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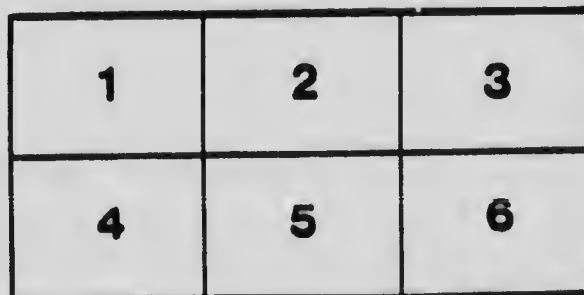
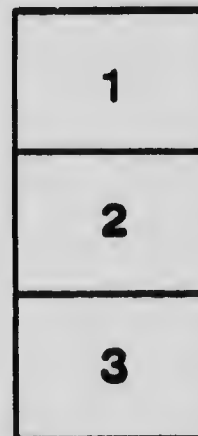
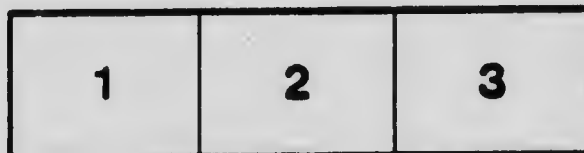
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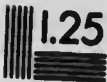
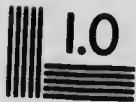
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# Heraldry in Brief

By

E. M. CHADWICK

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(REPRINTED FROM "ACADIENSIS")

1906

Can. Fam.

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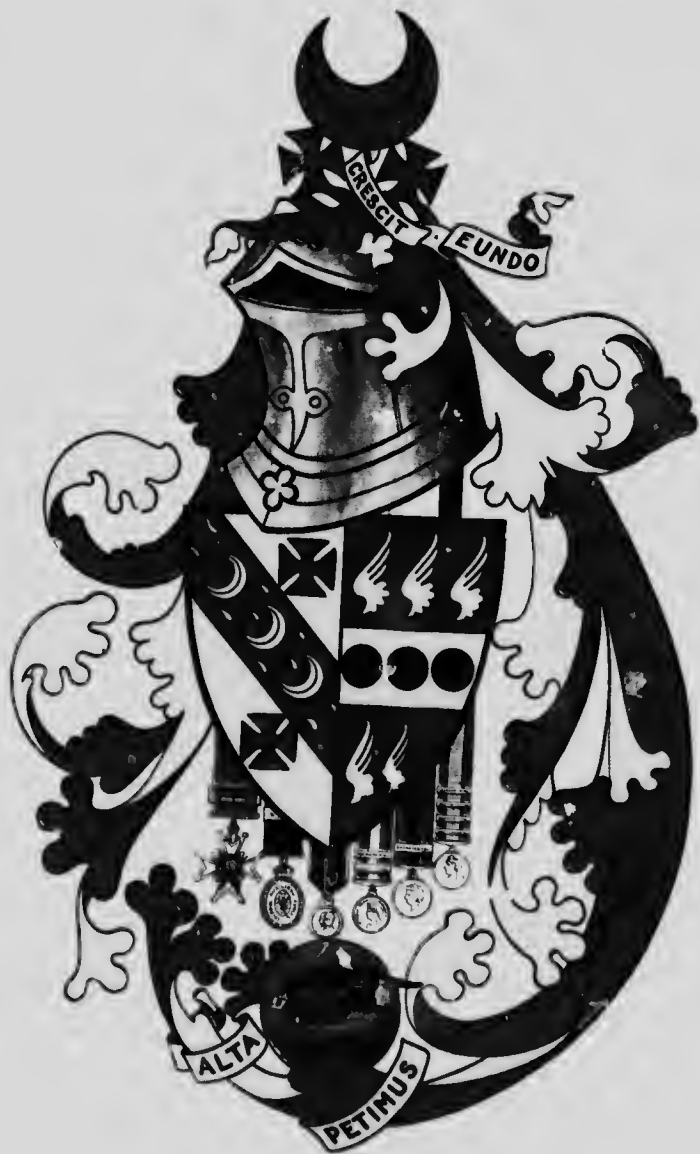
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**Achievement**

OF BRIGADIER-GENERAL WILLIAM DILLON OTTER. O.B.

# Heraldry in Brief

By

E. M. CHADWICK.

(REPRINTED FROM "ACADIENSIS")

1906

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## Arms of General Otter.

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The plate, which is herewith reproduced, has been selected (with General Otter's permission) for an illustration of an achievement, as it contains more than is usual in Canadian arms.

**Blazon.**—Gold, between two crosses patee, a bend gules guttee of gold and charged with three golden crescents; impaling Porter, Gules, on a fess between five wings of gold, three roundles azure.

**Crest,** Two crosses patee surmounted by a crescent gules.

**Mottos;** above, *Crescit eundo*; beneath, *Alta petimus*.

**Badge,** On a mount in water, an otter about to take the water.

**Honours;** Badge of the Most Honourable Order of the Bath; Decoration for Long Service; Medals. The King's Coronation; Fenian Raids, with clasps for 1867 and 1874; Northwest Rebellion, with clasp for Saskatchewan; South African War, with clasps for Johannesburg, Driefontein, Paardeberg, and Cape Colony.

## Errata.

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- P. 17. Last line but one read, "Chevronel."  
P. 27. Lines 10 and 9 should be transposed and then follow  
after line 17.
- Glossary, p. 3, read "*Barry—indented.*"  
p. 6, read "*Debruised.*"  
p. 9, read "*Fleury*, etc., adorned."  
p. 11, 10th line, read "a serpent's head."  
p. 13, read "*Lodged.*"  
p. 14, 4th line, for "of" read "or."  
p. 16, read "*Saliant.*"

## Heraldry in Brief.



**ARMORY**, or Heraldry, as it is usually, but not quite accurately, termed, is the Art or Science of pictorially symbolising (1) Persons, Families, Tribes, Nations; (2) Governments, National, Provincial, Municipal; (3) Associations of persons for a common purpose; Ecclesiastical, Military, Naval, Commercial, or Sentimental. Pictorial symbolism has been practised in various forms by almost all civilised, and many uncivilised, people in all ages of the world of which we have definite information. It was about the eleventh century that the Armorial form or system as known to us had its origin, or perhaps rather its adaptation or development; and this arose chiefly in consequence of armour coming into use, which so disguised the wearer that it became necessary for him to adopt some external mark by which his identity could be known to friend or foe. It then became reduced to a science or system regulated by suitable laws, and so continued as of necessity so long as defensive armour concealing the wearer continued to be used, during which time the system became so well established that it has ever since continued, although the chief reason for it has long since passed away.

Armory had its highest development in form and practice in the Plantagenet period, or in the time of the defensive armour which made it so necessary;

and with the introduction of firearms, or during the Tudor period, a time of decadence began; very little at first, but, just as at this time a practice prevailed of inventing all kinds of marvellous and mythical tales in family history, the same spirit of extravagant fancy found in the science of armory a grand field for its operations, and wove into it a quantity of puerile absurdities which contributed largely (together with changes in social conditions) to bring about a period of decadence, which prevailed during the seventeenth century, and had its lowest development in the Georgian era and the first half of Queen Victoria's time. During the latter part of the Nineteenth century, and in recent years, armory has been the subject of much attention and discussion, both by the learned and the unlearned, in which three schools of heraldic opinion have appeared. One of these adheres to the extravagances of the Tudor and later periods, and insists on the observance of the many petty and purposeless "rules" and notions which have arisen in those periods. Another, composed of persons few in number but chiefly scientists of prominence, not only rejects all the inventions and notions of decadence, but seeks to regard armory as of archaeological interest merely, and to close the book at about the reign of Henry VII. The other, while regarding the late Plantagenet practice of armory as that which should prevail, recognizes that the science has a history extending throughout the period of decadence which cannot be ignored, and while rejecting whatever is useless and absurd, is ready to acknowledge developments of any period, and treats armory as a living science and system of value and interest.

**The Achievement.** — The term "Coat of Arms" probably had its origin from the tabard worn by medieval knights over their armour, and which displayed the same device as borne on the shield. It is now colloquially used as meaning the armorials of a family or of an individual, properly called, when exhibiting them in complete form, an Achievement.

This consists, generally speaking, of the following parts, or such of them as may be appropriate in the case of each person :

1. The shield, emblazoned with the hereditary arms of the individual, quarterings if any, and the paternal arms of his wife, if married.
2. The helm, with, 2a, crest, and, 2b, mantlings.
3. Supporters, if any.
4. Motto.
5. Honours, if any; such as badges of knighthood or medals won in military service.
6. Insignia of office, dignity, or profession, if any.
7. Badges, if any.

Each individual in a family may, and by strict rule should, bear the arms with appropriate marks or variations distinguishing him or her from the other members of the family, excepting unmarried sisters, each one of whom bears the arms in precisely the same form as the others. This rule, however, is seldom observed in the case of unmarried brothers, who usually bear the arms without employing their appropriate distinctions.

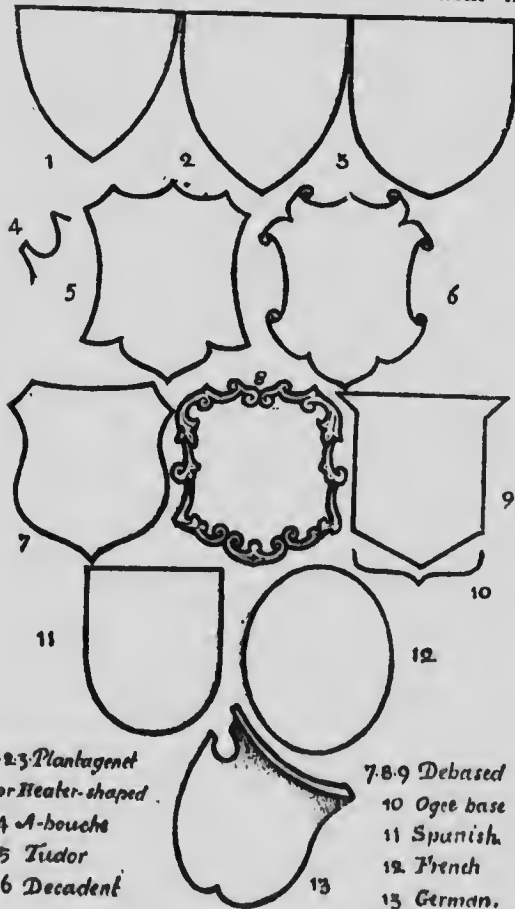
The main and essential part of an achievement is the shield, the other parts mentioned above being "accessories" to it and (excepting mottoes and badges) having no existence armorially without it. A shield of arms may exist without a crest, but a crest cannot be borne unless the person using it has

also a shield; though, of course, the crest may be used or exhibited alone without the shield, as is frequently done. A badge, however, or a motto, may be adopted and used by any one as he pleases, whether he is an "Armiger," or person bearing arms, or not. Badges are not necessarily hereditary, though in some families they are regarded and used as a part of the hereditary armorials.

Honours and insignia of office, etc., are manifestly personal only and not hereditary. But the shield and crest are "a freehold of inheritance," descending from the original possessor to all his descendants, and to which he and his descendants have an exclusive right as against all other persons. In the case of such descent, that of a female is for a life estate only unless, having no brothers, the representation of their father falls upon her, and her sisters if any; if there be only one she becomes an "heiress," or if more than one, they become "co-heiresses," in armory, and the right thus acquired is hereditary and transmissible to her or their descendants.

**The Shield.**—The early form of shield was kite-shaped, after which a large long shield came into use. This was succeeded by the heater-shaped shield, which, with some modifications, was that of the Plantagenet period, and is the form most frequently now used. It was at first nearly of the form of an equilateral triangle, but with two of its sides gently curved. As charges became less simple, and more particularly as the system of quartering arose, the shield was adapted to the consequent requirements, becoming a little longer and widening towards the base. In Tudor times more elaborate shapes came into use, developing later into the unsightly

forms of the Carolan and Georgian periods. One of these may be briefly described as a shield of irregular form usually wider at the base than above, with the base ogee-shaped and surrounded with incon-



gruous ornamentations, a shield which never could have been available as a defensive weapon. Another, still sometimes used, was oblong, with base of two straight lines forming an obtuse angle, or else ogee-



shaped, and frequently adorned with oreilles, or ears, protruding from the upper corners.

Besides the forms described there are others which are or have been favourites in different countries. The typical German shield is of irregular shape, and very frequently with the upper part curved forwards; often also formed a bouche, that is, with a piece cut out at the upper corner, originally for the purpose of a rest for the lance when charging. The Spanish shield has perpendicular sides with a semi-circular base. A cartouche, or oval, was much used in France.

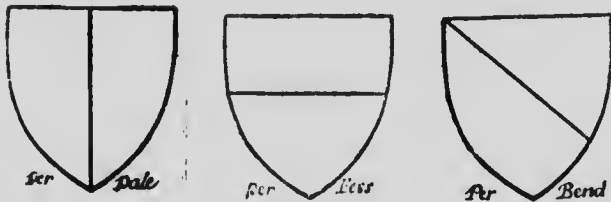
In drawing arms at the present day the modified forms of the heater-shaped shield will be most generally suitable and preferable. This is sometimes set couché, that is, in a slanting position. The most of the shields on the earlier Garter plates at Windsor are so arranged. The Tudor forms are suitable for armorials intended to be placed in buildings of the architecture of that period, but are not to be otherwise recommended. The Spanish shape is graceful, and suitable for general use. The German shield may be appropriately employed for the armorials of families of German origin. The French cartouche is out of place in any other than French armorials. The Carolan and Georgian forms should be employed *never*.

The shield is sometimes represented with the guige or belt by which it is suspended when not in use, but this is an accessory which may be used or not as the artist pleases.

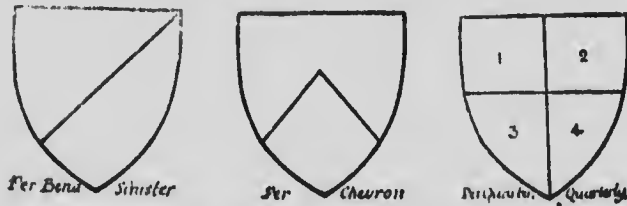
The position and parts of a shield are described with reference to the person who is supposed to bear it before him; so that the right side, or dexter, as it is termed, is that which is on the lefthand side of the person looking towards it. Correspondingly the left side, or sinister, is before the righthand side of

the observer. The top part of the shield is called the chief, the middle part the fess, and the lower part the base. The central point is termed the fess point, and just above it is that which is sometimes termed the honour point.

The surface, or field, as it is called, of the shield may be all of one colour, or divided into parts of dif-

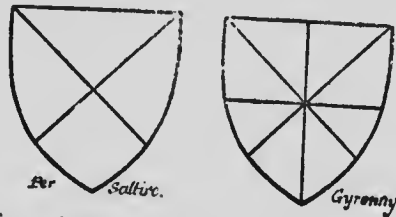


ferent colours by partition lines, named according to the names of the "Ordinaries" (to be hereafter described) to the direction or position of which they respectively correspond. A field so divided is described as "Parted" or "Party." Thus a shield divided by a perpendicular middle line from top to



bottom (called a palar line) is described "party per pale," or more usually "per pale," the term "party" being implied. When divided by a line drawn through the centre or fess point parallel to the top line of the shield, the field is "per fess." When divided by a line drawn through the same point from the dexter chief point to the sinister base it is "per bend"; and when by a similar line drawn from sinister chief to dexter base it is "per bend sinister."

Two lines drawn from a point in the palar line to the dexter and sinister base respectively, divide the field "per chevron." The palar line crossed in fess point by a line at right angles to it creates a division in four parts, "per quarter" or "quarterly." The four parts thus formed are called the first (dexter chief), second (sinister chief), third (dexter base), and



fourth (sinister base), quarters.\* The lines per bend and per bend sinister drawn crossing each other divide the shield "per saltire." The palar and fess lines crossed by the lines of bend and bend sinister form "gyronny," or more strictly, "gyronny of eight parts," because the field may be divided in a manner nearly similar into six or twelve triangular parts, which are described as "gyronny of six" or "gyronny of twelve." The simple term "gyronny" assumes the division to be in eight parts.

"Paly" describes a field divided into parts by per-



pendicular or palar lines; "Barry" by horizontal lines; "Bendy" by lines in bend. In such cases the

\*See also further particulars as to quarters in the section of this article which treats of marshalling.

parts must be of an even number, four or more; if the number is uneven, the shield is not understood as partitioned, but as charged with pales or bars, as the case may be, and the number of such charges requires to be specified. For example six palar divisions is "paly of six" gold and gules (or as the case may be), but a similar composition in seven parts would be "gold, three pales gules." When the number of parts is not specified it is assumed that there are six. "Barry pily," is similar to barry, but each division is in the form of a pile. There are also more elaborate divisions : "paly-bendy," formed by palar lines crossed by lines in bend; "barry-bendy," by



horizontal lines crossed by lines in bend; "Chequy" composed of palar and horizontal lines ; these may be of any number of parts or "panes" not less than nine; "Compony," or "Gobony," is similar to chequy, but is applicable only to a portion of a field, as it consists of a single row of parts or panes ; but it may be doubled, forming two rows of panes, when it is termed "counter-compony." Lozengy is formed by lines in bend crossed by others in bend sinister. Fusilly is the same with the panes elongated. "Vair," to be described subsequently, is somewhat similar in appearance to chequy, but quite different in origin and composition. French and German and other European heralds em-



ploy several other modes of partition which do not occur in English armory.



Partition lines may be either plain or of some of the following forms:

*Engrailed*  *Invecked or Invected* 

*Wavy or Undee*  *Nebuly*  or 

*Indented*  *Dancetty* 

*Embattled or Grenellee*  *Raguly* 

*Dovetail*  *Potenty* 

Colours or "tinctures" are regarded as important in armorial composition, and required to be carefully noted and described in blazon.

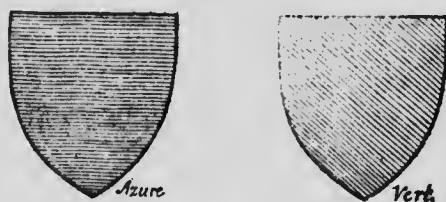
European continental heralds, especially German, employ tinctures unknown in English armory, in which the following only are used, and these are shewn in black and white representation in the manner follow-



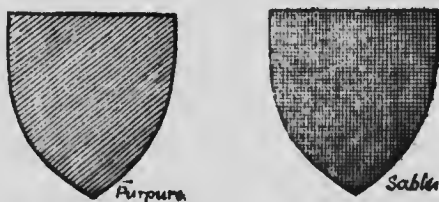
ing: Metals—gold or Or, a surface strewn or "scnee" with dots; silver or argent, a plain or white surface; Colours; gules, red, perpendicular lines; azure, blue,

\* Blazon is the description of armorials in words. To blazon is to so describe arms.

horizontal lines; vert, green, lines in bend; purple, purple (seldom used) lines in bend sinister; sable, black, by perpendicular and horizontal lines crossed, or by a wholly black surface. There are also two others recognized, but of very rare occurrence, namely, tenny or tawny, orange, lines in bend crossed by



perpendicular lines, and sanguine or murrey, a dark red or brown, lines in bend crossed by lines in bend sinister. Objects shewn in their natural colours are described as proper. In written blazon the following abbreviations are used: Ar. or Arg. for Argent; gu. for gules; az. for azure; sa. for sable; ppr. for proper. It will be observed that the above terms are mostly French and generally of Latin derivation;



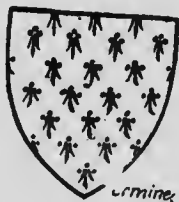
but gules is a derivative from the arabic gul, a rose, and azure from arabic azul.\* The terms Or and

\* Many terms of heraldry have come down from medieval times, and are a slightly modified form of the Anglo-French of the Plantagenet period. These words are often written in a French form, but are generally given an English pronunciation.

argent have long been used in English blazon, but a practice has lately arisen of employing the English words gold and silver.

In coloured drawings gold may be represented by yellow, and silver by white, or by leaving the surface plain. Sable is represented either by black or a dark grey. Gules, azure, and vert may be painted in either light or strong shades as the artist pleases.

Besides simple tinctures, certain composite ones are used, which are regarded as representing furs, and are so termed. They are, firstly, ermine, a silver or white ground semeé with little black figures some-



Ermine.

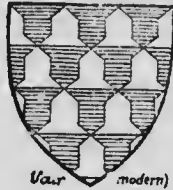


Ermine.

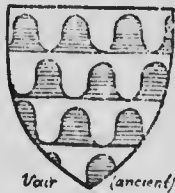
times drawn such as such tails appear in the real fur, but more commonly in a conventional form of three spots, or sometimes one only, below which is the tail commencing with one point and usually ending in three points: of this fur there are the following varieties, namely, ermines, black with white spots; erminois, gold with black spots; pean, black with gold spots. Secondly, vair,\* composed of parts variously drawn by ancient armorists, but now, usually at least if not always, in the form of successive lambels with oreilles and pointed ends, so proportioned and shaped that while one row is pendent the

\*Cinderella's slipper was of vair, or fur, and not de verre, glass. The white and blue alternate parts of the heraldic vair probably correspond to the white and gray rabbit's fur arranged in alternate pieces, formerly much used by furriers.

next below it is reversed so that each lambel exactly fits into the space between two above it. The panes so formed are always represented as composed of a metal and a colour; if none be specified, silver and azure are understood; if of other tinctures the blazon is not "vair," but "vairy, gold and gules" (or as the case may be). While vair is always of a metal



and a colour, there is no reason (except where the whole surface is of vair or vairy without ordinaries or charges) why two metals or two or more colours should not be employed, for the whole is in one plane, so that the rule forbidding metal upon metal or colour upon colour is not really applicable. The same may be said of chequy and other composite surfaces where all is on the same plane. There are varieties of vair, chiefly countervair, where the lambels are so

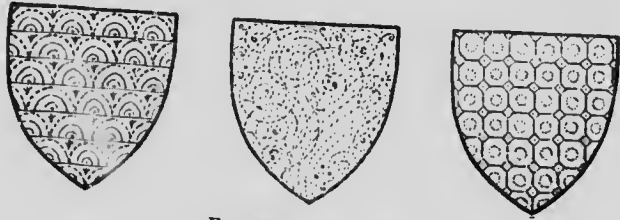


placed without regard to their tinctures as to be chief to chief and base to base instead of alternately; potent, with figures like potents or crutches instead of lambels; and potent counter-potent, in which the po-



tents are chief to chief and base to base as to tinctures. The rules as to tinctures are the same for these varieties as for the simple vair, and where the usual silver and azure are not used, the blazon is "potently gold and sable" (or as the case may be).

There is a rule generally strictly observed in English armory, but not so closely followed in other countries, that in heraldic compositions metal must not be placed upon metal or colour upon colour. To this rule there are some exceptions, of necessity or of convenience. Thus when a field is composed of tinctures partly metal and partly colour, such as chequy, vair, and the like, the charges upon it may be of either metal or colour. Minor parts of a charge



EXAMPLES OF DIAPER.

are not required to conform to the rule; thus on a field of azure, vert, or sable, a golden lion may have his tongue, teeth, and claws of gules: the object of the rule being to secure perspicuity, that object is attained in the example given by the lion being of metal on a field of colour, and the colour of the minor parts of tongue, teeth, and claws causes no obscurity or confusion. Either metal or colour may be placed upon fur, and fur upon metal or colour, generally speaking, but it is usual, and manifestly desirable, for metals to be placed upon furs of a black ground, and colours upon those of a white ground, and vice versa. The surface of the shield, or that of charges on it, is sometimes diapered, or decorated with a closely

arranged pattern, geometrical, flowing, or composed of small objects many times repeated, and this is decorative only, and forms no part of the achievement. It may be used with any armorials, at the will of the artist. There is no rule as to colour, and it may be of a lighter or deeper shade of the tincture on which it is put, or of any other colour or metal, provided that it does not obscure the proper tincture, or be so marked as to create a doubt as to what the proper tincture is. And especially it must be strictly subordinated to the charges on the same surface, so as to avoid any obscurity or possibility of confusion or doubt as to such charges.

**Charges on the Shield—Ordinaries**—From early times it has been customary to ornament the surface of the shield by geometrical figures which are called ordinaries, and some of which are termed subordinaries, the former term generally signifying those which occupy a full space and the latter of similar form but occupying less space, being in fact diminutives of the former. Armorists are not agreed as to the relative or distinctive classification of ordinaries and subordinaries, but it is a detail of very small importance. English armorists recognize and use only a limited number or variety of ordinaries, while continental armorists use figures of various shapes and forms. Ordinaries are regarded as imposed upon the shield, being represented in relief in carving, and usually shaded to appear as in relief in modern drawing. Early armory, however, scarcely recognized relief, and treated ordinaries as in the same plane as the field. For example, Dame Juliana Berners, the first writer on Heraldry, blazons the St. George's Cross indifferently as, silver a cross gules, as is the modern mode, or, gules four angles (i. e., cantons as they are now called) of silver. From the practice

of representing ordinaries as in relief arose a notion that these figures represented pieces added to the shield in order to strengthen it: but it is manifest that a shield for use should have as plain and smooth a surface as possible, and that reinforcements, if required, would be added at the back and not in front. There are also some writers on heraldry who have asserted that certain ordinaries represent articles of military dress or equipment such as the bend a cross belt or scarf, the fess a waist belt, etc., forgetting



chief



pale

that the ordinaries existed as heraldic figures long before such articles were worn. The fact is that ordinaries had a much simpler and more natural origin: they came into use either for decorative purpose, or, as bearers of shields became more numerous, for more ready distinction of one person from another.

The ordinaries and subordinaries are as follows: The Chief is the upper third part, more or less, of the shield. Its diminutive is the fillet, which is about one fourth of the chief, and is of very rare occurrence.

The pale: a perpendicular band running from top to bottom containing about the middle third part of the shield. Its diminutives are the pallet, of about half the width of the pale, and the endorse, of about half the width of the pallet, which might, perhaps, be deemed identical with the cotice.

The Fess; a horizontal band across the shield containing about the middle third part of it. Its diminutives are the bar, and the barrulet, respectively one half and one fourth of the width of the fess. The fess is always placed in the middle of the shield, but the bar or barrulet may be placed anywhere, and two



or more may be in one shield. Barrulets sometimes occur in pairs, and are then called bars gemelles.

The Bend; a similar band extending diagonally from the dexter top to the sinister base, also containing about one third of the shield; and the bend-sinister, similar, but running from the sinister top to the dexter base. Its diminutives are the bendlet, one



half, and the riband, one fourth of its width; the riband is coupé, that is, cut off, and not extending to the outer edges of the shield.

The Chevron; two bands drawn from dexter base and sinister base diagonally until they meet; it may perhaps be described as the lower halves, or more, of the bend and bend sinister combined, the upper parts being omitted. Its diminutive is the cheronel, of about half its width, and when cotices are added

to it they are regarded as diminutives of it by some armorists, and as such are called couple-closes.

The Cotice is a narrow band which may accompany the above ordinaries, being always a pair, one placed on each side of the ordinary. Sometimes double cotices, or two on each side of the ordinary, are used.

The Quarter; one fourth part of the shield enclosed by one half of the palar line and one half of the fess line. It is presumably the first quarter, any other quarter occurring rarely, if ever, in English armory.



*Fess, doubly coticed*



*Bend coticed, or adorned*

The Canton may perhaps be accounted a diminutive of the quarter, being of the same shape and similar position but a little less in size. When mentioned simply it is presumed to be at the dexter chief corner of the shield; but it sometimes occurs at the sinister chief corner, and must then be described as a canton sinister.

The Gyron is half the quarter cut off by a diagonal line. It may be based upon any outer edge of the shield, and its position must be specified. It seldom occurs as a charge in English armory.

The Cross is formed by a perpendicular band crossed by a horizontal one. Its width is about one fifth of the width of the shield.

The Saltire is formed by similar bands of similar width drawn diagonally across the shield from the upper corners.

The Cross, although classed as an ordinary, if of such form as not to extend to the outer lines of the shield becomes a common charge (a term to be explained presently), and as such it has a very great number of varieties of form, each of which has its proper name or description. These will be referred



to further in a future page. The saltire also sometimes occurs as a common charge, being coupé, that is, having its extremities cut off instead of extending to the outer edges of the shield.

The Bordure is a border around the shield, of the width of about one fifth of the width of the shield. Its diminutives are the Orle, which is the inner half of the bordure; and the Tressure, about half the



width of the orle. The tressure is usually double, that is, one inside another, and frequently adorned with fleurs-de-lis, when it is described as fleury or flory, or if the fleurs-de-lis are disposed alternately inwards and outwards, it is called fleury and counterfleury, as in the well-known Scottish quarter in the Royal Arms.

The Inescutcheon is a small shield, placed usually in the middle of the shield upon which it is charged. If placed otherwise its position must be specified, except in the case of the badge of the Baronets of Ulster (an inescutcheon of silver charged with a hand erect gules) which may be placed anywhere upon the shield as may be congruous with the other charges upon it, but not below the fess line. If more than one are charged upon a shield they are regarded as common charges and not as inescutcheons.

The proportions above mentioned are approximate only, and do not require to be closely observed, but may be varied and made greater or less to fit in with charges by which they are accompanied, or to accommodate charges which they are required to bear.

The Lozenge is a figure of four sides, placed with its points at top and bottom. The sides and angles are usually equal but not necessarily so; if however the figure is much elongated it becomes a fusil; if



Lozenge



Pile

it is voided, or cut out squarely in the middle so that the field shews through it, it is a mascle; if voided with a round opening it is called a rustre.

The Pile is a triangular figure issuing from or based upon an edge of the shield and extending to a point at or near the opposite edge. If its position is not specified it is assumed as based on the top line of the shield; if otherwise, its position must be stated in blason.

The Label consists of a barrulet with three or more tongues or lambels pendent from it. It is used as

a mark of difference indicating the eldest son. The King's eldest son invariably bears a label in his arms; and the same should be done by others also. The prince's label is silver, but that of any other eldest son should be of some colour. The different members of the Royal Family bear labels for distinction of their arms from those of the King; such labels are specially assigned to each one. There are some very rare instances of the label borne as a specific and hereditary charge, and not as a difference. The label is properly drawn across the shield from edge



to edge, but a modern practice has it coupé, with the pendants dovetailed in shape, which is certainly not an improvement on the ancient and more graceful form.

The Flanch or Flasque is a curved figure cutting off the side of the shield, and is used doubly or as a pair, one on each side of the shield, and not alone.

The Fret is composed of a saltire of diminutive width interlaced by a mascle. A field covered with such figures in repeated form is described as fretty.

The Billet, a small rectangular figure, longer in height than broad, representing a stick or piece of wood, is classed as an ordinary, though it would seem more reasonable to regard it as a common charge. Billets are usually semée or strewn in indefinite number over the field, which is then described as billety.



Of a nature so nearly similar to the last that they might almost be included in the same classification are the roundels, small circular figures. These are the subject of a strange pettiness in that instead of being simply described as roundels of the appropriate tincture, each one is given a special name. They are as follows: the Bezant (a Byzantine coin), gold; the plate, silver; the Torteau, plural *torteaux*, gules; the Hurt (whortleberry), azure; the Pomme (apple), plural *pomies*, vert; the Pellet, sable; the Golpe, purple; to which some add the orange, tenny; the Guze, sanguine. There is also the Fountain or syke, *bary-wavy* of six argent and azure. The bezant is a memorial of crusading times, and may well be retained on that account; but there is no reason why, for example, if it is desired to introduce into an armorial composition a green circular figure, it must needs be an apple, or a black one a little ball. Both of these roundels, in order to comply with their special designation, are represented by shading as globular, at least by those armorists who consider slavish compliance with petty "rules" to be essential. The *torteau* is said to be "a little cake"—a tart, and in this respect is akin to a charge used in East Indian Heraldry, the *chupati*, which is a pancake.

**Common Charges**—Having now described the shield, its tinctures, and partitions, and the class of geometrical figures called ordinaries, which are usually the first things imposed upon the field, we come to the consideration of common charges, which may be said to comprise every object in earth and sea and sky, real or imaginary, which can be shewn, naturally or conventionally, in a simple outlined picture; and in armory of an inferior or debased sort includes also objects which cannot be simply repre-

sented. The things therefore which may appear upon a shield are without limit, unless it be the limit of suitability and good taste.

The objects of most common use are animals, among which the lion is pre-eminent. In early armory the lion is not quite that of the forest or menagerie, but rather a semi-mythical beast conventionally pictured. The best artists of the present day, while avoiding the crudities of medieval art, represent the lion in conformity with his semi-mythical or conventional character, any attempt to exhibit him in his natural form being strictly avoided. The same might, with some modifications, be said of all animal forms, and indeed of most objects, animate or inanimate, the representation of which by skilful heraldic artists is always in conformity with the original object purpose and ideas of a shield, by bold shapes and strong outlines, such as might be conspicuous at a distance. It is usually considered also that as modern heraldry is so closely associated with past family history, this feature calls for an archaic style of drawing which not only is a constant reminder of bygone persons and places, the memory of which should be preserved, but also is artistically consistent with the medieval spirit in colours and geometrical forms which are so stereotyped as to have become part and parcel of armory itself, inseparable from it. These considerations result also in exaggeration of form which enables many things, especially animate forms, to be represented with a boldness and spirit which would be quite unsuitable and generally inadmissible in accurate drawing, and which under the hand of a skilful artist adds much to the beauty of the work to which it is appropriate. It must be remembered always that an object drawn armorially is not in-

tended as a picture of that object, but as a symbolic figure representing that object in a conventional manner for a purpose which is best attained by such treatment.

But when animate objects are blazoned "proper," it may be fitting to represent them less conventionally than when conventionally tintured.

Early armorists were less particular as to the attitudes of animals than became necessary when armorials became numerous and greater distinctions consequently requisite; and these are now regarded as all important.

The attitudes of quadrupeds generally are: Pasant, or walking, with the right fore paw or foot



*Pasant.*



*Rampant.*



*In medieval style.*

raised; Rampant, standing on the left hind foot, with the other three feet raised as if in vigorous combative action, with open mouth, tail in air, and mane, when it occurs, tossed about, and in the case of beasts armed with claws these are threateningly distended. Saliant, when leaping with the two fore feet extended forwards and upwards together. Statant, standing with all feet upon the ground. Sejant rampant, sitting on the haunches with the foreparts raised up and the forefeet upon the ground. Sejant, sitting with the forelegs outstretched upon the ground and head raised. Dormant or couchant, sleeping, similar to the last but with the head lowered and resting on

the extended forelegs. Gardant or guardant means that the beast has his face turned so that he appears to be looking straight out from the shield. Regardant or regardant describes the head turned to the sinister so that the beast looks behind him. All animals are assumed to look forward, or towards the dexter side of the shield, unless specified otherwise, and to appear as moving in that direction. But there are some exceptions to this rule. When Armorial charges are placed in Anglican or Roman Catholic churches, all animate charges move towards the altar, so that in an achievement placed on the north side the crest and animate charges should be reversed from the ordinary position and move towards the sinister. Where animals appear in flags, they must move towards the staff, consequently on the reverse of the flag, or when it flies to the dexter, the charges will appear as if moving to the sinister because the staff is then on that side. When two or more crests are borne in one achievement, it has now become usual in English armory to arrange them so that the helmets face inwards towards each other, and if there are an uneven number then the middle one may face the spectator, and the crests conform to the direction of the helmets. This is adopted from the German practice, which also applies to and arranges animate charges in the shield in a similar manner. Even where an animal occurs as a single charge, the German artists do not hesitate to place him moving to the sinister if it pleases them to do so, which would not be allowable in English armory. Animals, however, are sometimes exceptionally disposed, as where two are "passant and counter-passant," in which case the upper one moves as usual and the lower one in the reverse direction; or "counter-trip-

pant," where two animals of the deer or similar kind pass one behind the other, the one behind moves sinister-wise. It is, of course, allowable for armorials to be composed in which an animal is expressly disposed so as to move in any particular direction, but such an exceptional disposition requires to be clearly blazoned. Animals of the deer kind, and of similar nature, as the ox, sheep, etc., may be described as trippant and not passant: springing instead of saliant; lodged instead of couchant. A stag statant guardant is described as at gaze. Although the expression may not be found in text books, a stag or bull may be very properly described as charging. An animal of the deer kind when in rapid forward motion is a speed, or courant; and a dog may be described by the latter term. A human figure walking is ambulant. He may be specified as sitting, kneeling, or as the case may be, but if not particularly specified, he is understood as standing. An animal's tongue is always shewn, and is always gules, unless otherwise specified, as "langued" azure, or as the case may be. When a lion's claws are of a specified tincture different from the body, he is "armed," etc. A stag is "attired" as to his horns. An ox as to his is "armed." Animals are referred to as "unguled" with respect to their hoofs. A stag's head and horns facing to the front and without neck is described as a stag's head cabossed. Two animals rampant and facing each other are described as combattant.

The eagle is the principal bird in armory, though not so common in England as in continental countries; like the lion, it is represented conventionally, and so is capable of highly artistic treatment. Its conventional attitude, which is that of birds of prey generally, is displayed, with back affixed to the shield,

head in chief, tail in base, expanded wings, and legs outstretched. Other birds similarly placed are described as disclosed. A bird standing with its wings erect is blazoned as with wings displayed; if its wings are closed it is described as close, but this is seldom necessary, as it is the presumed attitude of most birds. About to take wing is rising or rousant. Flying is volant. When a bird is mentioned as a pelican "in her piety": habit attributed to her, is blazoned without particular specification, it is taken to be a blackbird. The peacock affronté and with tail displayed is termed "in his pride." A pelican in her nest with young ones vulning, i. e., wounding herself in accordance with the fabulous



*Eagle displayed.*

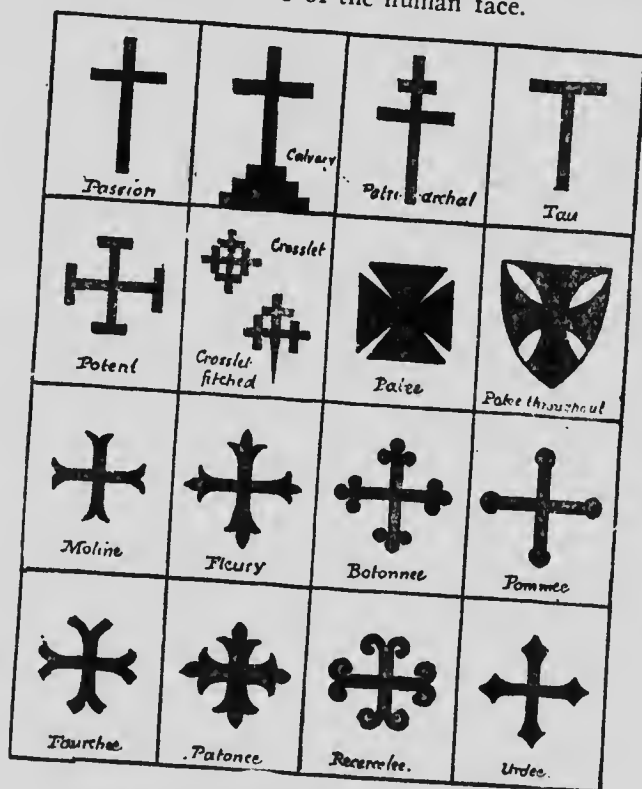
of this curious little group as a charge or as a crest there are a number of instances. A bird of prey is armed of his beak and talons; a cock is armed of his beak, claws and spurs, and is combed or crested and jow-lopped or wattled. Other birds are described as beaked and membered.

Fishes are described as naiant when swimming fessways and hauriant when erect. The dolphin is always shewn embowed and drawn conventionally. Serpents twisted in a knot are knowed.

Of mythical beasts the chief are the dragon and the griffin; the latter is represented rampant and is described as scgreant, which is rather a fanciful term, for why the term rampant is not as applicable to him as to any other beast it is not easy to preceive. There are two mythical beasts known as the heraldic tiger and heraldic antelope, being conventional representations, unsightly and absurd, of those animals.

Trees are described as fructed when bearing fruit. A heraldic tree should be represented conventionally, with but few leaves, which should pretty well occupy the whole space available for them, and should not much overlap one another and should not appear in perspective.

The sun is blazoned as "in his glory," with rays, and shewing the lines of the human face.



*Some of the varieties of the Cross.*

Of objects of conventional form the cross is pre-eminent. As an ordinary it has already been de-

scribed, as has also the diagonal form or saltire. As a common charge there are a great number of modes in which it occurs, many of which are, however, not really distinct varieties, but made by special manner of arrangement or with special added ornaments or the like which might occur in respect of other charges as well as the cross. When the cross is mentioned in blazon it is understood to be throughout, i. e., extending to the extremities of the field, unless specified otherwise (as e. g., a cross couped, or with the ends cut off within the field), or it be of such character as cannot well extend to the limits. The cross pattee, however, is understood as couped unless blazoned as a cross pattee throughout. The commonest variations of the cross are shewn in the accompanying illustration.

For particulars as to some objects mentioned above and many others commonly occurring, the reader is referred to the glossary to follow this article.

There is a tendency among armorists of the present day to use terms in ordinary English instead of some of the more technical or archaic ones above mentioned; as a lion walking instead of passant, a deer tripping for trippant, a bird flying for volant, a fish swimming for naiant, and so on.

**Helmet, Crest and Mantlings.**—Upon the shield is placed the helm or helmet. A practice has arisen of displaying the shield and crest upon a wreath, but without the helmet, that in the first instance being understood, and then in time forgotten, or disregarded; but it should always be borne in mind that the helmet is an essential part of a complete achievement, and indeed, in strict propriety, no crest should be exhibited as a crest (though it may be, as a *badge*) unless carried on its proper helmet.



Another improper practice of debased heraldry has been to shew a helmet of incongruous style, and of ridiculous proportions, frequently not large enough to enclose the head of an infant, while it should be large enough to enclose, with plenty of room inside, the head of a man wearing a smaller steel cap inside with a wreath which originally rested on the inner eap as a better support for the outer one, upon which it was subsequently placed outside as an ornament. The helmet also should rest either directly or by its gorget, or neckpiece, upon the shoulders of the wearer. It will thus be seen that the height of the helmet should not be greatly less than that of the shield, and the exaggerated style of drawing in which armorists delight, permits it to be shewn proportionately much larger. The crest should, if its form allows of it, be of about the same height as the helmet, and may be much more if the artist so pleases.

In English armory the helmet is used as an indication of rank. The Sovereign's helmet, which is used also by the Princes of the Royal family, is gold, open in front, but the opening furnished with six grills or upright bars; Peers have a similar helmet of silver, adorned with gold ornamentation, and with five bars. The helm of Baronets and Knights is of steel with silver ornaments and with visor raised. That of untitled persons is of burnished steel with visor closed. It is laid down by most writers that the helmet of each rank must be placed in a particular way, viz., that of the sovereign and princes affrontè; peers' in profile; baronets' and knights' affrontè; and ordinary persons in profile; but this rule is not now strictly observed, as a rigid conformity to it has been seen to be frequently inconvenient and inconsistent with a proper display of the crest.

Artists now dispose their helmets so that each one may suit the crest which it carries and be in due congruity with it.

**Crest.**—Any possible object, real or imaginary which one may carry upon his head ornamentally may be formed into a crest. Many heralds have gone farther than this and have designed crests remarkable chiefly for their being altogether the reverse of ornamental. And others have designed crests such as by no possibility could be carried upon one's head; such for example as a ship sailing in water, the water not even in a tub, but kept in place by some unexplained miracle! Even now, although heraldry is in better hands, it is a common practice to design what may be called built-up crests composed of two or more objects grouped together, and sometimes ornamented (?) with little charges upon them which may be perceptible in an ordinary drawing, but could scarcely be seen if actually worn in the field, as a crest is in theory supposed to be intended for.

Crests are of later date than armorial shields. No crest can exist without the shield of arms: if any be so used, it can only be that the blazon of the shield has been lost and forgotten. On the other hand there are instances of achievements consisting of the shield of arms only, with no crest.

While the shield has become chiefly a medium of genealogical record, the crest is still deemed to retain its original military character, and is therefore not borne by those who are precluded from military service. Therefore, crests are not borne by ecclesiastics, nor by women, except those who have actually a military command, as a Queen, Regnant or Regent, and (in the opinion of the writer, at least) those who are Honorary Colonels, as many princesses are.

The crest is usually, but not necessarily, placed upon a wreath, of which the modern form is a twist of silk of two tinctures, the principal metal and principal colour of the shield and its charges. If the shield be quartered, the tinctures of the wreath are taken from the first quarter, but if there be two or more crests appropriate to different quarters of the shield it is proper for the tinctures of each wreath to be those of the quarter to which the crest especially appertains. It is usual for the wreath to be drawn with six twists, the dexter end being of the metal, but there is no rule to that effect requiring observance, and the twists may be of any number, and either metal or colour may be the first to appear. Crests are sometimes placed upon a cap of maintenance, or cap of estate, as it is called, or issue from a coronet. The cap of maintenance is usually crimson (or gules) turned up ermine, but may be of any tincture. The crest coronet is similar to the coronet of a duke, and is frequently so described in blazon. It consists of a circlet or band of gold heightened with strawberry leaves, and without the cap of crimson and ermine which is worn with it by dukes. The Sovereign, princes and peers place their proper crown or coronets upon their helmets and carry their crests above them. It is not an uncommon error to suppose that a crest-coronet is an indication of descent from some noble ancestor. It does not signify anything of that sort; neither does a crown or coronet charged in a shield or upon the head or neck of an animate charge, as quite commonly occurs. There are also coronets of special form which usually are assigned to persons who have performed feats of arms or services which such coronets refer to. Such are the naval coronet, a band of gold heightened by sails and sterns of

ships alternately, for a successful naval commander. A mural crown is of gold embattled and chased to represent masonry, and is appropriate for one who has gained a notable success in the capture of a town or fortress. There are also the crown vallery, in which the ornamentation is of figures representing palisades; and the eastern or antique crown, which is radiated.

Instead of helmet and crest, Anglican Bishops surmount their shields of arms with a mitre, which is properly represented as of white satin adorned with gold embroidery and jewels, and ribbons, or infulæ, depending from it; these last are purple, with a white end upon which is a gold embroidered cross, and with golden fringe. Roman Catholic ecclesiastics similarly ensign their arms with a low broad brimmed hat from which depend cords and tassels, their rank in the priesthood being indicated by the colour of the hat and the arrangement and number of the tassels.

*Mantlings.* — Flowing from the crest wreath or coronet, and appearing above the wreath if that is so drawn as to appear lower than the top of the helmet, is the mantling or contoise, supposed by some to represent a scarf worn as a favour in honour of some person, and very probably so in some cases; but the better opinion is that it had its origin in a cover worn over the helmet in the crusades to protect the wearer from the heat of the sun. In early examples it is precisely so drawn. Whatever its origin may have been, it has developed into an ornamental appendage upon which the artist may use his skill to the utmost, as it may be represented in a very great variety of forms. But the limit should be put somewhere short of the mass of involved scrollwork and flourishes which were a production of the period of debasement.

unsightly and without the remotest suggestion of anything which could under any circumstances accompany a helmet. The medieval contoise frequently had jagged edges or ends, from which armorial art has developed unlimited variations of foliated and other forms. Mantlings are usually tinctured by official heralds in England, gules turned up argent, or ermine, the latter being regarded as appropriate for peers. But there is no rule on the subject. In Germany the tinctures are regulated in the same manner as those of the crest wreath, and this practice is recommended as desirable to follow, as being generally effective and giving sufficient scope to the artist. The two colours of the crest wreath are called the livery colours of the family to whom the crest belongs. But livery colours actually used do not conform to the livery colours of the armorials (a coachman arrayed in silver and scarlet or in brilliant green and gold, would certainly be rather startling) though some hold that they should do so to a certain extent, as, for example, if the armorial livery colours be silver and gules, those used should be light drab and red of some dark variety of shade.

Supporters are animate figures placed on each side of the shield, as if guarding it or supporting it. Their use by individuals is generally restricted to Peers, Knights Grand Cross, Chiefs of Scottish Clans, and Heads of the ancient Irish Septs, and they seldom, if ever, occur in the armorials of other persons, except in Scotland, where their use has not been so strictly limited. They are also used with the arms of colonies as, e. g., the Cape of Good Hope; with those of cities, as the well known griffins of London; and of incorporated companies, as for example The East India Company, The Hudson Bay Company, The Newfoundland Company.



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2



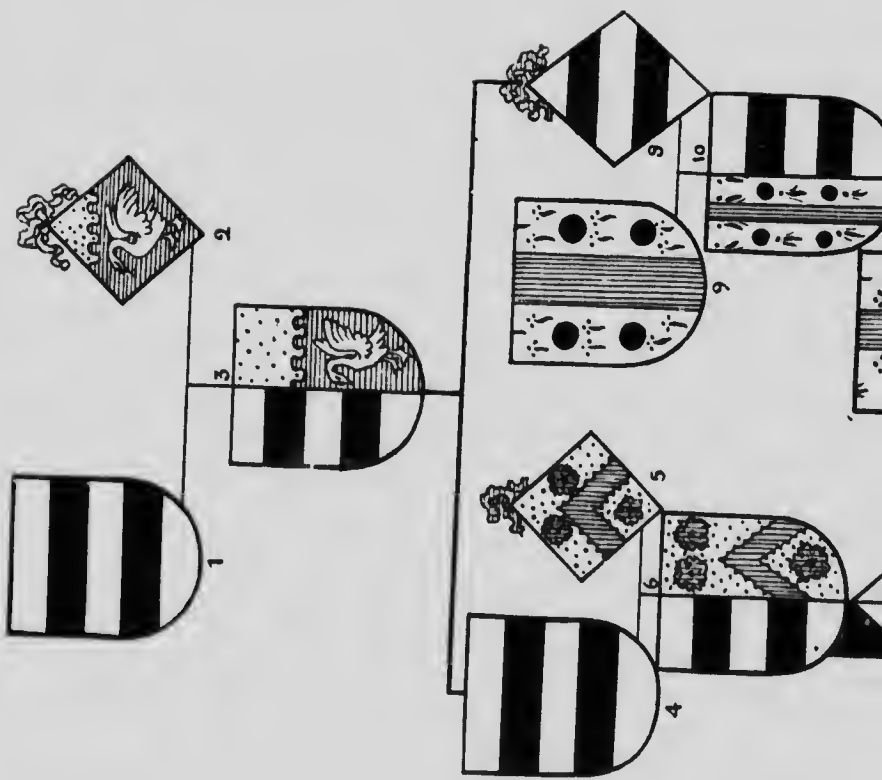
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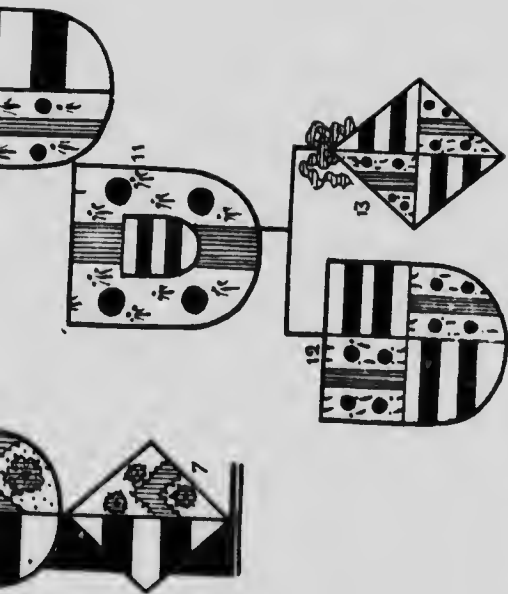
and impales her arms, No. 3.

Son, JOHN BARRY  
 bears No. 4  
 (With a lab in his  
 father's lifetime)  
 He marries Lucy Rose, No. 5,  
 and impales her arms, No. 6.  
 John Barry dies, and  
 his widow bears No. 7.

Daughter, LOUISA BARRY  
 bears No. 8.  
 She marries Arthur Paley,  
 who bears No. 9, and on marriage  
 changes to No. 10.  
 John Barry dying without issue,  
 and William Barry being dead,  
 Louisa Paley became an heiress  
 in armory, and her husband assumes  
 No. 11.

Their son and daughter respectively  
 bear the arms of Paley quartering  
 Barry Nos. 12 and 13.





**DIAGRAM TO ILLUSTRATE MARSHALLING.**

**WILLIAM BARRY**

bears No. 1. He marries Martha Swan, who bears No. 2, and impales her arms, No. 3.

**Son, JOHN BARRY**

bears No. 4

(With a label in his father's lifetime)

He marries Lucy Rose, No. 5,

and impales her arms, No. 6.  
John Barry dies, and his widow bears No. 7.

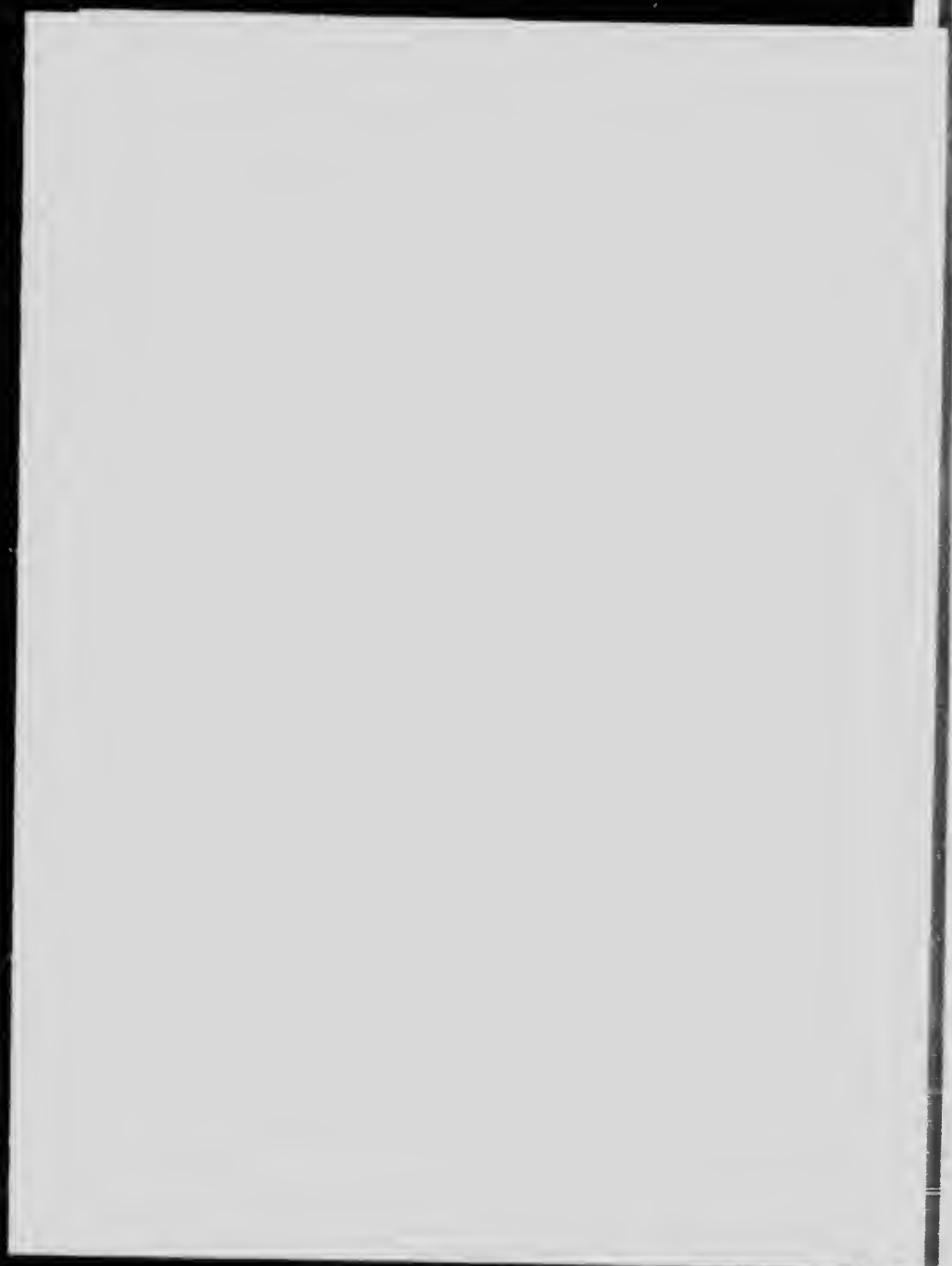
Daughter, **LOUISA BARRY**  
bears No. 8.

She marries Arthur Paley,  
who bears No. 9, and on marriage  
changes to No. 10.

John Barry dying without issue,  
and William Barry being dead,  
Louisa Paley became an heiress  
in armory, and her husband assumes  
No. 11.

Their son and daughter respectively  
bear the arms of Paley quartering  
Barry Nos. 12 and 13.





The motto is usually disposed underneath the shield, but if there are two mottoes, one accompanies the crest. The motto is not strictly hereditary, as the other parts of the achievement, and may be adopted or changed at will.

*Honours.*—Honours are suspended beneath the shield, except in the case of Baronets of Ulster, whose Badge (an inescutcheon silver charged with a hand open and erect gules) is placed in the shield. In the last century the medals of military officers have been in some instances charged upon the shield; but such a practice is much to be deprecated; it is altogether inconsistent with the true spirit of heraldic composition, which does not admit of objects containing microscopic parts or details being charged upon a shield.

*Badges.*—Badges are figures, animate or inanimate, of a representative or symbolic character used by families or individuals, and sometimes carried with their achievements. Their specially proper use is as marks of ownership on plate, harness, servants' buttons, and the like. The crest is very commonly used as a badge for these purposes.

**Marshalling**—Marshalling is the arranging or combining of separate coats of arms in one composition. An unmarried man bears his paternal arms in simple form, but when he marries he impales his wife's arms, dividing his shield per pale and placing his own arms in the dexter half and his wife's in the sinister. The wife bears the arms similarly impaled, but in a lozenge and without crest. If the wife dies, the husband continues to impale her arms, unless he marries again when the arms of the second wife are brought in in place of those of the deceased. Similarly a widow continues to bear her husband's

arms impaled with her own until she marries again, when her arms are impaled with those of her second husband. A woman who has no brothers is a presumptive heiress in armory during her father's life, and if then married, her husband impales her arms; but upon her father's death she becomes an heiress in armory,\* and her husband bears her arms in an inescutcheon, called in such case an escutcheon of pretence, which is charged upon the middle part of his own shield. These arms are then inherited by their children, who marshall them quarterly, 1 and 4 the father's arms, 2 and 3 the mother's. The subject of marshalling, when it goes beyond the simple cases referred to, becomes intricate, and is rather more than can be dealt with advantageously in the present article.

It is to be observed, however, that, no matter how many previously distinct armorials are thus combined, the divisions of the shield in which they are placed are still called quarters, and the combination is described as quarterly of six, of nine, of twelve, or as the case may be. In such marshalling there cannot be three, or five, seven, eight, ten, eleven, thirteen or fourteen quarters, as the shield cannot be divided into those numbers: if such combination should be required to be made, say three, or eight, the first quarter should be repeated in the fourth or ninth. Thus in the Royal Arms of Great Britain, the quarter for England is so repeated.

A Bishop impales the arms of his Diocese with his personal arms, or, to be more accurate, his paternal arms, for he does not include with the diocesan arms those of his wife, if married. The proper mode

\*In the case of sisters, without brothers, they inherit equally, and are co-heiresses presumptive, or co-heiresses, as the case may be, in armory.

for a married Bishop would appear to be two shields, the dexter of the diocesan arms with the Bishop's paternal arms impaled, and the sinister his arms impaling those of his wife. Ecclesiastical arms are either borne in a fish-shaped shield, or upon a shield of the usual shape, but ensigned with the mitre. Neither crest, supporters, nor motto, are borne with them. Certain other holders of public office impale their arms with those of their office.

**Cadency.**—Cadency is the marking by some charge or appropriate distinction the arms of different members of the same family, or different branches of a family. A number of such marks for successive sons, up to the number of nine, were formerly laid down for use, but as the system so designed was impracticable it never came into general use. The only marks actually used are the label for the eldest son father's lifetime, and the crescent, which was the mark specified for the second son, but is now used to denote a younger or cadet branch of a family.

Women bear their arms in a lozenge instead of a shield. An unmarried woman may ensign her lozenge with a knot of blue ribbon at the top.

**Differencing.**—Differences or brisures are introduced into arms to distinguish different families who are, or are believed to be, descended from a common ancestor and bear the same arms. They were also in early times used to distinguish the arms of vassals from those of the feudal lord, whose arms were frequently assumed with such distinguishing marks by the vassals. And in a similar manner, the adherents of a notable leader assumed his arms, in whole or in part, with such differences. Thus many

Scottish families bear arms which are founded upon those of Bruce, and which they resemble in greater or less degree. Such differences or brisures are effected in various ways, but generally either by a change of tinctures, a change of some one or more charges, or by the introduction of additional charges. There is no better illustration in English armory of the practice referred to than the arms of the writer, for all families of the name bear the same arms with differences from each other and these, with similar arms borne by some forty English families, are undoubtedly derivatives from the arms of some ancient person, either a feudal lord or an ancestor from whom all these families have sprung. The writer has recently met with an old engraved seal which shews the original coat from which all these appear to have been derived and from which they are differenced,\* but of the family whose arms the seal represents nothing is at present known, excepting that it was probably an ancient family of Normandy.

**Blazon.**—Blazon is, firstly, the description, and, secondly, the art of describing, armorials in technical language. To blazon is so to describe. The purpose of a method of blazon is that when armorials are technically described, they may then be correctly drawn by a herald painter or artist, who consequently never requires to have the work of any other painter or artist before him to copy from, but is able to correctly draw and colour the arms from the verbal description or blazon.

\*The seal shews an orle of eight martlets. The arms of the English families begin with, as the earliest, those of de-Rochdale, Sable, within an orle of eight martlets an inescutcheon of silver; and Chadwick, the same but with the field tinctured gules. The arms of the writer are a variation, or differenced form, of the last.

Needlessly precise rules have been laid down as to the manner of blazoning arms. There is no necessity to do more than state that the language should, though technical, be such that it may be understood by any one having such a moderate knowledge of armory as all well educated persons should have. Unusual terms should not be employed, when better known ones may be used. The expressions and arrangement cannot be too clearly composed, but no detail may be omitted. The field should be first specified: then the principal charges (usually one or more of the ordinaries); then the accompanying or minor charges. The tincture of each thing mentioned must be specified, except where accompanying charges all of the same tincture are mentioned together in immediate sequence, when it is only necessary to name the tincture in conclusion. It has hitherto been laid down that nothing may be repeated, e. g., if a tincture requires to be mentioned more than once it should be referred to as "of the same," or "of the first," or "of the second," or "of the third," as the case may be, meaning that the tincture is the same as has been just mentioned, or firstly, secondly, or thirdly, etc., mentioned. But this rule is no longer insisted upon, and its non-observance is a gain in perspicuity.

When two or more common charges occur together their relative position must be described, except where it is understood or assumed without particular mention. Thus, "Three lions rampant" are understood to be two in chief and one in base, and so always when three charges are mentioned without specification. Otherwise they may be "three lions passant guardant (or of any other attitude, as the case may be) in pale," if they are one above another as in the arms of England; or "three lions statant in

fess," or "in bend," if in the position of either of those ordinaries; or "five lions in cross"; and so on. Objects arranged eight or more around the outer part of a shield are "in orle" as "eight martlets in orle," or this is sometimes called "an orle of eight martlets." When a number of objects exceeding three or four occur together they are described as "three or two and one," meaning three in the first, or upper line, two in the middle line, and one below; and so of any greater number. If small objects are mentioned without number or position, they are understood to be of an indefinite number powdered irregularly over the field, and are described as "semee," as for example, the well known ancient arms of France, "semee of fleurs-de-lis." They are sometimes shortly described by an appropriate adjectival form of the name of the charge, as "crusilly" for semee of cross-crosslets, "billetty" for semee of billets. The heraldic student should early acquire the art of blazoning, which he may do by taking a Peerage or Baronetage and comparing the verbal blazon of arms with the cuts representing them.

**Composition of Arms.**—It is a popular error that every coat of arms must have had in its origin a reference to some great deed or event in which the first bearer had part. There are undoubtedly arms which have had such an origin, but they are perhaps rather the exception than the rule. It is, of course, probable that most armorials were designed with reference to some circumstance, idea, or sentiment of the first bearer, and not merely capriciously, but it is equally probable that such circumstances, ideas, or sentiments were generally of something of interest just for the time being and of no great or abiding importance. A very common practice—more so,

perhaps, on the Continent than in England—has been to compose arms with an allusion to the name of the bearer, either direct or more or less far fetched. Such arms are called canting or punning arms. For direct examples we may refer to a bell for Bell, foxes for Fox, and many similar. Less direct are a fox for Todd, a pike (the fish) or *ged* for Geddes, a water bouget for Bugge, a raven or corbie for Corbet, strawberry blossoms or fraises for Fraser. More far fetched are butterflies for Muschamp, Coneys for Coningsby, Shuttles for Shuttleworth, Grasshoppers for Gresham. And many others will be observed where the allusion is still more remote. Armorialso composed are quite in accord with the original idea of heraldry; no better way of distinguishing and readily identifying a man named Corbet could be designed than the black raven in a silver field which so plainly speaks the name.

**Flags.**—Armorialso have at all times been displayed in flags; indeed, it may be asserted that heraldry existed in flags long before it became armorial. Space will not permit of lengthy reference to this branch of the subject, upon which alone many books have been written,\* and it must be sufficient to note briefly the principal flags known in armory. They may perhaps be described as consisting of a few typical or primary forms, viz.: The Banner, or banner of arms, which displays arms in precisely the same manner as the shield, and without any accessories. The banner should be square in shape. The Royal Standard is properly a banner of the Royal arms.

\* A little pamphlet styled "Our Flag and what it means," by Major W. J. Wright, of Brockville, may be referred to as a most useful little work, and one which ought to be in the possession of every boy and girl in our Canadian schools. Copies may be had from Major Wright for 25 cents.



The Standard, an elongated flag, anciently used as that of the commander of an armed force in the field, and sometimes so designed or composed as to symbolise the cause which the army was to enforce or defend. Standards were also used by feudal leaders. They were frequently most elaborately composed, displaying livery colours, badges, and mottoes.

The Pennon, which was the ensign of a knight, and was a small flag generally triangular, and pointed or forked in the fly.

A Jack was a simple device blazoned upon the jack, or coat, of a soldier to denote his nationality, and the same device came into use as a national flag at sea. Thus the jack of England was the cross of St. George, that of Scotland the St. Andrew's Cross, and that of Ireland the St. Patrick's Cross, and these three united in combination are our Union Jack.

An Ensign is a modern national flag, an evolution from all or some of the foregoing.

A Gonfanon or golfanon is an ecclesiastical banner (not necessarily of arms) carried pendent from a cross staff, and usually divided at the foot into three points or three square ends.

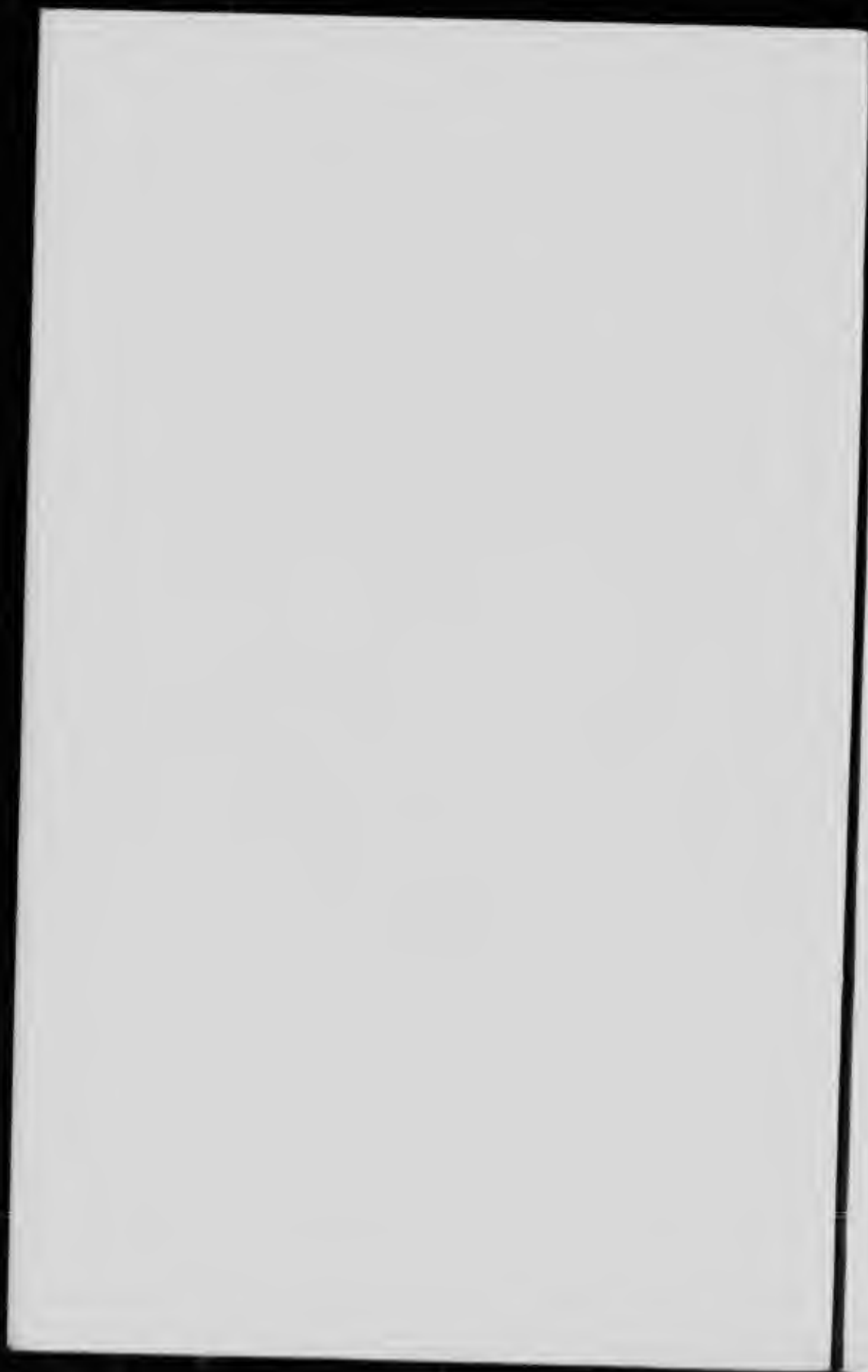
We have now given to our readers concisely, and it is hoped intelligibly, sufficient of the science of heraldry to enable any person to understand an ordinary achievement, such as is usually borne in this country. To treat the subject more fully or in greater detail would be writing a book, and not an article for publication in a magazine. Furthermore the scope of this article has been intentionally confined to so much of armory as is likely to be of personal interest to our readers, for social conditions in Canada are such that there are not many people to whom a knowledge of noble and knightly titles and insignia is an every-day requisite, as we hold a knowledge

of armory to be to all persons of education and refinement—to the extent, at least, to which we have endeavoured to set it forth in these pages, leaving it to those who find the subject interesting to pursue it further in works where it is treated more fully. But this recommendation must be qualified by warning our readers that as armory has been much degraded during the seventeenth and eighteenth and greater part of the nineteenth centuries, text books on heraldry are not yet, by any means, free from the absurdities introduced in that period. The student must, therefore, beware of petty “rules” and rigid “laws”; and he will find much of fanciful symbolism and unusual terms, invented apparently for the purpose of obscuring armory and rendering it, if it were possible, an occult science comprehended only by the initiated.

To complete this work it will be necessary to add a glossary of heraldic terms, which we hope to do in a later number.

E. M. CHADWICK.





## A Glossary of Heraldic Terms.



THIS Glossary is not intended to comprehend all terms used in Armory. Some, which are of a fanciful character or of rare and exceptional occurrence, are omitted. Words of French Armory which some English Armorists use occasionally, are also for the most part omitted, especially where there are equivalent English terms. Many words which are of ordinary use and of which consequently the meaning is obvious when used heraldically, are not included, but some are included which were formerly in common use but are now obsolete or seldom used. A few illustrations are introduced, and the objects figured are in some cases shewn in two or more forms, by which it will be understood that a heraldic charge is not always, if ever, of a stereotyped form, but that, with even simple objects, there is opportunity for the use of artistic taste and skill in drawing.

*Abased*, describes an ordinary placed in a lower part of the shield than its usual position.

*Abatement*, a mark of distinction or difference, which is regarded by some as shewing that the shield is lowered in its dignity.

*A-bouche*, describes a shield from which a piece has been cut out so as to form a rest for a lance in charging.

*Accessories*, the parts of an achievement which accompany a shield of arms; see text.

*Accoied*, charges placed side by side.

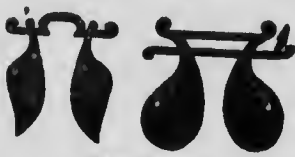
*Achievement*, the complete armorials, shield with all its accessories, of any person; see text.

*Addorsed*, placed back to back.

*Adumbrated*, see ombree.

- Affronce*, describes an animate object facing the spectator.
- Agnus Dei*, a common charge consisting of a lamb bearing a staff from which flies a pennon, usually charged with a cross. If not otherwise specified, the lamb is proper (white), and the pennon is silver with a cross gules. The lamb is usually adorned with a halo or nimbus.
- Alant*, a dog of an obsolete kind resembling a mastiff, with short ears.
- Alerion*, an eagle displayed, without beak or feet.
- Ambulant*, walking; applicable to a human figure.
- Ancient*, an obsolete term for a flag now called an ensign.
- Ancre*, described a cross with the ends of its arms shaped like an anchor.
- Angle*, an obsolete term for a canton; also interlaced chevrons are called angles.
- Annulet*, a ring.
- Antelope*, the "heraldic antelope" is an unsightly mythical beast with but slight resemblance to the antelope of natural history.
- Antique Crown*. is composed of a band heightened by points or rays.
- Appaume*, describes a hand open and upright, with the palm shewn.
- Arch*, an arch is represented with pillars supporting it.
- Argent*, silver tincture; see text.
- Armed*, used in blazon to particularize the teeth and claws of the lion, etc., the horns of the bull, etc., and the beak and talons of a bird of prey.
- Armes parlantes*, canting or punning armorials.
- Arrows*, when not specified are represented point downwards. They are described in blazon as barbed or armed, and flighted or feathered, when a different tincture is to be specified. A sheaf of arrows consist of three, one in pale and two in saltier. An arrow is pheoned when it is armed with a pheon (q. v.), instead of the usual point.
- At gaze*, the stag when facing the spectator.
- Attired*, describes the horns of the stag. The term attires of a stag is used for a pair of horns attached to the scalp.
- Augmentation*, an honourable addition to a shield of arms conferred as a recognition or memorial of some notable exploit or service, or the like.
- Avellane*, specifies a cross with ends shaped like a filbert.
- Azure*, blue tincture; see text.

- Badge*, a symbolic figure other than shield or crest, etc.; see text.
- Bar*, an ordinary; see text.
- Barbs*, the sepals of a rose, green when proper.
- Barbed and crested*, is sometimes used to specify the wattles and comb of the cock.
- Barded*, describes a horse fully caparisoned.
- Barnacles*, a horse curb.
- Baron and Femme*, husband and wife, used to denote the dexter and sinister parts of an impaled shield.
- Barrulet*, diminutive of the bar; see text.
- Barry and Barruly*, a field divided into equal parts, barways; see text.
- Barry-inlented*, sometimes blazoned Barry-bendy dexter and sinister, describes a field which in effect consists of rows of triangular parts.
- Bat*, the bat is always depicted displayed.
- Battled-embattled*, double crenellation or embattlement one above the other.
- Beacon*, or *Fire-beacon*, also termed a Cresset, an iron basket containing fire, set on a pole at which a ladder is placed.
- Beaked*, refers to birds other than birds of prey, when the beak is of a different tincture from the body.
- Beard*, the barb of an arrow.
- Bee*, the bee is volant unless otherwise specified.
- Bend*, an ordinary; Bendlet; Bendy; see text.
- Bezan*, a golden roundle, a Byzantine coin.
- Bezanty*, semee of bezants.
- Billet*, a quadrangular figure representing a stick of wood; see text.
- Billetty*, semee of Billets.
- Bird-bolt*, a short arrow with blunt head.
- Bladed*, refers to the stalk and leaves of grain if different in tincture from the ear.
- Bluebottle*, a flower slightly resembling a thistle.
- Bordure*, an ordinary; see text.
- Bottoonee*, describes a cross ending in three round figures or a trefoil; see text.



Water-bouget

- Bouget*, or *water bouget*, a leathern hag to carry water represented as a pair carried by a crosspiece or yoke.
- Bretessee*, counter-embattled.
- Breys*, a horse curb.

*Brisure*, a mark of cadency.

*Bugle horn*, a hunting horn, represented with strings, etc.

*Cabossed or Caboshed*, the head of the stag, ox or other similar animal, affrontee, the neck not appearing.

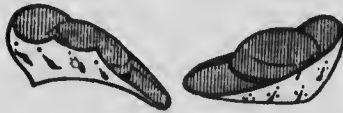
*Cadency*, refers to the distinguishing of a junior or cadet branch of a family from the elder.

*Caltrap or chevaltrap*, an instrument consisting of four points so disposed that when three rest upon the ground one points upwards, intended to be scattered over the ground in anticipation of a charge of cavalry, in order to create confusion by wounding the feet of the horses.

*Calvary cross*, a cross with long stem set on three steps; see text.

*Canton*, an ordinary; see text.

*Cantoned*, placed between four charges, or placed in the first quarter.



*Cap of maintenance*

*Cap of maintenance, or cap of estate*, a cap of medieval form of different shapes very much like some hats now worn by women,

consisting of a crown with edges or brim turned up in front or at the back or (less frequently) all around. Another form is that worn by the King inside his crown, and by peers inside their coronets. It is generally crimson or gules turned up ermine.

*Caparisoned*, describes a horse fully accoutred.

*Carbuncle*, see Escarbuncle.

*Cartouche*, an oval shield; see text.

*Castle*, represented as two towers joined by an embattled wall with gate way. If described as triple towered the gate way is in the middle tower.

*Catharine wheel*, a wheel with hooks on the outside opposite the end of each spoke, used as an instrument of torture.

*Cauldron*, an iron pot with three legs.

*Celestial crown*, an antique crown with a star on the point of each ray.

*Cercellee*, having the extremities divided and curved or curled backwards in the form of a short spiral.

*Chapeau*, the cap of maintenance.

*Chaplet*, a wreath of flowers or leaves.

*Chaussee*, shod.

*Chequy*, a field divided into nine or more squares of alternate tinctures; see text.



*Chess rook*

*Chess rook*, a piece used in the game of chess, now of tower like form and known as the castle.

*Chevron*, an ordinary; see text; *Chevronel*, the diminutive.

*Chevronny*, a field divided into a number of parts by chevron lines.

*Chief*, an ordinary; see text.

*Cinquefoil*, a flower of five petals or five leaved figure; it is called a fraise (strawberry) in some Scottish Arms.



*Clarion or Organ rest.*



*Clarion*, called also a rest, a musical instrument represented in various shapes.

*Close*, describes a bird with its wings closed.

*Closet*, a diminutive of the bar.

*Clouee*, studded with nails.

*Cock*, is blazoned combed and

wattled, or crested and jowlopped, and spurred, when his characteristic members are of a different tincture from the body.

*Cockade* originally a party badge of ribbon, is used (worn upon servants' hats) by officers in the King's naval and military services and by some in the diplomatic and civil services. The British cockade is black; that worn by officers of the Royal Navy being oval in shape, and that of officers of the Army round or rose shaped with a fan top.

*Cockatrice*, a fabulous beast, part cock and part dragon.

*Combattant*, or *combatant*, two animals rampant and facing each other.

*Confrontee*, two animals disposed face to face.

*Compartment*, a shelf or piece of ground upon which an achievement is frequently carried when it comprises supporters.

*Compony*, or *Gobony*, a single row of panes of alternate tinctures; see text.

*Coney*, a rabbit.

*Conjoined*, joined.

*Conjoined in lure*, two wings joined with their tips downwards.

*Contoise*, a scarf attached to the helmet.



- Contournè*, an animal facing the sinister.
- Corbie*, a raven.
- Cornish Chough*, a crow-like bird, black with red beak and legs.
- Cotice* or *cost*, a diminutive of the bend or other ordinary; see text.
- Couchant*, sitting on all fours, ventre a terre, with head raised.
- Couchè*, a shield disposed in bend or slanting.
- Counter-changed*, tinctures reversed.
- Counter-Compony*, Compony of two rows of panes; see text.
- Counter-ermine*, a synonym for ermines.
- Counter-fleury*, see Fleury.
- Counter-passant*, two animals moving in opposite directions. So, counter-trippant, and counter-saliant.
- Counter-potent*, a fur; see text.
- Counter-vair*, a fur; see text.
- Couped*, cut off by a straight line.
- Couple-closes*, cotices of a chevron.
- Courant*, running.
- Covered cup*, a cup like a chalice, with a dome shaped cover.
- Coward*, describes a beast looking back and having his tail turned down between his hind legs.
- Crancelin*, or *chaplet of ruc*, a bend treflee or adorned with trefoils. In English armory it occurs only in the arms of Saxe-Cobourg-Gotha borne by the Royal family.
- Crenellee*, embattled.
- Crescent*, the moon in first quarter with horns uppermost, a figure of very common occurrence. If turned with the horns to the dexter it is called *inrescent*, if to the sinister *decescent*.
- Cresset*, see Beacon.
- Crest*, crest wreath, crest coronet; see text.
- Crined*, describes having hair of a tincture different from that of the body.
- Cross*, see text; *crosslet*, a small cross; *cross-crosslet* the same with the arms crossed.
- Crusilly*, semec of cross-crosslets.
- Cubit arm*, an arm couped at the elbow.
- Dancetty*, deeply indented; see text.
- Debrused*, denotes a charge upon which an ordinary is imposed.
- Degrees*, steps, as of stairs.
- Demi-*, divided and cut off so as to show the dexter half or the upper half only.

*Dexter*, the right hand side, i. e. of the bearer of armorials as explained in the text.

*Diaper*, ornamental surface decoration, see text.

*Difference*, a variation in arms to distinguish the bearer from others bearing the same or similar arms.

*Dimidiated*, coupé so as to show one half only.

*Disclosed*, is used in place of the term displayed for birds other than birds of prey (but why the latter term may not be used as well for all birds is not easy to perceive).

*Dismembered*, describes an animate charge whose parts or members are cut off from the body, but not removed from the shield.

*Displayed*, describes a bird placed with back to the shield and wings and legs outstretched.

*Distilling*, dropping blood.



*Dolphin*, the fish so called is represented in blazon conventionally, and embowed.

*Dormant*, the attitude of sleeping; see text.

*Double-queued*, is a term used to describe a beast with two tails.

*Dovetail*, a partition line; see text.



*Dragon*, a mythical beast somewhat resembling a dog in form, but with bat-like wings and serpent's tail and claws on his feet, and covered with scales.

*Ducal coronet*, a term used for a crest coronet, a band heightened by three strawberry leaves.

*Eastern Crown*, a crown consisting of a plain band heightened with rays or points.

*Eightfoil*, a double quatre foil. The Japanese national badge, the chrysanthemum, is a double eightfoil, having sixteen petals.

*Embattled*, one of the partition lines; see text.

*Embowed*, curved.

*Embrued*, dipped in blood.

*Enaluron*, an obsolete term for a border charged with an orle of eight eagles or other birds.

*Endorse*, the cotice of a pale.

*Enfiled*, pierced with a sword or other weapon.

*Engoulee*, refers to a beast pierced with a sword or other weapon through the mouth or in whose mouth an ordinary or other charge terminates.

*Engrailed*, one of the partition lines; see text.

*Enhanced*, describes an ordinary placed higher than its usual position.

*Ensigned*, refers to an object above which another object is placed as if resting upon it.

*Entoyre*, an obsolete term for a bordure charged with an orle of inanimate objects.

*Enurny*, an obsolete term for a bordure charged with an orle of eight animals.

*Eradicated*, torn up by the roots.

*Erased*, with a torn or jagged edge.

*Ermine*, *Ermines*, *Erminois*, furs; see text.



*Escallop*

*Escallop*, or *escallop shell*, a shell of fan like shape with serrated edges worn by pilgrims as a badge, and which consequently is regarded as used in memory of a pilgrimage.

*Escarbuncle*, a conventional figure of eight rays which occurs in early arms.

*Escutcheon*, a shield. Escutcheons sometimes occur as charges; one so borne is called an inescutcheon.

*Escutcheon of pretence*, the small shield borne within his own by a husband whose wife is an heiress in armory.

*Etoile*, a star with wavy rays, assumed to be six in number; if otherwise the number must be specified.

*Faggot*, a bundle of sticks tied with a cord.

*Falcon*, seldom appears in blazon except with bells or other appendages worn by falcons used in chase, and these must be specified.

*False Escutcheon*, an escutcheon voided, or orle.

*Fer-de-moline* or *millrind*, an iron fitting fixed in the centre of a millstone to aid and regulate its operation.

*Fess* or *Fesse*, an ordinary; see text.

- Fess point*, the central point of the shield.  
*Fesswise or fessways*, placed horizontally.  
*Fetterlock*, a lock joining and fastening the ends of a small hoop or chain; also called shackbolt, or shacklebolt.  
*File*, a term for the label.  
*Fillet*, diminutive of the chief.  
*Fimbriated*, describes an ordinary or charge having an edge of a different tincture.  
*Fireball*, a bomb with flames issuing from its top.  
*Fire-beacon*, an iron basket containing fire placed on a pole with a ladder attached.  
*Fitched*, pointed at the foot.

*Flanche, or flasque*, an ordinary; see text. A distinction is sometimes made between a flanche and a flasque, the former being more embowed and thus covering more of the field than the latter; and it is further held that when only narrow parts of the shield are covered the term voiders should be used. But these distinctions are by no means practical, and may be regarded as rather fanciful.



*Fleur de lis.*

*Fleur-de-lis, or fleur-de-luce*, a conventional lily, always drawn so as to show three petals and occasionally with stamens and pistils. A field semee

of fleur-de-lis is described as semee de-lis.

- Fleury, flory, and fleurette*, dorned with fleurs-de-lis.  
*Flighted*, refers to an arrow feathered of a different tincture.  
*Flowers and fruits*, are usually shown as consisting of blossom, stem, and two leaves, unless otherwise specified; except such as are conventionally represented, as the rose and the fleur-de-lis.  
*Fly*, the part of a flag farthest from the halyards or staff.  
*Formee*, synonym for pattee. Some writers draw a distinction between a cross formee and a cross pattee, using the latter term for one of which side lines of the arms are straight, and the former if they are curved, but there does not seem to be any real distinction.  
*Fountain*, called also a *syke*, a natural well or spring is conventionally symbolized by a roundle barry-wavy of six silver and azure.  
*Fourchee*, forked at the extremities.

*Fraise (Scottish)*, strawberry blossom or cinquefoil.  
*Frame-saw*, a saw fixed in an oblong frame with handles at each end.

*Fret*, an ordinary; *Fretty*; see text.

*Fructed*, bearing fruit.

*Furs*, see text.

*Fusil*, an ordinary; *fusilly*; see text.

*Fylfot*, a cross of equal arms, each arm having an additional piece extending to one side at right angles.



*Galley or Lymphad*

*Galley or lymphad*, an ancient ship, represented with one mast and oars with sails furled and flags flying, unless specified otherwise. In the arms of New Brunswick the lymphad has her sail set, as appears on the Great Seal of Canada but is not so specified in the published blason. The galley is sometimes drawn with a fighting top

in a basket like form. Also it is sometimes shown equipped with a flaming beacon atop.

*Galtrap*, see caltrap.

*Gamb or Jamb*, the foreleg of a beast.

*Garb*, a sheaf, understood as of wheat unless specified otherwise.

*Gardant or guardant*, looking out from the shield.

*Garter*, a scroll around a shield and buckled beneath used as a badge of knighthood. It is frequently used with representations of crests as a motto scroll, but most improperly.

*Gaze, at*, the same as *gardant*, but refers to animals of the deer kind.

*Ged*, a scottish term for a pike (fish).

*Gem ring*, a ring set with a stone.

*Gemel*, double.

*Gerated*, an obsolete term equivalent to *semee*.

*Gillyflower*, a pink or carnation. If blazoned proper it is crimson.

*Gliding*, describes a serpent moving fesseways.

*Gobony*, see *compony*.

*Golpe*, a roundle of purple.

*Gorge, or gurge*, a conventional figure symbolizing a whirlpool composed of a spiral beginning at the fess point and running in successive volutes to the edges of the field, tinctured silver and azure.

*Gorged*, collared.

*Gouts*, drops, see gutty.

*Grieces*, steps as of stairs.



*Griffin*, or *Gryphon*, a fabulous beast part eagle and part lion.

*Gringole*, describes an ordinary or other figure having ends which terminate in serpent's head.

*Guardant*, looking out from the shield.

*Guige*, a belt from which the shield may be suspended.

*Gules*, red; see text.

*Gurge*, see gorge.

*Gutty*, or *guttee*, semee of drops. Gouts are (very unnecessarily) described by specific terms according to tinctures, viz., gold, guttee d'or; silver, guttee d'cau (water); gules, guttee de sang (blood); azure, guttee d'huile or d'olive (oil); sable, guttee de poix (pitch).

*Gyron*, an ordinary; gyronny; see text.

*Hackle*, or *hempbreak*, an instrument for crushing hemp.

*Harpy*, a fabulous bird resembling a vulture with a woman's head and neck.

*Hatchment*, an achievement painted on a lozenge affixed to the outer front of the dwelling of a person deceased, a custom formerly of general observance but now disused. The lozenge was painted in black and white colours according to well defined rules, so that such colouring, with the achievement, signified the rank, sex, and condition, i. e., married or unmarried, etc., of the deceased.

*Hauriant*, described a fish paleways with head in chief.

*Hawk*, see falcon.

*Hempbreak* or *hackle*, an instrument for crushing hemp.

*Hawk's lure*, an article used by falconers to recall a hawk from flight, composed of two wings conjoined with tips downward, hanging from a line and ring.

*Helm*, Helmet; see text.

*Herald*, a trained armorist; an officer of arms whose duties are primarily to compose, marshal, and generally regulate, armorials, and secondarily to arrange and marshal public functions. Heralds were formerly employed as envoys from one sovereign or commander to another, or between hostile armies in the field.

*Hirondelle*, a swallow.

*Hoist*, the part of a flag next to the halyards or staff.

*Humettee*, describes an ordinary coupé so as not to extend to its usual limit.



*Hunting horn*, or *bugle horn*, a semi-circular horn hung from a cord, and described as stringed with reference to such cord.

*Hurst*, a group of trees.

*Hurt*, a roundle azure.

*Hunting horn* = *Bugle horn* *Imbrued* or *embrued*, bloody.

*Impaled*, two shields of arms combined in one; see text.

*Incescent*; a crescent with both points turned to the dexter.

*Indented*, one of the partition lines; see text.

*Inescutcheon*, a small shield borne as a charge, and usually itself charged.

*Infulae*, fillets or ribbons.

*In lure*, describes a pair of wings conjoined with the tips downwards.

*Invected*, or *invecked*, one of the partition lines; see text.

*Issuant*, issuing or rising out of something. An animal so blazoned only appears in part, or demi.

*Jamb*, or *Gamb*, the foreleg of a beast.

*Jellop*, or *jowlop*, the wattle of a cock.

*Jessant*, issuing or rising, similar to issuant.

*Jessant-de-lis*, a term used for a conventional figure composed of a fleur-de-lis passing through a leopard's face.

*Jesses*, straps or throngs by which bells were attached to the legs of a hawk used in the chase.

*King of Arms*, a principal office of arms.

*Knot*, a badge consisting of a cord twisted and tied in some peculiar manner.

*Label*, or *lambel*, a fillet with pendent strips or tongues; also such pendent pieces; see text.

*Lambrequin*, mantling, see text.

*Langue*, the tongue.

*Lattice*, a fret of several pieces nailed (or clouee) at each intersection.

*Leopard*, like the lion, the heraldic leopard may be regarded as an animal more conventional than natural, and resembling the lion in all respects excepting that he is without mane. The term has been used by some heralds to describe a lion in an attitude other than rampant.

*Leopard's face*, is the head affrontee without any of the neck appearing.

*Lined*, having a cord attached.

*Lion*, see text.

*Lioncel*, a little lion.

*Lodge*, sitting with all four legs on the ground and head raised; used in respect of beasts of the chase.

*Lozenge*, an ordinary; lozengy; see text.

*Luce*, or *lucy*, a pike (fish).

*Lure*, see hawk's lure.

*Lymphad*, see galley.

*Maltese cross*, a cross pattee with the outer edges of the arms slightly indented, thus forming an eight pointed cross, as it is sometimes described.

*Mantling*, see text.



*Martlet*, *marlion*, or *merlette*, a fabulous bird resembling a swallow, but frequently represented with a head and neck like a pigeon. It has no feet, the legs being erared.



*Mascle*, a lozenge, voided or so cut out as to leave only the border; masculy; see text.



*Masoned*, describes the mortar lines or joints of masonry.

*Martlet*

*Maunche*, or *manche*, a sleeve with long pendent ends as worn in the 14th and 15th centuries.



*Membered* refers to beak and legs of a bird when specifically described.

*Milrind*, see Fer de moline.

*Mitre*, the official cap or headdress of a Bishop; it rises to a peak in front and the same at the back; one or both of



such peaks is ensigned with a cross, usually a cross-pattee; it is presumably of white satin or linen with gold embroidery and adorned with jewels, and has purple infusae of ribbons pendent from it.

*Moline, cross*, a cross terminating in the form of a millrind; see text.



*Moor Cock*, the male of the black grouse, sometimes represented naturally and sometimes conventionally with drooping wings and tail erect.

*Moor's head*, the head of a negro, generally shown in profile couped at the neck and with a wreath or band around the temples.

*Mound*, a ball or globe with a horizontal band from which rises another band passing over the top. It is an emblem of sovereignty, and surmounts the British Crown.

*Mount*, a section of ground upon which an animal or fixed object stands; it is not necessarily hill-shaped, and is sometimes drawn as almost or indeed quite flat. It is presumably grassy and vert, and extending to the edges of the shield.

*Mullet, or Mollet*, the rowel of a spur, commonly regarded as a star of five straight edged rays.

*Muston*, the domestic cat.

*Naïant, or natant*, swimming; a fish in horizontal position is so described.

*Naissant*, describes an animate object rising or issuing from the middle of an ordinary.

*Nebuly*, one of the partition lines; see text.

*Nowed*, twisted into a knot.

*Ogress*, a synonym for the pellet or roundle sable.

*Ombrec, or adumbrated*, (i. e. shadowed), is a term used in continental heraldry but rarely if ever occurring in English armory, where a charge is of the same tincture as the field and is shown either by a different tint, or by outlines only.

*Ondee or Undee*, a wavy partition line, see text.

*Or*, gold; see text.

*Ordinary*, noun; see text.

*Organ rest*, see clarion.

*Orle*, an ordinary; see text.

*Owl*, the owl is always drawn full-faced.

*Pale*, an ordinary; pallet; paly; see text.

*Pall*, a charge appropriate to an archbishop, consisting of two bands issuing from the corners of the shield at an obtuse angle and meeting in chief, and with a long pendent end.

*Panache*, a fan or plume of feathers.

*Papilonee*, describes a field diapered permanently and not as a mere ornament, in a manner resembling scales or feather tips. It probably does not occur in English armory.

*Pasquant*, a term describing animals feeding or grazing.

*Passant*, walking with right fore foot raised.

*Passant-guardant*, the same but with the head affrontee.

*Passant-regardant*, the same but with the head turned looking back.

*Passion cross*, a synonym for the cross Calvary, see text.

*Patriarchal cross*, see text.

*Pattee*, cross, see text.

*Patonce*, cross, see text.

*Pean*, a fur; see text.

*Pellet*, a roundle sable.



*Pheon.*

*Pheon*, a broad arrowhead; its point is placed downwards.

*Pile*, an ordinary; Pily; see text.

*Plate*, a roundle of silver.

*Pods*, when occurring as a charge, are drawn partly open showing the seeds.

*Pomme*, a roundle vert.

*Pommee*, cross, a cross of which the arms end in round figures

*Popinjay*, a parrot; if blazoned proper it is green with red beak and legs.

*Potent*, a crutch.

*Potent*, a fur, see text.

*Potenty*, a partition line; see text.

*Pot*, in armory is of iron with three legs.

*Pretence*, shield of, an inescutcheon of the arms of an heiress when borne by her husband.

*Proper*, of natural colour.

*Purpure*, purple; see text.

*Pursuivant*, an officer of arms of inferior rank.

*Python*, a winged serpent.

*Quadrata*, squared.

*Quarter*, quarterly; see text, tit. ordinaries, also marshalling.

*Quatrefoil*, a four leaved flower, without a stem, unless blazoned slipped.

*Queue*, the tail of an animal; *Queue fourchee*, forked or double tailed.

*Radiant, rayonnee, or rayonnant*, having rays as the sun or a star.

*Raguly*, one of the partition lines; see text.

*Rainbow*, is conventionally represented as rising from a little cloud at each end.

*Rampant*, see text.

*Rebated*, cut off at the point.

*Recerceltee*, curved back, see text, tit. crosses.

*Reflected, or reflexed*, turned back, e. g. a chain attached to a collar upon an animal and turned over his back, as with the unicorn in the Royal arms.

*Reguardant*, looking back.

*Reindeer*, in armory is conventional, a stag with attires or horns doubled.

*Respectant, or respecting*, two animals facing each other.

*Rest*, a musical instrument, see clarion.

*Riband*, a diminutive of the bend; see text.

*Rising*, describes a bird about to take flight.



Rose



Rose slipped

*Rose*, the rose is conventionally represented, usually with five petals, the barbs or ends of the green sepals showing between the petals, and seeded, but without stem or

leaves unless specified. The rose as the badge of England is of three varieties, the Lancaster rose, red; the York rose, white; and the Tudor rose, which is one of the previous varieties charged upon the other of them.

*Roundles*, see text

*Rousant*, describes a bird about to take flight.

*Rusire*, a lozenge circularly voided or pierced.

*Sable*, black; see text.

*Salamander*, a fabulous beast, drawn sometimes as resembling a dog and sometimes as a dragon without wings, emitting flames, and vert unless otherwise specified.

*Salint*, leaping or springing.

*Saître, or Saltier*, an ordinary, see text.

*Sanglier*, the wild boar.

- Sans*, without, this French word is sometimes used in blazon in English armory.
- Saracen*, see Turk.
- Savage*, see Wild Man.
- Scaling ladder*, a short ladder with hooks at the upper end, borne bendways unless otherwise specified.
- Scallop*, see escallop.
- Sea-dog*, a fabulous beast resembling a dog, with scales and having pendent ears, webbed feet, and a tail like that of a beaver.
- Sea-horse*, a fabulous beast, having the fore part like a horse, but with a fin-like mane and webbed feet, and the hinder part as a fish.
- Sea-lion*, a fabulous beast with the fore parts of a lion and hinder parts of a fish.
- Sea-wolf*, is a term sometimes used in blazon for the seal.
- Segreant*, rampant, a term used for the griffin.
- Sejant*, sitting
- Seraph's head*, the head of a child with three pairs of wings.
- Sesfoil*, a flower of six petals without stem.
- Shackbolt*, or *shaklebolt*, see fetterlock.
- Shake-fork*, a charge resembling the pall but with bluntly pointed ends.
- Sheaf*, of grain, see garb.
- Sheaf*, a bunch of arrows, three or more, tied together.
- Shield*, see text.
- Sinister*, the left side of the bearer of a shield, see text.
- Slipped*, a flower is described as slipped with regard to the stem.
- Sphinx*, a fabulous beast having the body of a lion with eagle's wings and the face and breast of a woman.
- Star*, the star, or estoile, has six wavy rays unless otherwise specified.
- Statant*, standing.
- Stern*, the tail of a hound.
- Strawberry leaf*, a conventional figure by which the coronet of a duke and the crest coronet (sometimes inaccurately termed a ducal coronet) are heightened; the former bears eight of which five appear in drawing. The strawberry leaf may perhaps be described as a treble trefoil.
- Sun*, (see text) is blazoned as "in his glory" or "in splendour."
- Supporters*, see text.

*Surtout*, or *sur le tout*, over all, describes an ordinary or charge placed upon or over others, so as to partly cover or hide them.

*Surmounted*; a charge placed touching but above another.

*Swan*, when blazoned proper is white with red legs and the beak red with a black protuberance above it.

*Syke*, see fountain.

*Talbot*, a bloodhound.

*Tau cross*, see text.

*Teasle*, or *teasel*, the seed vessel of a plant resembling a thistle, used in a cloth dressing.

*Tete*, the head, this French word is sometimes used in English armory.

*Terrace*, see mount, for which this term is sometimes used.



*Thunderbolt*

*Thunderbolt*, a conventional figure consisting of a twisted bar in pale ending in flames and winged in fess, with two jagged darts in saltire.

*Tierced*, *tri-parted* or *tripartite*, divided into three parts theoretically equal; as tierced in fess, so divided fessways, tierced in pale, paleways.

*Timbre*, helmet.

*Torse*, crest wreath.

*Torteau*, a roundle gules.

*Treflee*, semeé of trefoils.

*Trellis*, a fret of several pieces not interlaced, but crossing each other and nailed (clouée) at each intersection.

*Tressure*, a diminutive of the bordure, see text.

*Trevet*, or *trivet*, a flat iron utensil with three feet used in cooking.

*Tricked*, armorials sketched in outline with pen and ink.

*Tricorporate*, describes three animals moving from the three corners of the shield joined in one head, affrontée, in the middle.

*Triparted*, see tierced.

*Trippant*, or *tripping*, describes the attitude of an animal of the deer-kind, or the like, as passant is used for others.

*Trunked*, a term used to describe the trunk of a tree couped.

*Trussing*, the action of a bird of prey rending its victim.

*Turk*, a Saracen or other Mahomedan, of any nationality, not necessarily Turkish.

*Tynes*, or *tines*, the branches of the horns of a stag.

*Umbrated*, see ombree.

- Undee, or undy*, a wavy line. see text.  
*Unguled*, hoofed.  
*Urinant or Uriant*, a term used to describe a fish with tail in chief and head in base.  
*Vair*, a fur; vary; see text.  
*Vallary, crown*, consists of a plain bend heighted with flat pieces obtusely pointed at the top.  
*Vambraced*, an arm in armour.  
*Verdoy*, an obsolete term for an orle of flowers, fruit or leaves.  
*Vert*, green; see text.  
*Vervels*, rings to which hawks' jesses are attached.  
*Vigilant*, describes a cat in the attitude of watching for a mouse.  
*Voided*, describes an ordinary or the like pierced or cut out so that the field shows through.  
*Voiders*, a term for flanches, treated by some writers as a diminutive applicable to flanches of narrow width.  
*Vol*, two wings displayed and conjoined with tips downward.  
*Volant*, flying.  
*Vorant*, swallowing.  
*Vulned*, wounded.  
*Water bouget*, see bouget.  
*Wattle*, refers to the gills of a cock.  
*Wavy*, an undulated partition line, see text.  
*Weil*, represented conventionally but slightly in perspective, like a tub but with masoned walls.  
*Well bucket*, a bucket with three feet.  
*Wheel, Catharine*, a wheel of torture with spikes on the outside edge.  
*Whirlpool*, see gorge.



Wyvern.

- Wild man, wood man, or savage*, a human figure, unkempt and naked, wreathed about the head and loins with leaves and carrying a club.  
*Wood, or hurst*, a group of trees on a mount.  
*Wyvern*, a fabulous beast, a variety of the dragon but having only two legs.

# INDEX.

When referring to this Index it will be well also to refer to the Glossary.

Accessories. . . . .	3	Flags. . . . .	41
Achievement. . . . .	3	Flanche. . . . .	21
Animals . . . . .	23, 24	Flasque. . . . .	21
Antelope. . . . .	27	Fret. . . . .	21
Armory Defined. . . . .	1	Furs. . . . .	12
Arms, Casting, etc. . . . .	41	Fusil. . . . .	20
Arms, Composition of. . . . .	40	Fusilly. . . . .	9
Arms, Coat of. . . . .	3	Griffin. . . . .	27
Attitudes, . . . . .	24, 25, 27, 29	Gobony. . . . .	5
Badge. . . . .	3, 4, 29, 34	Gonfanon. . . . .	41
Banner. . . . .	41	Guige. . . . .	6
Bar, Barrulet. . . . .	17	Gyron. . . . .	8, 17, 18
Barry. . . . .	8	Hat, Ecclesiastical. . . . .	33
Beasts, Mythical. . . . .	27	Heiress. . . . .	4, 36
Bend, Bendlet. . . . .	7, 17	Helm, Helmet. . . . .	3, 29, 30
Bendy. . . . .	8	Heraldry Defined. . . . .	2
Billet. . . . .	21	Hot curs. . . . .	3, 4, 34
Boids. . . . .	27	Horned Animals. . . . .	16
Bishop, Arms of. . . . .	33, 36	Human Figure. . . . .	26
Blazon . . . . .	10, 38	Impaling. . . . .	35, 36
Bondure. . . . .	19	Inescutcheon. . . . .	20
Cadency. . . . .	37	Insignia of Office, etc. . . . .	3
Canton. . . . .	17, 18	Jack. . . . .	41
Cap of Estate or Maintenance. . . . .	32	Label. . . . .	20, 21, 37
Charges. . . . .	15, 22	Lion. . . . .	23, 24
Chequy. . . . .	9	Livery Colours. . . . .	34
Cevron, Chevronel. . . . .	7, 17	Lozenge. . . . .	20
Chief. . . . .	16	Lozengy. . . . .	9
Coat of Arms. . . . .	3	Mantlings. . . . .	3, 29, 33
Colours. . . . .	10, 14	Marshalling. . . . .	35
Colours, Livery. . . . .	34	Merals. . . . .	10, 14
Compony. . . . .	9	Mitre. . . . .	33
Composition of Arms. . . . .	40	Motto. . . . .	3, 34
Contoise. . . . .	33	Mythical Beasts	27
Coronet. . . . .	32	Ordinaries. . . . .	15, 22
Cotise . . . . .	16, 17, 18	Orle . . . . .	19
Couple Close. . . . .	18	Pale, Pallet. . . . .	7, 16
Crest. . . . .	3, 29, 31, 32	Paly. . . . .	8
Crest Cornet . . . . .	32	Partition Lines. . . . .	7, 10
Crest Wreath. . . . .	32, 34	Pennon. . . . .	41
Cross. . . . .	18, 19, 28	Pile. . . . .	20
Crown. . . . .	33	Potent. . . . .	13
Deer. . . . .	26	Quarter . . . . .	7, 8, 17, 18, 36
Draper. . . . .	14	Riband. . . . .	17
Differencing. . . . .	37	Roundel. . . . .	22
Dragon. . . . .	27	Saltire. . . . .	18, 19
Drawing, Styles of. . . . .	23	Shield. . . . .	3, 4
Eagle. . . . .	26	Standard . . . . .	41
Ecclesiastical Arms . . . . .	33, 36	Sun, The. . . . .	28
Ensign. . . . .	41	Supporters. . . . .	3, 34
Ermine, etc. . . . .	12	Tiger. . . . .	27
Fess. . . . .	7, 17	Tinctures. . . . .	10
Field, Varied . . . . .	8	Tinctures, Arrangement of . . . . .	14
Fillet. . . . .	16	Trees. . . . .	28
Fishes. . . . .	27	Tressure. . . . .	19
		Vair. . . . .	9, 13





