A Manual of Heraldry for Amateurs

by Harriet Dallaway

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James P. Wolf

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A Manual of Heraldry

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Heraldry has its own language in common with other sciences. All its terms are derived from the French. In the early statutes of the realm, when quoted at the bar, we retain in like manner the pronunciation of the words strictly as they are spelled: and the ears of an antiquary or herald would be shocked, if their venerable vocabulary were adapted to Parisian sounds. Heraldry continues to speak in the rugged accents of the early Norman-French.

By the term *Emblazoning* is understood the description of figures with their colors and position, and the field upon which they are placed.

*Marshalling* is a term used by heralds to express the peculiar arrangement of a coat of arms, by which it is discriminated from others.

*Bearings* are the heraldic ensigns which form the coat armour of any individual. They are so called from the French "Il portoit," and in the early English writers, "He beareth."

The variation of heraldic devices is produced by the interchanging of the metals, furs, and colours, and the interposition of ordinaries: but it is an indispensable rule, that none of these should be placed one upon another. Metal should never be placed, but upon a colour, and *vice versá*. Furs may have either metals or colours placed upon them, or be placed upon either.

In practical emblazoning (which may be called reading a coat of arms) it is necessary to begin by mentioning the *Field*; then the *Ordinary*, and lastly those *Charges* between which it is placed, or which are placed upon them.
It is to be observed, though ever so briefly, in pursuing the history of heraldry throughout its graduations and changes, that the first display of armorial ensigns was made upon banners and pennons. The use of banners claims higher antiquity than that of escutcheons or shields, if proved by the single circumstance of their having been borne, as the general distinction of a military band; for the shield denoted an individual only.
Shields, or Escutcheons, were originally composed of a thin plate of metal, or of leather, attached to a frame of wood, and were either enamelled or painted, and borne in battle or the tournament, strapped upon the lower part of the arm. Their form was varied; but the shapes most common, in heraldic use, are given in the following page.

When any figure is described as being on the dexter or sinister point of a shield, the shield is supposed to be upon the arm; consequently, to the person viewing it, the right side will appear to be the left. Nine points of a shield were,
formerly, enumerated; which are reduced, in modern practice to seven. The dexter, sinister and central, both in chief and base, are six; the seventh is the fess point. -- The attempt of this slight essay will be to disencumber the memory, of what is obsolete or useless.

Reference Points of a Shield


The Field is the plain surface of the escutcheon, upon which the charges, of whatever kind, are placed. It is of a single metal or colour, subject to a division by lines, in various directions, which is always specified in the description.

The familiar name of the armorial bearing of any individual or family is a "Coat of Arms," which is not immediately intelligible, where the original application of them is unknown. Coats of Arms, or Armorial Bearings, are terms now adopted for the distinction of individuals and families, since the Conquest. In the early centuries, each nobleman, knight, and esquire wore, on occasions of high ceremony, his own arms embroidered upon a short coat of velvet or silk; such as the heralds still wear, when upon duty, or at court. In old windows of stained glass, many such figures are to be seen. They occur most frequently from the commencement of the reign of Henry IV. to the conclusion of that of Henry VII. (1400 - 1509.) The ladies of those times bore the arms of their husbands, embroidered on the mantle, and their own on the vest.
The precious metals only, Gold and Silver, are employed, which were prepared by painters and enamellers, so as to supersede the use of the colours, yellow and white. They retain in blazonry their Norman names Or and Argent; and are always alternated with the colours or furs.

**Azure** - Light-blue, called likewise "Inde," from the sapphire stone, which is brought from the East.

**Gules** - Bright red, is derived from Gula, the colour of the open mouth or throat of the lion, as described by the poets of Romance.

**Vert** - Grass-green. From the "Vert," or Forest.

**Sable** - The black part of the Pontic mouse, according to the French glossaries.

**Purpure, Porprin** - Purple. Of very rare occurrence in English blazonry.

**Tenne and Sanguine** are not included in the modern system

FURS

Of the Furs there are five kinds. **Ermine** is, by far, the most common.
The other three are:

**Ermines** - Black with white spots.

**Erminois** - Or, with black spots.
**Pean** - Black with spots of Gold, derived from *Paon*, a Peacock, having some resemblance to the tail of that bird. The two last mentioned are purely French.

**Vairé**, or **Vair**, composed originally of pieces of fur, but now of Argent and Azure, cut to resemble the flower of the campanula, and opposed to each other in rows. When of other colours, they are specified.
Vair
1st. A **Chief** is the head of the shield, occupying a fifth part of it, when borne singly, and the charge upon it must always be of a different colour, metal, or fur. It is sometimes surmounted by another smaller chief, but has no diminutive.

2nd. A **Canton** is about one third part of the shield, and usually placed in the dexter chief point. Its derivation is from *cantonnée*, cornered. It has no diminutive; but, when increased to occupy a fourth part of the shield, is called a Quarter.
3rd. A **Gyron** is a cross divided, diagonally, into six or eight pieces.

4th. **Fess**, is a military girdle, worn anciently round the body, over the armour. Barrs resemble two fesses, when two only are on the field; and when made double and much narrower, are called Barrs Gemelles. These must be distinguished from **Cottises**, which are placed singly, on either side of the ordinary. Three barrs occur often, but when more, the term used is Barry, denoting a field divided into an equal number of parts barr-wise, composed alternately of metal and colour -thus, Barry of six, eight, ten, &c.
5th. *Bend* is a sash, "*la Bende,*" worn by knights and esquires over the left shoulder. Both the Bend and Fess are marks of honour.

6th. The *Cross* is the ensign of the knights who went to the Holy Land, as the mark of Christianity.
7th. *Chevron* is an ordinary adopted from the bow of a war saddle, which rose high in front.

8th. A *Saltire*, from an instrument so placed as to assist the young warrior in vaulting into his saddle. It is likewise the cross of St. Andrew.
9th. *Pile*, a part of a military bridge, made for the transport of an army across a river.

10th. A *Pale*, is a part of a military stockade or fortification, or of the fencing of a park. Diminutive, *Pallet*. 
11th. A *Fret* is a saltire braced in the centre with an open lozenge or mascle.

12th. *Flaunches*. Two curved lines, on each side of the shield, from the chief to the base. They are never borne singly.
13th. A **Bordure** is made by a line drawn within side the shield, at a small distance from the extremity.

**CHARGES**

Each of these ordinaries may be borne simply; or they may be charged with another figure. Some of them have their diminutives, when more than one occur on the field; as **Bend, Bendlet; Chevron, Chevronel; Fess** - two or three, **Barrs**. They are likewise occasionally **cottised**, which is done by taking off a slip from each side. Thus, a bend cottised is a bend between two bendlets.

**Charges** are figures, of whatsoever description, which are placed either on the field, or on the ordinaries. They were most anciently borne on the field.
The field may be divided or intersected by lines, with reference to the ordnaries, as Quarterly, per Bend, per Pale, per Fess, &c. either plain, or varied, as in the wood-cut.

When the whole field is occupied by lines, it is called Barry, Paly, or Bendy, according to the direction in which the lines are placed; which should be alternated by a metal, colour, or fur.

Horizontal lines are capable of the following variations:
Roundels have different names, according to their colours; and when voided (which is a technical term for having the middle taken out) are Annulets, as thus:

Bezant, a Gold coin.

Plate, a Silver coin.

Pellet, or ogress gun-stones, Sable.
Huerts, hurtleberries, Azure.

Torteaux, the holy wafer, Gules.

The Annulet, of which the chain or mail armour was composed, is distinct from the gem ring.

Other linear figures are:

1st. Lozenges, like diamonds, as they are drawn upon playing cards.

2nd. Fusils, their diminutive.

3rd. Orle, an insulated bordure in the shape of the escutcheon: to which when the half fleur de lis is affixed, it becomes a Tressure; it may be double or
single, and is peculiar to Scottish families.

4th. *Inescutcheon*, of the same shape as the orle, but solid, borne on the field.

5th. *Mascle*, a lozenge voided. From the meshes of a net.

6th. *Delves*, a square spade-full of earth, as used in making entrenchments.


The shield is sometimes intersected by lines, as:

1st. *Chequy*, from the game of chess, composed of metal and colour alternately, and counterchanged in rows.

2nd. *Lozengy*, diamonds placed in like manner.

3rd. *Fretty*, small fillets interlaced and covering the field, resembling mascles conjoined.

*Guttés*, or drops, in the same manner as roundlets, are called according to their colours, *Gutté d'Or*, Yellow; *d'Eau*, Argent; *de Sang*, Gules; *de Poix*, Sable.
It is certain, that several of these animals owe their place among heraldic ensigns, solely to the Crusades. They are, in few instances, emblazoned "proper," or of their natural hue; but are commonly subject, like other bearings, to all the variations by metal or colour. The form of them is seldom accurate, according to Nature; nor is it expedient to copy them from the delineations made in the rude and early state of the arts. Those which are very ancient are certainly too grotesque to be strictly copied, and are curious only to antiquaries. In the later centuries, they have acquired a more definite form, and to such, heralds of intelligence and good taste will adhere; without attempting to make any sacrifice to the propriety of natural history. These forms are no less peculiar to heraldry than its language; and we might as well attempt to modernize the hieroglyphics of Egypt.

The first to be noticed are the Heads of Saracens and Saxons couped or cut off. Hands, couped or erased. Jambs, legs couped.

The heads and shoulders of young women and children are of singular occurrence, and appear principally in Welsh coats of arms.

**Lion.** - From primaeval usage, the lion has been considered as the genius of courage, or as the emblem of royalty, and is doubtless the first, as well as the most frequent of armorial delineations of an animal. His attitudes, anciently, were passant, passant guardant, and regardant rampant: to which the moderns have added issuant or naiant, saliant, and combatant.
When two are introduced as *rampant*, they are termed *combatant*, on account of their instinctive valour.

In the legends of the Crusades, the single combats of lions with heroes are particularized; and several ancient seals, in which both are represented, seem to confirm this fact. Lions are sometimes placed back to back, called *addorsed*. When more than two are exhibited on a shield, they should be styled *Lioncelles*. When with two tails, *double-queued*. 
Parts of a lion are, the head erased; the tail furché or forked, and double, in some few instances; and the jamb, or paw. The front is called a Leopard's face; and from this circumstance a certain confusion has arisen. In ancient blazonry such heads have the shaggy hair of the lion, but by an innovation they sometimes represent those of Leopards.

Lions are in some instances crowned, collared, and chained; sometimes they hold different devices in their paws, but such are inventions of comparatively a late date. The heraldic Tyger, in ancient blazonry, is drawn as passant, having the head like a wolf, and the tail like a lion, thrown over the back.

Leopards. - The arms of England were very anciently called "Three Leopards Passant," instead of three Lions. The Leopard as in nature, is almost unknown in heraldry; the Mountain Cat in some degree resembling it.

Unicorns, although originating in Palestine, are of modern usage, even when the head only is borne. Probably it was suggested by the horse-head armour in tournaments, which had a projecting spike.

Bears are very rarely introduced but as crests: they are chained and muzzled, and sejant, that is, sitting upright; or passant.

Horses. - Of these, there are few examples on the shield: their heads are sometimes represented couped: both are often used as crests.

BEASTS OF THE CHASE

Stags, or Harts, are the principal. The attitudes of this animal are, couchant, as in a thicket; statant, standing at gaze; trippant, as in a park; courant, as when pursued in the chase.
The head only is borne, either *cabossed*, that is, the front with the horns, cut off behind the ears, or in profile, couped at the neck. When the antlers only are emblazoned, they are called *Stags' attires*.

*Wild Boars* - not common, when intire; but the head couped or erased, is most frequent.

*Wolves* - of similar usage, but much less common.

*Foxes* - in like manner.

*Squirrels* - sejant on a bough.

*Moles* - as dug up from the earth.

*Talbots* and *Alands* - hunting dogs.
Greyhounds are seen in early and frequent examples, courant. The head is sometimes erased.

Bulls - the head affronté or cabossed with the horns, or erased at the neck.

It would be superfluous to enumerate all the beasts which have been applied to heraldic bearings; I have therefore omitted such as appear only in solitary instances.

BIRDS

Eagles. - The eagle is ranked with the lion, as the king of birds. It was the ensign of the Roman Empire, and became afterwards the emblem of imperial sovereignty. When the legs and wings are stretched out, they are termed in heraldry Eagles displayed; and when drawn with two heads, are called Eagles with two heads displayed.

Parts of eagles claim as great antiquity. The head erased, - and the leg torn off at the thigh, or à la Quise.
When more than one are introduced, they are **Eaglets**.

The *Allerion, Merlion, or Martlet*, is the eagle when in the eyry or nest, and is always described as without legs, or with short legs covered with feathers. The last mentioned is a very common bearing, and is said to denote families of Norman extraction.

2. **Falcons, Hobbies, or Hawks.** - They afforded one of the most favourite sports to our ancestors of the higher ranks, and in which the ladies partook, who were deterred from the chace, by its great fatigue and danger. Falcons are represented *rising*, or with *wings elevated*, but not in full flight, - sometimes the wings closed, when sitting on a perch. Their heads may be erased or couped.

*Hawks bells* are drawn of a globular form, and tied to the legs with *jesses* or thongs or red leather. The *hawk's lure* was composed of feathers fixed in a tassel, and appended to a string, by throwing out which, the falconer could entice the bird to him, at pleasure, when soaring in the air. Falcon's wings conjoined are said to be *in Lure*.

*Owls*, as being a bird of prey, appear in ancient armouries

The *Corbeau, or Raven*, is of very early assumption.
The **Cornish Crow**, which is always depicted with a black body and red beak and legs, is almost peculiar to the gentry of Cornwall.

**Hirondelles**, or **Swallows** with legs, are of the highest antiquity, borne by the family of **Arundel**, and, like that of **Corbeau** to **Corbet**, confined to a single name. The **Martlet** has been frequently confounded with the swallow in heraldry.

The **Pelican** is from the Holy Land, used as an emblem of maternal affection, and wounding herself to feed her young; but this is a legendary notion. The **Pelican** of heraldry is very unlike the pelican of the wilderness. It is figured more like an eagle than the real bird.

The feathers of the Ostrich form as part of coat- armour, but rarely.

The **Parroquet**, an Eastern bird, is used with a nearer resemblance to nature.

Several other birds, and their parts, are comparatively of modern application, which have been adopted, at first only as crests, cognizances or supporters, and have been gradually introduced as bearings. It would be tedious to
enumerate them all; and they are now drawn from nature, a sufficient proof that they are not of long usage.

FISHES

Are by no means a common bearing; but there are two very ancient exceptions.

The *Dolphin*. - When chivalrous expeditions were made, by crossing the ocean, the Dolphin attracted much notice, being, according to fabulous opinions, addicted to the society of man. It may be considered, in an heraldic point of view, as analogous to other monsters. It is depicted with scolloped fins and upright, or embowed as sporting upon the surface of the sea, with a distant resemblance to the natural fish.

The *Lucy*, or *Pike*, is emblazoned haurient, or gasping as when caught in a lake; and was the ensign of the barony of *Lucy* from its first foundation.

*Salmon*, *Trout*, *Herrings*, and *Sprats*, are known perhaps in single instances where the bearing is designed to indicate the name. Archbishop *Herring* and Bishop *Sprat*, for instance, both of whom had arms so granted to them. Yet such are known in antiquity, - *Corbeau* for *Corbet*, and three calves for *Le Vele* and *Calverly*. 
1. **Swords** - The broad pointed sword, with the cross bar and hilt, somewhat smaller than the double-handed sword, which was used by the Normans. *Daggers*, and *Battle Axes*.

2. **Spears**. - The tilting-spear has a groove, which fits into the *rest*, attached to the war-saddle: it is armed with a sharp lozenge point of steel, and occasionally with a coronel or blunt head resembling a crown.

   *Spear-heads* are borne embraued with blood.

3. **Arrows** - the broad feathered Arrow. The *Shackbolt*, used for killing deer. *Arbalasts*, or *Crossbows* - rare.
4. *Pheons* - the notched or jagged head of an arrow, so formed to increase the difficulty of extraction.

5. *Helmets* are close, and then called *Visors*; when open with bars in front, are *Beauvoirs*, which belonged only to princes.

6. *Morion* - an iron cap peculiar to common soldiers.

7. *Vambrace* - scale armour, inclosing the whole arm.

8. *Gauntlets* - scale gloves of leather and steel.

9. *Greaves* - scale inclosures for the legs.

10. *Mullet* - the rowel of a spur, most frequently pierced in the centre, having five points.
11. *Spurs*, with the straps of leather dependant.

12. *Escutchheons*. - The Norman or heater shield is that which was used in battle, and represented in coat armour.

13. *Horseshoe, Cheval trap, Stirrup*, and *Barnacle*, may be classed together, Of the two first, the last mentioned was an iron instrument with three sharp points, one of them always uppermost, to impede the progress of calvary; the *Barnacle* was the iron snaffle. Of all these there are ancient examples.

The *Portcullis*, or iron gate, adopted as a cognizance

The *Battering Ram* is seen only in the arms of *Bertie*. 
Personal dress was not admitted, excepting the single instance of the *Maunch*. This is an extraordinary figure, and is therefore described by old authors as "manche mal taillée," from its uncouth shape. It was the lady's sleeve, given to the victor in the tournament.

Buckles are used round, square, and lozengewise. The *Escarboucle* was a buckle formed with rays and set with precious stones, by which the sash or belt was fastened across the shoulder. It is the ensign of *Anjou*. 
Almost all the heraldic inventions or applications, have a certain reference to
the crusaders, and their military transactions, armour, and legends, which
supplied the imaginary animals, or monstrous combinations of them. As now
borne, they commenced with the reign of Richard the First. The duration of the
Crusades did not exceed two centuries, 1100 - 1300.

LEGENDARY ANIMALS

The Gryphon, which we owe to the exuberance of gothic fancy, has the upper
parts of an eagle, with the addition of long and sharp ears; and the lower parts
of a lion. Its attitudes are segreant, which is analogous to rampant, demy or
issuant, and passant.

The Unicorn, already mentioned, is still considered an imaginary animal,
although the Père Lobo asserts that they have been seen in Abyssinia.

The Wyvern has legs of an eagle attached to the body of a scaly serpent, with
large and sharp ears, wings scolloped and erected, and the tongue red, forked
and projected. The same monster is sometimes drawn with four legs.

Antelopes - not as in nature, but having the body and tail of a lion, and straight
serrated horns.

Cockatrices, Mermaids, and Lions with men’s heads, are no longer seen.

The application of two of the celestial bodies, may be traced to the aera of
which I am speaking.

The Crescent, the well-known ensign of the Saracens; and the Estoile, means
the star in the East. The Sun in splendour, is an uncommon bearing, except in
punning arms (armes parlantes) - it is there made to express the conclusion of
a name, as Thompson, &c.
Of the implements which served for use or amusement in the camp, we have:

The **Water-bouget** - a yoke suspending two pouches of leather, which it was necessary to carry water with an army, when marching through the deserts: its representation is most rude.

**Sykes**, or **Wells**, which were dug when the army was stationary, represented by a roundlet Azure, with white wavy stripes.

**Gorges** - the whirlpools they met with, on the sea.

**Fer de Moulin**, or **Mill-link** - the iron bar which is fixed in the millstone, forked at each end.

The **Catharine wheel** is merely the mill wheel with its cogs; but, as having been the instrument of the martyrdom of St. Catharine, has since been dignified by the name.

During the leisure of the camp, the principal amusements were jousts - a mock fight, the chace, falconry, and the game of chess. The implements of the three
first named, have been described. The chess-board furnishes the example of the bearing called *Chequy*. The *chess-rook* is one of the pieces now called the *Castle*.

The derivation is evidently from "Rocca," the embattled tower of a fortress. This game, which was a principal pastime of the Crusaders, was taught them by the Saracens.

It was usual, after having destroyed a lion or leopard in the chase, to bear the head, in triumph, transfixed by a spear: from this circumstance originated an anomalous figure, which is called a *Leopard's head jessant de lis*, or sprouting with a Lily.

The votive visits to the Holy Sepulchre were enjoined as an act of the highest obligation. The person performing that duty was a *Pilgrim*, till he had performed it; and upon his return, bearing a palm branch, was styled a *Palmer*.

The *Escallop*, or cockle-shell, was borne in his hat, and served him as a cup. The *Scrip*, or wallet, carried provisions, and the *Potent*, or *Palmer's staff*, with a broad head and an iron ferule, supported his steps, during the tedious journey. Among the common bearings few are seen oftener than the *Escallop*.
CROSSES

As the great emblem of our religion, their earliest adoption is on the banners of the Crusader. There are many varieties, some of which having been subsequently invented by the French, both as to form and names, are confined to their blazonry; and others, though they have certainly been used in ours, are become obsolete. A distinct examination of them is not necessary, and scarcely practicable. Those which I shall enumerate, are all that it is requisite to learn, and are all in use.

The first was the real form, the cross of execution, in which the bar was not placed, as now, in the exact centre, as in the Cross of St. George, but higher up.

1. Crosslet - simply crossed.

2. Cross crosslet - each part crossed.

3. Cross fitchy - having the lower part extended and pointed.
4. *Cross crosslet fitchy* - composed of the two last named.

5. *Cross pattée* - each side broad and equal.


7. *Cross patonce* - is like the pattee, but with the inner lines made circular.

8. *Cross fleury* - having fleur de lis at the extremities.


10. *Cross botonné* - with circular knobs or buttons at the extremities.

11. *Cross pattée fitched* - or pointed at the foot.

12. *Cross formée* - a cross patonce extended to the extremities of the shield.

13. *Cross recercelée* - a cross voided with circular points turned backward.
14. *Cross potent* - so called, because its extremities resemble the heads of crutches, called by Chaucer Potents.
The vegetable figures which have an heraldic application, are not numerous, in themselves; but leaves are very frequent.

**Foils**, or **Leaves**. The single leaves of trees, as of the oak with acorns, the walnut, &c. occur in blazonry. It is remarkable, that there is no instance of the laurel, excepting as borne by **Leveson**.

**Trefoils** - three leaves of the clover, or shamrock, taken up with the root. It was the original ornament of coronets, as imitated from the natural wreath, which was worn in token of victory.

**Quaterfoil** - with four expanded leaves, and usually pierced in the centre.

**Cinquefoil** - five leaves, in like manner. Each of these forms has supplied characteristic ornaments in Gothic architecture; either in arches, windows, or tablets upon which escutcheons are placed. No particular allusion may belong to them; but in the necessary distinction of devices exhibited by individuals and their descendants, recourse was had, among others, to the productions of the field.

When more than five leaves, or petals, are united, they are called Rosettes.

**Fleurs de lis** may be considered as a flower. But its ancient form has no such allusion, as it represents the head of a halbert or military weapon.
The *Rose* as anciently designed, was a cognizance, first adopted by the houses of *York* and *Lancaster*. After the several battles by which that great conflict was finally decided, such commanders as had distinguished themselves, assumed the rose of the defeated party, as a triumph. But the partiality of Henry VII. to his ensign in particular, and which prevailed likewise during the reign of his son, occasioned this to be a common charge in the arms which were then granted to the new gentry.

The heraldic *Rose* is always *seeded* and *barbed*, and is of a very distinct shape from that of nature, which is likewise occasionally borne, with a slip or branch appended to it.

The *Chaplet* composed entirely of leaves and flowers was an emblem of victory, borrowed from classic antiquity, and not often borne as part of a coat armour. There is no earlier instance, than that of the Barons of Greystoke Castle, in Cumberland.
The *Garb - La Gerbe* - the wheat-sheaf, is demonstrative of territorial possessions, and was so appropriated in very early time.
Under the head of miscellaneous bearings, I include all such as have not been before reduced to classes, and shall likewise add a few observations upon them as they are mentioned.

The *Holy Lamb* was the original ensign of the Knights Templar. It is described as a lamb holding a white banner with the red cross of St. George. Instances of its usage are very few. The Society of the Middle Temple still continue this device.

*Castles* are usually represented as a single tower having three turrets, emblazoned triple-towered.

*Combs* - as used for dressing horses, with a double row of teeth.

*Culm* or *Hemp-break* - an instrument for breaking flax.

*Pick-axes* - necessary implements for sapping and mining during sieges.

*Keys* were first borne by ecclesiastical bodies, as an emblem of St. Peter, and as such are still retained. Others denote that the original bearer was a castellan, or warder of a castle.

*Human Thigh-bones* and *Skulls* are seen in a few escutcheons. Thigh-bones were the arms of the great Sir Isaac Newton.
Hand-bolts, or Manacles - equally rare.

There are several terms peculiar to armorial bearings, which are adopted in describing them, instead of common language; for example,

*Bendlets*, when placed in the sinister corner of the field, are said to be *enhanced*.

When one figure is surmounted by another, it is *debruised* by it.

A field which is surrounded by a narrow rim of another metal or colour, is *fimbriated*.

The reverse of engrailed is *inverted*, or scalloped.

A lion is *langued Gules* when the tongue is protruded from the mouth; and the tail when knotted is *nowed*. 
An *Eagle* having the beak and claws of a different metal or colour, is called *armed*.

When the bearings appear to be complete and another figure is introduced, the term is *over all*; as "over all, an *escutcheon of pretence*."  

When two coats of arms are introduced, divided by a perpendicular line from the chief to the base, it is *parti per pale*.

The division into four, or more parts, is called *Quarterly*.

*Surmounted* is applied to a single figure, having a smaller placed upon it.

*Vambraced* is an embowed arm cut off, and cased in plated armour.

A *Cross voided* has a small square taken out of the centre, admitting the colour or metal of the field.

*Componée* - when the bordure is composed of small squares, generally Argent and Azure.

*Gobonnated*, or counter *componée* - when there is a double row of them.

*Covered cups* were peculiar to the high office of chief butler to the King; but are now appropriated by several families, and very generally to those of the name Butler.

*Bugle horn* - the distinguishing badge of a forester in fee. It was made of the horn of a young bugle or young bull, and thence so called. The bawdrick by which it was slung across the shoulders, was composed of silk strings, curiously twisted and tied in a knot.
The following selection made from the armorial bearings of some of the nobility of England, is offered as an elucidation of my general plan, and for a practical exercise of the memory. It would not be compatible with my prescribed limits, to extend this collection to the miscellaneous figures which are likewise borne by those noblemen, whose arms I have left unnoticed solely for that reason.

My first object is to employ the memory by presenting to it the prominent figure of which each individual coat armour is composed, suggesting at the same time, the expediency of completing each of them in the student's recollection, by a more minute examination. As example in acquiring any science confirms precept, let me observe, that the most frequent view of these insignia is that given upon carriages; where a coronet must be the characteristic distinction to denote that the arms are those of a nobleman. This cursory memory will therefore be extremely useful in designating them when seen passing; as they may be accurately classed under these few divisions, and cannot be confused with one another. When thus recognized, the learner will be incited to extend the enquiry, and complete his knowledge. Some assistance will be likewise gained by learning the family names of our nobility, to which only the arms refer. To obviate an objection to this plan of acquiring heraldic information by halves, it may suffice to say, that amateurs, who might be discouraged from endeavoring to gain the whole at once, by its apparent difficulty, may be induced to attempt it by this more gradual mode of acquisition.

SIMPLE ORDINARIES.

Quarterly and a Cross, Osborne, Duke of Leeds.

Two Barrs and a Chief, Manners, Duke of Rutland.

Cross Moline, Bentinck, Duke of Portland.

Quarterly and a bend, Sackville, Duke of Dorset.

Barry and a Cross fleury, Gower, Marquess of Stafford.


Paley and a Canton, *Shirley*, Earl of Ferrars.


Bend cottised engrailed, Earl Fortescue.


Saltire, *Yorke*, Earl of Hardwicke.


Fess dancette, *West*, Earl De la War.

Saltire, *Neville*, Earl of Abergavenny.


Three Bendlets enhanced, *Byron*, Baron Byron.

Two Chevronels, *Monson*, Baron Monson.

Two Chevronels, *Bagot*, Baron Bagot.

Fretty and a Canton, *Irby*, Baron Boston.

Quarterly, two Frets, *Dutton*, Baron Sherborne.
Three Barrs wavy, *Basset*, Baron De Dunstanville.

Gyroney, *Campbell*, Baron Cawdor.

A Pale, *Erskine*, Baron Erskine.

CHARGES.

CROSSES OF DIFFERENT KINDS.

*Howard*, Duke of Norfolk, Earl of Suffolk, Earl of Carlisle, Baron of Effingham.

*Berkeley*, Earl of Berkeley.

*Craven*, Earl of Craven.

*Lake*, Viscount Lake.

*Verney*, Baron Willoughby de Broke.

*Kenyon*, Baron Kenyon.

*Perceval*, Baron Arden, Arden, Baron Alvanly.

*Lascelles*, Earl Harwood.

LIONS RAMPANT.

*Russel*, Duke of Bedford.

*Churchill*, Duke of Marlborough.

*Percy*, Duke of Northumberland.

*Talbot*, Earl of Shrewsbury.

*Egerton*, Earl of Bridgewater.

*Capel*, Earl of Essex.
Zulestein, Earl of Rochfort.

Talbot, Earl Talbot.

Percy, Earl of Beverley.

Cadogan, Earl Cadogan.

Egerton, Earl of Wilton.

Pierpoint, Earl Manvers.

Grey, Earl Grey.

Melville, Viscount Melville.

Stapylton, Baron Le Despenser.

Duning, Baron Ashburton.

Peachey, Baron Selsey.

Dundas, Baron Dundas.

Percy, Baron Prudhoe.

Wellesley, Baron Maryborough.

Byng, Viscount Torrington.

Crewe, Baron Crewe.

LIONCELS RAMPANT.

Herbert, Earl of Pembroke, Earl of Carnarvon, Earl Powys, Viscount St. Helens.

LIONCELS PASSANT.

Arms of England.
Somerset, Duke of Beaufort.

Lennox, Duke of Richmond.

Fitzroy, Duke of Grafton.

Beauclerc, Duke of St. Albans.

Manners, Duke of Rutland.

Compton, Marquess of Northampton.

Rushout, Baron Northwick.

Manners, Baron Manners.

Marsham, Baron Romney.

LIONCELS NAISSANT OR ISSUANT

Bennet, Earl of Tankerville.

LIONS HEADS.

Fermor, Earl of Pomfret.

Wyndham, Earl of Egremont.

Scott, Earl of Eldon, Scott, Baron Stowel.

Pyndar Lygon, Earl Beauchamp.

LION'S JAMB.

Powys, Baron Lilford.

EAGLES DISPLAYED.

Paget, Marquess of Anglesea.
Tufton, Earl of Thanet.

Bouverie, Earl of Radnor.

Rodney, Baron Rodney.

Vansittart, Baron Bexley.

DEMI-GRYPHONS SEGREANT.

Smith, Baron Carrington.

GRYPHONS PASSANT.

Finch, Earl of Winchilsea, Earl Aylsford.

GRYPHON'S HEADS.

Gardner, Baron Gardner.

LEOPARDS' FACES.

Wentworth, Earl Fitzwilliam.

Parker, Earl of Macclesfield.

STAGS AT GAZE.

Robinson, Baron Grantham.

STAGS HEADS CABOSSED.

Cavendish, Duke of Devonshire.

Stanley, Earl of Derby.

Legge, Earl of Dartmouth.

Parker, Earl of Morley.
STAGS HEADS ERASED.

*Roper*, Baron Teynham, Baron Dacre.

STAGS' ATTIRES.

*Cocks*, Earl Somers.

SINGULAR BEARINGS.


Three dexter Gauntlets, *Vane*, Marquess of Cleveland.


Fleur de lis, *Digby*, Earl Digby.


Three Combs, *Ponsonby*, Baron Ponsonby.


Three Stirrups, *Gifford*, Baron Gifford.
Three Portcullises, *Thurlow*, Baron Thurlow.

Three Whistles, *Hawke*, Baron Hawke.

Three Tilting-spears, *Amherst*, Baron Amherst.

This system is capable of enlargement, if applied to the nobility of Scotland and Ireland, and the Baronets; by which practice a fund of heraldic knowledge would be acquired.

But no circumstance introduced so many subjects of coat armour, and those without any relation to military usage or invention, as the punning arms, which correspond with, and describe the name, by means of a device.

These abounded, more especially, in grants which were given during the reigns of Elizabeth and James I.; and have been occasionally continued in those of much later date. Instances might be multiplied to a considerable length, but the plan of this little tract is conciseness, and I shall therefore leave it to amateur students to make their own selection, as many will, no doubt, occur to them in their pursuit of this subject.
The accessories to the escutcheons which are charged with the ensigns of the bearer, are such as have been invented in the progress of time, as Augmentations of Honour; and have been necessarily confined to the higher ranks. There are likewise Abatements of Dignity, which denote illegitimate birth. Of these the most ancient, are the bordures *componée* or *gobonated*. In the reign of Charles II. the *baton sinister*, or *bendlet*, which does not extend to the extremities of the field, was first introduced; but now the *bordure wavy* or *engrailed* is generally used.

Cognizances, Badges, and Knots, &c. are of very early date. Henry II. caused certain figures to be painted on his banner; as the *Genista*, or broom sprig, which had a descriptive reference to his title of Plantagenet, derived from his ancestor Plantagenet Foulke, Earl of Anjou. In the seal of Richard I. his helmet is ornament with the Genista, see Sandford, p. 55. Richard II. had the *Hart* crowned and couchant. The *Suns* denote Edward IV.; the *White Boar* Richard III.; and the *Greyhound* Henry VII. and VIII. Several of the nobility followed their example. Fitzalan had the *White Horse of Arundel*; Vere, the *Blue Boar*; Beauchamp, the *Bear and ragged Staff*, &c. &c. not to multiply instances.

*Badges* of the greatest notoriety are the White and Red Rose, which in history designate the houses of York and Lancaster. The application of cognizances and badges was primarily introduced on the liveries of the retainers and servants of the nobility, and also carved on the walls of the palaces they had built, or stained in glass in their great halls. They are affixed, in like manner, upon their tombs.

A confusion has sometimes been made between cognizances and crests. They differ in this particular: the crest was attached to the helmet of the bearer, whilst the cognizance served only to distinguish the retainers of certain great noblemen, and was wrought or sewn upon the liveries with which they were supplied by their lord.

The *Crest* is become of universal usage in later times, having originated in the thirteenth century. The first crest in the Royal Family is a Dragon on the
helmet, represented on the seal of Thomas, Earl of Lancaster, second son of Henry III. He was beheaded 15 Edward II. The earliest authority for the Lion passant guardant, now used as a crest to the Royal arms, appears on the quarter florin of Edward III. Originally, the crest is said to have been carved in light wood, or made of boiled leather pressed into a mould, in the shape of some animal, real or fictitious; and fastened to the helmet: the principal and earliest purpose of such an ornament being that of distinguishing the combatants, in the tournament or joust; and for this reason, no crest is allowed to a female.

Supporters were not known before the close of the fourteenth century, and at that period, very rarely adopted. Their origin is said to have been as follows. In royal jousts before the King, each knight who was about to engage in them, remained under his pavilion, till the word was given. Previous to the commencement of the combat, the attendant armour-bearer was dressed in the skin of a lion, or other animal, displaying a banner, with the arms of the knight painted upon it, from which originated what in heraldry are now termed supporters. It seems probable that at first only one was used; as in the pedigree of Lord Lyttleton, there is an instance in the Herald's College of a single Triton as a supporter to the Lyttleton arms, as early as the 21st of Edward IV. In the Royal arms we have no example of a single supporter; and the earliest instance of Royal supporters was that of Henry V. when Prince of Wales, who bore two Swans, and when he became King, he bore a Lion and an Antelope. Such figures were afterwards copied and added to the coat armour of the knight so engaged; and supporters are now confined to the nobility and the orders of knighthood, excepting, in some few instances, by a special concession of the King.

Knots are a singular device, composed of simple cords, implicated in certain directions, so as to form a variety between them. The Stafford knot is perhaps the most ancient, which is still seen upon the walls of Thornbury Castle, in Gloucestershire.

Mottoes. The first known, in England, is that which Edward III. gave to the Knights of the Garter, upon his foundation of that most noble order. About 1460, during the Neapolitan wars, Impresses, devices explained by a legend or motto, were very common. They were introduced into France, by Francis I., and soon become fashionable in England, especially in the reign of Queen Elizabeth. The motto only is now retained, and may be considered as an arbitrary assumption, according to the pleasure of the bearer. Still, with families of acknowledged high descent, it has been the practice to retain a motto, adopted by a remote ancestor. The same conceit, as in heraldic bearings, of accommodating the motto to the name, has prevailed occasionally either in
Norman French, or Latin; for instance, *Festina Lenté*, Onslow -- *Ver non semper viret*, Lord Vernon. There are but few English Mottoes.

If, as may be presumed, when first taken, they were indicative of the qualities of the bearer, they may not perhaps be always found equally applicable, in the present day.

Mottoes are placed upon a scroll under the arms; by the Scottish heralds, above them; and when there are two, both above and below. They are not attached to the arms of females.

It is obvious, that many of the modern crests, both from their composition and form, could never have been applied to their original purpose of being fastened to the helmet. The crests of the nobility and gentry are made in certain instances to issue out of a coronet of leaves, which is not, strictly speaking, *Ducal*, though usually called so in Blazonry.
The most ancient helmets are of the simplest form, composed of iron, of a shape fitted to the head, and flat upon the top, but with an aperture to admit the sight. This is called the *Norman Helmet*; and it was attached to a separate piece of armour, which covered the neck, called a *Gorget*, and so appears upon the seals of a very early date. A variety was soon introduced in the twelfth century, the shape and decorations of which, demonstrated the rank of the individual bearer.

This discrimination was effected by the number of bars, by which the *Beauvoir*, or open sight was crossed, and likewise by its position, on the shield. At present, the helmet assigned to the King and to Princes of the blood royal, is composed of gold, with the beauvoir divided by six projecting bars, and lined with crimson.

That which distinguishes the Nobility, is of steel, having five bars of gold. It is placed on the shield, inclining to a profile.
The full-faced steel helmet, the visor of which is thrown back upon the head, and without bars, originally belonged to Knights, but Baronets have, since their institution, been included.

The steel helmet, having the visor closed, as if at all times ready, is peculiar to Esquires or Gentlemen, who are authorized to bear coat armour.
It is always depicted in profile. Each of these helmets is placed immediately above the escutcheon, and supports the crest.

Representations of the three first mentioned may be examined by the curious, in the royal chapels of Windsor and Westminster, where they are suspended above the stall of each individual Knight of the Garter and Bath, over their banners.

*Mantles* are a more modern invention, as an enlargement of the *Lambrequin*, the use of which was to protect the helmet, which was very highly polished, from the injuries of the weather.

The *Lambrequin* is of French invention, and was made of leather or silk, fastened by the *wreath*, under the crest. Its shape was most capricious, for, as it was probably cut through and jagged by the sword, in battle, it afforded a certain evidence of prowess. It soon became usual to represent them in seals, as scolloped and cut into many fanciful indentations, and sometimes suspended in the air, in a straight direction.

The *Mantle* is only the same thing, but extended behind the escutcheon, and lined with ermine, having the upper side of crimson. It may perhaps have a certain allusion to the robe worn in parliament. None, under the rank of nobility, can properly assume it.

The *Wreath* is composed of two cords of silk, which are always of distinct colours. The intention of it was to fasten the crest to the helmet. It has been for some time past the practice to apply to them the colours of the field and principal charge, of the coat to which the wreath is to be affixed.
The Crowns of the sovereigns of Europe differ essentially from each other. That of England, now in use, (for it has varied in several centuries, both with respect to form and colour) may be thus described.

It is composed of a rim or circlet of gold, within which, is a cap of purple velvet, turned up with ermine. Upon the circlet, four crosses pattée, and as many fleur de lis are alternately placed; behind these, issue four bows of gold, thickly studded with diamonds, which meeting in the centre, are united by a large globe, surmounted by a cross pattée of diamonds.
In the coronet of the *Prince of Wales*, two of the bows are omitted. The other sons and daughters of the King wear a similar coronet, without the bows; and the grand-daughters and nephews and nieces of the King bear coronets composed of a cross pattée, fleur de lis, and strawberry-leaves.

*Dukes* have the most ancient regal coronet, consisting of a circlet, with eight strawberry-leaves; and these appear to have been a derivation from the fleur de lis, as seen in the early Norman coins.
Marquesses have four strawberry-leaves and as many pearls, placed alternately, which denotes their rank to be that, between a Duke and an Earl.

On the coronet of an Earl is a rim of gold, having spikes with large pearls on the top of them, and small strawberry-leaves interposed.
Viscounts are distinguished by fourteen pearls on the circle, seven of which are seen in the delineation.

Barons originally wore a cap of crimson velvet only, turned up with ermine. Charles the Second granted to them the addition of a circlet of gold, with six large pearls, four of which are shown in the drawing.

The Chapeau of Estate is crimson, turned up with ermine, in form resembling the morion. It was originally placed upon the helmet, under the Lion passant of England; and was first confined to the blood royal, for which reason it was assumed by the noble families of Howard, Percy, and Talbot, who are so descended. A distinction from the royal family, is made in the lion, which has
its tail in a straight direction, instead of being turned over the back.

In process of time, that appropriation of the *chapeau* to the blood royal ceased, and like the coronet became connected with other figures, so as to form a single crest. That of *Molyneux* is among the earliest instances of a practice, comparatively modern.

It is hardly necessary to add, that all these coronets are worn, only on the grand occasion of a coronation, although they always form an essential part of the coat armour of nobility.

*Mitres* are never worn by Protestant Bishops; except above the escutcheon of their arms.

The Archbishop's mitre is encircled with a ducal coronet.
The parts or members, of which a coat of arms is composed, are described by specific terms, which is called Emblazoning. For example, we begin with the field, which may be Argent, then the ordinary, a bend Sable, and lastly the charge, three fleurs de lis upon the bend; and if the field and charge be of the same colour, it is only once mentioned thus, Argent, on a bend Sable, three fleurs de lis of the field; or it may be, Gules, on a chevron Argent, three martlets Sable, a chief of the second, which, in this case, means Argent. This last mode is used, when the coat of arms consists of four parts; and when the metal or colour of the field is repeated in the charge, the term used is of the field.

The principal marks of filiation, when applied to the individual, and of cadency, when designating the families descended from each of them, are the following.

1. The Lambeaux or Label of three points, is the first instance, and was adopted by Geoffry of Bretagne, fourth son of Henry II. in 1153. Sandford gives the seal of Edward I. when Prince of Wales, with the label of five points; and
likewise a later instance of Thomas, Earl of Lancaster, 1320, with the same five points, each point being charged with three fleur de lis. Since that period, the label as first mentioned, has been usually confined to the eldest son, or heir apparent of the crown, during the life of his father; and the present practice is, for all younger sons of the blood royal to bear the same label, charged with different devices.

2. The simple **Bordure** was anciently borne by collaterals of the blood royal, instead of the charged label. Sometimes, in other cases, it refers to maternal descent, when the principal bearings of the mother's family have been placed upon it. But as the present practice will lead to those marks more particularly, which are in modern use, I have subjoined them. Eldest son while heir apparent, **Label**. Second son and descendants, **Crescent**.

Third son, &c............. **Mullet**

Fourth son, &c........... **Martlet**

Fifth son, &c.............. **Annulet**

Sixth son, &c............. **Fleur de lis**

In some cases, these have been placed upon each other, and redoubled to confusion. This and other circumstances, have occasioned almost a total omission of these distinctions after the first generation; and no other mark of discrimination has been substituted for them.

**Marshalling** is the arrangement of distinct coats of arms, placed in such a manner, as to point out, with precision, the exact relation which one individual bears to others, with whom he is connected, either by birth or marriage. The escutcheon of a man is a shield of varied outline, according to the fashion of different ages; and that of a widow or unmarried female, is a tablet of a lozenge-shape, without any exterior appendage; excepting for Baronesses of the realm, who exhibit supporters in right of their dignity.

Widows have the arms of their husbands on the dexter side. The lozenge has been thought to demonstrate the sedentary employment of women, by representing a cushion. Instances of the marshalling of different arms, are the following:

1st. By collateral position, when the escutcheons of the husband and wife, if an heir, are placed on a seal, side by side.
2nd. By dimidiation, one upon the other, so that the half only of either appeared; which practice was soon abandoned, because that position necessarily rendered both of them imperfect.

3rd. By impalement, that is, showing both the coats perfectly, being divided only by a perpendicular line, which is the custom of the present day.

4th. By an escutcheon of pretence; that is, the arms of an heir female, when married, are borne by the husband in the centre of his escutcheon over his own.

5th. By quartering, or exhibiting two bearings only, but those repeated. In the first and fourth quarters, his own paternal coat; and in the second and third, those which have descended to him, as being the heir of his mother, after her death; in order to demonstrate that he is the representative of a family, become extinct in the male line. When the right of quartering is more extensive, the shield may be subdivided into many areas, occupied by the insignia of many families, whose ancient armouries are vested in the individual bearer, being their representative in blood. But more will be said upon this point, having first adverted to the history and method of thus displaying the coat armour, when so accumulated.

King Edward III. set the example of quartering the arms of France and England, in right of his mother Isabel; not as arms of acquired dominion, but to show his maternal alliance, and his hereditary claim to the crown of France. John Hastings, Earl of Pembroke, offers the first proof, as a subject; he having quartered the arms of Valence, the ancestors of his mother. This primary distribution of the shield into many parts, was soon after adopted to great extent, especially about the reign of Queen Elizabeth; when every nobleman or man of ancient family, crowded into his escutcheon, all the quarterings he could legitimately claim, as sanctioned in the Earl Marshal's court.

The right of thus quartering to the extent even of a hundred coats, belongs to several ancient and noble families. It has elsewhere observed, that it was one of the most arduous exertions of heraldic skill, to form a code of regulations, for the arrangement and position of these adscititious coats; the right to assume them having been frequently disputed, and which depended upon intricate circumstances and uncertain descent.

The scheme of distribution, which is now considered to be best confirmed, is the following. In case that both the mother and grandmother were heirs, the
first mentioned occurs in the second quarter, and the last in the third. But when
by grandmother we mean the paternal grandfather’s wife, we should place her
arms in the second quarter as first brought in, and then put those of the mother
in the third quarter. When more are introduced, even to an indefinite number,
all the bearings attached to the descent of each heir female so identified,
compose the whole coat armour, and correspond in the same order with the
genealogy. For Instance, we will present the arms of the late Duke of Norfolk,
the alliances of whose noble family include more than one hundred
quarterings, but he confined them to nine only. 1. Howard; 2. De Brotherton,
Breus; 6. Fitzallen, Earl of Arundel; 7. Maltravers; 8. Dacre, who brings in
Greystoke. Each of these eight bearings, quartered with Howard, designates a
distinct barony. This scheme is adopted in many other examples.

To those who have made a proficiency in heraldic knowledge, one of the most
interesting exercises of memory, is to describe, with accuracy, an escutcheon
of many quarters; and to identify the connections with other families, by which
the claim was originally established.

Besides the arms already described, which were of hereditary right, there were
others which were granted to individuals, by special concession of the King;
and these are called arms of Augmentation. Richard II. was the first sovereign
who adopted them for himself, or granted them to his subjects. He placed the
ensign of Edward the Confessor, a cross fleury between five martlets, on the
dexter side of the Royal escutcheon. He allowed the same to be borne, in a
similar manner, by Thomas Mowbray, Duke of Norfolk; and the legitimate
assumption of them by the celebrated Henry Howard, Earl of Surrey, was
unjustly adduced against him at his trial, as an article of impeachment. Part of
the Royal Arms of Scotland was added to the bearings of Thomas Howard,
Duke of Norfolk, which are called the Augmentation of Flodden, on account of
his celebrated victory over James V. During the reign of Charles I. several of
the loyal individuals, private gentlemen, who had served in his cause, were
rewarded with the privilege of bearing the passant Lion of England upon a
Canton, and other royal badges, to be added to their paternal coat armour.
Such was, indeed, not infrequently the sole reward of loyalty, given by his son,
for many a ruined estate, and loss of life: A circumstance which proves the
degree of estimation in which this favour was held at that time, by the King
himself.
To enter into a general inquiry as to the origin and exclusive rights of the nobility of these realms, is foreign to the object of this little work. Volumes have not sufficed to set so many intricate questions at rest, as have arisen on the subject, although written by heralds, whose peculiar province it is to determine these points; or by lawyers, who have made them their study. I shall, therefore, only give a catalog of the names, explanatory of the nature of these several dignities, as they have been recognized and privileged in this kingdom, with certain variations, since the Conquest.

The pre-eminent title borne by a subject is that of Duke; and it was anciently conferred only on the brothers of the Sovereign, or upon those noblemen who were representatives, and partook of the blood royal. Their style was "beloved cousin and counsellor," thus recognizing their consanguinity to the crown. The term Duke means a general, or leader of armies in time of war; his subordinates during peace, were Marquesses or wardens of the marches, or borders, of Wales and Scotland; and Earls, who had the command and levying of soldiers, within their own counties. Viscounts were their lieutenants; it became a hereditary title in the reign of Henry VI. 1439. Barons were the lords of their own seignories or feodal territory only. Of their respective privileges, and the nature of Writs of summons to Parliament, and Creations by the King's letters patent, a compendious account has been given, in almost every book which has been published respecting the peerage, and is therefore unnecessary to be repeated here.

In the House of Lords, the rank gives precedence of place only. Other privileges of the peerage are equally participated by all. The most ancient honour is that of Baron, of which dignity there are three descriptions: 1st. By Tenure, or local dignity, which attaches a right to the possessor of certain lands or castles, to be summoned as a Peer to Parliament. 2d. By Writ, of summons to Parliament as a Baron of the realm, issued to the individual by the King; the first example of which, took place in Edward the First's reign. 3d. Creation by the King's letters patent, under the great seal. No instance of this had occurred before 1387, in the 11th of Richard II. who created John Beauchamp of Holt, Lord Beauchamp of Kidderminster. When a dignity is
claimed of an earlier creation than that year, it will always be presumed to have originated in a Writ of summons; and consequently, that it is a Barony in Fee.

Of Baronies held in Abeyance, a brief notice will suffice, in so concise a treatise, as the present.

Upon the death of a Baron by Writ of summons, without issue male, if he leave a daughter and sole heir, she succeeds to the dignity; but if there be more, the title falls into abeyance, and it is the royal prerogative to nominate either of the coheirs to the Barony. If one only of the coheirs should survive, the others not having left issue, she, of course, becomes a Baroness in her own right.

Of all the Barons summoned by writ, during the first four centuries since the Conquest, the Barony of Berkeley is the only one which has descended to the present peer, through the male heirs. The Barony of Stourton has likewise so descended, since the original Writ of summons, in 1466.

Abeyances terminated since 1760, 1st of George III.

1264, De Roos.

1264, Le Dispenser.

1299, Clinton. 1299, De Clifford.

1308, Bottetourt.

1309, Zouche of Haryngworth.

1313, Say and Sele.

1321, Dacre of the South.

1324, Willoughby of Eresby.

1324, Grey of Ruthyn.

1299, or 1640, Stafford.

which eleven Baronies have been allowed by the Crown, having first proved their claim thereto before the Committee of Privileges in the House of Lords.
The orders of Knighthood are, 1st. the Garter; 2nd. the Thistle; 3d. the Bath; 4th. St. Patrick.

1st. The Garter was instituted by Edward III. Jan. 19, 1344, in the Castle at Windsor. The anecdote concerning the Countess of Salisbury is entitled to just as much credit as may have been given to it. By Charles II. the knights were enjoined to wear always, embroidered on the left side of their cloaks or coats, the Cross of St. George, surrounded by the Garter and Motto, _Honi soit qui mal y pense_, in old French, and a Star of six points of silver. The Garter has the motto likewise embroidered with gold.

2d. The Thistle is almost peculiar to Scotland, having been originally instituted, by one of their earliest monarchs. It was revived by Charles II. 1679, and its statutes confirmed by George I. 1714. The Star consists of a St. Andrews Cross, silver, and in the middle thereof, a Thistle of GOld and green.

3d. The Bath has its date at the coronation of Henry IV. 1399. In 1725, it was restored by George I. as a royal military order of merit, to consist of the Sovereign and thirty-seven Knights Companions; and so it remained till January 2, 1815, when it was remodelled and divided into three classes. 1st. Knights Grand Crosses, not exceeding seventy-two, having all the privileges of the first institution. 2d. Knights Commanders, not to exceed one hundred and eighty, exclusively of foreigners so distinguished. They are entitled to the appellation of Knighthood, and have precedence before Knights Bachelors. 3d. Companions of the Order, not limited as to number, and to wear a badge pendant by a narrow red riband from the button-hole. Confined to officers of the army and navy.

4th. The order of St. Patrick was established by George III. Feb. 5, 1783, to consist of the Sovereign, Grand Master, and fifteen Knights Companions. The Star is a Saltire Gules, surmounted by a Shamrock or Trefoil proper. It is peculiar to Ireland.

The ribands are worn diagonally over the shoulder. Garter, dark blue; Thistle, green; Bath, red; St. Patrick, sky blue.

The creation of the hereditary order of Baronets was by James I. in 1611, the pretext of which was, the subjugation of the rebellious province of Ulster in Ireland.
In the letters patent the King stipulates that no order shall be instituted to intervene between them and the peerage. The precedence allotted to them, is immediately after Barons' younger sons, and before Knights. Their wives are styled Dame or Lady, and rank as their husbands. The elder son of a Baronet when he comes of age, may claim the honour of Knighthood.

Upon their coat armour, they bear a bloody hand, the arms of Ulster, upon an inescutcheon or a canton, in allusion to the cause of their origin.

At first their number was limited to two hundred; and soon after increased, by the addition of the Baronets of Nova Scotia. This order is become very numerous. King Charles II. created four hundred and sixty-nine Baronets. It was at first confined to inheritance by the male heirs of the grantee; but in certain cases, the patents have admitted several remainders. In 1619, Baronets of the kingdom of Ireland only were likewise made by James I. who also meditated the creation of Baronets of Scotland in 1621, which later were established in 1625, by his son and successor Charles I.; that sovereign granted them a certain portion of land in Acadia, or Nova Scotia, one of the North American Colonies, "to the good and increase of that plantation," with the same rank and privileges as the other Baronets, and to be styled Baronets of Nova Scotia. The number of the patents granted upon the institution did not exceed thirty, but many have been added in subsequent reigns, until the Union in 1707.

Their style is Baronets of Scotland or Nova Scotia. Since the Union of Ireland
in 1800, all Baronets are comprehended under one order and degree; and in the present patents they are described as Baronets of Great Britain and Ireland.
In presuming to offer these pages to the public, I feel it necessary to say, that the want of a concise elementary Treatise on Heraldry suggested to me the usefulness of the undertaking. To render the acquisition of Heraldry more easy, I have endeavored to lay down the first principals of emblazoning, and to explain heraldic terms by illustrative examples, which, I hope, will be readily understood, and as easily remembered.

This little essay is intended chiefly for the use of my own sex, or amateurs of heraldry, who may have a taste for such pursuits, as connected with history and genealogy: if it should in any degree answer that end, my views will be fully satisfied.

A coat of arms must be read by naming the colour or metal of the field; then the principal charge, or that which occupies the centre of the field; then, the figures betwixt which the charge is placed. For instance: the coat of Berkeley should be read thus, Gules, a Chevron between ten Crosses Pattee Argent. The crosses and the chevron being of the same metal, the word Argent is not repeated.
I have drawn the outlines only, of the several heraldic figures, (a mode lately adopted in some of the country histories,) with a view to their being afterwards coloured properly; and I know by experience, that no practice can so greatly expedite the object we are pursuing. By being so coloured, these books are much increased in beauty and value; colour being as necessary as form, to identify the family to whom a coat of arms belongs. In the emblazoning of arms, herald engravers denote the heraldic colours, by the direction in which they engrave the lines on the shield. Perpendicular lines denote Gules; horizontal lines, Azure; lines engraved diagonally from the dexter to the sinister side of the shield, Vert; diagonal lines in a contrary direction, Purpure; lines crossing each other at right angles, Sable; Or is represented, by covering the field with small dots; and Argent, by leaving the field quite plain; Ermine is denoted by a small black triangular figure, with three black dots, on a white field. In the present Baronetage, a chevron between three mullets, is seen five times; depending for distinction entirely upon the colours. In like manner, the arms of the Marquess of Rockingham and the Earl of Macclesfield consist of the same figures, besides many other instances which I could name.

To draw and emblazon a coat of arms at once, is certainly a higher attainment; but it has occurred to me, that to colour these outlines, as my fair readers may choose themselves, would be an eligible first attempt. They must not forget the heraldic rule, of never placing metal upon metal, or colour upon colour.

By these means each lady would have a copy of this little book different from
all the rest, as it is scarcely possible that two individuals should apply the same colours, without taking them from each other.

In the investigation of genealogy and topography, the principal examples are carving, emblazonry on stained glass, and upon sepulchral monuments.

In order to facilitate memoranda of these evidences, and to ascertain not only their date, but likewise the name of individual founders, a knowledge of heraldry is almost essential. Suppose a coat of arms presented, which would be if emblazoned at length - Argent, a Lion rampant between three Fleurs de lis Gules, and a Chief of the second - it may be described in half the time thus: A. Ln. R. Az. btw 3 f. de lis Gu. a ch. 2nd. These marks may denote + a Cross, ^ a Chevron, - a Fess, = Barrs, \ a Bend, and _| a Canton. Adopting this principle, each practitioner may invent a kind of heraldic short-hand for himself, which will be found especially useful, where many quarterings are to be collected in a notebook. Another method, by making what is termed ordinaries by the heralds, and collecting arms so constituted into lists under the special heads, such as Lns R., Lns P.; Lns Heads, &c. &c. This is a most useful practice, particularly in instances where the name of the bearer is likewise authenticated. One of the best opportunities for making such a collection, is presented in visiting cathedrals or other large churches, in which monuments and achievements are frequent, when the proposed method of abbreviating the blazonry, will greatly expedite the pursuit.

In the College of Arms there still exists the book which was expressly made for Prince Arthur, eldest son of Henry VII. to teach him heraldry. If this knowledge was thought to be of so much importance, as to form a part of the education of the heir apparent to the Crown, no apology can be necessary for any attempt, however humble, to add this accomplishment to our attainments.