

and hence on the accession of James the First to the English throne, it was determined that the National supporters should thenceforward be the lion of England and the unicorn of Scotland.

Returning now to the shield or actual coat of arms, it will be perceived that it is divided into four parts, or, as the heralds would say, the arms are arranged quarterly. The quarter on the right hand corner (the readers left hand) is called the first quarter, the opposite corner is the second, below the first is the third, and below the second is the fourth quarter. The first and fourth quarters it will be observed are the same, and contain three lions, which are represented as walking forward with their full face turned to the spectator, or, as heralds say, the (*passant gardant*). These are the arms of the King of England, and have been carried by all the sovereigns from the time of Richard *Cœur de Lion*. If the reader looks carefully, he will perceive that the field in these quarters is covered with small perpendicular lines. This is not a mere caprice of the engraver, but is the sign employed by heralds all over the world to indicate that the field when colored (*red*) for heraldry has a universal language, and in every country where heraldic devices are known, perpendicular lines drawn as in the royal arms are understood to mean the color called in common parlance *red*; but in heraldic language *gules*. Perhaps the reader may have seen the English arms described as leopards and not lions. He may have read Napoleon's famous order to his marshals when he sent them to the Peninsula to drive the English leopards into the sea. All this, however, admits of very easy explanation. The French heralds call a lion that is represented with its full face turned to the spectator a *lion leopardie* or briefly a leopard. In the second quarter a lion again occurs, but this time it is in a different attitude—standing upright on its hind legs, as if about to attack an enemy.

A lion thus depicted is styled by the heralds a lion (*rampant*) and signifies courage. The lines on a coat of arms are all significant in heraldry, and if the reader will carefully observe this rampant lion he will perceive that its body is traversed by the perpendicular lines which occur on the field of the first and fourth quarters; the reader will infer from this that the rampant lion in colored coat of arms is painted red. The field in this second quarter is covered with little dots. These are the conventional representative of gold (*or*), the heralds call it (*or*) being the French for gold, and the field would be painted a gold color or gilt in any accurate representation of the royal arms. A double border called by heralds a *tressure*, encloses this second quarter, which contains the arms of Scotland, borne, it is said, from the time of Fergus the First, the border being especially emblematical of the close friendship subsisting between Charlemagne and Achaius, King of Scotland. Sir Walter Scott, it may be remembered, has given a poetical description—*blazon* the heralds would call it—of the Scotch arms in his account of the meeting of Marmion with Sir David Lindsay, Lord-Lion-King-at-Arms. The third quarter contains a harp, the arms of Ireland; not like the others, a strictly national coat of arms; for Ireland was never a nation as England and Scotland were—subject to the rule of a hereditary line of princes—but rather an allegorical or typical figure. The observer will have perceived that in this third quarter the field is covered with horizontal lines. These are the conventional indication among heralds that the field should be colored blue or *azure* in the language of heraldry. Thus the four quarters of the shield of Queen Victoria carry the arms of England, Scotland, and Ireland; those of England being twice inserted out of compliment to the greater importance of that part of the Queen's dominions. But it will be asked, has not the King of England been for at