a crown vallyary : and the only military achievement, that I am aware of, which has been performed by that gentleman, is commanding a regiment of militia.

Figures adopted as crests, commemorative of certain achievements, are not so numerous as might be expected ;



there are, however, examples, as in the arms of Compton, Earl of Northampton (which family is of high antiquity, having descended from the Saxon Earls of Warwick), whose crest is a beacon on fire, erected upon a mound. No doubt some progenitor of the Comptons performed

an important public service, in giving notice of an approaching enemy, by firing a beacon, which, from that circumstance, has been assumed as their hereditary crest.

The noble families of Stanhope (Earls of Chesterfield, Stanhope, and Harrington,) are of ancient pedigree ; taking their surname from a place in Durham, where, it is said, their ancestor defended his castle from an incursion of the Scots in the reign of Edward III. Their crest is a demi-lion



rampant, ducally crowned, issuing from the top of a tower, and holding an ignited bomb-shell. Whether this device was assumed from the above-mentioned achievement, or some other heroic action, is not recorded ; but certainly it has no reference to a more recent display of valour,

performed by one branch of the family (Earl Stanhope), at Minorca, in the last century.

A wild man's head bleeding, supported on the point of a sword, held up by a naked arm, is the crest of the family of Maclellan, formerly Barons of Kirkcudbright, in Scotland. The tradition is, that in the reign of James II. (1450), it happened that a horde of savage people, from Ireland (it is said Saracens or Gipsies), infested the country of Galloway, and the king having issued a proclamation, to disperse them, promised a great reward to whoever should take their captain, dead or alive. An ancestor of the Maclellan family succeeded in killing the marauding chief, and thereupon obtained the barony of Bomby, assuming the above device as his crest, in allusion to the event.



Under this particular class of crests, we may instance a device assumed in commemoration of a certain event related in the history of the noble family of the Duke of Hamilton:—It is said that Sir Gilbert de Hambleton was compelled to flee from England in consequence of his having killed Spencer, a favourite of the court (to which we have before alluded in page 245), and being closely pursued into a wood, he and his servant, in order to avoid discovery, exchanged clothes with some wood-cutters, and immediately



took up the saw and re-commenced the work of felling timber.—On their pursuers coming up and inquiring after the fugitives, Sir Gilbert pretended to have no knowledge of them, and feigning displeasure at being hindered by strangers, resumed his saw, and called out

impatiently to his servant to go on cutting the trunk of the tree *through*, by which stratagem they escaped detection; and the saw, passed half-way through the trunk of an

oak tree, was afterwards assumed as his crest, with the word **THROUGH** as a motto, which is still borne in commemoration of the event by the family who have subsequently assumed the surname of Hamilton.



The crest of the ancient house of Stanley, Earl of Derby, is an eagle preying upon a child in its cradle. By an old tradition, it appears, that an ancestor of this family, in his infancy, was taken by an eagle up into a high tree, but having been discovered and rescued

from his perilous situation, this device was afterwards, as a memorial, assumed for their heraldic sign or crest.



A circumstance of the like character gave rise to the adopted crest of the Duke of Leinster, which is a monkey. One of these animals, it is said, having taken away an infant heir of this family, and exposed him to imminent danger, was, after the child had reached man-

hood, assumed in commemoration of his miraculous escape, as the heraldic crest of himself and his descendants.

Examples of the assumption of figures, as crests derived from the devices in the shield, occur in many instances among our nobility and gentry.



The arms of the noble family of Egerton (Duke of Bridgewater) is a lion rampant between three pheons (the barbed heads of arrows); the crest is a lion rampant holding an arrow point downwards. The arms of Capel (Earl of Essex) is a lion rampant between three croslets fitched; the crest is a demi-lion holding such a croslet.

The arms of Ashley (Earl of Shaftesbury) is three bulls passant; the crest a bull passant. In the arms of Flower (Viscount Ashbrook) there are three

ravens, each holding an ermine spot in his mouth; the crest is a raven. The arms of Finch (Earl of Aylesford) is a chevron between three griffins passant; the crest a griffin passant.



The arms of the noble family of Parker (Earl of Macclesfield) is a chevron between three leopards' heads; their crest is a leopard's head erased at the neck, and ducally gorged. The arms of Bouverie (Earl of Radnor) is an eagle displayed with two heads; a demi-eagle displayed with two heads is their crest. The arms of Pratt (Earl Camden) has, with other things, three elephants' heads erased; an elephant's head erased is the crest.



In the arms of the family of Eden (Lord Auckland) there are three garbes; the crest is an armoured arm holding a garbe or bunch of wheat in its hand. The arms of Luttrell (Earl Carhampton) is a fess between three otters; the crest is an otter holding a fish in its mouth. In the arms of Kere (Duke of Roxburgh) there are three unicorns' heads erased; the crest is a unicorn's head, in the same way. The arms of Savill (Earl of Mexborough) is three owls upon a bend; the crest is an owl, as in the arms.

In the class of crests derived from religious vows we find numerous examples of lions, tigers, wolves, bears, griffins, eagles, and other wild and ferocious creatures, holding crosses in their mouths or paws, indicative of the invincible courage with which the bearer has resolved to fight in defence of the cross; also of human arms, some naked, others in armour, holding up crosses, crescents, escallop shells, or mullets, to show that his arm is extended, with untiring perseverance, to combat the infidel Turks, Saracens, and other enemies of the christian faith.



The crest of the family of Cathcart is an arm erect, the hand grasping a crescent; that of Napier is the same;—of Edmonds, a griffin's head crased, holding a cross in his mouth; of Hammersley, a demi-griffin, with a cross in his paw; of King, a lion's paw holding a cross patée fitched; of Askentine, two bears' paws holding up a crescent; of Putteman, two bears' paws holding up a mullet. To these might be added a multitude of other examples of crests, of the like character, all derived from the vows of the original bearers to devote their energies and heroic services in upholding the Christian cause by force of arms.



The crest of the ancient family of M'Donald is a dexter arm in armour, placed fess-ways, coupéd, and holding upright a cross croset fitched; which device, Nisbet says, was assumed in consequence of "one of their progenitors having assisted St. Patrick in propagating the Christian faith in Ireland, and in reducing the barbarous people to civility."

A terrestrial globe is borne as a crest by the name of Newton, with a scroll above containing the words *SPES ULTRA*, by which is implied hope beyond this world.

One of the most singular crests of a religious character is that borne by the family of Stourton,—a grey friar, holding in one hand a scourge of three lashes, knotted, and in the other a cross. This device evidently refers to the first bearer having submitted to a penitential corporeal flagellation from the hands of a holy friar, as a meritorious act of religious devotion.

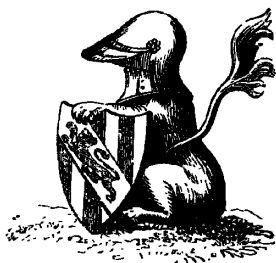
In expressing pious feelings by the armorial crest, we have many instances of the figures of angels, or saints, or a holy lamb, having been assumed. The crest of the family of Asheton is a demi-angel, placed frontways, his hands and eyes raised in devout supplication; of Falconer, an angel, sideways, kneeling in the act of prayer; of Breidenbach, the Virgin crowned; of Konigsmarck, the Virgin crowned, holding up the sacramental cup; of Price, the Holy Lamb with a crossed banner; of Taylor, the Holy Lamb circumscribed with a glory.

The most extensive variety of figures, as we have before said, have been assumed in our fifth class of crests: these consist of such a diversity of characters, that it would be utterly impossible to embrace them all under any prescribed arrangement. Not only do we find employed as crests all kinds of things, both animate and inanimate, real and imaginary, natural and artificial, military and domestic; but such strange associations as puzzle the imagination to conceive how any rational meaning could by possibility be attached to them. How far the heralds of this or any other country may be answerable for such displays of absurdity, we know not; they are for the most part excrescences, growing out from heraldry,—not the natural offspring of the science, but engrafted upon it by custom, and not of very ancient usage. Such, however, are crests, the origin and adaptation of which we have sufficiently explained in the above sketch.

In describing the tournaments we said, that none were admitted to perform in those feats of arms but such as could prove themselves to be of noble descent or chivalrous celebrity; therefore, to establish his qualification, each champion exhibited his shield of arms, by hanging it upon a tent or tree, near the place of assemblage, for the inspection of all comers. Hence the owner of each shield exposed himself to the challenge of any knight who thought proper to dispute his claim, or who desired to prove his skill in arms.

Pages, or servants of the champions, were appointed to watch the suspended shields, to observe if any knight touched one of them, or threw down his gauntlet before it; which was considered to be a challenge offered to him to whom the shield belonged. In order to increase the grandeur of the exhibition, these pages or servants were always dressed in a grotesque manner, mostly assuming the figure of some hideous person or animal, calculated to promote the merriment of the company, and in which the rules of decency were not unfrequently violated.

Of these masquerade characters, which supported the shields, we find a few examples in ancient pictures, and in other existing relics.



The first figure here represented, is said to be one of a set of chessmen which belonged to the Emperor Charlemagne, preserved in the *Bibliothèque du Roi*, at Paris. It represents a page, or servant, in a grotesque character, standing behind his master's shield, watching it.

The other figure is from the ancient illuminated MSS. of Froissart's *Chronicles*, in the British Museum, and appears also to be a page or servant, supporting his knight's shield. He is clothed in the skin of a lion, and has a helmet upon his head, formed according to the fashion of the fifteenth century.

Both figures are without crests, as a servant, or even an esquire, not having military command, was, in those days, prohibited wearing any device or crest upon his helmet.

A variety of strange figures, representing the pages or

supporters of arms at the tournaments, are to be found in the old paintings, tapestry, and illuminated manuscripts. We select the two following from the before-mentioned MSS. of Froissart, which has several other examples.

The character of an armed centaur is seen, bearing the shield of his knight, and with his sword drawn ready to defend it. The lower parts of the man are enclosed in the form of a horse, which, like theatrical and masquerade figures, dressed out for show, no doubt was made of wood or pasteboard, painted to resemble the animal. He is dressed in a doublet, not armour, which indicates that he is a servant, and has an extraordinarily formed helmet, with a horn extending from its top; but this must not be considered to represent a crest.



The other figure is holding up his knight's banner, and appears to be an oddly devised creature, consisting partly of a man, whose head is enclosed within a plain helmet,—his lower part representing a nondescript animal, having the legs of a beast, with the body and tail of a fish.



Such were the strange characters assumed by the pages and servants who attended and guarded the shields of the champions at the tournament; and from this source the nobility derive those figures seen at the sides of

their shields, called supporters, which have been subsequently represented as parts of their heraldic devices, borne external of the shield.

In all instances the supporters of arms must be animated figures (though crests are not invariably so); their characters have frequently been assumed in consequence of legends connected with the history of the family; as of some great warlike achievement, performed by an heroic ancestor: the victims of his conquest (figuratively represented by wild men, lions, griffins, dragons, eagles, hawks, owls, and various other creatures) having been degraded to the service of watching his shield of arms upon state occasions.

The appropriation of supporters as legitimate parts of armorial bearings, does not appear to have been recognized amongst the English before the time of Edward III., and even then we can only find them assumed by the Royal Family.

In an heraldic manuscript of undoubted authority, written by R. Cooke, Clarencieux, 1572, Edward III. appears to have assumed for his armorial supporters, on the dexter side, a lion rampant, and on the sinister, a raven, both crowned; Richard II., a lion and a stag; Henry IV., an antelope and a swan; Henry V., a lion and an antelope; Henry VI., an antelope and a leopard; Edward IV., a bull and a lion; Richard III., a lion and a boar; Henry VII., a dragon and a greyhound; Henry VIII., the same; Edward VI., a lion and a dragon; Mary, an eagle and a dragon; and Elizabeth, a lion and a dragon, as her brother.

King James VI., of Scotland, bore for his supporters two unicorns rampant, but on ascending the throne of England, he assumed a lion rampant on the dexter side, and a unicorn on the sinister, which have ever since been the hereditary supporters of the Royal arms.

Having explained the origin and import of supporters, it is only necessary further to say, that in imitation of royalty, the ancient superior nobles, by degrees, appended supporters

to their arms, deriving them from the grotesque characters assumed by their masked servants at the tournaments; and hence, by the usage of arms during the last three centuries, to all the nobility there have been awarded these heraldic appendages; but by none below the degree of baron have supporters been allowed to be assumed, except in the instances of Knights of the Garter and Bath.

It may be proper here to notice, that in many old Gothic churches, shields of arms are seen at the ends of the corbels, held up by angels. These angels, however, are not to be considered as heraldic supporters, but merely architectural ornaments, which, in holding the shields of arms, indicate that the owners of those shields have piously contributed to the erection or endowment of that fabric.

The mantle, before mentioned, is intended to represent a skin, or a scarf of silk or drapery, originally spread over, and pendent from, the helmet, to protect it and the polished armour from the weather; it is now usually displayed, as a decoration to arms, by ribbons flourishing in all imaginable contorted forms over a considerable space behind the helmet



and shield. The multitude of strips and curls, into which the mantle is usually divided, is supposed to imply, that it has been torn into that ragged condition in the field of battle; and is therefore considered the more honourable the more it is mutilated.

Some authors are of opinion that these flourishing curls represent the feathers and ribbons, or locks of hair, presented

by the ladies to their favourite knights during the tournaments; and that they were worn pendent from the helmet, to show the knight's fidelity to his lady-love. Guillim says, "The mantle is so named of the French word *manteau*, with us taken for a long robe. This was a habit used in ancient times by great commanders in the field, as well to manifest their high place, as also (being cast over their armour) to repel the extremity of wet, cold, and heat, and withal to preserve their armour from rust, so to continue thereby the glittering lustre thereof. As we showed a difference of helmets used in garnishing of achievements of persons of different estate and dignity, so it may seem there hath been in ancient times a diverse form of mantling used for the difference between the greater and the lesser nobles." Our author does not however point out what were the different characters of such significant mantles, but says, "that they, like other habits, have not escaped transformation, but have passed through the forge of fanatical conceit, in so much as (besides the bare name) there remaineth neither shape nor shadow of a mantle. But as they are used in achievements, whether you call them mantles or flourishing, they are evermore said in blazon to be doubled, that is, lined throughout with some one of the furs."

In concluding his remarks upon the mantle, Guillim observes, "that those things which at first were regulated as marks of distinction, are becoming common to all sorts,"—which is certainly verified in our days, for every one who assumes arms, adopts also a mantle, attached to the helmet on which his crest is mounted, and encompassed by a wreath.

A legend or motto is usually appended to every coat of arms, consisting of a short pithy sentence, mostly in Latin or French, inscribed upon a ribbon or scroll placed below the shield. The motto consists frequently of an heroic exclamation, sometimes a pious expression, or an admonitory sentence, and occasionally a witty observation, having reference

to the arms, crest, or name of the bearer, the origin of which may be traced to several sources.

Among the first description of mottos we find examples of the cry of war, given by the leader of an army to stimulate his followers; and the watchwords or countersigns employed to detect an enemy in the camp.

Of the war cry employed in very early times we have an instance in the Book of Judges, when the Israelites, fighting against the Midianites, cried, "*The sword of the Lord, and of Gideon!*"—and also of the famous countersign or watchword, "*Shibboleth.*"

Henry V., at the battle of Harfleur, gave the cry, "*God for Harry! England! and Saint George!*" And in our own times, the memorable sentence of Nelson went through the fleet at Trafalgar, "*England expects every man to do his duty.*"

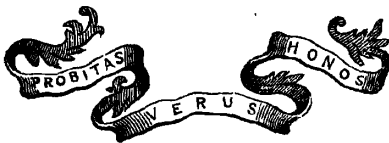
The motto of the family of Fitzgerald is "*Crom-a-boo!*"—the ancient Irish war cry of the clan Fitzgerald;—Crom being the name of their castle, the cry may be translated "Crom for ever!" The family of Woodhouse, which claims considerable antiquity, have assumed for their motto the word "*Agincourt,*" from their ancestor having served under Henry V., in the memorable battle at that place. The motto of Lord Hill is "*Forward!*" of Viscount Exmouth, "*Algiers;*" of the Marquis of Drogheda, "*Fortis cadere cedere non potest;*" of Lord Gage, "*Courage sans peur.*"

Mottos referring to Religion have been assumed from the legends embroidered upon the ribbons or scrolls, bestowed by the ladies upon their favourite knights during the crusades, and at the tournaments, to inspire them with holy fervour, as Champions of the Cross. Of this class we may instance the motto of the Earl of Mayo, "*A cruce salus;*" of Earl Beauchamp, "*Ex fide fortis;*" of the Duke of Northumberland, "*Espérance en Dieu;*" and of Earl Spencer, "*Dieu défend le droit.*"



Admonitions to courage and piety frequently constitute the legend,—as that of Lord Castlemain, “*Vigilate et orate;*” of Lord Vivian, “*Vive revicturus;*” of the Earl of Enniskillen, “*Deum cole, regem serva;*” of Lord Sondes, “*Esto quod esse videris.*”

Mottos alluding to the arms or name of the bearer, are usually expressed in short pithy sentences; as that of Lord Rodney, “*Non generant aquilæ columbas,*” Eagles do not bring forth doves! referring to the eagles in the shield borne by his ancestors, and to the subsequent warlike exploits of their descendant, the gallant admiral. The motto of Lord Henniker is “*Deus major columna,*” God our great support. The point here is the curious allusion made to the family name, Major, and to the columns which constitute the device borne in the shield. Lord Vernon has assumed “*Ver non semper viret,*” The spring is not always flourishing; or, by combining the two first words, it would read, Vernon always flourishes. Lord Fairfax makes his name admonitory, “*Fare fac,*” Say and do.



## CHAPTER XXXIX.

TITLES OF NOBILITY, AND THE HERALDIC BADGES  
APPERTAINING THERETO.

IN considering the origin and import of the several titles and degrees of Nobility, it will be seen, that they arose from the feudal system, the source of most of our ancient institutions; and that, of consequence, the foundation of all honourable distinctions known among us, must be in the person of the Sovereign, by whom they have been conferred upon meritorious and favoured individuals. Most of them originated in the possession of offices of trust.

The Sovereign, as feudal head, from whom all command, authority, and honour flowed, delegated to his friends and followers the power by which they exercised subordinate rule in certain districts. The kingdom was divided into separate domains, called baronies, over each of which a baron ruled as lord, both of the lands (which he held under the obligation of military service to the King), and, in many instances, also of the people, who were vassals of the soil, and his liege subjects. The title, and we may say, the feudal office of baron, therefore, must be considered as the basis of nobility.

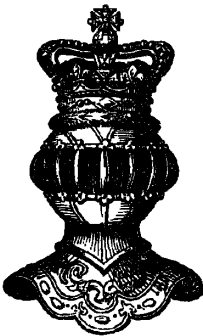
A count, or earl, was a baron in whom the king invested the offices of both military and civil jurisdiction, to be exercised by him over a certain district, hence called a county; and a viscount was a baron, acting as the earl's deputy in the same office. A marquis was a baron, to whom the king en-

trusted the important and arduous duty of guarding and protecting the marshes or borders of the kingdom against inroads of neighbouring hostile people. And a duke was a baron, on whom the king conferred the high office and trust of leading and commanding his military forces against a common enemy.

In treating of these different degrees of nobility, our principal object will be to show the peculiar kinds of coronets and helmets employed to designate each gradation. The subject of titles of honour has been most extensively discussed by the learned John Selden (*edit. London, 1631*), to whom the curious inquirer is referred; our present consideration admitting only of a cursory notice, *en passant*, of the derivation and import of such titles of distinction as are, or have been, known and acknowledged among us.

#### THE SOVEREIGN.

The form of helmet appropriated by heralds to the Kings of England, subsequently to Henry VIII., is somewhat after the Roman fashion. It is richly embossed with golden ornaments, having an open vizor, guarded by perpendicular bars, and its position is frontways.



“This kind of helmet,” says Guillim, “is proper to persons exercising sovereign power over their subjects, as emperors, kings, princes, and dukes, and such as do, by an absolute jurisdiction, manage the government of free states or countries; for so do all sovereigns, and also all generals, in prescribing of orders and directions to the multitude, use a steady and set countenance, fixing their eyes directly on those to whom they address their counsells or commands; and such a gesture beseemeth men of such place, for that it representeth a kind of majesty.”

Upon the brow of the sovereign's helmet is placed an im-

perial crown of gold, decorated with precious stones. The crown, as before said, had its origin in the wreath placed round the head of a victor. It consists of a fillet, or band of gold, embracing a crimson velvet cap, lined with ermine, round the upper edge of which fillet (as appropriated to our sovereign) is mounted, alternately, crosses patée and fleur-de-lis; the former to designate the monarch's paternal care over a Christian people; the latter alluding to the pretended ancient right of our kings to the sovereignty of France. Four horns, decorated with pearls, rise from the fillet or rim, which meet and are conjoined in the centre above, forming cross arches. These imply imperial authority, and are derived from the bearing of horns in the early ages, as a token of power and majesty, to which we have before alluded, and from which horns the term crown is derived. On the top of the arches a mound, or globe of the earth, is set, surmounted by a cross, which implies dominion in the world, under that Christian emblem.

Above the crown is usually placed the crest; and a mantle of the flourishing kind, already described, of golden tissue, is also seen generally displayed, flowing from the back of the helmet. The shield of arms quartering the devices, appertaining to England, Scotland, and Ireland, is frequently encircled by a garter, the sovereign being head of the order of Knights of the Garter, of which we shall treat hereafter.

The arms are also supported, as we have said, by a lion rampant guardant crowned or, on the dexter side; and on the sinister, by a unicorn rampant argent, armed, maned, and gorged, with a ducal coronet and chain or. The scroll or ribbon below, on which the supporters stand, bears the motto "*Dieu et mon droit*," as assumed by the houses of Stuart and Brunswick, on their accession to the throne of Great Britain; and which is now borne as the motto of our Royal Family.

## DUKE.

The title of Duke implies leader of an army. This title is not of very high antiquity in England, though it prevailed at an early period in the German empire, and in France. The first English duke appears to have been Edward, the Black Prince, who was by his father created Duke of Cornwall, and from thence the eldest son of the sovereign of England, by his birthright, assumes that title.

Some authors are of opinion that the title of duke originally continued only so long as the bearer retained the command of an army; but, as considerable territories were occasionally acquired by conquest, and extensive baronies bestowed as rewards upon the victorious leaders, those domains being retained by the family, the title also, in some cases, became hereditary.

This, however, applies to those dukedoms which originated at a much earlier period in Germany and France; for in England the title appears to have been hereditary only in some of the branches of the royal family, until the seventeenth century; when the honorary title of duke was first conferred upon several noblemen who were not of royal lineage.



The coronet appertaining to this dignity has a row of leaves, as before said, set round the upper edge of a fillet or band, wrought in gold, with a cap of crimson velvet, lined with ermine, and a gold tassel at top. Authors have disputed the nature of the leaves which surmount the band of the ducal coronet, some considering them to be strawberry leaves, others parsley leaves; but the prevailing opinion, and no doubt the true one, is, that they are intended to represent oak leaves, which has always been the symbol of victory.

The helmet of a duke, as a commander, like that of the sovereign, should stand over his shield of arms, looking

towards the front. This position of the helmet, says an old author, "betokens command, inasmuch as a steady countenance, majestic look, and gravity of state, is expressed thereby."

#### MARQUIS.

The title of Marquis, though long known on the continent under the denomination of Markgrave, is said to have been first given in these realms by Richard II., who raised his favourite Robert de Vere, Earl of Oxford, to the dignity of Marquis of Dublin.

The office of marquis was to protect the frontiers or marshes of the kingdom, as Selden says, "because, by reason of a contract annexed to it, he was to maintain certain garrisons and ports in those sea marshes of the kingdom." The title, however, soon became honorary, without any specific duty.

The coronet of a marquis nearly resembles that of a duke, the only difference being, in this instance, that pearls are placed alternately with the oak leaves round the edge of the band.



The mantle spreads from the back of the helmet, as before described, and the coronet is surmounted by the crest. The shield is also supported by two animals standing upon a scroll, which contains the motto.

The helmet of a marquis, placed over his shield of arms, has its vizor open, and guarded with perpendicular bars, as a duke's, but standing sideways. The same form and position of helmet appertains, says Guillim, "to all persons of nobility under the degree of duke, whereof a baron is the lowest that may bear the same in this manner; and of these each is subordinate unto other, as well in jurisdiction as in rank; and for these respects, if I be not deceived, do they all



bear this helmet sidelong, for that each of them attendeth the directions of the others to whose jurisdiction they are subjected."

## EARL.

Earl, or Count, is a local title, which appertained originally, in this country, to the officer who exercised both military and civil authority, in the name of the King, over a certain district, hence denominated a county. In the German empire the same officer was called Landgrave and Burggrave; the former having jurisdiction over a province, the latter over a fortified town or burg. Our title of Earl is said to be derived from the Saxon word Ethel, or Ear-ethel (gentle and noble), abbreviated to Ear-el; the term Count, from the Latin *Comes* (keeper or controller). The title is of great antiquity in this country, and formerly conferred something like regal jurisdiction, the great earls being, in some instances, Counts Palatine, that is, possessing supreme authority over a principality; as the ancient Earls of Chester, Lancaster, and Cornwall, who, though subject to the King as lord paramount, had all the insignia of regal state within their palatinate. This title in time ceased to be local and official, and, like others, has become merely honorary.

The peculiar heraldic signation of an earl is the coronet, which is formed by a band of gold, round a crimson velvet cap,



lined with fur; upon the upper edge of which band points or rays stand perpendicularly, each point being tipped with a pearl; and between the points there are oak leaves. In the armorial device

of an earl only five points of the coronet are seen, as represented. The helmet, mantle, crest, supporters, and mottos, are arranged as before described.

Before the time of the Emperor Charlemagne, it is generally supposed the regal tiara of most nations consisted of a circle of pyramidal spikes, or points of gold, rising from a band:

which form is now called an ancient crown,—by some an eastern crown. The primitive idea of glory, surrounding the brows of majesty, is here represented: the golden points implying the rays of light emanating from the head of the wearer; hence, an earl, who exercised supreme authority within his county, wore the ancient crown, the points being tipped with pearls for distinction.

#### VISCOUNT.

A Viscount, officially, is the earl's deputy,—written in Latin records *Vice-comes*,—and the office is now in a great measure exercised by the judges in their circuits, or by the sheriff of the county, who is stiled "*Vice-comes*," while that of the earl, or count, is represented by the lord-lieutenant of a county. The title of viscount existed in early times in France, and was, it is said, officially known here in the reigns of Henry I. and Stephen, but we have no certain record of the title being with us until the eighteenth year of Henry IV., when John, Lord Beaumont, was by patent created Viscount Beaumont. The title has subsequently been merely hon-

orary, and is represented in heraldry by a coronet formed of a crimson velvet cap, lined with ermine, having a rim or band of gold, surmounted on its edge with a row of pearls only, which are placed in close



contact. This coronet, when represented in arms, usually exhibits seven or nine pearls, but the proper number is not decidedly fixed. The viscount also bears a helmet and mantle, with his crest, supporters, scroll, and motto.

#### BARON.

The lowest degree of nobility, as before stated, is that of Baron, a name, which it is said, in its origin, implied manly power. The title of baron was, after the Norman conquest,



substituted here for the older Saxon title of Thane, and applied to every possessor of domains held of the king under feudal tenure. Of these barons, such as were proprietors of extensive districts (perhaps having barons and feudal knights subject to them), were called to Parliament as peers of the realm, to assist the King in the great national council; and barons of inferior condition, in order to avoid the expense of following the Court to various parts of the kingdom, were permitted to appoint from among themselves, in every county, two representatives, as knights of the shire, for of that degree they always were who formerly sat with the free burgesses in parliament: which assemblage has subsequently been denominated the Lower House of Parliament, constituting with the peers and the king, the three States of the realm.

Barons, though peers of the realm, if possessing no superior title of nobility, were not allowed, in early times, to wear coronets: only caps of crimson velvet, lined with ermine, each having a plain gold band. This may probably be accounted for by a mere baron holding no distinguished office under the king, as the dukes, marquises, earls, and viscounts, were supposed to do. Hence, barons appear to have had no other heraldic signs of nobility but the cap and helmet, with open visor, placed sideways. But in the reign

of Charles II., a baron, when called to Parliament, was permitted to add to his cap four pearls upon the upper edge of the golden band; which is the form of the coronet subsequently worn by all who



have been created barons in England, Scotland, and Ireland, whether called to Parliament or not; and they were likewise allowed supporters on the sides of their shields of arms.

These constitute the five degrees of dignity which are recognized as the English nobility; a mere baron, that is, lord of a manor, not being considered noble, unless called to be a peer of Parliament.

## BARONET.

A new order of distinction, called Baronet, was instituted by James I., in the year A.D. 1611, which may be considered a subordinate degree of nobility; the title being hereditary, and holding a station below that of a peer, and superior to that of a knight.

It appears that the disturbed state of Ireland, in the reign of James I., induced Government to solicit the voluntary aid of wealthy commoners, throughout the kingdom, to plant a colony, and support an army, in Ulster, for the suppression of rebellion in Ireland. In return for this aid the King undertook to institute a new order of dignity, between that of baron or peer of the realm, and that of knight bachelor, which was to be called baronet.

The intimation to the commissioners appointed to arrange that order, among other things, contained these words:—“Those who desire to be admitted into the dignity of baronets must maintain the number of thirty foot soldiers in Ireland for the space of three years, after the rate of eight-pence sterling money of England by the day; and the wages of one whole year to be paid on our receipt upon the passing of the patent. Provided always, that you proceed with none, except it shall appear unto you, upon good proof, that they are men for quality, state of living, and good reputation, worthy of the same; and that they are, at the least, descended of a grandfather, by the father’s side, that bore arms; and have also of certain yearly revenue in lands of inheritance in possession, one thousand pounds per annum, *de claro*.”

The first baronet created was Sir Nicholas Bacon, and the order was originally limited in number to two hundred.

The heraldic devices appertaining to a baronet, are, an open helmet placed frontways, like that of a knight, hereafter described, with the mantle, wreath, and crest. But, in addition

to these, the peculiar heraldic mark by which a baronet is indicated is the arms of the ancient kings of Ulster;



Argent, a dexter hand couped at the wrist gules. This device is usually placed in a small escutcheon in the honour point of the shield of the baronet's hereditary coat armour; or it may be in the fess point, or middle chief, and sometimes it is placed in a dexter or sinister canton;

but never in any of the inferior points of the escutcheon. If this mark of dignity should partially cover or debruisse any of the charges of the shield, that is not considered as in any way detracting from the achievements which constitute the paternal coat of arms.

Some distinction has been presumed to exist between the baronets of England and those of Ireland, but that appears to have arisen in error: the Irish baronets are only so called because their ancestors, in the patents of their creation, were described as resident at that time in the sister kingdom. They were subjected to the obligations above stated, and also wore as their mark the arms of Ulster.

This degree of dignity, which has been greatly extended in later times, is now simply honorary, and is conferred by the sovereign without those pecuniary obligations which formerly attached to it.

A separate order of baronets of Scotland, and of Nova Scotia, subject to similar conditions, was projected by King James, but not carried into effect until the first year of Charles I., 1625: it was instituted for the purpose of raising money to assist the plantation of a colony at Nova Scotia, in North America.

The badge of this order is a small shield argent, charged with a saltier azure (the cross of St. Andrew), in the centre of which, upon an escutcheon or, is the lion of Scotland, within a treasure gules.

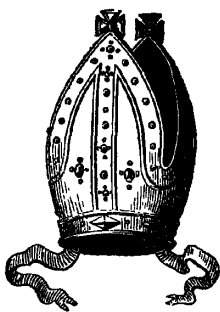
It is said, that the baronets of Nova Scotia have the appellation of Honourable prefixed to their names, and are allowed to assume supporters to their paternal arms.

There have been no creations of this order subsequent to the early part of the last century; and a baronet created since the union of the three kingdoms, is considered to be a baronet of the British Empire.

#### BISHOP.

It has been before stated that bishops and mitred abbots often assumed military command, and that hence the sees, or the abbeys, acquired armorial bearings; which the former still retain as their heraldic devices. In later times, however, military duty has been considered incompatible with the clerical profession; the bishops, consequently, as barons by tenure, assume the arms of their sees; but have none of the military decorations which belong to the temporal peers.

The heraldic device, therefore, which designates a bishop, is a mitre, placed above the shield, in substitution of the



helmet and crest, before described; the arms of a bishop consisting of the device of his see on the dexter side, impaled with his paternal coat on the sinister; he being considered to be married to his church.

A mitre is a high cap formed of golden tissue, similar to those said to have been anciently worn as crowns by the High Priests of the Jews. It is cleft or divided at the top, and has a cross patée set upon each of its elevated points, with bands or labels hanging from the sides.

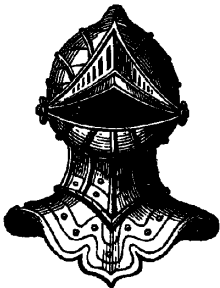
The mitre of an archbishop is represented with the addition of a ducal coronet round its lower rim. But as abbots no longer exist in these kingdoms, mitres are now exclusively appropriated to bishops.

## CHAPTER XL.

## KNIGHTS, ESQUIRES, AND GENTLEMEN.

To the subject of Knighthood, the most prevalent military distinction in Christendom, we have already devoted many pages; yet more remains to be said, particularly as to knighthood in the British empire, which may be divided into three kinds, viz.:—Ancient English knights, holding lands under the tenure called knights' fees; knights associated as companions of certain honorary societies, nominally but not necessarily military; and Knights Bachelors, not attached or united to any society, but bearing the title merely as a civil distinction.

The heraldic appendages of a knight (considered as a military title), are the helmet, mantle, wreath, and crest; and



these are admitted to appertain to knighthood under all its qualities and modifications. The helmet of a knight stands full-faced, with the visor open, which, says Guillim, “signifies direction and command, for that it is a greater honour to bear the visor open than closed; the closed visor signifying buckling on the helmet, as a preparation for battle; whereas the open visor betokeneth a return from battle, with glory and victory.”

As to the former of these knights, Matthew Carter, in his

*Analysis of Honour* (edit. 1655), says, "Tenants by knights' service, were called *Milites*, or *Chevaliers*, because their service was military and performed on horseback; and Bracton, our ancient civil lawyer, maketh mention of *Rad-Cnyhts*, that is, serving-men who had their lands with this condition, that they should serve their lords on horseback. With us, I conceive, those were first so called who held any lands or inheritance in fee, by this tenure, to serve in the war; for those lands were called *knights' fees*, and they received those lands or manors, with this condition, to serve in the wars, and to yield fealty and homage; whereas others, who served for pay, were simply called *solidarii*." The creations of these knights, it is said, were attended with ceremonies both of a military and religious character, and there is reason to believe that the lands so held were hereditary, subject to military service, and that every successive possessor might claim the honour of knighthood, in virtue of his holding such lands in fee. This condition of knighthood by tenure, is not, however, recognised among us in the present day, therefore no more need be said upon it, and we proceed to the next class of knights.

It has been before mentioned, that at the celebration of tournaments, and on other grand occasions in various parts of Europe, certain orders of knighthood have been instituted to commemorate some important event, as the achievement of a signal victory, the marriage of illustrious persons, or other memorable occurrences of national interest. These orders of knighthood were altogether distinct from, and unconnected with, knight-errantry and service in the Holy Land, and also from the knighthood derived from feudal tenure. They were purely honorary, and were bestowed as especial marks of favour conferred by the monarch upon the most illustrious and meritorious individuals among his family and friends, without reference to their rank or condition in the community, and were not hereditary.

## KNIGHTS OF THE GARTER.

In England, the most noble order of knighthood is that of St. George, or the Garter, which is said to have been founded, in some measure, upon King Arthur's ancient order of Knights of the Round Table.

The order of Knights Companions of the Garter commenced with Edward III., who, after his return from the wars in France and Scotland, proclaimed a grand tournament, and instituted this order, in the chapel at Windsor, about A.D. 1350, which chapel still remains the hall of that fraternity, the distinction being only personal.

The ceremonies attendant upon the creation of a Knight of the Garter, are set out in many old authors, and compiled in Clark's History of Knighthood; we shall, therefore, merely treat of those peculiar heraldic decorations which have been appropriated to this order.

On the investiture of a knight of the garter, a blue ribbon is placed round his neck, from which is appended a medallion,



enamelled with the figure of St. George, on horseback, killing a dragon, which is circumscribed with a band or garter, bearing the motto "HONI SOIT QUI MAL Y PENSE." The story told of Edward III. picking up the garter of the Countess of Salisbury, at a dance, and on perceiving some of the courtiers smile at the occurrence, uttering the

words of the motto as a reproof: saying further, that shortly the garter should be most highly honoured, is by some authors doubted. For it is said that the king had held up his garter as a signal at the battle of Cressy, and that its assumption is thence derived. However, the garter, with the motto upon it, became the sign of this order, and was worn by the knights below the left knee ever after.

Henry VIII. bestowed upon this order the addition of a collar, highly wrought and jewelled, formed of gold chains, knotted with garters, and roses between the knots, and a figure of St. George with the dragon pendent; and Charles II. gave to the order a star of eight points, richly jewelled, having the cross of St. George in the centre, circumscribed with the garter.

Into this order, of later times, none but the most illustrious of the nobility, with princes of the blood royal, and foreign potentates, are admitted. The garter is employed as an external decoration, circumscribing the shields of arms of all the knights, and also of the sovereign.

#### KNIGHTS OF THE BATH.

The second order of knighthood in these kingdoms is that of the Bath, which is thought to be of very early origin, but we do not appear to have any authentic evidence upon the subject until the reign of Henry IV. One of the ceremonies connected with the investiture of this order, was bathing, an emblem of purity, from which its name is derived. Selden says, that Henry IV., in preparing for his coronation, made forty-six knights at the Tower of London. Camden, Segar, and other authors, describe the ceremonies of creating these knights at coronations, and on other occasions.

The investments in the creation of a Knight of the Bath are, "Besides robes and such like, the sword and gilt spurs wherewith he is invested after the vigils, bathing, and such other precedent solemnities; all or most parts of which were anciently in the making of knights bachelors, or *milites simplices*." "These kind of Knights of the Bath have been usually created out of the choicest of such as have not before received the order of knighthood; and this at coronations, or knight-ing of the prince, and such like of the greatest solemnities at court." The title is only personal, not hereditary.

The insignia of this order is a red ribbon, from which is



pendent the badge, a medallion azure, having three imperial crowns or, circumscribed with a wreath of oak or laurel, and the motto, "TRIA JUNCTA IN UNO."



This order, it is said, flourished in the times of Henry VII. and VIII., but subsequently fell into disuse, until it was revived by George III., who, by letters patent, directed the fraternity to be restored, and thereby did "institute, constitute, and create

a military order of knighthood, to be called for ever hereafter by the name and title of **THE ORDER OF THE BATH.**" This society now consists of military and naval officers, who served valiantly in the late wars, and some civilians, who have acted as ambassadors. It is formed into three classes, of which the superior are called Knights Grand Cross ; the second, Knights Commanders ; and the inferior, Knights Companions ; their hall being Henry the Seventh's Chapel, in Westminster. A collar and star are appropriated to this order, in the centre of which is the arms above described, with the addition of a sceptre in pale, from whence issues a rose and a thistle.

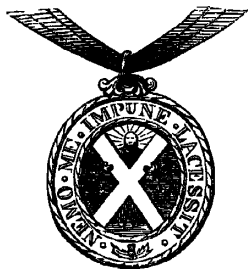
#### KNIGHTS OF THE THISTLE.

The third order of knighthood in Britain, is that of St. Andrew, or the Thistle. The origin of this fraternity, which is exclusively Scottish, is said to be as ancient as the time of Achaius, King of the Scots, and Hungus, King of the Picts ; it having been instituted after their victory over Athelstane, the Saxon King of England. In what way this order subsisted for many subsequent centuries, we have but little knowledge, but having very considerably declined, James II. attempted to restore it.

Queen Anne, however, has the credit of raising it by statute

in the year 1703, and since that time many Scotch noblemen have been created companions of this order, the prescribed number of knights being sixteen.

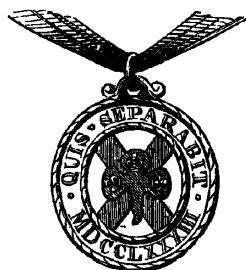
The badge of the Knights of St. Andrew, or the Thistle, is a medallion worn over the left shoulder, pendent from a green ribbon. In the centre there is a figure of the saint, with his cross in silver upon a blue field, enclosed by a circle of gold, bearing the motto "NEMO ME IMPUNE LACESSIT," with a thistle below. A star and collar are appropriated to this order, in which the thistle forms a prominent figure, and the collar is formed of gold chain, made in imitation of rue and thistles interwoven. The hall of this fraternity is in the Chapel of Holyrood, in Edinburgh.



#### KNIGHTS OF ST. PATRICK.

The fourth of the British orders of knighthood is that of St. Patrick, which was first instituted by command of George III., in the year 1783, at Dublin Castle; the banqueting room of which was thence denominated the Hall of St. Patrick.

This order consists of the Lord Lieutenant of Ireland, who is Grand Master, and about twenty knights; but the number is not limited. The badge of the order is a medallion, representing upon a white shield a saltier gules, and in the fess point a trefoil slipped proper, charged with three imperial crowns or. Encircling the medallion is the motto "QUIS SEPARABIT," and the date of its institution, MDCCLXXXIII.



The star of this order has the same device in its centre; and the collar is a knotted chain of gold, with roses and

harps placed alternately. This distinction does not descend to heirs; indeed, knighthood can only be personal.

#### HANOVERIAN AND IONIAN ORDERS.

There are two other orders of knighthood, which were instituted by the late King George IV.,—one called the Guelphic or Hanoverian Order,—the other, the Order of St. Michael and St. George, of the Ionian islands.



#### KNIGHTS OF THE GUELPHIC ORDER.

The Guelphic Order was instituted in 1815, in commemoration of Hanover having been then raised from one of the German principalities into an independent kingdom. The order consists of military and civil members, who have merited distinction for public services, among whom there are several eminent for their acquirements in science and art.

The heraldic badge of this order is a medallion charged with a white horse upon a red field,—the arms of Hanover; but since the separation of that kingdom from the crown of England, the Guelphic order is entirely under the control of the King of Hanover, who is Grand Master.

#### KNIGHTS OF ST. MICHAEL AND ST. GEORGE.

The order of St. Michael and St. George was instituted in 1818, to commemorate the circumstance of the Ionian Islands being then placed under the protection of the British crown. Their badge is a cross of St. George, sur-

mounted by a medallion, bearing the figure of St. Michael treading upon the dragon.

The knights of this order consist of eminent persons, both Britons and Greeks, who hold high and important employments connected with the service of the Ionian Islands and the Isle of Malta.

#### FOREIGN ORDERS OF KNIGHTHOOD.

In foreign countries, many illustrious orders of knighthood have been instituted, at different times and under various circumstances, some of which still exist. Among these may be mentioned the Order of the Golden Fleece, formed by Philip, Duke of Burgundy, in 1429, on his marriage with Isabella of Portugal; of the Holy Ghost, by Henry III. of France, on his being elected King of Poland, in 1578; of the Order of the Sword, by Gustavus Vasa, in Sweden, 1525; of the Elephant, by Christian I., on the marriage of his son, in 1478; of Alcantara, in Spain, by Alphonso IX., King of Leon; and of Calatrava, by Sancho III., King of Toledo.

#### KNIGHTS BANNERETS.

A degree of distinction, called Knights Bannerets, existed in olden times in France, and afterwards in England. It appears to have been an additional honour, conferred mostly in the field of battle, upon a valiant soldier, who had perhaps been previously knighted. The manner of creating a Knight Banneret is thus described by Sir W. Segar:—"He is led between two other knights into the presence of the king, or general, with his pennon of arms in his hand, and there the heralds declare his merits, for which he deserves to be made a Knight Banneret, and thenceforth to display a banner in the field. The king, or general, then causes the point of his pennon to be rent off, and the new made Knight Banneret returns with his banner to his tent, the trumpet sounding before him."

Selden observes, "Knights Bannerets are with us of the same nature as those of ancient times in France, saving that we have no example, either of the creation of them by patent, or making the title hereditary in England; both of which, we see, have in France been in practice."

"It is said, with us, that no Knight Banneret can be created but in the field; and that when either the king is present, or, at least, the royal standard is displayed. But the ceremony is almost the same with that in the old French ceremonies, by the solemn delivery of a banner, charged with the arms of him that is to be created, and the cutting off the end of the pennon, or streamer, to make it square, or into the shape of a banner."

Froissart says, that the first mention of this dignity was in the time of Edward I., and describes several instances of the creation of Knights Bannerets, by Edward the Black Prince, assisted by the King of Castile; and also by Henry VII., at his coronation.

Some authors derive the name Banneret from banner rent, the end of the pennon being torn off in the act of creation.

The last instance of this title being conferred by a monarch in the field of battle, was after the conflict at Edgehill, when Charles I. created Sir John Smith a Knight Banneret for rescuing the royal standard from the hands of the rebels. This distinction may, therefore, now be considered to have ceased altogether.

#### KNIGHTS BACHELORS.

Knights Bachelors (or they may be termed civil knights, for they have nothing military except the appellation) are not associated with any order or fraternity. The knight is created merely by the ceremony of kneeling before the sovereign, who, with a drawn sword, touches him on the right shoulder, saying, rise up, Sir A—— B——, Knight.

This title has been, in recent times, conferred not only

upon military and naval officers, but upon all persons whom it may be the sovereign's pleasure thus to honour, and is bestowed unhesitatingly upon lawyers, scholars, artists, and citizens. It may be reasonably asked, could no other mark of distinction have been adopted, to designate private worth, or superior civil acquirements, than that of conferring a military dignity? The exercise of chivalry is the legitimate noviciate of knighthood, as the study of science and literature in the schools, is for the degree of doctor. Surely some appropriate title might be devised, by which, without robbing the soldier of his peculiar appurtenances, civil worthiness might receive honorary distinction, and be recognised by civil society.

## ESQUIRE.

The title of Esquire, or Scutiger, originally implied shield-bearer, and belonged to a young officer, who bore the shield of a knight, and attended as his military servant (called in Latin *Armiger*), in which capacity he performed his noviciate in the field as candidate for the honour of knighthood. Such was David to Jonathan in the Israelitish army.



The armorial device of an esquire is a helmet placed sideways, with its vizor closed. "Of these esquires (says Guillim), each knight, in times past, had two to attend him in the wars, wheresoever he went, who bore his helmet and shield before him, for as much as they did hold certain lands of him in *scutage*, as the knight did hold of the king by military service." And with reference to the helmet, he says: "Since then the office of these esquires or pages was to precede their commander, upon whom they attended, bearing those his military habiliments, it fitteth

well the respective care, that they ought to have, for the execution of his directions, oftentimes with a regardful eye and attentive ear, to observe and listen to what he will prescribe them; and therefore the helmet borne thus side-long, if I err not in my understanding, doth denote unto us attention and obedience.”

As an esquire was not a commander, it did not appertain to that degree to bear a device or crest upon his helmet; but since the title of esquire has been considered honorary, and appropriated (as it is said, of right) to many persons holding civil offices in the state, and in the law, a crest is now allowed (though very absurdly), with a wreath and helmet, as described in a preceding chapter.

## GENTLEMAN.

The lowest title of distinction known among us, is that of Gentleman; this was originally applied to all who could prove their right to bear coat armour, either by hereditary descent, or by personal acquirement.

“The term Gentleman,” says Matthew Carter, “first took its rise from the word *gens* or *gentes*, which the Christians, in the primitive times, used for all such as were neither Jews nor Christians; which our English translators termed *Gentiles*; as the French have *Payens* for Pagans; and the Dutch *Heyden*, or *Heydenen*, for Heathens.” “So afterwards the same word, *gentiles*, was used in the empire for all such as were not *Cives Romani*.”

“The northern nations so esteemed the word *gentilis*, by which they found themselves stiled in the Latin, that they now made it, in their tongues, a distinction, or note of honour, for such of them as were of more eminent quality; ambitious, it seems, to be honoured by that very name with which the Romans had before, in scorn, expressed them; by

which means *gentil-hommes* became, generally, a word amongst them for *nobiles*."

Without enlarging further upon the subject of titles of honour, which has been most elaborately treated by Selden, we have only to add, that as the possession of, or right to use, armorial bearings, gave the title of gentleman among us, it would appear that the creation of a gentleman, of which we find many instances upon record, was synonymous with granting to a commoner, of suitable condition, the privilege and honour of coat armour; that is, certain figurative devices upon his shield, of which, in the former part of this work, we have largely treated. And, as to none but commanders were the use of crests allowed, it follows that no crest appertained to the degree of gentleman in early times; but that distinction having long since ceased to be observed by our heralds, all persons now, who bear arms, are permitted to bear crests also.



## CHAPTER XLI.

## ORIGIN AND IMPORT OF SURNAMES.

THE hereditary descent of armorial bearings, and the assumption of surnames in Britain, appear to have been about coeval. "It will seem strange" says Camden, "to some Englishmen and Scotchmen, who, like the Arcadians, think their surnames as ancient as the moon,—or, at the least, to reach many an age beyond the Conquest; but I doubt they will hardly find any surname which descends to posterity before that time.

"About the time of the Conquest, I observe the very primitive beginning, as it were, of many surnames which are thought very ancient, when, as it might be proved, their lineal progenitors bore other names within these six hundred years." (This observation was written A.D. 1629.)

"Mortimer and Warren are accounted names of great antiquity, yet the father of these (for they were brethren), who first bore those names, was Walterus de Sancto Martino. He that first took the name of Clifford from his habitation was the son of Richard, son of Puntz, a noble Norman, who had no other name. The first Lumley was son of an ancient Englishman, called Liwulph. The first Gifford was son of a Norman, called Osbert de Bolebee. The first who took the name of Shirley was the son of Sewal, descended from Fulcher, without any other name. The first Montacute was the son of Drogo Juvenis, as it is in record. The first Stanley, of the now Earls of Derby, was likewise son to Adam de

Aldeleigh or Audeley, as it is in the old pedigree in the Eagle Tower of Latham."

Names were no doubt first imposed for the distinction of persons, and were originally arbitrary, and of the kind which we now call christian names. It would be a curious investigation to examine the nature, character, and import of names in general, as employed by different nations; but we must here confine ourselves to a very slight glance at that part of our subject.

The practice of the various nations did not exactly accord as to the character of their names, but all seem to have appropriated them in infancy. The Jews, the most ancient people with whom we are acquainted, gave the name at the time of circumcision, the eighth day after birth; the Romans on the ninth day, which they called the day of cleansing or purification. The early Christians, following the practice of the Jews, gave names and baptised on the eighth day.

The ancient appropriation of names to children must have arisen from so many circumstances, as to elude our research. It appears, however, that in all nations and tongues they had their clear significations, and were not vague senseless sounds, as many suppose them. Amongst the Hebrews, Greeks, Romans, Germans, Franks, Turks, and even barbarous nations, names have generally had a fair and prosperous signification, as Isaac (joy), Solomon (peaceable), Peter (a rock), Symon (obedient), Homer (lively), Hector (defender), Felix (happy), Vincent (victorious), Urban (courteous), Theodorc (God's Gift), Osmund (the speaker of the family), Ludulph (helper of the people), Aldread (feared by all), Cuthbert (of good knowledge), Ethelburgh (noble fortress), Abdalla (God's Servant), Achmet (good), Mahomet (glorified). Even the American Indians give names to their children, implying sunshine, light, glittering, fire, brilliant, gold, sweet, and so on.

It will hence be perceived, that names usually had a prophetic character, foreboding the future excellence or destiny

of the bearer ; and very many are the instances recorded in history, in which these anticipations have been fulfilled. Plato advised men to be careful of giving fair and happy names to their posterity ; and the Pythagorean philosophers affirmed, that the minds, actions, and successes of men depended upon their fates (that is, their stars), their genii, and their names.

A few instances may, with propriety, be cited, of the superstitious regard in which certain fortunate and unfortunate names were held, and of the singular coincidences that tended to strengthen those delusions. "It was," says Camden, "foretold in the reign of Valens, that one whose name began with Theod (coming from God) should hereafter succeed to the empire ; which caused the fall of many worthy men, whose names were Theodorus, Theodulus, Theodoretus, &c. At length the prophecy was fulfilled in the person of Theodosius, who became emperor."

"Thus," observes Camden, "destinies were deciphered ominously out of names, as though the name led the man to a fatal necessity. Hippolitus, the son of Theseus, was torn to pieces by the horses of his own chariot, according to his name ; Agamemnon signified that he should linger before Troy, which he did ; and Priamus, that he should be redeemed from slavery in his childhood."

Remarkable also are the coincidences that men of the same names should have begun and ended great states and empires. Cyrus, the son of Cambyses, founded the Persian monarchy ; Cyrus, the son of Darius, ruined it ; Darius, the son of Histaspes, restored it again, but Darius, the son of Arsamis, utterly overthrew it. Philip, the son of Amintas, greatly extended the kingdom of Macedon ; Philip, the son of Antigonus, completely lost it ; Augustus was the first emperor of Rome ; Augustus was the name of the last. Constantine the Great (a Briton born,) founded the city of Constantinople ; Constantine the last surrendered it to the Turks.

In Britain we have to consider that our language and names are derived from five principal sources,—the ancient British or Welsh, the Roman or Latin, the Anglo-Saxon, the Norman French, and the Danish or Teutonic.

On the establishment of the Saxons in Britain, their tongue prevailed among the people; hence, by far the larger portion of our language, and of our names, are derived from that stock. But we possess many words and names also from other sources.—It is, therefore, in the ancient Saxon and Teutonic languages that we are to look for the meanings of the greater part of our words and names. These, however, have, in the course of ages, become so much corrupted and changed in sound, that it has, in many instances, been found difficult to discover the original orthography; and some of the old words having now fallen out of use, we have lost their signification. Hence it is, that a multitude of names, common among us, convey, in the present day, no sort of meaning, and can scarcely be considered to have ever had a signification. This will be evident from a few examples of names, formed from words which are now obsolete.

Of personal names, mostly of Saxon derivation, the following examples from Camden, Verstigan, and Sharon Turner's Anglo-Saxon History, with their original import, may be found interesting, and tend to illustrate our subject:—

Alban,	all white.
Albert,	all bright.
Alfred,	all peace.
Aldred,	all revered.
Athelborne,	noble born.
Arnold,	honest.
Bardulph,	fair help.
Baldwin,	bold conqueror.
Bede,	devout.
Blide or Blyth,	joyous.
Bernard,	bear-hearted.
Brian,	shrill voice.
Charles and Carl,	stout and valiant.
Conrad,	able counsellor.
Cuthread,	known and learned.
Dunstan,	a mountain of stone.
Drago,	subtle.
Eadgar, Eadigar,	blessed and honoured.
Eardwulf,	wolf of the county.

Edmund,	guarded speaker.
Edward,	faithful keeper.
Ethelbert,	noble and bright.
Ethelread,	noble counsellor.
Ethelwolph,	noble helper.
Francis and Frank,	free from bondage.
Frederic,	rich in peace.
Foulk, Fulk,	for the people.
Gerard and Gerald,	wholly heart.
George,	husbandman.
Gilbert,	bright as gold.
Godfrey, Geoffrey and Jeffrey,	God's peace.
Godwin,	beloved of God.
Harman,	courage or heartman.
Herbert,	brightness of the army.
Henric, or Henry,	ever rich.
Hugh,	a cutter.
Inglebert or Englebert,	angel bright.
Kenard,	for his kindred.
Lambert,	as a lamb bright.
Leonard and Lewellin,	lion like.
Leopold, or Leopold,	people's defender.
Mildread,	mild or merciful adviser.
Neal, Nigel,	swarthy.
Osbern,	house child.
Osbert,	brightness of the house.
Oswald,	house ruler.
Philibert,	beloved and famous.
Philippo,	lover of horses.
Richard,	rich heart, bountiful.
Ralphe, Randal and Randulph,	pure or sincere help.
Sigebert and Sieghbright,	bright conqueror.
Silvester,	woodman.
Switheahn, Swithin,	very high.
Theobald and Thibald,	God's power.
Theodore and Tydder,	God's gift.
Walter,	wood lord.
Wihelme and William,	much helm, or defence.
Willibest,	much brightness.
Wulfric,	as a wolf powerful.

The settlement of Duke William and his Norman followers in this country induced the occasional practice of assuming surnames here, which, for some time before, had partially existed in France, and this was done by attaching the name of the birth-place, domain, or residence of a great man, to his real or christian name; which, like the bearing of coat armour, was considered a sign of his gentility or generous blood. There was scarcely a town, village, or hamlet, throughout Normandy or its neighbourhood, which had not contributed some persons to the adventurer's army; hence, there were few places which did not give surnames to their progeny.

The Norman origin of surnames will be further seen by reference to the Roll of Battle Abbey, copied into the chronicles of Holinshead and Stow, which purports to contain a list of the leaders who accompanied the Conqueror to England. In this catalogue we find Guil. de Vepont, Hue de Gourney, Euldes de Beavieu, Guil. de Moulinous, Roger de Montgomery, Amaury de Touars, Martell de Basquevill, Le Seig. de Moubray, Eulde de Mortimer, Râoult de Marmont, Le Sire de Harecourt, Le Sieg. de Bassecy, Le Sire de St. Clere, Le Sire de Bracy, and so on.

“In the authentic record of the Exchequer, called *Domesday*,” says Camden, “surnames are first found, brought in then by the Normans, who, not long before, first took them; but most noted with *de* such a place; as Godefrides de Manneuilla, A. de Gray, Walterus de Vernon, Robert de Oyly, Albericus de Vere, Rodulphus de Pomerey, Goscelinus de Duie, Robertus de Busle, Gulielmus de Moiun, Roger de Lacy, Gislebetus de Venables; or with *filius*, (son of) as Ranulphus filius Asculphi, Guil. fils Osberni, Rich. fils Gislebert; or else with the name of their office; as Eudo Dapifer (bearer of the dish at a feast), Guil. Camerartus (Chamberlain), Hervæus Legatus (Ambassador), Gisleb. Cocus (Cook), Radulph. Venator (Huntsman). But very many with their christian names only, as Otaff, Nigellus, Eustachius, Baldricus; which single names are noted last in every shire as men of least account, and are all, or most, underholders specified in that book.”

These surnames, however, were not hereditary, nor did they generally become so even among the principal nobility, until the fourteenth century, and a much later period dated their general adoption by the commonalty. With the exception, therefore, of great families, we cannot expect to trace back an hereditary surname beyond the reign of Richard II., and the principal part of them not so far.

Hence we find the sons of the Conqueror called William

Rufus (red-haired), Henry Beauclerk (fine scholar), and the subsequent kings,—Henry II. Plantagenet (from the broom flower in his cap), Richard I. Cœur-de-Lion (lion-hearted), John Sansterres (without lands).

The most noted of the barons also varied their names ; the son from the father ; Roger de Montgomery, Earl of Arundel, in the reign of William Rufus, was succeeded by his son, called Hugh Bellisme (the most beautiful).

Arthur Fergant (the red, or of the rusty iron glove), Earl of Britain and Richmond, was the son of Allan, called Caignard (the duck), who was succeeded in the Earldom of Brittany by his son Conan le Gros (the fat). A cousin of the last named, called Allen Niger (the black), received the Earldom of Richmond from the Conqueror, which descended to his brother Stephen, called Derien, and from him it went to his son Allan, called the Savage, and to his son Conan le Petit (the little).

Gilbert le Clare was created Earl of Clare, and dying in 1152, was succeeded by his son Richard, called Fitz Gilbert. The second son of Gilbert, created Earl of Pembroke, was called Strongbow.

Randolph Meschines, Earl of Chester, died 1129, and was succeeded by his son Randolph de Gernoniis, and he by his son Hugh Kivelioe, and he by his son Randolph Blundevile.

Robert de Bellemont, a Norman, was, by Henry I., created Earl of Leicester, and succeeded by his son Robert Bossu (hunchback), and he by his son Robert Blanchemains (white hands), the son of whom was called Robert Fitz Pernal (from the name of his mother Petronilla).

Henry, called De Novoburgo, or Newburgh (from a fortified town in Normandy), was created by the Conqueror Earl of Warwick ; he was the son of Roger de Bellamont.

The heraldic devices, borne by some of the leaders, have given them surnames ; as Hugh Lupus, Earl of Chester, from bearing a wolf's head in his shield. The ancient family of

Maynard derive their name from the device of the arms, Argent, a chevron azure between three sinister hands coupé at the wrist gules. The surname of Bernard is derived from the ancestor carrying, for his device, Argent, a bear rampant sable muzzled or; the name of Frazer from the bearing of fraises or strawberry leaves; and many other instances might be adduced of surnames taken from the ancient device borne upon the shield.

The possession of offices connected with military service, or attendance upon the Court, has given occasion to the assumption of surnames derived from those sources; and some of these are certainly as old as the time of the Conqueror; for we find them in the famous Battle Abbey Roll,—“Le Boutellier Daubigny.” To this name, which is subsequently written Botiler and Butler, appertain the arms, Argent, on a chief gules three covered cups or,—the symbols of the office. “Henry Seigneur de Ferrieres (Master of the Smiths):” his descendants, bearing the surname of Ferrars, were ennobled, and carry for their arms six horse-shoes, in allusion to the office of their ancestor. William Marshall was created Earl of Pembroke by King John, that surname having been adopted for several generations prior, from the family being hereditary marshals of the king’s house.

From some personal peculiarity in complexion, form, or costume, surnames, in many instances, were given, in the Norman times; as Blanchemains (white hands), Longshanks (long legs), Crouchback (cross back, from an heraldic cross on his surcoat), Longspce (long sword), &c. There are also some few instances in the Norman times of surnames having been taken from the father’s christian name, by prefixing the Norman word Fitz (son), as Fitz Allan, Fitz Gerald, Fitz Simmons, Fitz Hugh, Fitz Osborn, Fitz Patrick, Fitz Walter, Fitz William, &c. It will hence be seen, that all our most ancient surnames are of Norman origin.

Surnames having thus been assumed by the higher orders



of the nobility (principally Norman), they were gradually adopted by the inferior barons and gentry, and, for the most part, were taken from their domains, castles, or mansions in England. These names, like armorial bearings, began then to be hereditary; as, for instance, the Berkeleys, of Berkeley Castle, in Gloucestershire; Cliffords, of Clifford Castle, in Herefordshire; Cavendish, from the lordship of Cavendish, in the county of Suffolk; Clare, from the lordship of Clare, in the county of Suffolk, &c.

In process of time, the adoption of surnames prevailed generally amongst the common people; they did not, however, at first, descend from father to son; but were merely personal cognomens added to the christian name, by way of distinction.

A statute was passed 1st Henry V., that in all actions such addition should be made to a defendant's name as would clearly identify him from all others. These were surnames, and usually derived from the birth-place, or something remarkable near the residence of the bearer,—from the christian name of his father,—from his profession, trade, or calling,—from some personal peculiarity,—or from some particular act or circumstance connected with his life, habits, or character, which we shall attempt to classify.

Of local surnames, taken from places of birth or residence, without reference to landed possessions, we may readily conceive that every town, village, and hamlet, throughout the kingdom, must have lent its cognomen to many of its inhabitants; as Abingdon, Bath, Chester, Durham, Ely, Farringdon, Gainsborough, Hatfield, Illingworth, Kirby, Leighton, Mansfield, Norton, Oakley, Preston, Ramsey, Stafford, Tatham, Upton, Warwick, York, and the like.

Of names derived from something in the locality of a man's residence, we have examples in At-wood, At-tree, At-water, By-field, By-water, By-grave, Bridge, Brook, Cross-field, Downs, Elmes, Fountain, Gates, Heath, Oaks, Rivers, Stiles, Townsend, Wood, &c.

As many local names are, however, not understood in the present day, owing to the original words from which they are compounded having become obsolete, the following examples of ancient terms, derived principally from the Saxon language, may assist in discovering their import:—

Acker,	corn land.
Ay, Ey and Eye,	watery situation.
Bacon,	beech tree.
Back, Bec, Born, and Burn,	brook.
Beth and Bedd,	low place, also a grave.
Barrow, Burrow, Burgh, Brough,	raised earthen fortification
Bury and Berry,	or mound.
Brig,	bridge.
Brent,	burnt.
Cock,	hillock or elevation.
Comb, Comp,	basin-formed valley.
Caer, Caster, Cester, and Chester,	castle or keep.
Croft, Toft, Pringle, and Pightle	small field.
Clough,	breach in a hill side.
Den, Dene, and Deane,	valley for pasturage.
Dune and Dunes,	long hill by the sea.
Fell and Scarr,	stony or craggy hill.
Fleet, Gill, and Rill,	small stream.
Garnet and Grange,	granary or barn.
Garth,	yard or little enclosure.
Ham and Hamlet,	few houses.
Hope,	heaps of stones.
Hurst, Herst, and Holt,	a wood.
Ing, Ley, Lea, and Leigh,	rough pasture land.
Kay, Key, and Quay,	landing place.
Kirk,	church.
Lic and Lich,	place of dead bodies.
March,	boundary.
Mesnil and Menil,	a mansion.
Pen and Tor,	top of a hill.
Quearn,	a mill.
Shaw,	small trees, thin wood.
Stow, Stoke, and Wold,	woody ground.
Stable, Staple, and Sted,	market station.
Thorp and Dorp,	village.
Wicke, Wich, Wyk,	the bend of a river.
Wyche,	salt spring.
Worth and Werth	possession or domains.

These obsolete terms may be recognised in many of the names of towns, villages, and other localities, in every part of England, and will generally show from what source the name has been derived.

It is certain that the greater part of the rustic population were at one time called after the christian names of their fathers,—

as Adamson, Davidson, Ferguson, Hughson, Johnson, Kitson, Neilson, Patterson, Richardson, Robson, Simpson, Thomson, Watson, Williamson, and the like; or, leaving out the word son, they would be called Adams, Davis, Hughes, Richards, Watts, Williams, &c.; and sometimes they would be named with the addition of kin, which referred to kindred, or was a diminutive, or junior, as Hopkins, Thomkins, Wilkins, Watkins, Simpkins, &c.; but these at first were only personal designations, and not hereditary surnames.

A similar mode of giving cognomens from the christian name of the father arose in Scotland, by prefixing Mac, as Mc Adam, Mc Bain, Mc Carthy, Mc Donald, Mc Ewan, &c.,—the son of Adam, of Bain, &c.; and in Ireland by prefixing O, as O'Brian, O'Connor, O'Donnell, O'Keefe, &c.,—the son of Brian, of Connor, &c.; also, in Wales, by prefixing Ap or 'p, as Ap Rice (Price), Ap Howell (Powell), Ap Hugh (Pugh).

Of surnames derived from professions, trades, or callings, we have Archer, Baker, Butler, Bowman, Clark, Cutler, Carter, Fisher, Gardner, Hunter, Joiner, Kidder, Layman, Marshall, Nurse, Ostler, Piper, Ranger, Smith, Taylor, Usher, Vintner, Walker, Warden, &c. But of names derived from this source, many are not now generally understood, owing to alterations in our language; as Kemp (a soldier), Billman (carrying the bill-hook in war), Reve and Reeve (a bailiff or officer of a district), Wright (a worker), Sewer (waiter at a feast), Lorimer (a harness maker), Yeoman (freeholder), Vassal (feudal tenant), Pinder (pound-keeper), Warder (keeper of the castle gate).

Surnames, derived from some personal quality or peculiarity, will be found in Ariell, Batchelor, Child, Darling, Easy, Fairbairn, Goodman, Hale, Idle, Jewell, Keen, Little, Manley, Newman, Oldboy, Petty, Quick, Ready, Small, Truman, Virtue, Witty, &c.; or from complexion or dress, as Black, Brown, Green, White, Fairman, Blackman, Redman, Whiteman, Long, Short, Stout, Old, Young, &c.; and from disposition, as Bland, Friend, Sullen, Savage, &c.; or from

some supposed resemblance to an animal, as Lion, Leopard, Keat, Hawk, Parrot, Sparrow, Crabb, &c.

Particular acts, habits, or circumstances, connected with a man's life, pursuits, or character, have produced many appellatives, which have become surnames to his descendants; as Noble, Wiseman, Pilgrim, Able, Hardy, Goodman, Worthy, Rich, Poor, Keen, Frank, Merry, Sad, Wild, &c.

One fruitful source of names, many of which have become hereditary, has been from the assumed characters in masquerade performances at wakes, revels, mummings, and other joyous meetings that prevailed in England at all the religious festivals before the Reformation, and which are still continued at the Carnivals on the Continent.

It is truly surprising, that men of elevated station and superior education should have so absurdly demeaned themselves, on those festive occasions, as to have enacted the most contemptible buffoonery for the amusement of the guests; but such appears to have been the practice at the mummings, for we find, even in the annals of the Inns of Court, that masques and burlesque melodramas were performed at their banquets, by the members of those learned societies, many of whom were of noble families, of distinguished talents, and eminent as lawyers and statesmen.

The persons who represented prominent characters in those plays, frequently received nick-names from the parts they performed, and these oftentimes attached to them through the remainder of their lives, and were perpetuated in their posterity.

From this source we, most likely, have acquired the surnames of King, Queen, Prince, Duke, Earl, Baron, Knight, Bishop, Abbott, Abbess, Monk, Nun, and Friar, which could not have been derived from the bearers really filling those stations in society, but from performing such characters in the plays or mummings. To these might be added an extensive collection of other names of characters represented in

those revels, which may generally be found among such as appear to have only a ludicrous import.

There are many other circumstances, besides those above alluded to, by which nick-names have been imposed on individuals; and these, being the ordinary cognomen by which such persons were afterwards known, in rustic neighbourhoods the nick-names have, in many cases, been continued, as the presumed surnames of their descendants.

In Stow's Chronicles of England it is stated that, in September, 1538, "Thomas Cromwell, Lord Privy Seal, Vicegerent to the King's Highness, sent forth injunctions to all bishops and curates through the realme, charging them to see that a book of register be provided and kept in every parish church, wherein shall be written every wedding, christning, and bureing within the said parish for ever."

This appears to be the first notice we have of parochial registers, and from this time, it may be inferred, surnames became general and hereditary.

It may be asked, if the larger portion of our surnames arose from these humble sources, and few, comparatively, of our ancestors occupied the position of nobles or gentlemen bearing coat armour, how does it arise, that we find in our heraldic records armorial insignia appropriated to almost every surname known among us?

To this it must be answered, that we have, for at least four hundred years past, been the most active and enterprising nation upon the earth;—that manufacturing industry, talents, and learning, have been progressively increasing in this country;—and, consequently, acquisitions of wealth have devolved upon many families, who were unable to boast of noble progenitors;—that the riches so acquired by commoners purchased much of the landed property of the ancient barons;—and that hence armorial insignia were claimed by the new proprietors, in behalf of such possessions, which had placed their owners in the position of barons and gentlemen.

Thus it will be seen that, in many instances, the offspring of obscure ancestors, who had obtained surnames, not from ancient possessions, but from some of the trivial circumstances above mentioned, suddenly arose to opulence, and assumed not only the position of ancient barons, but also received grants of hereditary coat armour, which placed them legally in the condition of gentlemen. Many of our present nobility trace their genealogies no farther back than to a fortunate mercantile adventurer, who, perhaps, occupied the civic chair of London; or to a learned and eloquent advocate at the bar, whose ancestry is unknown, and lost in the oblivion of past ages.

One concluding remark must here be made, with reference to existing surnames among us. Besides provincial dialects, which introduced great variations in our language, the transmission of these hereditary names to a parochial register, it is to be remembered, has, from time immemorial, been the business of a parish clerk (the term implies scholar); and, considering the general ignorance of these miscalled officials, we need not wonder that many of the surnames met with in the present day have been so grossly perverted by false orthography, that their origin can scarcely now be traced, or their meaning recognized.

## CHAPTER XLII.

## ACCIDENTS OF ARMS AND MARKS OF CADENCY.

ARMORIAL devices, it has been shown, were not only appropriated to persons, but, in many instances, were assigned to localities also, as the insignia of certain districts, baronies, and fortified places. This, in most cases, arose from an ancient feudal lord having depicted upon the walls of the castles, churches, bridges, and other monuments, which he had erected within his domains, the cognizant figures or heraldic devices representing his achievements, as emblazoned upon his shield of arms; and from which achievements, probably, he acquired the possession of such domains.

Lands and armorial bearings becoming hereditary, the concentration of two or more ancient baronies, with their feudal dependencies, in one family, through marriage or heirship, sometimes caused an association of the heraldic devices of each in one shield; which association was effected by a heterogeneous amalgamation of the one with the other, to the great confusion, derangement, and even destruction of the figurative import of the original devices of each.

Examples of this kind are very common in ancient shields of arms. They frequently consisted in dividing the shield per fess, per pale, per bend, or per chevron, and placing the original arms of the one in one compartment of the shield, and of the other in the other compartment; as for instance:



Party per chevron azure and or, in chief three leopards' heads, and in base an eagle displayed, the whole counter-changed of the field, is borne by the name of Clark, and may be an example of blending two distinct coats in one shield, in consequence of the union of the estates of two families in one house.

Party per chevron sable and argent, in chief three mullets or, and in base as many garbes gules, borne by the name of Packington, is another instance of the like; and Party per chevron sable and or, two towers in chief argent, and a lion rampant in base sable, by the name of Penton, may also be ascribed to the same cause.

Other modes of dividing the shield, and associating two coats in one, are sometimes met with. For instance: Party per



fess argent and vert, in chief a lion passant sable, and in base three estoils of the first. This shield of arms, Guillim says, is borne by the name of Adrian, alias Hulton, therefore evidently the conjoined arms of two families, now borne as one coat. In reference to these kinds of arms, Guillim

adds:—"Not inaptly may these coats be said to be obscurely marshalled, when the occasion thereof cannot be either certainly discovered, or yet probably conjectured; neither can it be by reason conceived whether the superior be borne for the father's coat or the mother's."



Occasionally the device of the arms to be added has been placed upon a chief.

Sable, an eagle displayed or, and on a chief azure, bordured argent, a chevron between two crescents above and a rose below of the second, is borne by the name of Mynors. This is evidently a compounded



arms. The like associations are also made, in some instances, by placing the added arms upon a pale, a fess, a bend, a chevron, or a pile, and sometimes on flanges.

Guillim says, "This form of marshalling of divers coats doth Upton approve: in case where a man hath large possessions by his mother, and small patrimony from his father, then he may bear his mother's arms wholly on the neather part of the shield, and his father's on a chief, in this manner. Upon some such like consideration it may seem that these, being formerly the coat armour of two distinct families, were conjoined, as in this escutcheon appeareth; but now, being both thus united, and withall invested in the blood of the bearer, through custom and tract of time concurring, reckoned but one coat, and borne by one name."

"Another form of bearing of divers coats (upon like occasions), much different from this, doth the same author commend, that is to say, the bearing of the mother's arms upon the father's (by her heir) upon a bend; and this doth he reckon to be the best manner of bearing such arms. Of this form of bearing you may see a demonstration in this next escutcheon."

"He beareth gules a cross flory or, on a bend azure three fleur-de-lis of the second, by the name of Latimer. The first



and undermost of these was, of itself, a perfect coat, and was borne by the name of Latimer before the bend thus charged was annexed; and that this coat on the bend is also a perfect coat, you may perceive, if, by Upton's direction, you reduce the bend into the form of an escutcheon, and place the three fleur-de-lis in the corners of the same."

"I see not but a man may as well say, that the bearing of arms of the husband, or of the wife, one upon another, on a fess, was as good and lawful as upon a bend."

"I see not but a man may as well say, that the bearing of arms of the husband, or of the wife, one upon another, on a fess, was as good and lawful as upon a bend."



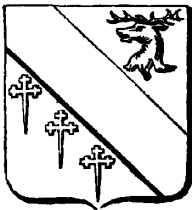
Argent, on a chevron between three griffins' heads erased gules, as many castles of the first, is borne by the name of Brown. Sylvanus Morgan says, the name of this family was originally Moyses; therefore it may be presumed that the arms before us is a compound of the ancient achievements of the two families, Moyses and Brown.

Several ancient families, of the name of Brown, bear griffins in their arms; therefore it is probable the three castles, the arms of Moyses, was incorporated by a branch of the Browns, by placing it upon a chevron, over their own arms, when they became possessed of the patrimony and arms of the Moyses.



Argent, three martlets in pale between two flanges sable, the latter charged with two lions passant of the first, is a compound device, borne by the name of Browne, of Lincolnshire. The arms of the family of Creed, appears to be a combination of two distinct achievements, associated in the like way; ermine, on a chevron engrailed gules, between three mullets azure, as many leopards' heads or.

Sometimes the essential features of two coats were incorporated into one shield, by suppressing some of the parts of each; and which perhaps rendered it necessary to vary the colours, from those of the original. Azure, a bend between a buck's head, erased in chief, and three crozlets fitched in base argent, is borne by the name of Garrow.



The arms of Cholmondeley, before mentioned, is an illustration of the association of two coats. Gules, two esquires' helmets in chief argent, and a wheatsheaf or garbe in base or, shows the connection of this family with that of the old Earls of Chester, who bore azure, wheatsheaves or.

Party per chevron, argent and gules, a crescent between two leopards' heads in pale, counterchanged of the field, appertains to the name of Chapman. This is an example in which the leopards' heads have been introduced from some other arms, to which the family had acquired a right; the device without the leopards' heads being the original

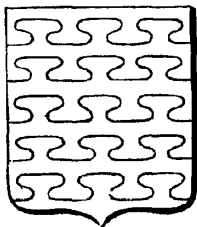


arms borne by the name of Chapman.

These and other circumstances tended greatly to derange the scientific import, and injure the poetic character, of armorial bearings; and, as Guillim says, "seem to be rather conceited forms than received grounds of marshalling."

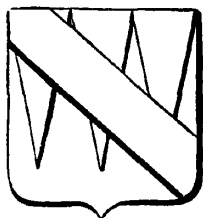
Further confusions also arose from different collateral branches of an ancient family varying the original tinctures, to changing the characters or positions of the charges of the primitive shield, for the purpose of constituting in themselves distinct houses, and yet retaining the memorials of their honourable descent from an illustrious ancestor.

Sir William Dugdale, in his *Usage of Arms*, says, that in the early times the different branches of a family, descending from one ancestor, were shown "by changing the devices borne into other colours only, but that would not suffice; for the number of leaders (many times of the same house) were then forced to vary their marks, by adding either a fess, a bend, or a chevron, or such like." He then describes the manner in which different branches of one family (the Bassets) varied their original arms.



Ralph Bassett, son of Thurstine, who came over with William the Conqueror, assumed for arms barry nebulæ, or and gules. His son, Thomas, bore the same, without difference; but a grandson, Richard, being by his mother's family advanced, took her device, which he changed into the

tinctures of his father's arms (*viz.*), Or, three piles issuing from the chief gules, and over all a bend azure, with which he also assumed his mother's name, Rydell.

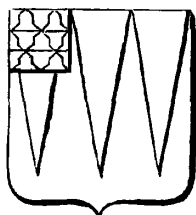


Ralph, his son, had the same arms, circumscribed with a bordure azure, charged with bezants; and Ralph, his son, took for his arms Or, three piles gules, and, instead of the bend, a canton ermine; whilst Roger, another son, changed the original red colour of the piles to sable

with a canton ermine.

A descendant of the first-named Bassett, who did not inherit from the Rydells, used the original arms, wavy nebulæ, but changed the tinctures to argent and sable; another branch took the same device, emblazoning it argent and gules; and a third assumed the like, adopting argent and azure.

In King Edward the Third's time, some of the descendants of the Rydell family bore for their arms Or, three piles gules,



with a canton vair. A branch of these had the same, and a canton charged with a griffin; and another had the same with a cross flory upon the canton.

Similar variations, Dugdale says, were made by different branches of the families of the Nevills, Radcliffs, Beauchamps,

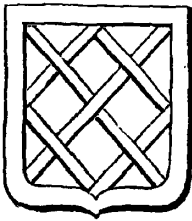
Berkeleys, Greys, Cobhams, Noels, and others.

Numerous examples of these variations from a primitive armorial device may be seen, by comparing the different shields of arms borne by the same surname; many of which show evident marks of the original achievement, and, no doubt, have been assumed by collateral descendants, merely for the sake of distinction of houses.

To remedy these discordancies, the heralds, about the time of King Henry IV. (perhaps somewhat earlier), devised and adopted a more certain mode of distinguishing, heraldically,

the collateral descendants of one house, by what are called marks of cadency, placed upon the shield; and also of associating, systematically, several distinct coats of arms in one shield, to denote the incorporation of several domains in the possession of one person, which was done by what is called "quartering their achievements," in a way that we shall describe hereafter.

The marks of cadency at first adopted by heralds were usually bordures, and these were variously charged, to distinguish one person from another of the



same family. Hugh Audley, second son of Nicholas Lord Audley, was, in the eleventh year of King Edward III., created Earl of Gloucester, and bore the arms of his father, Gules, fretty of six pieces or, which he circumscribed with a bordure

argent, to show his junior position in his father's family.

The same kind of distinction, that is, circumscribing the original paternal arms with a bordure, either plain or otherwise, and sometimes charged with devices, marks the junior descendants of a great many ancient families, and is an hereditary mark of difference, now to be considered as an essential feature of the arms. But the accidents, or marks of difference or cadency subsequently adopted, and now to be described, have a more definite and expressive character.

The mark of cadency which distinguishes the arms of the eldest son from those of his father, is called a File or Label.

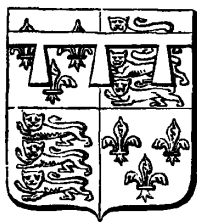


This device is supposed to represent the collar and cape of a garment, cut with several pendent labels or tongues, which, when worn hanging

from the back part of the neck, over the surcoat or tabard emblazoned with the armorial devices, would exhibit a distinguishing mark in the middle chief of the coat armour, whereby the wearer would be readily known in the field of battle, or at the Tournament.

Files, with different numbers of lappets or labels, from one to five, have been anciently in use; but the file as now employed to distinguish the eldest son, is always represented with three points or labels, pendent from a bar placed in the chief part of the escutcheon.

The file does not appear to have been originally limited to the eldest son, but was borne generally by all the sons, with some peculiar distinguishing device appertaining to each individually; which is still the case with the junior and collateral descendants of the Royal family of England.



Among the earliest appropriations of the file as a mark of cadency, we find it in the arms of Edward the Black Prince, the eldest son of King Edward III., who bore the Royal arms of that day, viz., quarterly France and England, with a file or label of three points argent. Lionel, Duke of Clarence, his brother, bore the same, with a file of three points, each label being charged with a dexter canton. John of Gaunt, Duke of Lancaster, another brother, bore over the same arms a file of three points ermine. Edmond of Langley, another brother, created Earl of Cambridge, bore over the Royal arms a file of three points argent, charged with nine torteauxes; and Thomas of Woodstock, the youngest son of Edward III., bore quarterly France and England, with a plain bordour argent.

The same appropriation of a file of three points differently charged with hearts or crosses, or some other small devices, respectively distinguished each of the several sons of George III.; and files of five points the brothers of that monarch, which were borne over the royal arms, in the middle chief.

About the time of Edward III., the employment of small heraldic figures as marks of cadency, is said to have begun, and were considered as personal characters for distinction

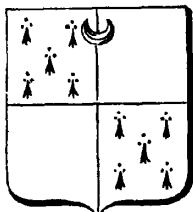
only, not as permanent devices. They were placed in conspicuous parts of the escutcheon, for the purpose of showing differences, without intrinsically altering the primitive achievement, and were called "Accidents of Arms".

Dugdale states, that "by the difference of a file, a crescent, a mullet, a martlet, an annulet, and a fleur-de-lis, the six sons of Thomas Beauchamp, fourth Earl of Warwick, of that family (who died A.D. 1401), are shewed forth in a window of the church of St. Mary, at Warwick; so that you may see that the usage is ancient."

The mark of cadence by which a second son is distinguished, is a crescent. This, and the other marks of difference about to be described, though introduced subsequently to the file, are yet of sufficient antiquity to be considered as established heraldic badges, pointing out the degree of cadency or consanguinity, by which the bearer is connected with the head of his family.

It is difficult to discover any figurative import in the assumption of these marks, though some authors have attempted it. Camden, in reference to this, says "The crescent is the double blessing, which giveth future hope of increase." As these marks of difference form no essential part of the arms or achievement, they of course are not intended to be hereditary; but there are instances in which they have been made permanent, for the purpose of showing that certain noble families have descended from junior branches of an ancient house bearing the same arms.

The family of Stanhope, Earl of Chesterfield, bear for their arms quarterly ermine and gules. The family of Earl Stanhope, descended from a second son of the original stock, mark their descent by bearing upon the same arms a permanent crescent in the middle chief point of the escutcheon. And the family of Earl Harrington, being



the offspring of a second son of a junior branch, bear the like arms, with a crescent surmounted by another crescent.

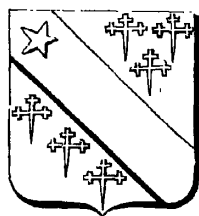
A similar permanent mark of cadency, the crescent, borne upon the arms of the noble family of Cecil, shows the Marquis of Salisbury to be a descendant of a second son, whilst the arms of the Marquis of Exeter exhibits no mark of cadency; that family being the elder branch.

The Earl of Jersey is descended from a second son of the ancient house of Villiers, and bears the arms, with a crescent for difference. The like may be observed in the arms of several of the nobility, in which the crescent is made permanent, to show their descent from second sons of ancient families.

The heraldic mark denoting the third son is a mullet, or rowel of a spur; probably adopted as an emblem of the vigilance necessary to be exercised by him, in order to repair, by industry, that deficiency of patrimony which must be the consequence of his junior position in the family. This mark, the mullet, like the former, though only intended to be a temporary and personal badge of cadency, has, in some instances, been made permanent and hereditary in the arms of some of our nobility, to show their descent.



The noble family of Howard, Duke of Norfolk, bear for their arms Gules, a bend between six croselets fitched argent;



but the Earls of Carlisle, and Effingham, having both proceeded from third sons of the main stock, continue to bear upon their arms the mullet, as a permanent mark of their position in the Howard family. The same is also the case in the arms of the Earl of Sandwich, who, being

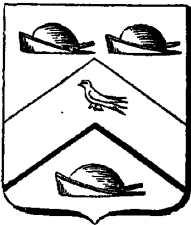
descended from a third son of the Montague family, exhibits the mullet, as a permanent mark of difference, to distinguish his arms from those of the Duke of Montague, who, being of the elder branch, has no such mark of cadency.



The difference of a fourth son is indicated by a martlet, a bird (as we have before remarked, in reference to the Crusades) of swift passage, and, therefore, like the mullet, a fit emblem of vigilance. "The martlet," observes Camden, "is employed as a mark of difference, to signify, that as that bird seldom lights on the land, so younger brothers have little land to rest upon, but the wings of their own endeavours."



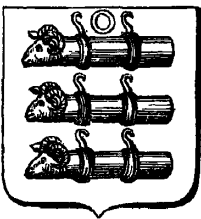
The Earl of Aylsbury, although surnamed Bruce, is collaterally descended from a fourth son of George Brudenell, Earl of Cardigan. This family, therefore, quarter with the arms of Bruce the paternal achievements of the Brudenells,—Argent, a chevron gules between three steel caps azure; and, for a permanent mark of their descent, bear a martlet sable, to distinguish theirs from the elder branch of the Brudenells.



The mark designating a fifth son, is an annulet or ring, of which we have before spoken. The reason for employing this figure to denote the fifth son does not appear. But Sylvanus Morgan makes the following remark upon it: "The annulet may denote the prosperity of the family being set on the basis of a fifth house."



The arms of the ancient family of Bertie, Duke of Ancaster, was, Argent, three battering rams barways, azure: the Earl of Abingdon, descended from a junior branch of the Berties, bears the same arms, with a permanent annulet in the middle chief of the escutcheon, as a mark of difference, denoting his branch to be from the fifth house.

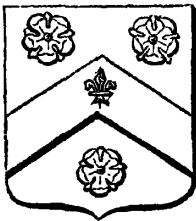


A fleur-de-lis denotes the sixth son, but we are unable to state any reason for adopting that particular device.



Some of the old authors have fancied that a significant symbol might be drawn from the fleur-de-lis, as to the flowers of literature, which younger sons are led to cultivate in the schools, to fit them for the church, the senate, and the bar.

This remark is singularly exemplified in the arms of the late learned Alexander Wedderburn (Baron Loughborough),



who was descended from a younger branch of an ancient Scotch family, and on being raised to the English peerage, bore his paternal shield of arms, Argent, a chevron between three roses gules, with a fleur-de-lis or, as a permanent mark of cadency, to distinguish his branch.

Some heralds have given us the rose, the cross moline, and the double quarterfoil, as marks of difference for the seventh, eighth, and ninth sons; but these, if ever employed, must be of rare occurrence.

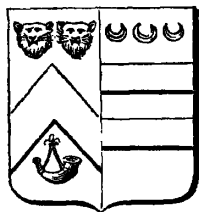
Though we have shown examples of the permanent bearing of these marks of cadency, yet it is to be observed, that their adaptation was originally intended to be only personal—mere accidents in arms, exhibiting the degree of consanguinity of the bearer to the living head of the family. As these distinctions, however, might be required by three generations at the same time, the laws of armory determined, that whilst the head of a family bore his paternal shield without any mark of difference, his sons, in order, should exhibit as accidents upon their shields the file, crescent, mullet, &c., according to their seniority; and their sons, again assuming their fathers' marks of difference, should charge each with a file, crescent, or mullet, &c., to show their degree in the third line of descent.

## CHAPTER XLIII.

## MARSHALLING OF ARMS AND GENEALOGIES.

**MARSHALLING** of Arms is associating two or more coats together in one shield, according to the rules of armory; in order that their dispositions or arrangements in the shield may be significant, and expressive of the right by which the bearer has assumed each of them.

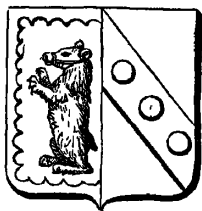
The most frequent mode of associating two coats, is by impaling them, that is, dividing the shield per pale, and placing one coat in the dexter compartment, and the other in the sinister.



This represents the coat armour of a man and his wife, or, as it is termed, Baron and Femme, that on the dexter, being the paternal achievement of the man, that on the sinister, the family arms of the woman. First, Gules, a chevron between two leopards' heads in chief, and a bugle horn in base argent, by the name of Slingsby; second, Argent, two bars, and in chief three crescents gules, by the name of Nowers. Such is the mode of associating, by impaling the arms of married persons.

If it should so happen that either of the coats of arms to be impaled has a bordure, that portion of the bordure on the side which is conjoined to the other, must be removed; for it is considered that such is the close union of man and wife,

that no bordure can be allowed to intervene between their two coats. Baron and Femme, first Argent, a bear rampant, and a bordure engrailed sable, by the name of Barnard; second, Azure, on a bend argent three torteauxes, by the name of Emerson. The bordure, it will be seen, is discontinued on the impaled side.



In the event of the man marrying a second wife, then he divides the sinister side of the shield per fess into two compartments, placing the family arms of his deceased wife in the chief part, and that of the second wife in the lower compartment.

In some instances, the arms of a man having had two wives is placed in or upon a pale in the middle of the escutcheon, with those of his wives,—the first on the dexter side, the second



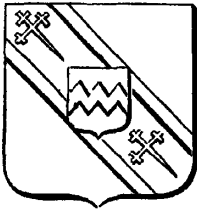
on the sinister, which is thus expressed by some heralds: "He beareth baron impaled between his wives, in pale sable, a wolf salliant or, and in chief three estoils argent, by the name of Wilson. His femmes: first, on the dexter sable three walnut leaves in bend or, between

two bendlets argent, by the name of Waller; second, on the sinister or, a chevron between three crosses flory sable, by the name of Sterne."

It is questionable whether this is a correct mode of impaling, when the arms of only two wives are represented, though such has certainly prevailed; but when the bearer has had several wives, this mode of impaling is admissible.

Guillim gives an example, in which the arms of Sir Gervas Clifton, of Clifton, in the county of Nottingham, is placed upon a pale in the middle of the shield, with the arms of his seven wives marshalled one beneath the other, four on the dexter side, and three in the same manner, on the sinister.

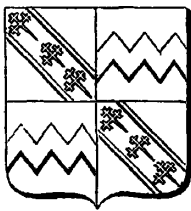
When the wife is an heiress, her armorial bearing is to be placed upon a small shield, called "an escutcheon of pretence,"



in the middle of her husband's achievement; as, for example, Azure, three croislets fitched between two bendlets or, by the name of Knatchbull; and upon an escutcheon of pretence argent, a fess dancette sable, by the name of Vavasor. The husband thus bears the arms of his wife

after the birth of their first child, showing his right to inherit the property and arms of the family of which she is heiress.

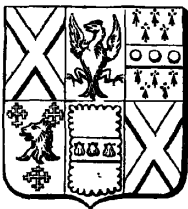
The son of these parents, succeeding to the possession of both the father and mother's patrimony, has a legal right also to the arms of each family; and to show his title to the ma-



ternal estates, quarters the arms of his father in the first and fourth compartment, and those of his mother in the second and third. Upon any further accession of hereditary estates and coat armour through an heiress, the newly-acquired arms is placed in one of the

quarterings; and thus successive coats of arms may be added to the paternal achievement, by which a shield becomes divided into any indefinite number of quarterings, examples of which are seen in the present elaborate shields of many of our noble families.

This manner of effecting the quartering of many coats in one shield would be thus described: He beareth six coats



quarterly. First, Gules, a saltier argent, by the name of Nevill; second, Argent, an eagle displayed sable, by the name of Biddulph; third, Ermine, on a fess gules three plates, by the name of Milward; fourth, Azure, a lion's head erased between three cross croislets or, by the name

of Armitage; fifth, Argent, on a fess azure three escalop shells of the first, and a bordure engrailed of the second, by the name of Ferme; sixth, as the first. By this shield of quarterings, it would appear that the house of Nevill had inherited, besides its own paternal estates and arms, those also of the other houses represented in the shield; and which quarterings it is usual to close in with the paternal coat repeated again in the last quarter.

The marshalling or arranging of family genealogies necessarily connects itself with this part of our subject. It may, therefore, be useful to show the mode of drawing out a family pedigree, embodying the application of those rules of heraldry which we have above described.

For this purpose it will be sufficient to frame an imaginary genealogy, upon the plan acknowledged by heralds as the correct method of marshalling (see the accompanying plate).

Let us suppose Gilbert de Clare, an ancient baron, to be the founder of a family bearing the arms Or, three chevronels gules. His eldest son, Richard de Clare, bears the same arms, with a label for difference, in the lifetime of his father, which arms is impaled with the paternal device of his wife Alice, daughter of Walter de Rivers,—Or, a lion rampant azure. Gerard, the son of Richard de Clare, on the death of his grandfather and father, becomes head of the family, and bears the arms of Clare, as first described, without any mark of difference; but having married Elinor, the daughter and heiress of Humphrey Hollis, lord of Houghton, he places the family arms of his wife,—Ermine, two piles sable, as an heiress, upon an escutcheon of pretence in the middle of his own shield.

Reginald de Clare, eldest son of Gerald and Elinor Hollis, succeeded not only to the paternal estates, but also to those of his mother, the heiress of the lordship of Houghton, and quartered the arms of both in his shield, those of Clare occupying the first and fourth quarters, those of Hollis the second

# Display of Heraldry.

Gilbert de Clare.  
surnamed Strongbow.  
Temp. K. Stephen.



Richard de Clare son of Gilbert Lord of Clare.     Alice daug<sup>r</sup> of Walter de Rivers.     Hugh de Clare 2<sup>nd</sup> Son died. S. P.     Robert de Clare 3<sup>rd</sup> son of Gilbert.     Helen 2<sup>nd</sup> daug<sup>r</sup> of Rob<sup>t</sup> Reddiffe.     Mand de Clare died unmarried.



Gerard de Clare. only Son of Richard. Lord of Clare.     Eleanor only daug<sup>r</sup> and heiress of Humphry Hollis Lord Houghton.

Roger de Clare Knight only son of Robert.     Kathrine 2<sup>nd</sup> daug<sup>r</sup> of William Blant.



Reginald de Clare. son of Gerard succeeded to the patrimonial estates Lord of Clare and also possessed of his mother's family Lordship of Houghton.

Elizabeth 3<sup>rd</sup> daug<sup>r</sup> of Sir Edmund de Will knight.

Henry de Clare 2<sup>nd</sup> son of Gerard.

Simon Clare kn<sup>t</sup> Lord of Buckhurst in right of his Wife.

Ann only daug<sup>r</sup> of Thomas Stanley Lord of Buckhurst.



Richard de Clare only son of Reginald Lord of Clare & Houghton died without issue.

Humphrey Clinton Lord of Peckham & in right of his Wife Lord also of Clare and Houghton.

Blanch only daug<sup>r</sup> of Reginald de Clare heiress to her Brother and after his death succeeded to all the family estates.

Edmund Clare kn<sup>t</sup> succeeded to his mother's estates Lord of Buckhurst.



Henry Clinton eldest son Lord of Peckham, Clare & Houghton.

William Clinton 2<sup>nd</sup> son of Humphrey.



and third. These he impaled with the family arms of his wife Elizabeth, a younger daughter of Sir Edward Nevill. Henry de Clare, the second son of Gerard, bore his father's arms, without quartering his mother's, not having inherited from her, and with a crescent for difference.

Gilbert de Clare, son of Reginald, succeeds to the lordships of Clare and Houghton, quartering the arms of both, as his father did, but dies without issue; the estates, with the arms, therefore, pass to his sister Blanch, only daughter of Reginald, who, being married to Humphrey Clinton, lord of Pelham, conveys her estates to him, on the birth of their first son. The paternal arms of Humphrey Clinton are Argent, six crozlets fitched 3, 2, and 1, sable, and on a chief two mullets or. Upon this shield, in an escutcheon of pretence, he bears also the arms of his wife, viz., those of the Clare and Hollis families, quarterly. Their eldest son, Henry Clinton, inheriting the lordships of Pelham, Clare, and Houghton, quarters his paternal arms in the 1st and 4th, with those of Clare in the 2nd, and those of Hollis in the 3rd, as in him the estates of those three families become concentrated, and descend, with the several quarterings of the arms, to his posterity.

William Clinton, the brother of Henry, and second son of Humphrey Clinton, inheriting from his father, bears simply the paternal arms of Clinton, with a crescent for difference.

We now return to the ancestor of the family, Gilbert de Clare, to trace his younger offspring, and find that his second son, Hugh de Clare, died *sans posterity*; that his third son, Robert de Clare, who bore his father's arms, with a mullet for difference, married Helen second daughter of Robert Ratcliffe, whose arms—Argent, a bend engrailed gules—he impaled with his own; and that a daughter, Maud de Clare, bearing the family arms upon a lozenge, died unmarried.

Robert de Clare and Helen his wife had a son, Sir Roger



de Clare, knight, who, becoming head of another branch of his family, bore his paternal arms without difference, and impaled it with the coat of his wife, the third daughter of William Blunt,—Barry nebuizè or and sable, with a bordure engrailed argent, in which it will be perceived that the bordure is removed on the side that is conjoined to the arms of Clare.

Simon, son of Sir Roger de Clare, bears the arms of his father, but, becoming lord of Buckhurst in right of his wife, Ann, only daughter and heiress of Thomas Stanley, lord of Buckhurst, he places her family arms—Argent, upon a bend azure, three bucks' heads cabossed or—upon an escutcheon of pretence. And Edmond Clare, their son (for they have now dropped the De prefixed to their name,) succeeding to his mother's lordship of Buckhurst, quarters his family arms in the 2nd and 3rd, with his paternal arms in the 1st and 4th, and a mullet for difference. This junior branch of the Clare family having become ennobled, they think proper to assume the mullet as a permanent mark of their descent from a younger branch of their ancestor's family.

From this sketch of an imagined pedigree, drawn out and emblazoned according to the rules of heraldry, it will be seen in what way the various branches and descendants of one ancestor are to be arranged, according to seniority; also the adaptation of marks of cadency, and the modes of associating several coats of arms in one shield, for the purpose of showing the way in which ancient domains and their armorial bearings became the property of one family.

## CHAPTER XLIV.

## FUNERAL CEREMONIES AND ESCUTCHEONS.

THE costume and paraphernalia attendant upon a funeral procession as usually conducted among us, are founded upon the old practices and ceremonies of the tournament; consequently the rules of heraldry govern their order and arrangement. But, considering the total change of manners, and the different character of the people in the present day from those of the feudal ages, the continuation of forms appertaining exclusively to the tournament appears to be a matter of the greatest absurdity.

As we are about to consider funeral escutcheons (commonly called Hatchments, abbreviated from Achievements), which constitute a necessary part of heraldry, an analytical sketch of a funeral procession will not be irrelevant to our subject.

The pomp and military parade which, in ancient times, attended the obsequies of the great, characterised an age when chivalry was looked upon as the greatest of virtues, and worth estimated principally by the accomplishment of daring exploits of heroism. Such notions, however, being no longer entertained by us, it seems strange that, after all feudal dependence has ceased, and the ceremonies of the tournament are forgotten, we should still, in the nineteenth century, continue to conduct our funerals as military processions, attended with all the appendages of feudal dignity and chivalrous pretension, which is generally the case when the corpse of even a private person is ushered to the grave with the appendages

and forms constituting what is usually termed "A HIGHLY RESPECTABLE FUNERAL."

Let us suppose the funeral of a private individual passing before us. First proceeds the upholder or undertaker, representing the herald, whose duty it is to uphold and proclaim the titles or dignity of the deceased, and to declare his achievements in arms before an admiring world. Next come the mutes, or porters of his castle gate, bearing upon their staves of office the crests, which are shrouded by mournful scarfs. Then advances the esquire, or page, of the deceased, bearing his shield of arms horizontally, upon which is placed the helmet, with crest and flowing plume. This part of the exhibition is effected by one of the undertaker's men carrying upon his head what is technically called a *lid of feathers*. After this comes the hearse or bier, decorated with ostrich feathers, bearing the corpse, and which is drawn by black stallions, having their heads ornamented with feathers, as at a tournament, and clothed with pendent mantles of black velvet, in place of the emblazoned silk coverings anciently worn. Over the coffin is spread a pall, which represents the military mantle or surcoat worn by the deceased, and the bier is supported on each side by field-marschals, his friends and companions in arms, which characters are performed by the undertaker's journeymen, carrying round sticks tipped with gold, called truncheons, the emblems of their dignity.

Then follow the immediate relatives of the deceased, marshalled in their order of consanguinity, in carriages drawn by horses decorated as those of the hearse, and these are supported by pages, or gentlemen ushers, bearing their wands of office. This procession is closed in the rear by the feudal tenants and dependants of the late lord, who are commonly represented by two or three empty private carriages, lent, as a matter of compliment, by some of the friends of the family.

Such is a funeral procession of the present day, and which, if considered with reference to the import of its several parts,

must unquestionably, in our times, appear totally out of character, and perfectly ridiculous.

In some stately funerals, the hearse or bier, and also the trappings of the horses, are decorated with the heraldic devices of the deceased, emblazoned upon small escutcheons; and after the interment of a person of rank or superior condition, the heraldic device called a hatchment is generally exhibited for a time, in front of his or her former habitation, and set up in the church, near to the grave.

These escutcheons, or hatchments, should mark, with heraldic precision, the rank and condition of the person they are intended to commemorate.

If the hatchment of the deceased is correctly delineated, and



is to indicate a bachelor, his shield of paternal arms must be shown, with such external decorations as belong to his condition (say an Esquire, for instance); that is, his helmet, wreath, crest, and perhaps a mark of cadency (say a crescent, denoting a second son), will be ex-

hibited, with a margin of black surrounding them. The arms being without impalement, or escutcheon of pretence, shows that the bearer was an unmarried man.

If the arms be placed upon a lozenge instead of a shield, then it shows that the deceased was a female, and, if without



impalement, that is, a single coat only, a spinster, or maiden lady. No crest or helmet appertains to a female, because such bearings belong only to a soldier; but, in place of a crest above, it is usual to represent a cherubim, or perhaps a knot of ribbon. The margin round

the arms is painted black, to indicate the lady's decease.

Should a hatchment be intended to mark the death of the late master of a family, his achievement must be impaled with the armorial bearings of his wife; his on the dexter side, hers on the sinister. The shield will be externally decorated with the helmet, mantle, crest, and other figures fully depicted, according to his dignity, (say a knight,) as before described, and the margin on the dexter side only must be made black, to denote his decease, the sinister side being left white.



If the hatchment is intended to show that the mistress of the family is deceased, then the device will be precisely the same as for the master; but the margin on the sinister side will be made black, and that on the dexter white.

But if the wife died first, then the hatchment for the husband or master of the family will be black all round the margin.

Should the hatchment be intended to represent a widow, the impaled arms of herself and late husband are to be depicted upon a lozenge (not a shield), and without either crest, helmet, or mantle; but, as a slight ornament, a wreath of husks or leaves may circumscribe it, and at top, sometimes a true-lover's knot, an esclop shell, or a cherubim, is shown; the margin round the arms is made entirely black.



It is said, but I know not on what authority, that when the deceased is the last of his family, his crest is to be suppressed, and a death's head represented in its place upon the hatchment, which is intended to show that the family has become extinct.

If the wife of a deceased gentleman is an heiress, then

her arms must be placed upon an escutcheon of pretence, in the middle of the husband's shield.



His crest, according to present usage, is shown upon a wreath; but no helmet, unless he has rank as an esquire.

The margin on the dexter side only being black, will indicate that the husband is dead; or, if the sinister side only is painted black, that the wife is dead; but if black on both sides, then that both are deceased. That the husband died last, is shown by the hatchment having his arms upon a shield; whereas, on the death of a widow, being an heiress, the arms must be upon a lozenge, as before described, with the escutcheon of pretence in the middle; which escutcheon of pretence is never represented of a lozenge form, though it would seem quite proper so to do.

It sometimes happens that the deceased gentlemen had married two wives, the second having survived him. In that case, we occasionally find two additional small escutcheons placed, one on each side of his own shield, within the hatchment; the small escutcheons being severally impaled with the arms of his respective wives. The margin on the dexter side of the hatchment will be black, as before described; the small arms exhibiting those of the first wife being entirely circumscribed with black, whilst the margin of that of the surviving wife is only half black, that is, on the dexter side.

These are the general features of funeral escutcheons, commonly called hatchments.

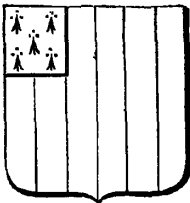
## CHAPTER XLV.

## AUGMENTATIONS OF ARMS.

ON the accomplishment of any important public service, it frequently happened that the heralds, by command of the sovereign, granted augmentations to the paternal shield of a leader; which, of course, consisted of some devices figuratively alluding to the recent achievement.

These augmentations, for the most part, were cantons, chiefs, and bends; and which, though perhaps covering some parts of the ancient devices, are not to be considered as detracting from the honour of the original arms.

The canton, as before said, represents a shoulder-knot, and was originally bestowed on a valiant knight, or esquire, for his good services. The canton may

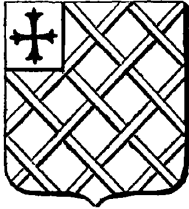


be of metal, colour, or fur, according to the field on which it is placed. It is a very frequently occurring addition to arms, and mostly represented in ermine, which is evidently added as an augmentation to an ancient achievement. Paley of six

or and azure, with a canton ermine, is borne by the name of Shirley; Or, fretty of ten pieces gules, with a canton ermine, by the name of Noel; Ermine, a cross raguled gulcs, and a canton ermines, by the name of Lawrence; Party per pale argent and vert, a saltier countercharged, and a canton ermine, by the name of Hunt; Argent, three bars and a canton gules, by the name of Fuller.

When the canton is charged with a device, it in most cases refers to the particular service for which the augmentation was bestowed.

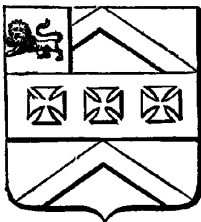
In many instances, cantons have been charged with crosses, escalop shells, mullets, martlets, and crescents, in commemoration of achievements in the Holy Wars, or pilgrimages to the Holy Land. Or, fretty of ten gules, on a canton argent, a



cross flory sable, is borne by the name of Draycot; Argent, ten escalop shells sable, and on a canton gules a mullet or, by the name of Kingscot; Argent, three annulets sable, and on a canton of the second a mullet of the first, by the name of Brember; Or, two chevronels and a canton

gules, the latter charged with a mullet of the first, by the name of Pope.

Many examples are to be seen of augmentation upon cantons, conferred for signal services performed in defence of our monarchs. Guillim instances the arms "Or, on a fess, between two chevronells sable, three crosses formá of the field, and a canton gules, charged with a lion of England; being the



coat of Sir John Walpoole, knight, cornet to the late king (Charles I.) in his own troop; to memorate whose prudence and courage in his majesty's service, particularly at Croplady bridge, Letithiel, the first Newberry, Rowton, Naseby, and other places, his majesty, by Sir Edward

Walker, Garter King at Arms, conferred this canton, for an augmentation."

Another instance occurs in the arms,—Party per fess or and gules, a lozenge counterchanged, and a canton azure, charged with a lion passant holding up a cutlass argent, which is borne by the name of Kirke, and is stated by Guillim to have been bestowed on the following occasion :—



“ This augmentation was given to Sir David Kirke, governor of Newfoundland ; to Lewis Kirke, governor of Canada ; to Captain Thomas Kirke, Vice-admiral of the English fleet ; and to their descendants, for their good services done in encountering and vanquishing the French navy, under the command of M. de Rockmond, then admiral, and bringing the said admiral prisoner to England ; and for taking the said country of Canada, then belonging to the French, which was fortified by them ; in which expedition the said Sir David took M. Champlaine, their governor, and brought him prisoner to England.”



Guillim states, that on the arms of Sir Henry St. George, a herald of his time, which was Argent, a chief azure, and over all a lion rampant gules crowned or, there is a dexter canton or, charged with a shield bearing the royal arms of Sweden, Azurc, three ancient crowns or,

which was bestowed upon him as an augmentation, in consequence of his having, in the capacity of herald, carried the Order of the Garter from King Charles to Gustavus Adolphus, King of Sweden.

The same mode of augmenting arms by the addition of a canton, has also been practised in France, the cantons, in most instances, having been plain ermine or vair ; but in some examples, we find them charged with significant devices.

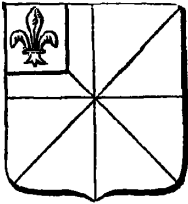


Roses, either red or white, have been granted as augmentations upon cantons, for services performed in support of the royal houses of York and Lancaster. Azurc, on a rock argent a lion passant or, and upon a canton of the third a rose gules, is borne by the name of Botley ;

Or, three bars azure, and a canton argent, charged with a rose gules, by the name of Holmes ; Argent, a bee-hive, encircled by

an orle of bees sable, and on a canton gules a rosc argent, by the name of Roe.

Achievements in the French wars have given rise, in many instances, to the augmentation of a canton charged with a fleur-de-lis. Gironny of eight argent and azure, on a canton gules a fleur-de-lis or, is borne by the name of Picard; Ermine, three piles issuing from the chief azure, and on a canton argent a fleur-de-lis of the second, by the name of Catworth.



anchors and topmasts of ships are also occasionally given as augmentations, upon cantons, for important services achieved at sea.

In like manner, cantons, charged with a thistle, or a harp, of which there are several instances in the arms of the Scotch and Irish nobility, have been augmentations to ancient shields, for subsequent services performed in respect to Scotland and Ireland.

Arms have also been sometimes augmented by the addition of a small shield containing some national emblem, as a lion, or St. George's cross, for England; or a saltier, for Scotland. A shield or, containing a demi-lion, pierced through the mouth with an arrow, within a tressure gules, is placed in the dexter chief point of the arms of the Duke of Norfolk, in commemoration of services performed by his ancestor in the battle of Flodden Field.

In augmenting arms for extraordinary services, achieved by the exercise both of wisdom and valour, a chief has been frequently added, containing some symbol pointing out the particular service to which such augmentation refers. The original arms, Argent, a buck's head cabossed, with a cross pattée resting on his burre gules, armed or, has been augmented by a chief azure, charged with a



croset fitched between two mullets of the third, which is borne by the name of Thomson. This addition to the original device is evidently bestowed for services in the Holy Land, represented by the mullets and the cross.

Ermine, an eagle displayed sable, and on a chief gules a ducal coronet or between two crosses patée argent, is borne



by the name of Vansittart ; Ermine, on a chief dancette sable a ducal coronet or between two escalop shells argent, is borne by the name of Taylor. These seem to be augmentations granted to principal leaders, represented by the ducal coronet, who have fought in the Holy Land, as

the crosses and escalop shells indicate.

Argent, on a fess gules, between two lions passant guardant sable, a fleur-de-lis between two crescents or, is borne by the name of Goodricke.



These charges upon the fess are augmentations, it may be presumed, added to the paternal coat of the bearer, for valiant achievements against the Turks and Saracens, whilst serving in the French army, during the crusades ; the crescents

represent the enemy, and the fleur-de-lis the French banner, under which the first bearer of this augmented shield fought when he acquired the additional honour to his paternal arms.

Sable, a chevron between three eagles displayed argent,



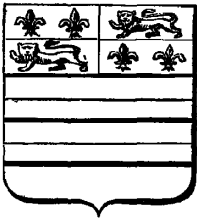
and on a chief or, a rose between two fleur-de-lis gules, is borne by the name of Raymond. Here is an augmentation of an ancient achievement, pointing out services performed in France, under the banner, probably, of our King Henry V., as the red rose was the mark of cognizance of his family.

Azure, an eagle displayed argent, on a

chief of the second a rose between two crosses bottony gules, by the name of Bullingham.

Several instances occur in the arms of the nobility of England and Scotland, who have had augmentations made to their original devices, in consequence of being collaterally descended from the Royal Family.

In the instance of the noble house of Manners, Duke of Rutland, whose early ancestors bore for their arms, Or, two



bars azure, and a chief gules, an augmentation was given by Henry VIII. to Sir Thomas Manners, on his being created Earl of Rutland, viz., upon a chief quarterly, 1st and 4th azure, two fleur-de-lis of France, and 2nd and 3rd, gules, a lion of England. This augmentation was

in consequence of the Earl having descended, by the mother's side, from Anne, sister to Edward IV.

The family of Seymour, in consequence of their connection with Henry VIII., had an augmentation to their arms, consisting of, Or, on a pile gules, between six fleur-de-lis azure, three lions passant guardant of the first, which is an association of the then royal arms of France and England.

A curious association of devices is found in the following shield of arms, which consists, in the first place, of a combi-



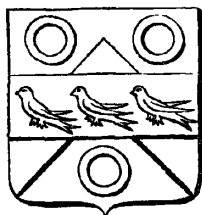
nation of two ancient achievements amalgamated into one, and a subsequent augmentation. Party per saltier, argent and barry nebula or and gules, in pale two crescents of the third; and on a chief azure a lion passant guardant between two fleur-de-lis or, which is borne by the

name of Guidott. Here it will be perceived, that two hereditary coats have been incorporated per saltier, and that the chief added thereto, represents the lion of England with the fleur-de-lis of France.

Sometimes the augmentation of an ancient coat is placed upon a bend, extending over whatever devices may occupy the field. Gules, three lions passant guardant in pale argent, and over all a bend or, charged with three mullets sable, is borne by the name of Payler. The bend, in this example, though covering portions of the three lions which constitute the original device, is not to be considered as debasing the primitive arms, but as adding thereto further marks of honourable achievement.



An augmentation upon a fess occasionally surmounts the original device, of which we find an example in the arms,



Azure, a chevron between three annulets or; over all, on a fess of the second, as many martlets gules, by the name of Hadley. The ancestor to whom this augmentation is said to have been granted, was Lord Mayor of London in the years 1379 and 1393.

Bordures, though usually employed as marks of cadency, have, in some instances, been given for honourable augmentations, and charged with significant devices, as we have before mentioned. But a peculiar kind of bordure, called a "double tressure," has been awarded as an augmentation of especial honour to some of the noble families of Scotland.



This device is in the form of an orle, decorated with fleur-de-lis. The tressure is said to have been first given to the kings of Scotland by the emperor Charlemagne, and is borne circumscribing the royal arms of Scotland, as a memorial of their ancient league with France; Or, a lion

rampant gules, circumscribed by a double tressure, flowered and counter-flowered of the second.

This tressure, as an augmentation, surrounds the shields of many of the Scottish nobility, but is not employed or bestowed upon any other nation. The noble families of Bute, Lauderdale, Murray, Steuart, and many others, have the tressure circumscribing their arms.

A device called a Batoon or Baston, is an augmentation, although detracting from the purity of the arms. It is borne by several of our noble families, who are illegitimately descended from the blood royal. This batoon is a straight rod placed in the direction of a bend sinister over the paternal



shield, and is acknowledged as a badge of bastardy. Reginald, base son of King Henry I., created Earl of Cornwall by King Stephen, bore his father's arms, Gules, two lions passant guardant or, with a batoon sinister azure. This device must not be confounded with the

honourable ordinary, a bend sinister, though in some instances, in old shields of arms, it has been represented as a narrow bendlet or scarf, extending to the extremities of the shield. In later times, the mark of illegitimacy has always been the batoon, cut off at the ends, and placed diagonally over the arms, in the direction of a sinister bend, as may be seen in the arms of Fitzroy, Duke of Grafton, and Beauclerc, Duke of St. Alban's, who are descended from natural sons of King Charles II., each bearing the arms of his father, with the batoon sinister.

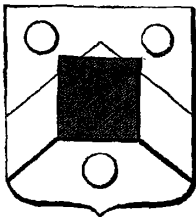
## CHAPTER XLVI.

## ABATEMENTS OF ARMS.

GERARD LEIGH, and other heralds of the olden times, tell us that there were nine different modes of degrading coat armour, when the bearer had been convicted of any offence against the laws of arms and chivalry. These were denominated the delfe, the escutcheon reversed, the point dexter, the point in point, the point champain, the plain point, the gore, the gusset dexter, and the gusset sinister; which were severally adjudged and stained upon the shield of arms borne by an offender.

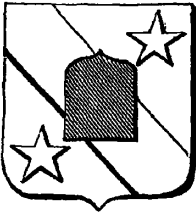
“An Abatement,” says Guillim, “is an accidental mark, annexed to coat armour, denoting some ungentleman-like, dishonourable, or disloyal demeanour, quality, or stain, in the bearer, whereby the dignity of the coat armour is greatly debased. It is a blemish, or defacing of some particular part or point of the escutcheon, by reason of the imposition of some stained colour thereon.”

Gules, a chevron or between three bezants, and a delfe tenne. In the centre, or upon the fess point of this escutcheon, over the device of the arms, is borne the delfe. This is a square figure, which, according to Gerard Leigh, is an abatement adjudged “to him that revoketh his challenge.” Only one delfe can be placed upon the shield, and in this central situation; it must also be stained with one of the colours tenne or sanguin, not represented in metal, fur, or any of the honourable colours.



Sable, a bend between two mullets argent, over all an escutcheon reversed sanguin.

In the fess point, over or debasing the achievement, is here placed an escutcheon reversed.



This is awarded to him that “discourteously intreateth either maiden or widow; or flieth from his sovereign’s banner. He shall bear his arms in this wise, until such time as he have done some valiant act, worthy to be noted by the heralds, upon whose true report it pleaseth the sovereign to restore him to his former bearing.”

Vert, three hinds tripping or, and over the same a point dexter tenne.

“The point dexter is a diminution due to him who overmuch boasteth himself of his martial acts. Such a one was



Sir William Pounder, much bragging of his knighthood, who seemed to be a lion in his countenance, but, in his heart, was a fearful hare.”

This is a blemish placed upon the right shoulder, debasing the honour of the achievement borne in the shield. After describing the device of the coat armour, there must be added, “and he beareth over the same a point dexter.”

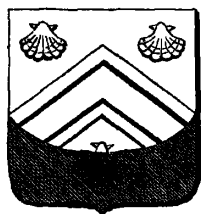
He beareth Or, a lion rampant argent, and thereon a point in point sanguin.



“This mark of degradation is bestowed on him who is slothful in the wars. The point in point extends downward, from the honour point of the escutcheon, in curved lines, to the dexter and sinister base, thereby showing that the baseness of his heart and the slowness of his feet have degraded his paternal achievements.”

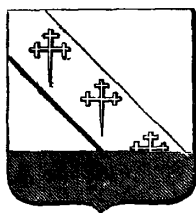


Azure, two chevrons or, between three escalop shells argent; over all a point champain sanguin.



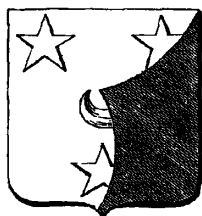
The point champain debases the escutcheon, by a portion of the arms being stained out in a curved line, at the lower part or foot of the escutcheon. This is the badge of disgrace placed upon "him who killeth his prisoner with his own hand, after that he has humbly submitted himself, which thereby rebateth his honour."

Gules, on a bend or three cross crolets fitché sable; and over all a plain point tenne.



The plain point is an abatement "due to him who fabricates false intelligence, and so miscads his commander, thereby placing the army in extreme danger." This stain is defined by a straight line crossing the lower part of the shield, and obliterating that portion of the paternal achievement which occupies the base part of the escutcheon.

Gules, a crescent between three mullets or, rebated by a gore sinister sanguin.



The gore sinister is formed by two curved lines extending over the arms, from the sinister chief point, and from the lowest part of the shield, and meeting in the fess point.

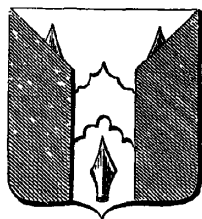
"This stain is adjudged to cowardice. As a gore is a detached part of a garment, it betokens that the bearer is better qualified to wield the needle of the seamstress

than the sword of the champion."

The gusset is much like the gore in import, but is formed by straight lines extending from the point of either the dexter or sinister canton diagonally, one-third across the shield, and then, from an angle, descending to the base.

Or, a chevron engrailed gules between three spears' heads sable, debased by gussets dexter and sinister tenne.

In rebating arms, one gusset only may be employed, "that



on the dexter side being awarded to him who is lasciviously devoted to Venus; that on the sinister, to him who committeth idolatry with Bacchus. But if he be faulty in both, then shall he bear the escutcheon stained as here represented, with both a dexter and sinister gusset."

These are the nine principal modes of rebating arms; they must not be charged with any device, but appear as blemishes upon the coat armour.

It may appear surprising to us, that such dishonourable marks should exist as heraldic badges, seeing that it would be preferable to bear no armorial insignia whatever, than one stigmatised with evident signs of degradation. Yet when it is considered, that in the old chivalrous times no man, who had any pretensions to gentility, could appear without his coat armour, which was always under the surveillance of the heralds, and that his feudal obligations frequently called him forth to bear arms under his liege lord,—it will be seen that the public exhibition of such marks of disgrace, if legally imposed, were inevitable; and this tended, in no small degree, to uphold the honour of arms, and the fidelity of the bearer toward his liege lord or sovereign, and his correct observance of the laws of chivalry.

## CHAPTER XLVII.

## BADGES, MONOGRAMS, AND SIGNS.

THESE were, in early times, certain marks of cognizance assumed by families of opulence, which are not considered to be armorial, though, in some instances, they have been employed in that character. Of these we may instance the broom flower, worn by Henry II., from which his family acquired the name of Plantagenet; and also the white and red roses respectively assumed as the badges of the royal houses of York and Lancaster, but which had no reference to or connection with their armorial bearings. The thistle likewise, has, from time immemorial, been the royal sign of Scotland, and trefoil the national badge of Ireland.

Logan, in his "Scottish Goël, or Celtic manners preserved among the Highlanders," states that most of the clans had their peculiar "Badges, or *Suiacheantas*," consisting of the branch of some particular plant, or a flower, which they carried in their caps, as cognizant signs of their family or clan.

The Buchannans assumed the bilberry; the Chisholms, fern; the Fergusons, a little sun-flower; the Forbes, broom; the Frazers, yew; the Grants, pine; the Gordons, ivy; the Grahams, laurel; the Hays, misletoe; the Logans, furze; the M'Donalds, heath; the M'Leods, juniper; the Oliphants, bulrush; the M'Kenzie, holly; the Munros, moss; the family of Ross, rosemary; and many other families or clans carried such kinds of badges.

These, however, were mere marks of cognizance, altogether independent of the armorial devices or achievements borne by their respective families, and seem to have been, in all cases, taken from the vegetable kingdom.

After the termination of the Holy Wars, when manufacturing industry began to spread its beneficial effects over Europe, there seems to have arisen a new class of men, who by extensive and profitable commerce acquired great wealth, and took positions in the upper ranks of society. These wealthy persons were principally merchants of the staple of wool, of which material our country then contributed the largest portion for the supply of the manufacturers of Germany and the Netherlands.

Among these merchants, another description of badges, or marks of cognizance, appears to have existed, which also were not armorial.

It has been sufficiently shown, that armorial bearings arose throughout Europe entirely from military service; that they represented figuratively the achievements of chivalry; and that they legally appertained to none but soldiers and their offspring, who claimed an hereditary right to share the heraldic honours bestowed upon their ancestors. It will, therefore, be perceived, that wealth alone formed no pretext for the assumption of armorial bearings, except from the possession of feudal domains, which, however, occasionally fell into the hands of opulent merchants and manufacturers, and hence imposed upon them the feudal obligation, and the necessity of bearing arms, by which they became gentlemen of coat armour.

Many of the wealthy merchants in the middle ages, both here and abroad, having no armorial bearings, and not being allowed to assume devices of an heraldic character, employed, as their signets or marks of cognizance, certain peculiar figures or monograms, by which their goods might be known, in the absence of written names, and as substitutes for armorial insignia.

These characters, though answering, in civil transactions, all the purposes of heraldic figures, were not armorial, but merely personal marks, by the employment of which as seals, the property and legal acts of the bearers were certified.

From a number of ancient documents, deposited in the Rolls Chapel, London, a few examples are here given of seals bearing such monograms or civil marks of cognizance. A few of these seals have been accurately copied, and are represented below ; the figures or devices being drawn of the real size. These seals are supposed to bear the civil marks of merchant or other wealthy commoners, and are considered to be, for the most part, anterior to the time of Richard III.; but being taken from mutilated fragments of ancient records, it is not possible to give either the dates of the deeds, or the names of the persons to whom the respective seals belonged.



Some of the records to which these seals were appended seem to have been conveyances of land ; and to the same deeds are also affixed seals, with armorial bearings. It is therefore obvious, that of the contracting parties to whom the deeds referred, some were noblemen or gentlemen bearing coat armour, and others persons raised from an inferior station, to whom no armorial bearings appertained.

In the fourteenth and fifteenth centuries, the merchants of the wool staple appear to have been great benefactors to the clergy, and to have extensively aided the erection and reparation of churches, both in this country and on the Continent ; for, in most towns where the sale or the manufacture of wool took place, and in the sea-ports whence it was exported, we find the memorial of their bounty, in the monograms

sculptured upon the walls and roofs of many of the old churches, which are still existing in those localities.

In some of the ancient ecclesiastical structures of the cities and ports of London, York, Bristol, Excter, Winchester, and Hull, we have examples of the devices employed as marks of cognizance, by the wealthy commoners who have been benefactors to, if not founders of those fabrics. To some of these we are enabled to affix the names of the bearers.



The first of this series of monograms appertained to John Jay, merchant of Bristol, and is placed in Redcliffe church, in that city, bearing the date 1451. The second device is sculptured in the church of St. John Baptist, Bristol, and is the mark of Gualter Framton, merchant, dated 1357. The third is the signet of the celebrated William Canynge, a merchant of Bristol, who lived in the reigns of Henry VI. and Edward IV. He is said to have possessed immense wealth, and to have founded or restored the church of St. Mary Redcliffe, in that city, where he lies buried. His family appear to have had armorial bearings, probably of ancient descent, which are depicted upon his tomb; the above monogram is also there represented, which is a proof that merchants in those days employed such devices not only as substitutes for armorial bearings, but as marks of cognizance, independently of arms, even if they inherited such heraldic honours. The fourth device or monogram above represented belonged to Walter Peck, a merchant adventurer of Hull, and is to be seen in the old church there, with the date 1528. The fifth is in the same church, and appertained to the name of Willan, bearing the like date. These merchants were no

doubt liberal contributors toward the rebuilding of this church, which had been nearly demolished, a short time before, during some popular commotion raised in opposition to the introduction of the reformed religion and church discipline instituted by Henry VIII.



In the church of St. Andrew-under-shaft, London, we find the device represented in the first of this series of monograms, but have not been able to discover the name of the bearer. The second is to be seen in the ceiling of Bristol cathedral, among the armorial bearings of many noblemen and gentlemen who assisted in the foundation of the original abbey, in the reign of Henry II. In some of the inland towns, where merchants resided for the purpose of collecting wool, we also find their monograms. The third of the above series is in the old church at Doncaster, where there has been a large wool market, from the time of the charter granted to that town by Richard II. The other two monograms represented above, are in the ceiling of the north chancel of Hitchin church, Hertfordshire: they appertained to some of the wealthy wool merchants of Calais, who resided at Hitchin, before the staple of wool was removed to the Continent. These and other monograms, of which there are many in different parts of Hitchin church, are, no doubt, memorials of the benefactors possessing no armorial bearings, who contributed towards the erection of that extensive gothic edifice, which was raised about the time of Henry IV., upon the old foundation of a previously-existing church.

A remembrance of the important trade in wool which anciently flourished at Hitchin, is still preserved, in occasional

processions there, on celebrating a return of peace, or a coronation, or other great public event, when a company of wool-combers carry the effigy of St. Blaize, an early bishop and martyr of Cappadocia, who is said to have been the patron of that art.

It appears that similar kinds of monograms were used about the same time, by the principal merchants of the Continent, in place of armorial bearings, as we find them in the ancient churches in many parts of France, Germany, and the Netherlands, where the woollen manufactures prevailed; and examples of them are also to be seen in the remnants of old painted glass, preserved in the museums of Germany, which have been taken from decayed monasteries and other ecclesiastical buildings, and from ancient mansions formerly standing in several of the continental cities.



In a church at Malines, in Belgium, several of these monograms are to be seen, among which are the three first above shown, but without any names by which their owners can be identified. The fourth represents a device of the same kind, on the wall of the ruined monastic church of St. Clement, at Tours, in France.

Other similar devices are also found sculptured on the walls and ceilings, or in the painted glass windows, of churches in Brussels, Ghent, Bruges, Strasbourg, Nuremberg, and many other ancient continental towns, where wealthy merchants resided.

Though these examples of monograms (which have been indiscriminately taken where I happened to observe them,) appear to be formed upon the same principle, and bear

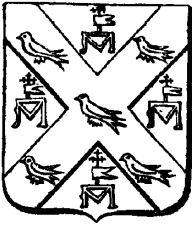


considerable resemblance to each other, yet it is not easy to assign any reason for the assumption of such characters. If an opinion might be offered upon the subject, as they invariably contain the symbols of Christianity—a cross, or crosses; some an arm holding up the cross; a circle, referring to the globe of the earth; and a pennon, representing the top of a ship, or the vane of a weathercock,—it may be presumed that these figures generally imply extensive commercial intercourse with different parts of the world, dependent upon the wind and navigation; under the auspices of some patron saint, and with the professed maintenance of Christian principles in all transactions.

It may be suggested, that if merchants in general assumed these kinds of devices, instead of bearing arms, how does it happen that we find records of the armorial bearings of the Portgraves and Mayors of London, from the earliest times? To this it may be answered, that the Portgraves of London were Lieutenants of the city, appointed by the king, and, therefore, noblemen previously bearing arms;—as Godfrey de Magnaville, who was Portgrave of London in the time of William the Conqueror, and Aubrey de Vere, in the time of Henry I. But in the reign of Richard Cœur-de-Lion, the Londoners, says Stow, “obtained to have a Mayor to be their principal governor and lieutenant of the city;” which Mayor was taken from among their citizens. The first Mayor of London was Henry Fitz Alwyn, draper, who presided over the city from the first year of Richard to the fifteenth of John.

The office of Mayor was of both civil and military jurisdiction. He became a baron by virtue of the office, and, consequently, was compelled to take upon him armorial bearings.

The device of Henry Fitz Alwyn appears to have incorporated monograms of the kind that we have above described; but in this case they became really armorial. The arms of Fitz Alwyn is thus described:—Gules, on a saltier between



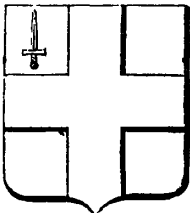
four weathercocks crossed on the top argent, five martlets of the field. As to the fact of these peculiar figures being really intended to represent weathercocks, there is much doubt; they in all probability were taken from the monogram previously borne as the civil mark of Fitz

Alwyn, and which became embodied in the armorial device, when he took arms. The saltier might refer to St. Andrew, the favourite saint, whose protection he personally invoked, as the guardian of his fortunes; and the five martlets were figurative of the vigilance of a merchant passing to and fro, to different parts of the world.

It is not unlikely that some of the Mayors of London, though merchants, were descended from junior branches of ancient families who bore hereditary arms, and hence they would, of right, assume the same; and some of them, no doubt, bore arms in virtue of the lands which they had attained by purchase.

Cities and borough towns have also their devices of cognizance, and these may be fairly denominated armorial, because they may be carried by the inhabitants as their standard, if called out in arms to defend the place against an enemy.

The city of London bears the arms, Argent, a cross gules,



commonly called the cross of St. George (the patron Saint of the kingdom, of which this city is the metropolis,) and in the dexter canton a sword erect gules, which is the symbol of St. Paul, the tutelary saint of London.

This sword the city has borne from time immemorial, and not, says Camden, adopted it in commemoration of their Mayor, Sir William Walworth, having killed Wat Tyler with the city Sword of Justice.

The city of York bears for its arms, Argent, a cross of St.

George, charged with five lions of England, which lions, it is said, are derived from this ancient city of York having given title to none but branches of the blood royal.

Some of the ancient badges or arms of borough towns, are devices representing their localities. Bristol has assumed for its arms, Gules, a castle upon a hill by the sea-side, and a ship under sail passing by, all proper.

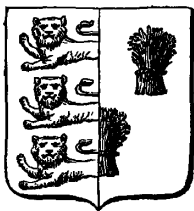


The red field indicates the colour of the earth; the castle alludes to one built there by the Earl of Gloucester in the reign of King Stephen, and in which that monarch was kept prisoner; the ship implies that the city depends for its commerce prin-

cipally upon navigation.

The arms of Exeter is, Party per pale gules and sable, a castle triple-towered or. The ancient castle, situate near the river Exe, from which the place takes its present name, is here represented, standing partly upon the red earth, and partly upon the black water. The soil of the hill, on which the castle stood, is so peculiarly red, that the name *Caer Rydh* (red city) was given to it by the ancient Britons, and *Rouge-monte* (red hill) by the Normans.

Chester bears for its armorial insignia, a combination of the royal arms of Henry III. with those of its ancient earls; the half of each shield being suppressed,



and the two portions impaled; that of the king on the dexter side, and that of the earls on the sinister. The device of Great Yarmouth is of the same impaled kind, being, Gules, three demi-lions in pale or, on the dexter, from the arms of

Henry III., and on the sinister, Azure, the tail part of three demi-fishes in pale argent, representing the pursuits of the inhabitants.

Norwich assumed for its device, Gules, a castle triple-towered

argent, representing the ancient castle built there by Uffa, first king of the East Angles ; and in base a lion of England, from the arms of Henry IV., who granted to the burgesses considerable privileges. The arms of Leicester is a cinquefoil, which, as we have before seen, was borne by the ancient earls of Leicester.

Of these characters are the seals or cognitive device of all the ancient municipal corporations, usually referring either to the natural position, history, or pursuits of the locality, to their early feudal obligations and dependence upon a liege lord, or to especial favours conferred upon the inhabitants by the reigning power. These civil devices, therefore, may strictly be called arms, as they have been sometimes displayed on martial banners, or as rallying signs to assemble and lead the inhabitants in defence of their homes against hostile neighbours, or foreign foes.

The signs of inns are in many instances, though not of themselves armorial, yet of armorial origin. In early times it was customary to entertain travellers at the castles and houses of the nobility and gentry, or at the monastic establishments, for no other places of rest and refreshment existed in a country anciently occupied entirely by feudal barons and their liege dependents. But the obligation of providing for all comers, which was inevitable, though called hospitality, becoming inconvenient and irksome, it was found more desirable to plant hostels by the road side, and these were furnished with food and accommodations at the cost of the neighbouring lord or gentleman, or by the monastery hard by. Hence the armorial device of the lord, or the figure of some religious symbol, constituted the sign by which the traveller recognized a hostel, or a place of rest and refreshment.

From these sources we have inns known by the signs of red lions, white lions, blue lions, black lions, and golden lions ; of blue boars, white bears, golden talbots, spread-eagles, griffins, dragons, and an infinite variety of other

animals and things which are unquestionably of heraldic origin. The monasteries gave for their signs, saints, heads of martyrs, mitres, crosses, and the like, always having some reference to their religious establishments.

The signs of inns were not however in after times invariably of heraldic origin. A green man, a bald-faced stag, a greyhound, a fox, or a bugle horn, simply indicate a halting place for hunters; and a white horse, black horse, or bay horse, or a waggon and horses, or a horse-shoe, pointed out that a blacksmith dwelt there; and a cask, a bunch of grapes, a leather bottle, a barley-mow, and the like signs, implied that these were draught houses for the refreshment of travellers.

The trading companies, or guilds, which were formed in the twelfth, thirteenth, and fourteenth centuries in London and other large corporate towns, assumed devices symbolic of their respective crafts. These they depicted upon banners and shields used in their civic pageants, and otherwise employed them as the signs or seals of their several fraternities; but as they had no connection with military operations, such devices are very improperly denominated arms.

The banners of the Armourers' Company, of London, have helmets and swords depicted, with a shield and gauntlet, re-



presenting the implements made by the armourer's art. This device, however, is not strictly armorial, but merely a civil sign, devised according to the military manners of the times, although we find it recognised by the heralds, and described in the following heraldic language:

Argent, on a chevron sable a dexter gauntlet between two pairs of daggers in saltier of the first, hilted or; and on a chief of the second, the shield of St. George between two helmets proper.

The Company of Brewers, of London, bear for their device garbs or sheaves of barley, with tuns or barrels, the first being

the material from whence the beer is produced, the second the vessels to receive it. The Saddlers depict upon their banners three saddles ; the Coach-makers three coaches ; the Vintners or wine tunners, three tuns ; the Ironmongers three gads or ingots of steel, and as many pairs of shackles ; and most of the other companies have assumed for their signs (improperly called arms) representations of the articles which they make or sell, or the implements employed in their crafts.

The Grocers' Company have adopted for their sign, a chevron between nine cloves ; the Dyers, a chevron between three bags of madder ; the Leather-sellers, three bucks, the skins of bucks formerly constituting a principal article of ordinary clothing, and consequently an important feature of their trade.

The Clothworkers (a very important trade in London in the time of Henry VIII.,) bear for their device, Sable, a chevron



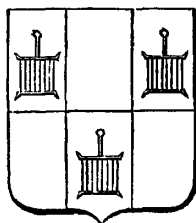
ermine between two habeccks in chief argent, and a teasle in base or. The habeccks, or, as they are now technically called, habiting hooks, are employed for holding the edges of an extended piece of cloth, whilst its surface is being dressed ; and the teasle is a sort of

thistle, by which the fibres of the wool are raised or drawn out upon the surface, to form a pile or nap, which is afterwards shorn down even and smooth. This device, therefore, merely exhibits the implements employed in the clothworker's art, and is the sign of the trade, not an armorial bearing, though the Heralds' College recorded this device, in the year 1587, as the arms of the fraternity.

The Framework-knitters or Stocking-makers have for their sign or seal the representation of several parts of a stocking-frame or machine, viz. the jacks, sinkers, needles, and springs ; but these do not appear to have been coloured or described heraldically.

Some of the companies derive insignia from the emblems

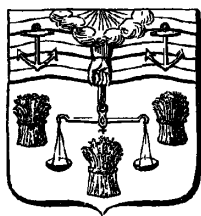
of their tutelar saints, for they invoked a saint's protection in imitation of the fraternities of knighthood; for instance,



the Girdlers, who were incorporated in the reign of Henry VI., under the auspices of St. Lawrence, bear Party per fess azure and or, a pale counterchanged, the first being charged with three gridirons of the second. These allude to the manner in which that saint is said to have suffered

martyrdom. The Mercers' Company take the Virgin Mary as their patroness, and for their device carry a half-length figure of the Virgin, encircled with a cloud.

The Company of Bakers, who were incorporated in the reign of Edward II., under the auspices of St. Clement, assumed a device which not only represented the symbols of their trade and of their guardian saint, but also embodied, in the true spirit of ancient heraldry, a beautifully poetic figure. The

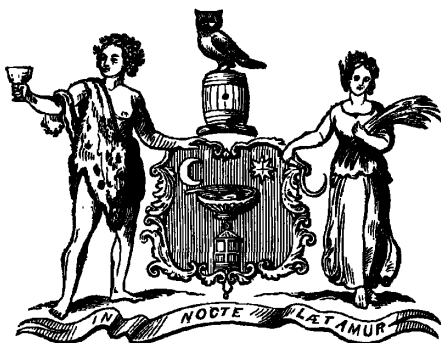


device is thus described:—Gules, a balance between three garbs or; on a chief barry way of six argent and azure, the hand of Justice issuing out of a cloud proper, and holding the balance, between two anchors of the second. Here it will be perceived that a hand from heaven in

the chief way directs the rain from above, by which, through Providence, the golden grain below is given to us; and the balance of Justice, held by the same heavenly hand, admonishes the trader to be just in his vocation,—to which a motto is added, having the words, *Praise God for all*,—and the anchors are the symbols of their patron, St. Clement.

It will thus be seen, that though these devices are really not armorial, but merely civil signs of cognizance, yet, according to the usage of the age in which they originated, they partake greatly of the character of heraldic bearings, and are generally received as such.

Agreeably to these practices we find a mock military society, called the Lumber Troop, which was founded in the neighbourhood of Fleet Street, London, in the early part of the last century, and still retains some celebrity for its political and convivial feats,—assumed armorial insignia, which are said to have been devised by Hogarth. Under these they



have long figured rather as the votaries of Bacchus than of Mars, parading their banners upon political occasions with the devices, explained by the following lines:—

“ To prove that we are free from War’s alarms,  
 Bacchus and Ceres both support our arms ;  
 A Bowl of Punch does in the centre flow,  
 With Moon and Star above, Lantern below,  
 That we are midnight revellers to show.  
 For Crest there stands a butt of Dominie,  
 Perched on the top of which an Owl you see ;  
 An emblem which, if fairly read, implies,  
 That Troopers though they’re merry still are wise.  
 Our motto too, if you construe it right,  
 ‘ We jolly Troopers revel in the night.’ ”



## CHAPTER XLVIII.

## MODERN PERVERSIONS OF THE HERALDIC ART.

IN concluding our treatise on heraldry, we presume from what has been advanced, that the capabilities of this science have been so far developed, as to show that it possessed the powers of representing, in figurative language, the noble achievements of the patriot and the hero; and although in the progress of ages our manners, customs, and habits have changed, yet in the appropriation of heraldic insignia, this ancient art still affords an inexhaustible fund whence symbols of honourable import might be drawn, capable of recording the heroic acts and public services performed in modern times.

But if we examine the armorial devices latterly appropriated to indicate the achievements of a long series of British worthies, whose martial exploits have shed peculiar lustre upon our age and nation, we find a new species of insignia adopted, of a character totally at variance with the art of heraldry, and altogether unknown to the science in its palmy days. Instead of those significant symbols and conspicuous figures employed by ancient heralds, calculated to strike the beholder at a distance, we now see minute landscapes, or marine views, depicted upon shields, whereon the details are scarcely discernible upon the most minute inspection, and which it is utterly impossible, by the language of heraldry, to describe.

To indicate the achievements performed during the late war, a practice of the Heralds' College has prevailed, not of

displaying, as of old, in poetic figures, the particular acts of the several heroes, but of exhibiting matter-of-fact representations of the scenes of action in which they have been engaged. Hence we find mostly, in the chief part of the shield, not an emblazoned heraldic device, but an extensive landscape depicted after nature; a field of battle covered with killed and wounded; an island taken by assault; an engagement at sea, with ships sinking or blown up; a fortress stormed, or a castle shattered in ruin: and so perfectly unintelligible are these exhibitions acknowledged to be by the ingenious designers themselves, that we usually have in some part of the arms an explanatory scroll, with the word Trafalgar, Acre, Gibraltar, Seringapatam, Algiers, &c., reminding us of the country sign-post dauber, who, to make his artistical efforts understood, accompanies the device with a description, as "The White Horse," "The Blue Lion," or, "The Dun Cow."

A few examples of these modern displays of heraldic art, taken with their explanations from Debrett's and Burke's Peerage and Baronetage, will show their inconsistency with the elements and character of the science of heraldry.

The armorial devices appropriated to the late Viscount Nelson, emblazoning his heroic exploits, are thus described:—



"Or, a cross patonce sable, surmounted by a bend gules, thereon another bend engrailed of the first charged with three hand-grenades sable, fired proper; a chief of augmentation wavy argent, thereon waves of the sea, from which issuant in the centre a palm tree between a disabled ship on the dexter, and a ruinous battery on the sinister, all proper;" but which, as an adjunct to heraldry, is exceedingly *improper*.

The arms of the late heroic Sir Sidney Smith was, in like manner, augmented with a chief, and thereon depicted two

embattled walls extending from the sides toward the centre in perspective, which were intended to represent the fortifications of Acre, where the bearer signalized himself in successfully defending that fortress against the attacks of the French army.

Sir Edward Pellew, Bart., Admiral of the Blue, created in 1816 Viscount Exmouth, in consequence of his distinguished gallantry at the bombardment and total destruction of the fleet and arsenal of Algiers, had an especial grant of arms in place of his hereditary coat, which is thus described:—



“Gules, a lion passant guardant in base, and in chief two civic wreaths or; on a chief wavy argent a representation of Algiers (as expressed on a ribbon below), and on the dexter side a man of war bearing the flag of an admiral of the blue.” The crest assigned to this noble-

man appears to be particularly absurd; it is thus described:—“In waves of the sea the stern of a wrecked ship inscribed DUTTON; in the back ground a hill, on the top of which a tower, with a flag flying.” Waves of the sea made to flow on the top of a helmet is a most ingenious conceit, and which, if not displaced by their own gravity, seem well calculated to disturb the gravity of the beholder. The hill also in the *back ground*, which, of course, cannot be attached to the helmet, it may be presumed is to be carried by an esquire at some distance behind the bearer.

As an augmentation to the paternal arms of Lord Harris, the following device is recorded:—“On a chief a representation of part of the wall and ditch and one of the sally-ports of Seringapatam, the draw-bridge let down, and the union flag of Great Britain hoisted above the standard of Tippoo Sultan, all proper.” Again, in the arms of Lord Keane:—“On a chief of honourable augmentation argent, a representation of the fortress of Ghuznee, all proper; and on a scroll

above, the motto Ghuznee." And the arms of Sir Richard Hardinge, Bart., was augmented by "a chief wavy, with waves of the sea, and thereon a dismasted French frigate, towed by an English frigate proper."

In many cases of grants of modern arms, we find the heraldic devices, such as coronets and wreaths, which should be borne external of the shield upon a helmet, placed within the shield as augmentations. An instance of this occurs in the arms of the Earl of Northesk:—"Or, an eagle displayed



sable, armed and membered gules; and as an honourable augmentation, on the breast a naval crown or; and over the eagle the word TRAFALGAR." In the arms of Vice-Admiral Sir W. Parker, there is upon a chief wavy azure a naval crown or. A naval coronet is also placed

upon a chief to augment the arms of Vice-Admiral Sir R. T. Ricketts, Bart. Sir J. Duckworth, Bart., K.G.C., Admiral of the White, received, as an augmentation on a chief wavy, the word ST. DOMINGO, circumscribed by a wreath formed of branches of laurel and oak.

Even such honorary rewards as medals or ribbons of knight-hood have, in some instances, been of late made charges within the shield of arms; which, besides having always constituted external decorations, are in themselves so diminutive, that instead of conspicuously emblazoning the achievements of the bearer, they require literary explanations to render them at all intelligible.

To the paternal arms of Duncan, Earl of Camperdown, an augmentation has been made, which is described in the following words:—"In the centre chief point a naval crown, and pendent therefrom a representation of the gold medal given for the battle of Camperdown; upon which is depicted two female figures, representing Victory alighting on the

proW of an antique galley, and crowning Britannia; and underneath, in letters of gold, the word CAMPERDOWN."

Sir Alexander Campbell, Bart., bears, in addition to his paternal arms, as an augmentation, "a chief argent, charged with



a rock proper, subscribed GIBRALTER, between two medals; that on the dexter representing the silver medal presented to Sir A. Campbell by the supreme government of India for his services at the storming of Seringapatam in 1799; that on the sinister representing the gold medal

presented to him for his services in the battle of Talavera." The same paternal arms is also borne by Sir John Campbell, Bart., but with a different augmentation, viz., "on a chief argent a mount vert, inscribed AVA, in letters of gold, thereon a Burmese stockade proper, between a representation of the gold cross and clasp conferred on him for his services during the Peninsular war, pendent from a ribbon gules, fimbriated argent; and on the sinister, pendent from a ribbon azure, the badge of the Portuguese order of the Tower and Sword."

These are a few among many of the modern innovations and perversions of heraldic insignia, which the science indignantly repudiates; and in her degraded vestures weeps for the memory of her ancient honoured and learned professors, who shone as brilliant stars even in a dark and unlettered age.

In the recent practice of granting heraldic insignia to private civilians, very little consideration is given to the worth or descent of the individual; the armorial device being made not to display his achievements, but frequently by a rebus, or hieroglyphic, to express his name. This practice is defended by a reference to the figures in many ancient shields of arms, both British and continental, which are of the same character, and have been denominated "canting arms." For instance, three lucies (pikes) are borne by the name of Lucy; three

ged-fish (pikes in Scotland), by the name of Geddes ; three house-snails, by the name of Shelley ; three eels, by the name of Ellis ; three laurel leaves (*feuille* in French), by the name of Foulis ; three hands, by the name of Manard ; three salmon, by the name of Salmon ; three wild cats, by the name of Keats ; three herons or herons, by the name of Heron ; three bells, by the name of Bell ; three long bows, by the name of Bowes ; a raven (*corvus*), by the name of Corbet ; two shin-bones, by the name of Baynes, Bane, and Bone ; a pine tree, by the name of Pine ; and many other devices expressive of the names of the bearers.

These arms, however, in several instances, it is easy to prove appertained to the ancestors of the respective families prior to the times when their present surnames became hereditary ; it is therefore most probable that the devices borne upon their shields gave the cognomen to the family, and not that they were assumed as rebuses of the surnames to which the armorial bearings severally belonged.

The same cannot be said of some shields of arms of more modern adoption. We find three wheat-sheaves and a thatched hovel, by the name of Stackhouse ; three goats' heads and three gates, by the name of Yates ; and many others of the like kind.

Not many years ago, one of the Kings at Arms, desirous of conferring a compliment upon his friend, a Mr. Silk, proposed the grant of new coat-armour to him and his descendants ; which complimentary device, when the incubation of the college upon the subject had arrived at maturity, produced, not the achievement of Silk gentleman, but the generation of silk worm,—the insect among mulberry leaves.

A wealthy tradesman of London, named Bowles, in ascending the ladder of civic honours, found it necessary, in his official movements, to display armorial insignia, which, upon application to the learned authorities, was found to consist of Azure three chargers or bowls or, and in each a boar's head

erect argent, which, says Guillim, “ was the coat of that truly noble gentleman Sir John Bowles, of Scampton, in the county of Lincoln, who was son of Sir George Bowles, Knt., descended from Alane de Swinshhead, lord of the manor of Bowles Hall, in Swinshhead, and from thence these arms and progeny so surnamed.”

The boars’ heads and the goblets, however, it was thought might be taken to be a sarcastic reflection upon the citizens, in allusion to the civic proverb, that “ eating and drinking is the way to preferment.” It was, therefore, resolved to petition the heralds for a *New Coat*, which suit the college most graciously acceded to, and our worthy cit was presented with the noble heraldic device—a bee and three owls as the arms of Bowles.

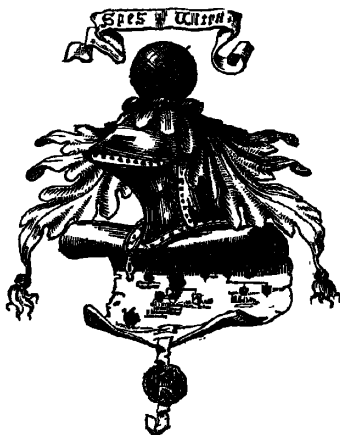
Such are the exhibitions which have been produced by the Heralds’ College in latter times ; and whoever desires armorial bearings may have them of this character ; or, at his option, if he prefers, lions, griffins, or eagles ; crosses, mullets, or escalop shells ; coronets, chaplets, or wreaths, will be awarded, without regard to merit or condition, upon paying the official fees, and proving himself to be a gentleman, viz. :—

“ That one of his forefathers bore  
A place of state in days of yore ;  
That he was butler or purveyor,  
Or trumpeter to some Lord Mayor.”

From the foregoing treatise it will be perceived that Heraldry, though a branch of obsolete lore, and the offspring of an unlettered age, yet comprehends a perfect system of expressive figures, admirably suited to the times in which it flourished. It is, therefore, to be lamented, that a science, once the study of the learned, and the admiration of the whole civilized world ; possessing the peculiar capabilities of intelligibly portraying the illustrious deeds of valour and patriotism, and even of designating by marks of infamy the

cowardly and vicious, should, from an ill-founded prejudice against its utility, be allowed to slumber in forgetfulness.

When we reflect that this science, as it dawned on modern Europe, shed the first rays of civilization upon the rude people, by curbing the ferocious passions of the wealthy and powerful, and teaching them the principles of honour and courtesy, we must feel a warm sense of respect for its venerable character and former usefulness. And when we remember how sacred was the office of those who once administered the rewards of heraldry, and adjudged them solely to the performers of meritorious achievements, it becomes a source of deep regret, that the successors of our ancient heralds should so far have forgotten the honour of their calling, as to throw ridicule upon the science they were bound to cherish; to heap contempt upon a system inexhaustibly rich in poetic illustration; and to be the destroyers of that which neither the change of manners nor the feelings of the age has had the power to eradicate.





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