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# HERALDIC DESIGN

ITS ORIGINS, ANCIENT FORMS  
AND MODERN USAGE,  
WITH OVER 500 ILLUSTRATIONS

HUBERT ALLCOCK



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## INTRODUCTION



**H**ERALDRY has become through the centuries the exact art and science of the herald, as law has become the art and science of lawyers, and medicine that of the physician. Today's world is well acquainted with both physician and lawyer, but the professional term *herald* is little known. Professionals in this field prefer to be called *heraldic artist*, *expert*, or *researcher*. The United States army, for example, has a heraldic office; its chief, of course, holds military rank and is not called the Army's herald. Such groups as the National Genealogical Society in Washington do have officials formally termed herald — but these are elective posts and the incumbents are not required to be professional armorists. Today, in fact, the only professional heralds who function in anything approaching the traditional sense are those appointed to their official posts by the British Crown or the government of the Irish Republic.

But arms and symbols appeared on the battlefields — and elsewhere — long before heralds came to serve any role in society. From the earliest stages of man's development groups and individuals have used signs or marks for identification — symbols that we call *emblems* or *insignia*. Emblems in general are older than man's ability to read and write; men of all cultures and times have used them. At first the system of emblems was simple and functional: they appeared for purposes of identification and, in the earliest times, with the intent of frightening the enemy (as in the first illustration at the top of page 10). The system of emblems introduced by European knights during and following the Crusades was much more elaborate, and later periods saw a growing complexity. The development at its most extreme grew from the simple to the downright silly, as can be seen from the sequence illustrated on page 9. The more disciplined evolution of symbols is shown graphically by the progression that appears at the top of pages 10 and 11.

[The emblems shown on the shield were known

first as *cognizances* and were later called the insignia (ensigns) of the arms, or simply *the arms*. Confusion in terminology was compounded by the fact that both the shield and the coat of arms (the tunic) invariably carried the same emblem. The flag bore the same marking as the tunic and shield, and knights also adorned the tops or *crests* of their helmets with yet another emblem of a similar nature.

Although military units had long used flags for identification and regrouping purposes in battle, we cannot be sure whether these flags were transferred onto the shields or whether the shield emblems were fresh creations born of necessity. Each knight carried a shield but, like a lance, it could be lost or broken in conflict. The tunics or "coats of arms" were the safest and most spectacular aid to identification, but only the term *coat of arms* (wrongly applied in most cases) survived the age of chivalry.]

Shields (or coats of arms) began to assume the prestige of their bearers and their usage was extended as artistic embellishment symbolic of the nobility of the possessor. Arms were carved in wood and stone, impressed in metal, and appeared almost endlessly in castles and churches, on monuments and tombstones. They were embroidered into tapestries and worked on rich garments. Most frequently of all, they appeared on coins and seals.]

At the same time, the shield was being adopted as a background for the emblems of many who had never borne arms in battle — clergymen and scholars, artists and craftsmen, merchants and notaries, burghers and even peasants. It became the custom for churches, universities, guilds, and cities, as well as for families, to display armorial bearings. Thus, although the ancient battle shield had disappeared, its image lived on, deeply ingrained in the imagination, tradition, and culture of European society. Despite the appearance of other emblems — badges, knots, and impresses — arms maintained their central and



official position as the permanent emblem of any given group.

[Bartolus de Saxoferrato (1313–1357), the author of the first treatise on arms and other insignia, defined the essence of arms when he compared them to family names, for family names are also emblems, inherited in a way somewhat parallel to that in which arms are inherited]— although with the succeeding generations of professional and free-lance heralds, the inheritance of and the right to display arms became more and more complex, governed as they were by the growing body of heraldic stipulations.

With the increasing popularity of arms, it became clear that there was a need to record and control armorial bearings. The heralds did not initiate the compiling of arms in rolls of Honor Arms, but eventually they did take over the whole business. Since they were the only ones with accurate records of who had adopted what emblem, they became the powerful and controlling advisors to those persons who wanted to adopt new arms. At the same time they further developed the language and rules of blazonry, which gave them still stronger control of armorial rights.

[Apparently the so-called Holy Roman Emperors began the custom of granting arms by giving their own family arms (with some changes, of course) to individuals and families they wished to honor.] Emperor Charles IV, who was also king of Bohemia, granted Bartolus — for example — the Bohemian lion with changed colors, as a sign of his favor. Being a lawyer, Bartolus quite approved the idea of a grant of arms by a ruler because he recognized the advantages of a solemn and public adoption of arms. In an age that had no copyright agency, the only way to let people know one had a particular arms was to publish them in some other form. The royal grant was ideal for the purpose, as legal as a will drawn up before authorities. Though not necessary for validity, the publicity would prevent contesting possession of arms. Although Bartolus recommended a grant of arms, he maintained that any family, common or noble, could adopt and rightfully use arms without the benefit of such publicity.

Bartolus admitted that duplication of arms, like that of family names, was possible. He was also aware of reasons for *not* duplicating arms and felt that they should be copyrighted like trademarks and hallmarks — making priority an important factor. Out of this basic idea grew the widespread feeling that one should avoid taking another family's arms and (an idea certainly not discouraged by colleges of heralds) obtain official permission before adopting any at all.

Another notion restricting the free display of arms at first was that only nobles, knights, and gentry could rightfully possess them — a natural outgrowth of the fact that originally only the sons of the upper class were eligible for knighthood and consequently participation in tournaments. Commoners raised to nobility

automatically got a grant of arms; from this practice grew the opinion that "ignobles" had best refrain from using them, another opinion the professional heralds did not discourage. In spite of the heralds, monarchs continued to grant arms (with or without nobility) as they saw fit or as whim dictated. In actual fact, a considerable number of arms adopted in every region were never granted by anyone.

In Britain, some — afraid to use arms without paying for them at the College of Arms — employed crests instead. Unlike arms, crests have never been regarded as copyrighted. In Scotland, a clansman had the privilege of wearing the crest and motto of his chief as his badge, and — since belonging to a specific clan came to be based on family name alone — any Macdougall or Morgan could use any Macdougall or Morgan crest he liked. In a similar fashion, many families of British extraction adopted the crest of the most prominent family bearing the same name. Others, with neither the same name nor a perfectionist sense of heraldic rules of the game, borrowed the crest of a family with a similar name. To this crest was gradually added the full achievement — including arms and motto; this seems to be the origin of the current popular misuse of the term *crest* for a family achievement. These misappropriations and abuses are of comparatively recent origin.

The Bayeux Tapestry, one of the most authentic sources of information on the Norman invasion of England in the middle of the eleventh century, shows detailed scenes of the Norman conquest on an embroidered band of linen more than 230 feet long. Fascinatingly accurate in every aspect, this tapestry shows the type of armor that was worn and the kinds of shields the knights carried — but nowhere on it does there appear a coat of arms, credible evidence that such devices (even if known) were not used at that time.

During the course of the next century, however, the open-faced helmet was discarded in favor of a closed helmet, and articulated plate armor superseded chain mail. With the combatant completely encased in steel, an instantly recognizable device became essential for the distinguishing of friend from foe. The pattern chosen by the knight was simple and forceful, for one very good reason: so that it could be recognized without margin for error at a distance.

The appearance of heralds and troubadours is closely connected with that of the true knight — or, more precisely, with the transformation of the mounted warrior into a more sophisticated class of fighting man: the knight. The gallant and violent games the knights developed to keep themselves in combat condition evolved into exciting and exacting contests, becoming with time an elaborate and popular form of public entertainment.

Games of chivalry apparently could not take the field without managers, umpires, announcers and





One path of heraldry — from powerful through ornate to silly.

*Left:* the shield of Edward II (1307–27). *Center:* the leopards from the earlier shield reappear in the Tudor “achievement” and remain in the modern English royal arms (p. 30). *Right:* a parody of poor contemporary commercial art with a misapplied royal garter (bearing a motto which can be roughly

translated “It is easy to imitate what someone else has initiated”), excessive use of coronets, and a helmet out of which no one could possibly see — or, for that matter, could have gotten into in the first place. (The formal motto on the scroll is “Things are not what they seem.”)

other functionaries any more easily than can organized sports today. Announcers or heralds were enlisted from the group of wandering showmen (troubadors included) who earned their livelihoods by furnishing entertainment in village squares and manorial halls.

The original function of the herald, then, was to serve at tournaments much as sports commentators do today. The pomp these specialists exploited became known as heraldry. They blazoned (called out) the insignia of participants, proclaimed their titles, recited their battle victories, and noted their standing in the lists. In this period of development, heralds and heraldry were connected solely with pageants and not with armorial bearings and other emblems that came to be associated with their functions later. As time went on, they became more and more the autocrats of the blazoning board, prescribers of ritual, and *chefs de protocol*.

Heralds had nothing to do with the adoption of cognizances by knights, and in the formative era they did not control the elaborate system now called “armory.” But in their role as callers-out — blazons — of the insignia of individual knights, they doubtless created the techniques of describing (or blazoning) these insignia in a precise technical language. This unique language of blazonry, which reduces every emblem and its components to an unequivocal descrip-

tion, enables artists to recreate or “emblazon” any arms from its description alone.

Heraldry’s first theorist, Bartolus, does not mention heralds. Nor does he speak of quartering or marshalling. This can be interpreted either as his rejection of the complication of simple arms or — what is historically more probable — as the fact that in Bartolus’ time the symbolism of armory was still simple.

At the end of the eleventh century, the First Crusade introduced a new setting and a new type of warfare that was to affect Europe for the next three centuries. Vast armies took up the sword to champion Christianity; new heroes emerged from the battlefield and new arms were blazoned for posterity. The new conditions, moreover, provided a new source of artistic inspiration for the busy heralds. The cross naturally figures prominently in many of the heraldic designs of this period; numerous secular symbols also worked their way into the arms of the time, of which so many signified the triumph in the Holy Land.

The restless adventurers from England, in their travels to the East and in their contact with both Greeks and Saracens there, came in touch with a different civilization, in many facets much more refined than their own. Far more than new motifs for arms, they brought back new habits and ideas that contributed in large measure to the great revolution of



the Renaissance.

The fourteenth century was the golden age of *chivalry*, the spirit and customs of knighthood, the gentler spirit of an age filled with coarseness and brutality. Its ideals were high, though the practice was frequently hollow.

In the first year of his reign, Richard III incorporated the heralds, forming the College of Arms that continues today. The College of Arms consists of thirteen members: three kings of arms, six heralds, and four *pursuivants* (those who pursue a skill, knowledge, or an art; as this term indicates, they must achieve some heraldic mastery to warrant their appointment).

In England today, heralds form the College of Arms; in Scotland the Lyon Court. Ireland has its own chief herald.

Following the Age of Reason and the Age of Enlightenment, the revolutionary spirit of the nineteenth century and the tag-end of the eighteenth saw a considerable public aversion to the display of arms. The republicans of the French Revolution, for example, regarded arms as so tainted with the prerogatives of nobility that they forbade them. They abolished the Arms of France — and no subsequent French Republic has ever again adopted them.

The American colonists and revolutionaries, however, included a good many individuals who displayed their arms proudly. George Washington, when he was adding a second story to Mount Vernon in preparation for his marriage to Martha Custis, wrote his agent in London to send along his coat of arms; he had it painted on his coach and it appears in at least two places in the architecture on the main house at Mount Vernon. John Paul Jones was awarded his personal arms by the King of France.

The new Republic devised new arms for the Union and for the individual states (see pp. 78–86). The

poor quality of some of these devices owes something to the contemporary aversion to traditional heraldry which helped bring about the general decline of the art, which reached its lowest ebb at just this time.

After the French Revolution, a wave of anti-armorial sentiment hit America, too. Suddenly arms were considered undemocratic and snobbish. People forgot that the Union, as well as the states, had arms. Seals, on which arms most frequently appeared, were for some reason not involved in this negative attitude and began to serve the function formerly played by arms. Thus today most people are familiar with the Great Seal of the United States but do not realize that the Arms of the Republic exists separately. Many cannot distinguish between the two; others ask what difference it makes whether we use one or the other.

One by-product of this confusion is the fact that entire seals are often displayed on flags, rather than the arms alone, cluttering them with unnecessary detail and making easy recognition difficult. (An outstanding exception to this is Maryland, whose state flag properly displays only the arms handed down from the Lords Baltimore.) The complete Great Seal appears on our paper money, but our coins and stamps have no arms to identify them. Even the President and Vice-President of the United States speak from platforms adorned with their seals rather than their arms. All these current uses ignore the original design and function of a seal — which was to be affixed to a treaty or a deed, to confirm an action or to secure an envelope.

When popular interest in family arms began to revive during the nineteenth century, an attempt was made by many to find an emblem that could somehow demonstrate the family's importance, noble origin, or possible royal blood. Since no newly adopted arms could serve this purpose, frantic hunts were launched for ancestors who had been granted arms in earlier times.

There are, in fact, no purely "American" arms.





Those that are accepted, in the strictest heraldic sense, are all basically European arms, "matriculated" by the existing Colleges of Arms in Europe. The contention of this book, however, is that a return to the simple heraldry of the Age of Chivalry is desirable and that there is no reason not to design one's own armorial bearings, following the sound principles of the earlier heraldic ideal.

Well-designed armorial devices, flags, badges, and seals still have a place in this nation. Not all of the state governments possess what can truly be called arms, and many of the existing official emblems could well afford redesigning. This is also true for various governmental departments, the branches and divisions of the armed forces, and a multitude of patriotic and social-service organizations.

Only a few U. S. universities have arms worthy of note (see pp. 87-88). Most high schools have make-shifts that are dreary and often in poor taste, although they do exhibit school colors, a carryover from heraldic tinctures.

The flags of today's organizations beg for the services of the specialist in armorial design. Compare the practice of covering these with elaborate, over-designed, heavily lettered insignia with the beautiful and elegant flag of the Red Cross. Churches, too, could benefit from armorial devices that would identify them distinctly.

The improvements that could be achieved in corporation trademarks are legion. (see pp. 40-42). Traditional dignity, good taste denoting solid establishment, uniqueness of design with greatly increased display and recognition value are all possible if correct heraldic practices are followed. Monogrammatic gimmicks would then give way to graceful designs of beauty.

Too many designers today admire and continue to copy the decadent abuses of the Baroque and Rococo in heraldry. It is often claimed that the client

insists on such practices — and many do.

There are other individuals who prey on the ignorance and vanity of people who want arms to display. These opportunists compile lists of families of the same name and offer the prospect a picture of "his" arms. These charlatans should simply be avoided like the proverbial plague, and anyone who wishes to establish his own right to the possession of arms should take special care to obtain information from a thoroughly reputable source.

Good heraldry can flourish in America as it does in Europe. The commercial designer can contribute by following the laws of good heraldry to be found in this book; the general reader can contribute by informing himself what good heraldry is and by insisting on nothing less than the best.

HUBERT ALLCOCK

## 12 \* A Complete Armorial Achievement

A good example of an American armorial device, redrawn from the seal of the Ohio Company. The tilting helmet is correctly proportioned to the "heater"-shaped shield. The supporters are authentically costumed, easily identifiable as (dexter) a Plains Indian and (sinister) a Five Nations Indian. The beaver crest symbolizes industry; beaver was also a principal

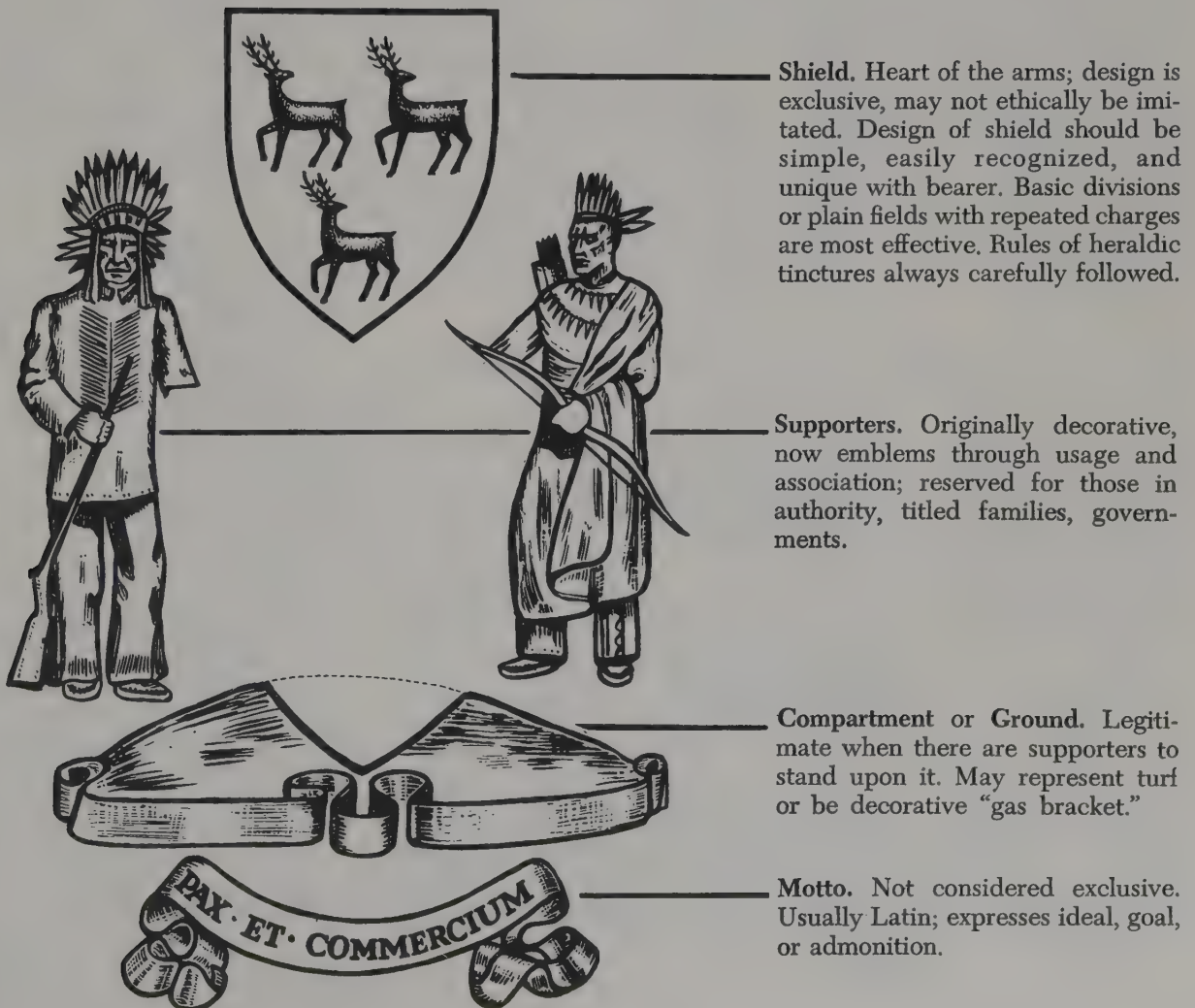
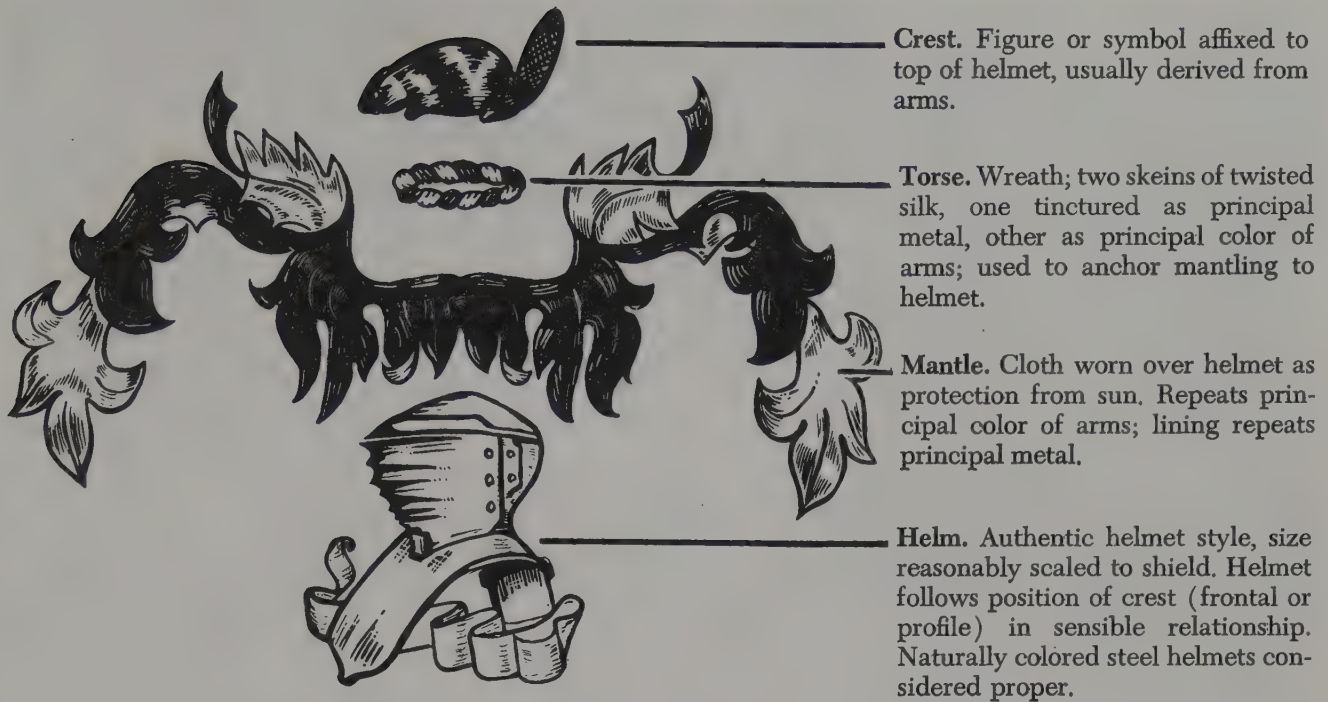
trade item. Three stags *statant regardant* form a simple and easily recognizable arms. The motto states the Company aims — *Peace and Commerce*. (Note that the torse and mantling, as shown, are not part of the original seal. They have been added here only for the sake of completing the components of an achievement.)



The Ohio Company was formed in 1748 by London businessmen and Virginia planters led by Thomas Lee. Chartered in 1749 by George II, it was granted 500,000 acres west of the Appalachians and south of the Ohio, with the stipulation that 100 families be settled and a garrison maintained. Between 1749 and 1754 many storehouses were built and the surrounding country explored. The French and Indian War caused the settlers to flee in 1756 (the Five Nations were allies of the French) and an otherwise successful venture was abandoned.

After the Revolution another company — the Ohio Company of Associates — was formed to purchase the land between the Ohio and Lake Erie. Congress voted the sale of 1,500,000 acres to the company and granted additional plots free. The company was unable to pay in full, but a large tract was bought for nine cents an acre. The town of Marietta, Ohio was settled in 1788 and colonization and development proceeded at a rapid pace. This second company was headed by Rufus Putnam and Benjamin Tupper, both of whom were New Englanders.





## 14 \* The Shield

The shield is the heart of any armorial bearing and — with its tinctures, charges, and ordinaries — makes up the basic arms. The stylized heraldic shield is the surviving counterpart of the actual weapon of defense traditionally carried on the left arm by warriors through much of human history.

Battle shields were originally of wood, metal, or of hide stretched over a wooden or wicker frame. Phoenicians, Trojans, Greeks, Romans, Vikings, Saracens, Crusaders, and Highland Scots were among those who used the round shield first developed in the Bronze Age. Roman legionaries carried the oblong, convex wood-and-leather shield called *scutum* — the word from which *escutcheon* is derived.

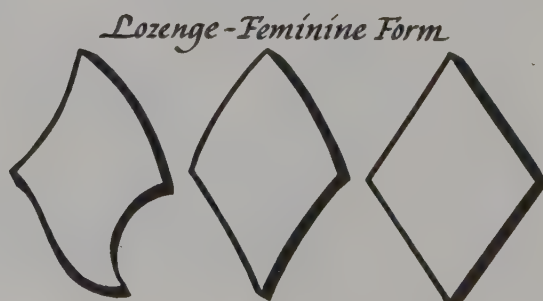
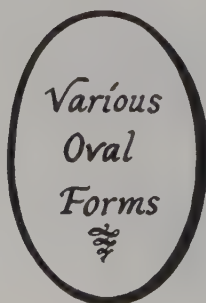
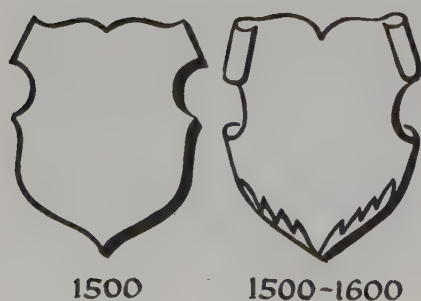
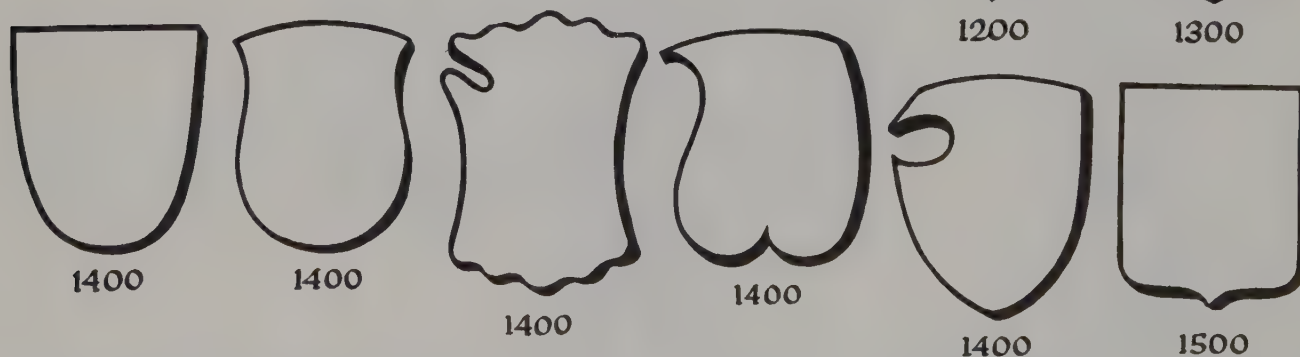
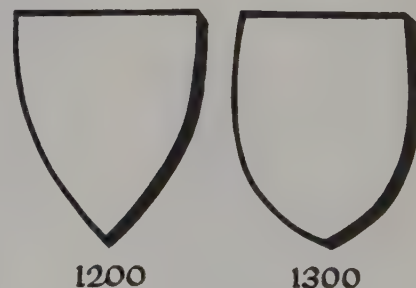
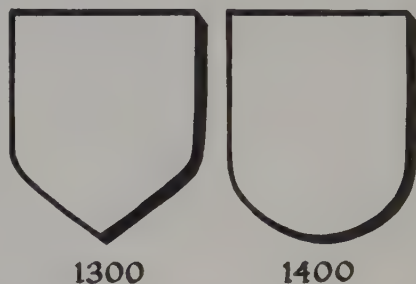
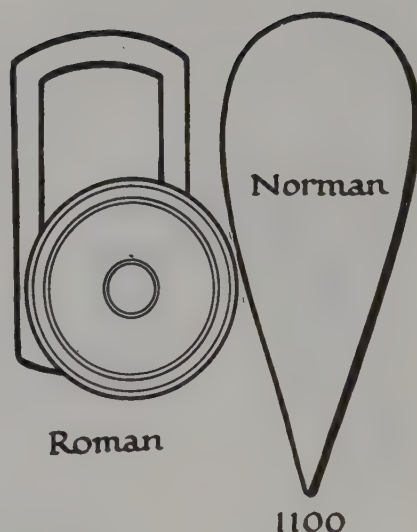
So far as we know, the kite-shaped Norman shield was the earliest bearer of heraldic cognizances; a representation at Le Mans of Geoffroi Plantagenet (*ca.* 1150) shows him with a shield of this type that displays golden lions on a blue field. The Norman shield was shortened after 1200 and the rounded upper corners squared — a shape that, as a result of the elasticity of its curves, became the best form for the display of heraldic arms.

Widespread use of the cross-

bow made shields useless as protection; after about 1360, warriors began to discard them as battle equipment, although tilting shields continued to be used in tournaments and pageants, reshaped according to function or the whim of the bearer. Armorial artists, too, began to reshape the shield to fit architectural or decorative requirements and to follow the style of the time; by the Rococo period they were often scarcely more than decorative plaques, far removed from their military ancestors.

The nineteenth-century revival of romantic interest in chivalry led the Victorians back to the "heater" shape, so called because of the general resemblance of this shield to the outline of the flat irons then used in the laundry. Since that time the trend in heraldic design has continued, at least in shield outline, to keep the Gothic simplicity — evidenced even in commercial emblems (see pp. 40-42).

A woman, incidentally, does not properly display her arms on the shield forms used by men; the code prescribes the oval (more rightly, the lozenge) to show her paternal arms (if unmarried) or her husband's and those of her father (if married or widowed).





**Tincture** is an important term in heraldry; for simplicity, consider that it covers colors, metals, and furs. Color is essential in armory, particularly in bearings and flags; designs that are similar in black and white may be quite different in their correct heraldic tinctures.

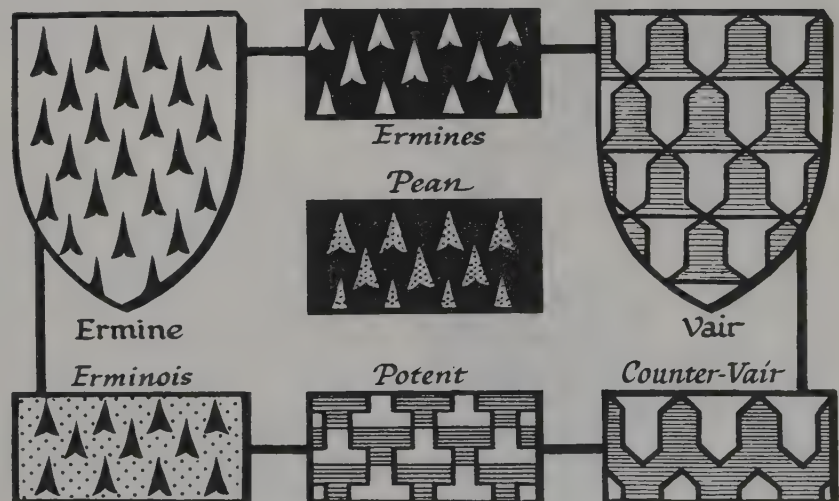
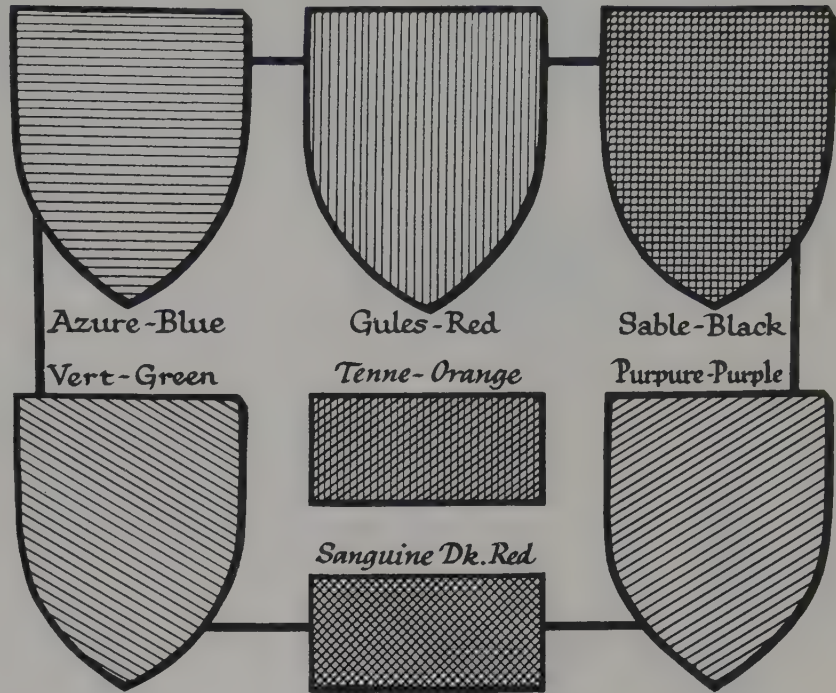
The colors in heraldry are illustrated here; common names follow the heraldic ones. (The traditional names are medieval French; blazonry [see page 29] never uses the modern equivalents.) *Purple*, seldom used on shields, appears on crowns and mantlings. In black-and-white reproduction, as here, an arbitrary system of *hatching* represents each color — a scheme which tradition attributes to a Jesuit priest.

Heraldic metals are *or* (gold) and *argent* (silver). When a blazon calls for gold or silver, flags substitute yellow or white; artists often substitute in similar fashion. (Aluminum is used instead of silver on permanent hand-renderings, because it does not tarnish. Gold does not tarnish, therefore either gold leaf or pure gold water color can be used. Gold-bronze with a tempera or lacquer base soon turns brown and so is useful only temporarily.)

Furs in heraldry are traced to the covering of shields with the skins of beasts. Common furs include ermine and its derivatives, *vair*, *counter-vair*, and *potent* (the Chaucerian word for "crutch") — which may have developed from badly drawn *vair*.

A universal rule of good heraldry is that *color shall not be laid upon color, nor metal upon metal* — a heritage from the days when instant identification of individual arms was vital on the battlefield. Therefore the shield whose *field* (background) is a tincture must have upon it an ordinary or charge that is metal, and vice versa.

## THE COLORS



## THE FURS



Bend



Chevron



Chief



Fess



Pale



Base



Border



Orle



Barry of 6



Paly of 6



Chevronels

Saltorel  
(Cottised)

Shields were originally plain or of one tincture; then they were divided by vertical, horizontal, or diagonal lines intersecting the center. The resulting sections were of contrasting tinctures. This limited the variety of possible combinations, so charges (figures or designs) were overlaid — “charged” — on the shield to create new and distinctive arms. Charges are of a tincture or metal different from that of the field. The simplest charges are bands or stripes, called *ordinaries*, following the vertical, horizontal, and diagonal divisions. Ordinaries have their own *diminutives* half their width: bendlet, chevronel, bar, palet, and saltorel. A shield divided into six bars is a *barry of six*, into six palets a *paly of six*.

Use of the cross in arms became popular during the Crusades; only a few of the many varieties that were developed are shown here. The cross of Lorraine is also known as the patriarchal cross, the tau as the cross of St. Anthony, the saltire as the cross of St. Andrew, and the saltorel as the cross of St. Patrick.

Tinctures reversed on either side of a partition line are said to be *counterchanged*. The counterchanged shield shown to the right is described as per pale argent and sable, a chevron counterchanged (see Blazonry, p. 29).

At times rulers grant an *augmentation* to existing arms as a reward or honor. The bend on the Howard arms bears a shield resembling that of Scotland (see p. 31) awarded for slaying the Scottish king, except that the lion here is a demi-lion.

Scottish sovereigns have granted the *royal tressure* to families (including the Kennedys) and cities (among them Perth).



Saltire



Cross



Latin



Tau



Lorraine



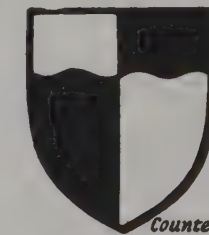
Papal



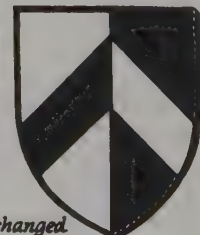
Maltese



Fleury



Chief Wavy

Counterchanged  
ChevronHoward  
AugmentedRoyal  
Tressure





Quarter



Canton



Fret



Fretty



Pall



Shakefork



Mascles



Fusils

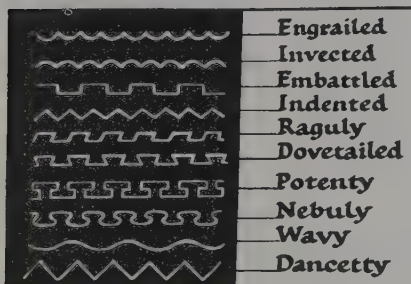


Billets



Cheque

## LINES OF PARTITION



There exists among the ordinaries a large group all of which tends toward greater complexity than is normally found in the common ordinaries. These are called by some the *subordinaries*. Of the frequently found patterns, only a very few are illustrated here.

In many ancient arms, it was the practice to try to relieve the plain surfaces of the field by covering them with a repeated ornament. This process is called *diapering*, a process that is to be found in many other areas of decoration and adornment, from wallpaper and textiles to parquetry and metalwork. In heraldic usage, this serves the purpose of surface decoration only and can never properly be employed in contrasting tincture or in any other manner that would allow it to be mistaken for a charge.

It is not always the case that the *lines of partition* that divide various portions of the shield are rendered straight. Eleven of the many kinds of line commonly used for this purpose are shown and named in the box at the lower left.

In describing arms, there is a standard scheme that is followed for *division of the shield*. In determining left-and-right designation correctly, this pattern is based on the shield as seen from behind — that is, from the position of the warrior who held it. Accordingly, the *dexter* (right) of the shield is always to the left as we look at it. Conversely, the *sinister* (left) of the shield is to the observer's right.



Gyron



Gyronny



Pile



Piles



Escutcheon



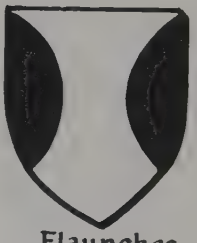
Lozenge



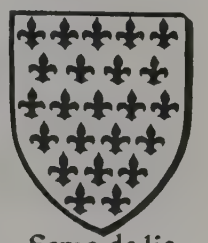
Roundels



Annulets

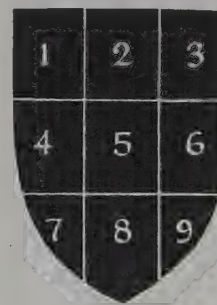


Flaunches



Seme de lis

## DIVISIONS OF THE SHIELD



- 1· Dexter Chief Canton
- 2· Chief Point
- 3· Sinister Chief Canton
- 4· Dexter Flank
- 5· Center Point
- 6· Sinister Flank
- 7· Dexter Base Canton
- 8· Base Point
- 9· Sinister Base Canton

## 18 \* Devices: Beasts and Monsters

Shield divisions and ordinaries make up the simplest arms, but the many possible variations of these were far from exhausted when knights added to their own arms other devices, the so-called **common charges** that include, among hundreds of others, the examples shown and described on pp. 18-24. Animals, particularly the lion, were displayed by the earliest bearers of heraldic arms.

During the Crusades some real monstrosities stalked into this bestiary; these exotic creatures are still seen in heraldry.

The heraldic antelope and tiger are both particularly remote from their living prototypes. The **antelope** here resembles a stag with straight horns, short nose tusk, tufts of hair on chest and neck, and a leonine tail. It is *statant* — standing on four feet. The **boar** was, in contrast, well known in Europe and hunted for sport, so part sufficed for all, and the boar's head here is *cabossed* (Fr. *caboche*, head, cabbage) or "headed" to the onlooker, no neck visible. The **bear** is a popular city and family emblem in Europe. Two bears (or other animals) may be *addorsed*, turned back to back.

The **cockatrice**, shown *erect* (upright), was a monstrous serpent with head, legs, and wings of a cock, and a "death-dealing eye." The **deer at gaze statant** looks straight at us, regarded from the next shield by an English dragon, a ferocious monster with scaled body, wings, claws, long barbed tongue and tail. (French dragons look like the English wivern.) Beasts of prey and monsters are usually shown reared up on hind legs, right foreleg uppermost; unless otherwise blazoned, the term *rampant* is assumed.

The **griffin** is a monster with forepart of an eagle and hindquarters of a lion. A rampant griffin is termed *segréant*. The **fox's head** is characteristically *erased*, torn from the body — apparent from the jagged neck. Heraldic fleece is the



Antelope,  
Statant



Boar's Head  
Cabossed



Bears,  
Addorsed



Cockatrice,  
Erect



Deer,  
At Gaze



Dragon,  
Rampant



Griffin,  
Segreant



Fox's Head  
Erased



Fleece



Lion, Rampant-  
Guardant



Lion,  
Rampant



Lion,  
Queue-fourché





Lion, Rampant  
Tail Nowed



Male Griffins,  
Combattant



Paschal  
Lamb

full pelt of a ram — head, horns, hooves, and all.

The lion is, with the cross, the most popular of charges. Lions are always shown *rampant* and *dexter* unless otherwise noted. A lion *salient* (similar to rampant but with both hind feet on the ground) has a *nowed* (knotted) tail. Two lions or monsters may be *combattant*, facing each other in fighting stance.

The Paschal lamb, a symbol of Christ, stands supporting with its right foreleg a staff in bend sinister from which hangs a white flag with a red cross.



Pegasus,  
Courant, Gorged



Sea Lion,  
Reguardant



Sea Horses,  
Regarding

Pegasus sprang from the body of the slain Medusa. Winged or not, a horse is often shown *courant* (running); any animal with a coronet about its neck is *gorged*.

The sea lion has head and shoulders of a lion, fins for paws, and the tail of a fish for a body. The sea horse is half-horse, half-fish. Any animal looking backward is *reguardant*; its head is thus turned toward sinister or *contourné*. Two animals facing each other but not combattant are *respectant* or *regarding*.



Talbot's Head  
Coupé



Tyger,  
Sejant



Tyger,  
Sejant Erect

The long-eared, heavy-jowled talbot, probable ancestor of the bloodhound, is usually white. His head is not erased but *coupé*, cut off in a straight line. The heraldic tiger (the Asiatic tiger is portrayed striped) has a natural tiger's body but the head of a dragon, although the tongue is not barbed. (Animals may be pictured *sejant*, sitting down with forelegs erect, or *sejant erect*, sitting on hind legs only with body erect and forelegs extended. A beast normally faces *dexter*. Facing the onlooker, it is said to be *affronté*. A tiger so shown in actual armory is unique; lions in this position are much more usual.)

The unicorn is portrayed as a small, vigorous horse with one horn in the middle of its forehead.



Tyger, Sejant  
Erect Affronté



Unicorn,  
Passant



Wyvern,  
Erect

The wivern is a fierce cousin of the cockatrice and the dragon and appears a composite of the two.



Crane,  
In its vigilance



Eagle,  
Displayed



Eagle,  
Rising



Eagle,  
Close



Eagle,  
Double-headed



Falcon,  
Jessed & Belled



Martlets



Owl



Pelican,  
In her piety



Phoenix



Wings,  
conjoined in Lure



Bee

The crane, tradition says, lived in a community in which individual members took turns standing watch. The sentry crane held a stone in one claw; if it dozed, the falling stone would awaken the bird. A crane is thus commonly emblazoned "in its vigilance," right claw holding a stone.

The eagle, king of birds, rivals the lion for frequency of appearance as a heraldic charge and is usually shown *displayed* (wings spread). In this position, birds other than those of prey are said to be *displayed*. Less frequently an eagle is *rising* (taking wing) or *close* (wings closed). Double-headed (*bicapitated*) eagles were both Sumerian and Hittite symbols. Theodoros Laskaris was the first eastern Roman emperor, Sigismund the first western to use two-headed eagles, a usage continued into the twentieth century by Austrian and Russian emperors.

The hunting hawk or falcon is traditionally shown *close* to avoid confusion with the eagle, which it resembles. Falcons are often *belled* with hawk's bells or *belled and jessed* and are also blazoned *hooded*. (Jesses are leather binding straps; a falcon hood is a tufted blindfold.)

Martlets, originally martins or swifts, are often shown without feet and sometimes without beaks. The owl has long been a symbol of wisdom. Heraldry's pelican is usually emblazoned as a mother bird standing over her nest and feeding her young with drops of blood plucked from her breast; she is thus termed "in her piety" (compare the Pennsylvania Dutch *distelfink* on p. 38). The phoenix of ancient lore, is shown as a demi-eagle *issuant* from flames.

Falconers fastened together a pair of wings as a training lure; wings are thus always emblazoned as *conjoined in lure*.

Symbolic of labor and thrift, the bee is no stranger to shields.



Differing from today's fighting man, knighthood often chose flowers — symbols of purity and beauty — in preference to lions or dragons.

Heraldic plants rarely appear complete on shields. The representation stresses some significant part; the leaf or flower shown from above reveals its components. The **cinquefoil**, for example, is the leaf of the *Potentilla* divided into five leaflets, a motif frequent in Gothic architecture. The **garb** is a sheaf of grain. Its binding cord and the "ears" may vary in tincture, but garb is usually gold over-all. Similar in origin to the cinquefoil, the **quatrefoil** has four cusps.

The **rose** is shown from above, only the bloom and its parts visible. Five fully opened petals are usually shown, *barbed* and *seeded*. *Barbed and seeded proper*, a rose has green barbs and gold seeds. Two branches of the Plantagenet (Sprig-of-Broom) family that ruled England adopted red (Lancaster) and white (York) roses as badges. The War of the Roses (1452-85), resulted in annihilation of the entire family and victory for the Welshman Henry (VII) Tudor; he combined the pretenses of both branches with the Tudor rose, five white petals inside, five red outside. This Tudor rose, *slipped* (stalk added) and *leaved*, became the plant badge of England.

In heraldry, the tree stump is a **stock**; it may be *couped* (cut off) and *eradicated* (torn up by the roots). A complete tree may be emblazoned on a shield, leaves and fruit drawn disproportionately large. It is thus *fructed* or (if in bloom) *blossomed*. The **trefoil** is a three-lobed leaf, possibly clover, of Gothic origin.

The **dolphin** is always shown *embowed*. The overlords of Dauphiné used it as their emblem as early as A.D. 830; *dauphine* became their title and an embowed azure dolphin their arms. Fish have long appeared in heraldry; their usual positions are *naiant* and *hauriant*.



Cinquefoil



Garb



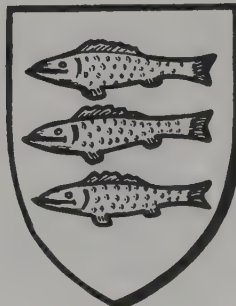
Quatrefoil

Rose, Barbed  
and Seeded

Tudor Rose

Rose, Slipped  
and LeavedStock, Couped  
and Eradicated

Oak

Trefoil, Stalked  
and SlippedDolphin,  
EmbowedPike,  
NaiantSalmon,  
Hauriant



Caltrap



Castle

Castle Triple  
Towered

Chess Rook



Crescent



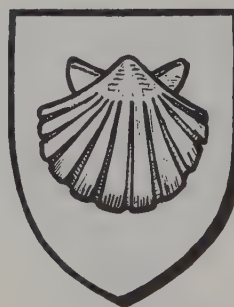
Clarion



Decrescent



Increscent



Escallop



Escarbuncle



Estoile



Fleur-de-lis

Inanimate objects further enrich armory's variety of charges. Many of the man-made objects in heraldry are associated with warfare. A **caltrap**, four short spikes conjoined so that one point is always up, was a device to maim an enemy's horse – and the ancestor of a similar present-day antitank weapon.

It is also quite natural that the **castle** is a frequent heraldic emblem. A castle may be drawn with two or three towers, and is blazoned accordingly. A castle of another kind is that from the ancient game we know as chess. The heraldic chess rook, however, does not resemble the rook with which we play today; it looks like the piece formerly known as the archer. The **rest**, also known as the **clarion**, may be considered either a lance rest or a form of wind instrument.

The heavenly bodies are familiar charges, with the **moon** mistress of the field. The proper tincture of the moon is argent; the most frequent form is the half moon with horns upward, blazoned *the moon in her crescent*. With horns sinister, the moon is *decrescent*; with horns dexter it is *increscent*.

Among the fauna we have the **escallop** or scallop shell, badge of pilgrims to the Holy Land. The **escarbuncle** is a survival of early shield ornamentation. It consists of eight decorated iron bands or staves radiating from a central boss. **Stars** are among the oldest emblems and are found in heraldry in many forms. The traditional star of old English and French heraldry was the **estoile**, usually six-pointed, always wavy. The five-pointed star that appears on the American flag is a derivative of the mullet (p. 23) on the Washington family arms.

Much has been written about the origin and significance of the **fleur de lis**, but the question is still unsolved. To some it is a stylized iris or lily; others consider it an ancient religious symbol identical



with the *trisula* — trident and lotus. The **lymphad** (Gaelic *longfhada*, long ship) is a vessel fitted for both sail and oar. The **maunch** or *manche* is a Gothic sleeve with a hanging lappet. The **fer de moline** or **millrind** is an iron clamp that supports the millstone. In early times this apparently indicated the bearer's *millsoke*, a duty imposed on his tenants to grind their grain in his mill only (and pay him a fee for the privilege). Twelve Miller families in England have been found bearing a cross moline and none a millrind, suggesting that this may have evolved into the cross moline.



Lymphad



Maunch



Millrind

The **mullet** looks like a five-pointed star. Its French name, *mollette*, shows it as the rowel of a spur. Shown *pierced*, it is often referred to as a spur-rowel. The **pheon** is an arrowhead of ancient origin. It was made of fine steel, barbed and engrailed on the inner edges, making extraction difficult. Pheons are more common in traditional heraldry than entire arrows and bows.



Mullet

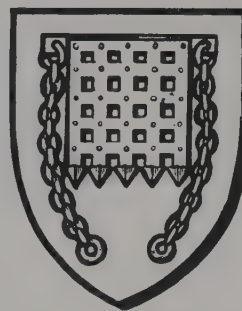
Mullet,  
Pierced

Pheon

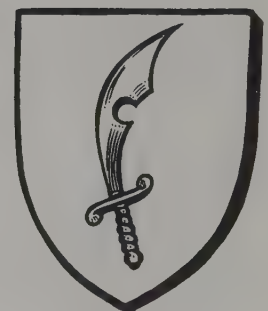
The origin and meaning of the **palmer** or **pilgrim staves** is evident. A **portcullis** was a grating of metal or heavy timber, armed at the lower edge with great iron spikes, sometimes suspended over the main gate of a castle to be dropped on pursuers. A **seax** (Old English, knife) or **sax** is a short, broad single-edged sword or dagger of Teutonic origin. On English shields it appears, rarely, as a *falchion* (broad-blade, slightly curved sword) with a semicircular notch at the back of the blade.



Pilgrim Staves



Portcullis



Seax

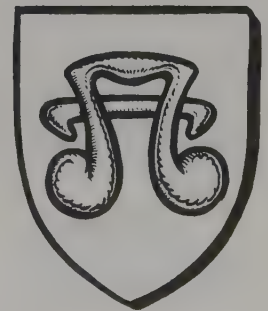
The **sun** is always proper or *in his glory* (*splendor*) emblazoned as a golden disc surrounded by a number of rays (usually sixteen) either wavy or alternately straight and wavy, issuant from the circumference. *Eclipsed*, the sun is emblazoned sable. The disc usually shows a human face. The **tower** is as common as the castle. The **water bouget** represents pigskin bladders for carrying water, on a yoke.



Sun In Splendor



Tower



Water Bouget

## 24 \* Devices Human and Part Human

Human figures are frequently found in heraldry as supporters (see p. 13). The full-length figure is comparatively rare on the shield itself, one well-known exception (not shown here) being that of Munich — a cowed monk *affronté*, arms extended.

Parts of the body are often found as charges; the arm, cubit arm, hand, leg, and heart are familiar armorial devices. The forearm or **cubit arm** is usually erect. The arm, couped at the shoulder, is generally *embowed* or *counterembowed* (bent with hand turned dexter or sinister). Either may be *vested*, clothed (in tincture different from that of the sleeve), and on occasion *belled* (jester's cuff). The hand is ordinarily *erect appaumé* (palm to front) and couped at wrist.

The **human head** is customarily *affronté* and couped at the neck. If bearded, the neck may be hidden, as in the head of a Saracen, wild man, or savage.

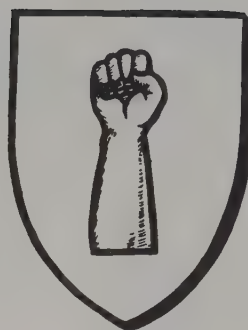
Islamic heads (Saracens, Turks, etc.) often have a torse-like scarf around the temples, blazoned in alternating tinctures. Hair and beard are usually sable. The head of a wild man or savage is wreathed with vegetation, hair and beard uncut and shaggy, expression fierce or angry; figure is naked and muscular, loins girded with vegetation. He may carry a massive tree bough as a club.

The **mermaid** is a glamorous half-woman, half-fish, a favorite crest emblem of seafarers. She is almost always emblazoned holding a mirror and combing her hair. Her male counterpart — merman, **triton**, or Neptune — is bearded and armed with a three-pronged trident. He may be crowned or wreathed with seaweed and girdled with marine plants.

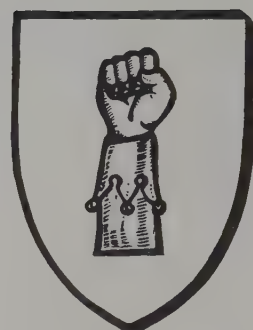
**Gutté**, representing drops of blood, milk, tears, and the like, occurs frequently in heraldry as a background texture.



Arm Embowed



Cubit Arm



Cubit Arm,  
*Vested & Cuffed*



Hand, Appaumée



Head Affronté



Mermaid



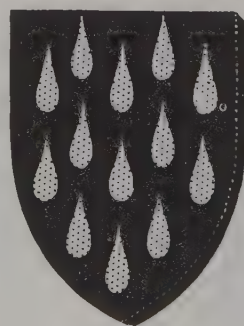
Saracen's Head



Savage



Triton



Gutté d'or



Gutté de sang



Gutté de poix





The Crest

The **crest** is the highest ornament of a shield of arms. Its origin is probably more ancient than that of any other of the heraldic bearings — Homer describes the “crested helmets” of Greek and Trojan warriors. The right to wear the crest was held in highest esteem in the early days of heraldry because crests could be acquired only by those who had seen actual service in the field as knights.

The crest is properly displayed only upon a helmet. Since similar crests are common, inclusion of the

tinctured torse, mantling, and motto tie it definitely to a particular family.

The popular misuse of the term “family crest” in place of the more correct “arms” is traced by some heraldic scholars to the old right in Scotland of any member of a clan to display his chief’s crest as his badge, leading to the practice of using crests by those without just claim to regular arms. A crest alone cannot be awarded to anyone unless he possesses arms — thus, without a shield no family can claim a crest.



**Helmets** in heraldry should always follow an authentic design, appropriate to the period, and be shaped to fit the proportions of a man’s head. Rivets, hinges, clasps, and the like may be shown for realism, but a well-drawn stylized version (like the esquire helmet below) is quite acceptable. The six helmets shown above are authentic examples of actual types.

The **salade** (above, left); early fourteenth century. Still earlier thirteenth century models were hat-like with a downward-slanting brim slotted for vision. Salades resembled inverted pots and slipped on over the head.

The **heaume** (second and third from left); fourteenth century; front and profile views of two similar styles. The weight of this helmet rested on the shoulders and was shaped to fit in place; unlike the *salade*, it could be fastened to the body armor. Basically a cylinder with truncated top, it was large and roomy, affording ample protection to head and neck. Round patterns of seven or nine holes often decorated both sides of the face. This style was commonly worn on the field of combat.

The great **tilting helms** were developed later; their vogue was in the fifteenth and sixteenth centuries and they became at that time favorites of heraldic artists. These helms were worn in tournaments and were designed for protection against the lance, thus the polished curves to turn the lance point and the heavy fastenings to secure them firmly to chest and shoulders. Visored helmets (below) are of a much later period.

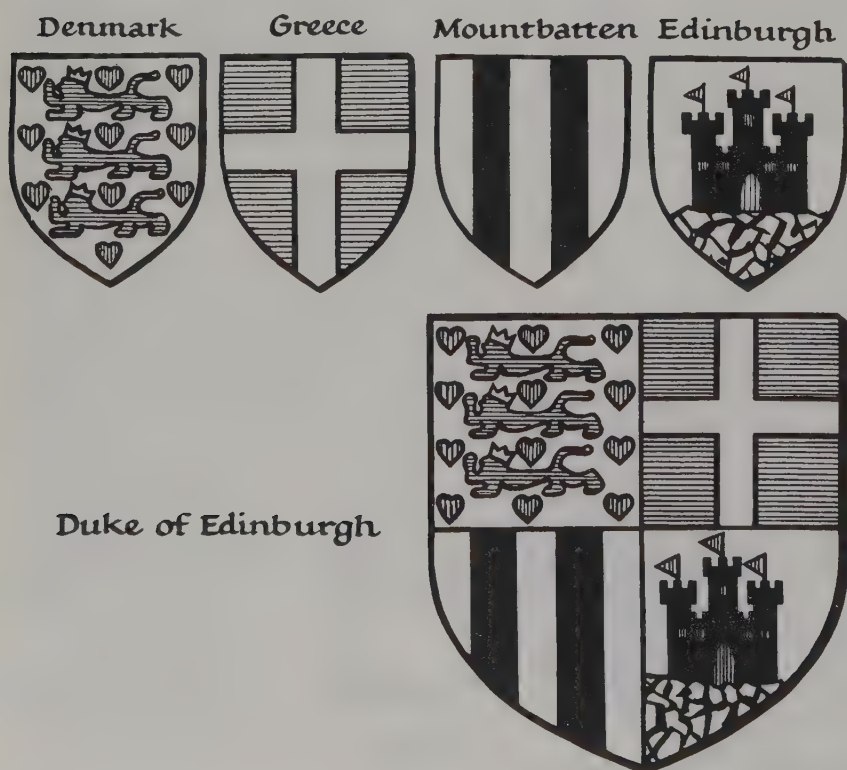
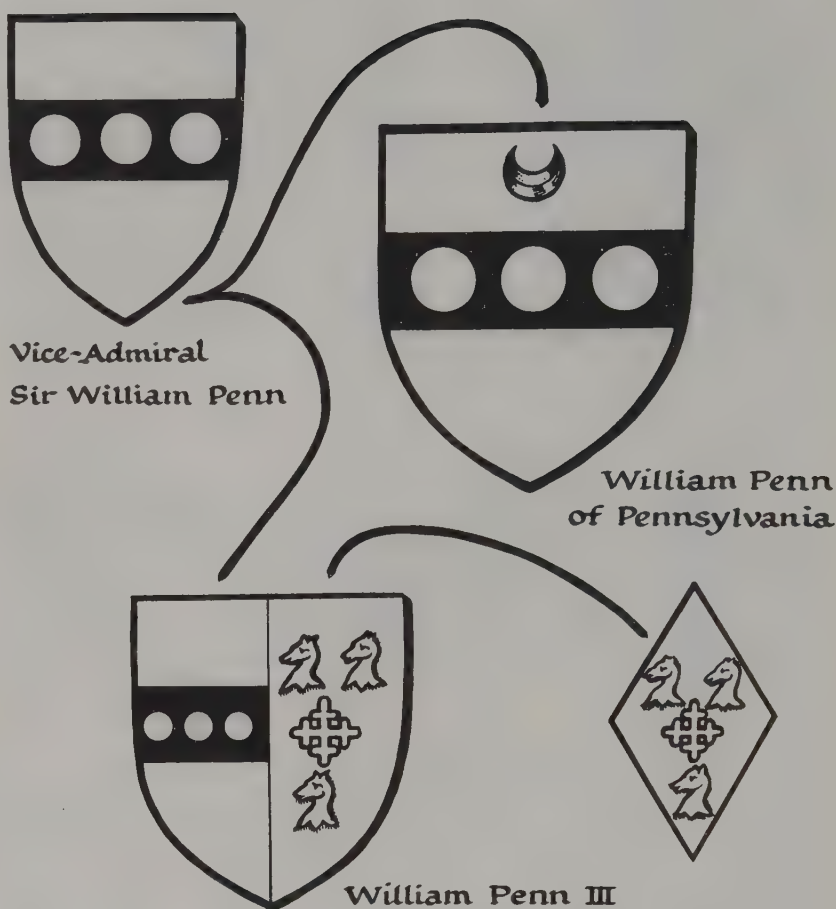
Helmets and their positions came to serve a function in British heraldry they do not perform elsewhere. The monarch alone rates an open barred helmet of gold, displayed *affronté*. Knights are distinguished by an open-visored helmet, placed *affronté*. Esquires and gentlemen employ the closed tilting helm turned to dexter in profile. (The Scots reserve the tilting helm for barons and chiefs and the *heaume* for gentlemen.) All peers, including the monarch and the royal family, place a **chapeau** or **cap of maintenance** within their coronets. Members of royalty have special crowns; peers have **coronets** (as shown below right, with a *chapeau* beneath the coronet).



When two sets of arms are impaled, the shield is bisected by a vertical line, the complete arms of the husband occupying the dexter half, the prenomial arms of the wife the sinister half. Borders on either arms are omitted down the dividing line of the shield.

The plain arms of Vice-Admiral Sir William Penn are shown next to those of William Penn of Pennsylvania bearing the cadency mark (p. 28) of a second son (during his father's lifetime). Below these are the impaled arms of William Penn III and his wife. To the right the plain arms of the wife are displayed on a lozenge, as are the arms of all ladies except a queen regnant. The impaled arms of a married couple would be transferred to a lozenge if the wife should become widowed.

Like quartering, the impaling of arms tends to diminish the visual importance of both arms. In an older form, arms were simply bisected and the two half-shields conjoined—which occasionally resulted in such amusing combinations as the forequarters of three leopards with the sterns of three ships.



Prince Philip of England, Duke of Edinburgh, is a member of the royal family to which the present kings of Denmark, Greece, and Norway belong. With the royal arms of Denmark and Greece (his father's family), His Royal Highness quarters the arms of Mountbatten (his mother's family) and those of the royal city of Edinburgh, from which his title is derived.

When an arms contains simple quarters such as these, the combined effect is not unpleasant, although any one of the original simple shields is perhaps more powerful by itself. The Mountbatten shield is a particularly fine heraldic device.



ARMS OF  
COCHRAN-PATRICK



Counter-  
Quartering

1-and 4 Counterquartered

1-4 Patrick

2-3 Cochran

2- Kennedy of Underwood

3- Hunter of Hunterston

ARMS OF  
BROWN-WESTHEAD

Grand  
Quarterings



Quarterly:

1- Grand Quarter,

Quarterly, Brown-Westhead

1-4 Westhead

2-3 Brown

2- Grand Quarter, Brown

3- Grand Quarter, Westhead

4- Grand Quarter, Chapell

ARMS OF  
JERNINGHAM



Quarterly  
of Eight

Quarterly:



1-Jerningham

2- Plowden

3- Howard

4- Thomas of Brotherton

5- Mowbray

6- Thomas of Woodstock:

Quarterly: 1-4 France

2-3 England

7- Stafford

8- Bohun

Quartering, largely a British practice, is a method of combining in one shield the arms of two or more families. The Royal Arms of Great Britain (p. 30) is an example of simple quartering at its best, as is the shield of the Duke of Edinburgh on page 26. At its worst, quartering results in a patchwork of tinctures and charges that becomes a mere heraldic texture, negating its original purpose as an instantly recognizable mark of identification and becoming a sort of incomplete genealogy.

The mechanics of quartering are often complex. The arms of a man married to an armorial heiress (i.e., without brothers) is regularly impaled with hers. On her actual succession, however, he displays in the center of his own shield a small escutcheon bearing her arms — the *escutcheon* (or *shield*) of *pretense*. During their lifetime, the couple's children use only the paternal arms. Later the children will quarter their shields with the father's arms occupying the first and fourth quarters and the mother's the second and third.

Should the bearer of quartered arms marry an heiress, he impales his quartered arms with her simple achievement during the lifetime of her father; later he assumes an escutcheon of pretense. Ultimately his son will display in his third quarter the arms of his mother, replacing the arms of his grandmother, repeated from the second quarter. Should a fourth shield be introduced in the next generation, it is placed in the fourth quarter. Further quarters may be added as necessary, with the paternal quarter repeated last when the number of quarters is odd.

The greatest multiplicity of quartering occurs when an heiress' arms already has numerous quarters. The son may then display the quarters of both parents, those of his father coming first in numerical order. English shields may become quarterly of eight, as shown; quarterly of twenty; or, conceivably, quarterly of two hundred. For regular use, the quarterings may be reduced in number, but only according to very specific rules set by the College of Arms.

In Scotland, where quarters are held to four by the system of *Grand Quartering*, the quarters themselves are quartered — a method that is also used in some instances in England. The Scotch system arose from the fact that Scotch arms cannot be subdivided, the entire arms being counter-quartered, or carried intact as a quarter.

A woman who has brothers cannot ordinarily

transmit her arms to her children, since it is assumed that the arms will descend in the male line. All sisters in a family without sons, however, may transmit the family achievement. Should an heiress marry a man who does not have his own arms, the achievement of her family becomes extinct — her husband having no shield on which to display the arms of pretense. Nevertheless, by applying for a posthumous grant of her arms to her husband and his descendants, a rightful heir may regain the right to display these arms. (There are also special rules pertaining to adopted and natural children and to multiple marriages.)

The continued practice of multiple quartering has tended to diminish the artistic effect of the old simple shield. In principle, the shield should bear the insignia of one family only, because heraldry, with its roots in the entirely masculine activities of the battlefield and tournament ground, is based on the line of male descent. It is popularly believed that a many-quartered coat of arms is the mark of nobility or of the antiquity of a house; the British Royal Arms is ample proof to the contrary.



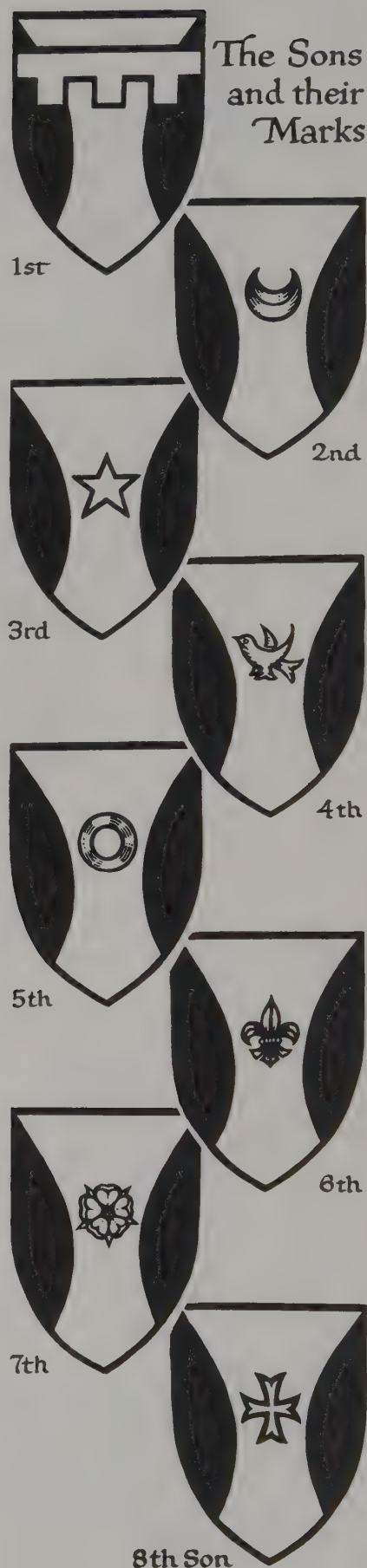
Escutcheon of Pretense

These marks have been used since the fourteenth century to indicate within a family the seniority of its different members by male descent.

A tincture not employed in the arms is recommended for cadency marks, and these marks are normally much smaller in proportion to the entire shield than drawn here.

Illustrated is the English sequence of marks of cadency. (A Scottish sequence is still in use, but it tends to become quite complicated, even for the professional herald, to say nothing of the descendants of long-lived Scotsmen.)

The *heir* or first son uses the label; the second son, the crescent; the third son, the mullet; the fourth son, the martlet; the fifth son, the annulet; the sixth son, the fleur de lis; the seventh son, the rose; the eighth son, the cross moline; and the ninth son, the double quatrefoil (not shown). Heraldry provides no cadency marks beyond the ninth son.

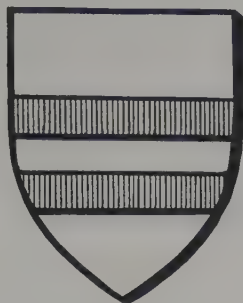




## Washington



**Arms:** Argent



**2 bars** Gules,



**in chief 3 mullets**  
of the 2nd

*Washington arms:* Argent two bars and in chief three mullets gules.

Blazonry is the method of describing armorial bearings in a manner so precise and accurate that heraldic artists may render them exactly without the originals. Heraldic terminology is a colorful language derived largely from Old English and Old French. A blazon follows a regular sequence: First, the field is described and its tincture(s) named in order. If the field is divided, the type and character of division precedes the tinctures — per fess, argent and gules, for example, or per bend indented, azure and argent.

Next, the principal charge or charges are described and their characteristics and tinctures indicated.

Then, lesser charges on the field are described, followed by any lesser devices upon the principal charge or charges. Specification of border completes the description of the shield.

Description of the crest follows; after that the supporters, if any. Details of the mantling or the compartment (see p. 13) are not usually mentioned. The motto may be given or omitted.

Blazoning of quartered and multiquartered arms (see p. 27) is still common in British heraldry. Blazons of this type are highly complex but must be precise to be meaningful to the specialist.

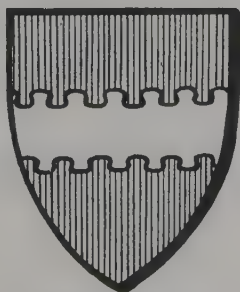
When two arms are quartered simply upon one shield, quarters 1 and 4 (from dexter) are first blazoned, then 2 and 3. When the shield is quarterly of 6, 8, 10, 12, and so on, each numbered quartering is blazoned in turn from the dexter, the family name or national designation of each being explained with precision. (Quarterings of previously quartered Scottish arms must be blazoned intact in their turn. The technical knowledge needed to blazon a shield quarterly of 20, 25, 30, or more, is considerable. It is easy to understand why Scottish heralds who are held to the system of Grand Quarters [p. 27] find it prudent in many cases to drop the quarterings of intervening heiresses, retaining only those of true significance.) The remainder is blazoned in the usual manner.

A complete achievement, incidentally, may display more than one crest. This does not imply that the honorable gentleman involved has two or three heads, or that he collects those of relatives or ancestors; he merely affirms a right to all the crests that appear.

Tinctures, once they have been named for the field and principal device, are referred to when they recur as "of the first," "of the second," "of the third," based on the order in which they were introduced.

## Bailey

*Bailey arms:* On a fess nebully between four martlets, three in chief and one in base argent, two roses of the first (gules), barbed and seeded proper.



**Arms:** Gules,  
on a fess nebully...



**between 4 martlets**  
3 in chief, 1 in base,  
Argent...



**2 roses of the 1st**  
barbed & seeded  
Proper.

## THE BRITISH ROYAL ARMS





The complete achievement of the Royal Family of Great Britain is illustrated and blazoned step by step for a clear understanding of how blazonry functions for more complex arms. The famous Plantagenet lions occupy quarters 1 and 4.

The second quarter contains the arms of Scotland and shows the famous Royal Tressure, "flory counter flory," referring to the *fleurs de lis* pointing alternately in and out of the border which encloses a lion rampant.

The third quarter always contains the Irish Harp,

although it no longer represents all of the Emerald Isle. The golden harp with silver strings is representative of the North of Ireland and not Eire, which is now a republic. The harp and shamrock are Royal Irish Badges when displayed with the Royal Crown.

The royal arms is properly subject to certain changes when it happens to be displayed in Scotland. The arms of the Kingdom of Scotland is displayed on the first and fourth quarters, the English lions occupying the second quarter.



**Arms-Quarterly-**  
1st and 4th, Gules:  
3 lions passant  
guardant in pale,  
Or, for England.

2nd-  
Or, a lion  
rampant within



a double tressure  
flory counter flory,  
Gules:  
for Scotland.

3rd-  
Azure, a harp  
Or, stringed Argent;  
for Ireland.



The Garter symbolizes the most notable Order of the Garter, established by Edward III in 1348. At a celebration following the capture of Calais, the King picked up a garter dropped by Joan, Countess of Salisbury. He gallantly wrapped the blue garter about his

own left knee, rebuking jesting onlookers with the words *honi soit qui mal y pense*, "shamed be he who thinks evil of it." The blue garter was adopted as the badge of the Order, which consists of twenty-six knights, including the sovereign and leading peers.



The  
whole encircled  
with the Garter.

Crest-Upon the  
Royal helmet the  
Crown proper  
thereon a lion  
statant guardant,  
Or, crowned  
also proper.

Supporters

-On

the dexter a lion  
guardant, Or, ♀  
crowned as the  
crest; and on ♀  
the sinister an  
unicorn Argent,  
armed, crined &



unguled Or and  
gorged with a ♀  
coronet composed  
of crosses patee  
and fleurs de lis,  
a chain affixed ♀  
thereto passing

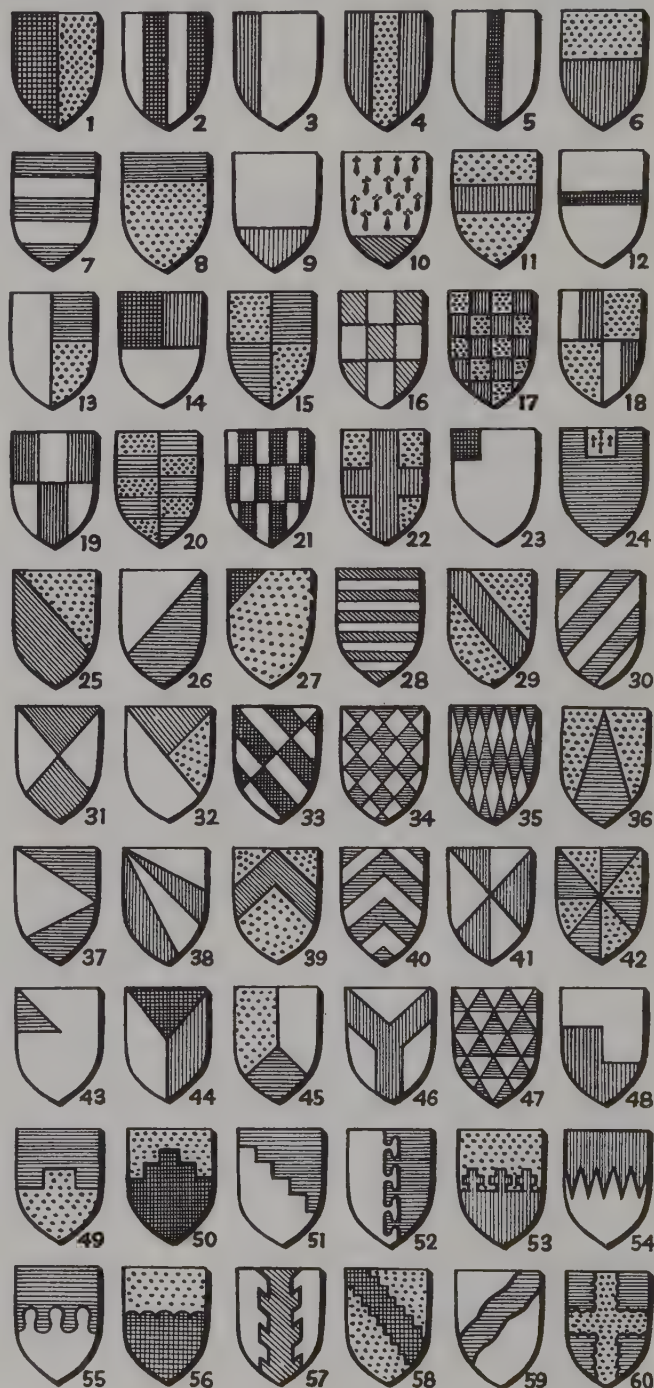
between the ♀  
forelegs and re-  
flexed over the  
back of the last.

Motto "Dieu et  
mon droit"

"Armed, crined and unguled or" means that the unicorn's horn, mane, and hoofs are tinctured gold. *Dieu et mon droit* means "God and my right." Note that the crest opposes the position of the royal helm. In the Scotch version the lion is *af-fronté* and sitting erect, thus facing the same direction as the barred royal helmet.

Illustrated and emblazoned on this page is a collection of shields showing the ordinaries most commonly found in heraldry. The blazoning begins from the upper dexter angle of each shield and runs consecutively to the lower sinister (p. 17). The traditional system of hatching (p. 15) indicates the tincture of each part of the shield.

1. Per pale, sable and or.
2. Paly of four, argent and sable.
3. Argent, the dexter tierce gules.
4. Gules, a pale or.
5. Argent, a pallet (narrower than a pale) sable.
6. Per fesse, or and gules.
7. Barry of five, azure and argent.
8. Or, a chief azure.
9. Argent, a base gules.
10. Ermine, a base vert.
11. Or, a fesse gules.
12. Argent, a barrulet sable.
13. Per pale; the dexter half argent, the sinister half per fesse azure and or.
14. Per fesse; the upper half per pale sable and gules, the lower argent.
15. Quarterly, or and azure.
16. Checky of nine, vert and argent.
17. Checky of twenty, or and gules.
18. Quarterly: the 1st and 4th per pale, argent and gules; the 2nd and 3rd or.
19. Per fesse, gules and argent, a pale counter-changed.
20. Per pale, barry of five, or and azure, counter-changed.
21. Paly of six, argent and sable, a fesse counter-changed.
22. Or, a cross gules.
23. Argent, a dexter canton sable.
24. Azure, a chief point ermine.
25. Per bend, or and vert.
26. Per bend sinister, argent and azure.
27. Or; in the dexter chief a triangle sable.
28. Barruly, vert and argent.
29. Or, a bend gules.
30. Bendy sinister of six, azure and argent.
31. Per saltire, vert and argent.
32. Per bend, the dexter half argent, the sinister per bend sinister, vert and or.
33. Per bend sinister, bendy of six, sable and argent, counterchanged.
34. Lozengy, argent and azure.
35. Fusilly, argent and azure.
36. Or, a pile azure.
37. Azure, a pile argent, issuing from the sinister side.
38. Gyronny of four, argent and gules, issuing from the dexter chief point.
39. Or, a chevron vert.
40. Chevronny of six, azure and argent.
41. Party per pale and saltire, gules and argent.
42. Gyronny of eight, or and azure.
43. Argent, a gyron azure, moving from the dexter side.
44. Per pall, sable, argent and gules.
45. Per pall, reversed, or, argent and azure.
46. Argent, a pall gules.
47. Pily barwise, argent and azure.
48. Per fesse angled, argent and gules.
49. Per fesse escartely, azure and or.
50. Or, a pile indented sable, also per chevron indented, or and sable.
51. Per bend indented, azure and argent.
52. Per pale potentated, argent and azure.
53. Per fesse potentated, or and gules.
54. Per fesse denticilly, gules and argent.
55. Per fesse nebuly, azure and argent.
56. Sable, a chief engrailed, or, also per fesse engrailed, or and sable.
57. Argent, a pale raguly.
58. Or, a bend indented.
59. Argent, a bend sinister wavy azure.
60. Azure, a cross engrailed or.







LYONS



FORREST



WOLFE



SMITH

A  
FARMERAN  
ACTOR

Most Americans who are entitled to family arms and who are interested in displaying them generally know what those arms are. Those people who are interested in finding out whether or not they may legitimately use an existing coat of arms can find the answer, although the investment of time, energy, and some money will be involved. Genealogy may be verified by consulting standard works on the subject (beginning perhaps with information in the family Bible); there are a number of reputable professional experts who will do the necessary research; and the heraldic authorities of the family's country of origin can furnish information. Generally speaking, only those who can actually show direct lineage through the male line are legitimately authorized to claim specific existing arms.

There is in almost everyone at one time or another the desire to recapture the pageantry and color of the distant past of an age — such as the Age of Chivalry — that seems to us heroic, and for many people this arouses the desire to find an ancestral link with that past.

A universal human desire — and one that is both stronger and more individual than an occasional nostalgia for the real or fancied romance of earlier centuries — is that for a strong and unique identity; this can be expressed by adopting a personal symbol or particular combination of symbols. In fact, this is one of the strong sources of modern heraldry as we know it: the knight indeed needed and wanted an insignia that was instantly recognizable on the battlefield, a sign to which he could rally his forces; he also wanted a symbol that was uniquely associated with his name, whether on the jousting ground or his personal banner or on the façade of his manor house, to be passed on to his heir.

Our society today, nurtured on the changing centuries since knighthood came to full flower and infused particularly with the spirit of the New World, has abandoned the rigid and prescribed class structure of the Western world during the late Middle Ages and the Renaissance. There is today a new and often justifiable pride in the consciousness of personal en-

deavor and individual accomplishment. So today, although the possessor of time-honored armorial bearings can and often does display them with pride, many feel that it is perfectly sensible to create an entirely new emblem symbolic of a man's real personal accomplishment (honestly and simply using bona fide heraldic methods) rather than unimaginatively to copy, adapt, or appropriate somebody else's arms simply because they have been in existence longer. The new design becomes a valid personal symbol; in so establishing new arms, the bearer is establishing an heirloom instead of continuing one.

Examples of possible new arms are shown at the top of page 33 and the foot of page 34. Newly established family arms can be designed in the long tradition of punning on the family name, or they can be indicative of a profession. Such arms can be used in bookplates, on stationery, on flags, in architectural decoration, and in other ways — as personal arms have been used through the centuries.

The most important step in developing a coat of arms is to decide on the character of the shield — its shape, divisions, charges and their placement and the tinctures that will show them off to the best advantage.

The shape of the shield is entirely arbitrary, a question of individual taste. Of the so-called heraldic forms, the heater and the tilting shield are the most popular and the easiest to work with. The round, oblong, and almond shapes were used for many centuries and cannot honestly be ignored. But, heraldically speaking, the first two are the best choice. The later Baroque and strapwork shields require careful matching of period styling in helmet, mantling, and crest elements, and a technique of rendering that is compatible with their periods, with no assurance for the novice of an authentic creation, since the available models are both notoriously unreliable and poorly contrived. Having chosen the shape of the shield, the designer must now create the arms to be displayed upon it.

The face of the shield may be composed in several ways. It may consist of a plain field, a field with an

## 34 \* Your Own Personal or Commercial Coat

ordinary, or with an ordinary and other charges, or a semé of charges, or any combination of these that is heraldically correct.

The colors of heraldry (see p. 15) in modern English are: red, blue, green, tan, purple and black, with the yellow of gold and the white of silver. Imitations of the two common furs, ermine and vair, also appear: ermine, white with black tails; vair, shown with alternating patches of blue and white. The simple heraldic rule that metal must not be placed upon metal nor color upon color arose logically from the necessity for clear and quick identification by ensuring the best possible contrast. In designing a new coat of arms, use light colors upon dark and dark against light. Gold, for example, shows up better on a deep blue than a pale azure.

The field may be of any one tincture, by itself — any metal, color, or fur. Or it may be of any two tinctures — two metals, two colors or furs, since these are placed next to one another, not upon one another. Or the combination may be of metal and color, metal and fur, or color and fur. All tinctures are of equal heraldic rank and have no special significance in armory, and any shade or value is permissible.

On the field, two tinctures are arranged per pale, per fess, per bend, per chevron, cross or saltire. (Study p. 17, then p. 32.) When three tinctures are used upon a field, it is "tierced," as tierced in fess, bend, pale, etc. In all these cases, the lines of division follow the direction of the ordinary indicated.

Having decided the tincturing of the field, its division (if any), and the possible use of one or more ordinaries, we may now impose the various objects

known as charges upon any or all of its component parts. A single charge may be imposed upon a shield, but groups of two, three, or four are common, with three the most frequent grouping. Charges must follow the general rule of tinctures and should fill comfortably the spaces they occupy. In modern heraldry, when charges are referred to as *proper*, they often appear in true natural colors, with the possibility of poor visual effect. In older heraldry, the term meant to tincture as closely as possible to nature using the heraldic tinctures — *not the colors of nature*.

The vigorous and striking charges of beasts and birds that graced the shields of knights and nobles in early heraldry are seldom surpassed today for visual sophistication and style. The ability to distinguish these large, uncluttered, and well-balanced forms from a distance was the heraldic ideal of the old days. The tradition of painting charges in solid flat silhouette without shading or modeling is still worth careful consideration.

Blazonry (see p. 29) is a method of describing armorial bearings in a precise and accurate manner so that heraldic artists may render them without having seen the originals. It may also offer to the novice a step-by-step method of designing a heraldic device. Proceed as the blazon proceeds, building your design as the blazon does and there is little chance of failure. Use the shields on page 32 with their blazons as a beginning, and practice building upon them. (See examples of new arms at the top of p. 33 and the foot of p. 34.)

There are a few precautions to be observed in designing a coat of arms. Avoid quartering the shield





and filling each quarter with entirely unrelated gimmicks or emblems. Avoid ridiculous quarterings reminiscent of royalty or nobility. Avoid supporters and the helmets and mantlings reserved for peers. When developing a modern coat of arms, such affectations are presumptuous and neither original nor meaningful. Also avoid the use of letters or numerals on the shield. They destroy its dignity and uniqueness. This last is the most common failing of commercial devices.

Since heraldry has been in existence since about A.D. 1150, it is only to be expected that most of the inevitable combinations of charges and ordinaries have long since been utilized by armorial families of the past. Despite this situation, heralds have little difficulty in establishing a recognizable difference between similar shields. Duplication is avoided by the expedient of inventing or employing a charge or charges never before used. The designer can find fresh material in many places. For example, the Oriental and Semitic cultures provide a wealth of symbols that were rarely, if ever, used in earlier armory.

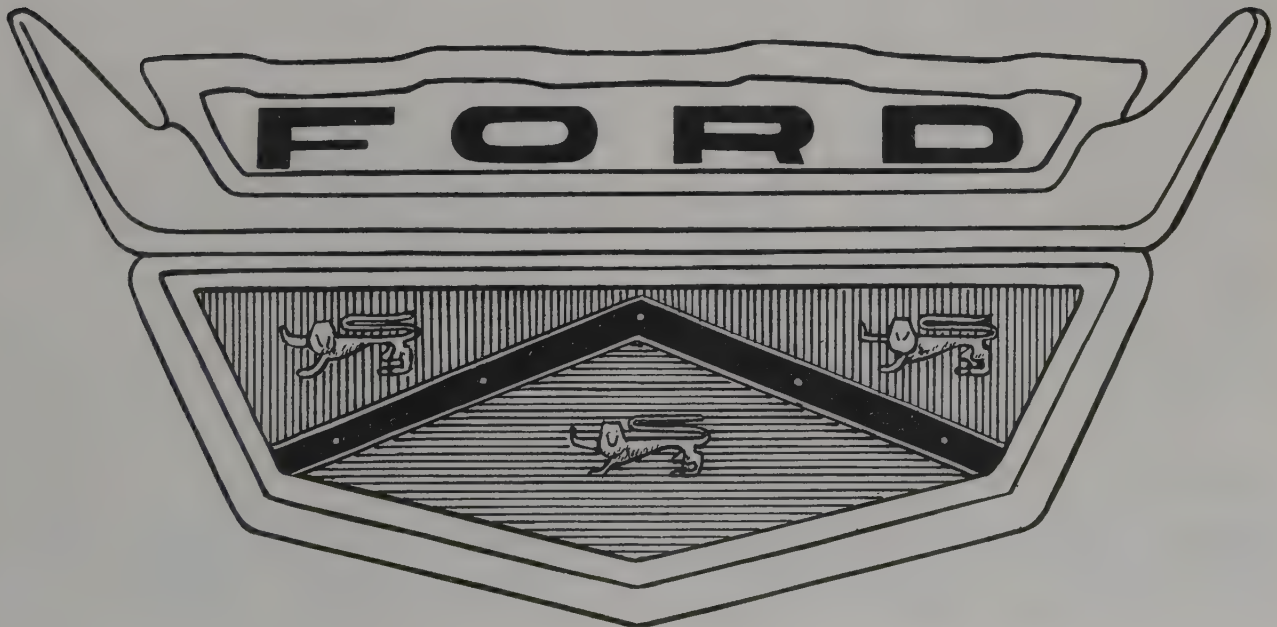
It is possible to compile an almost endless list of "American" charges that, simply drawn and stylized in the heraldic manner, can produce new and valid coats of arms. The New World abounds in wildlife not to be found elsewhere: the moose, the turkey, the bison, the rattlesnake, the native eagles and hawks, owls, songsters, and aquatic birds. To these may be added Indian symbols, tools and weapons, Amish or Pennsylvania Dutch designs, cattle-brands and historic objects. Arms that employ such charges will be different, assertive and frankly original.

Once the shield design has been perfected, you may select a helmet to go with it, a crest, torse and mantling, and finally, a motto. Either the heaume or tilting helmet is considered a good choice. They may face affronté or be turned partially or fully to dexter profile. Helmet position has no meaning in this country. However, in Great Britain, it still denotes rank. Unless you wish to indicate knighthood or a title, avoid using either an open-visored or barred helmet.

Your crest emblem can be borrowed from your shield (see Scandinavian and Teutonic arms). It should face the same direction as the helmet — for example — a rampant lion, normally dexter, requires a helmet turned dexter profile. Examples in this book that violate this rule were reproduced as we found them and serve to underline the absurd practice of having the crest face in a direction differing from that of the helmet.

The mantling usually takes its colors from the principal metal and color of the shield.

With regard to commercial or trade devices, certain questions must be carefully considered. What is the intent and purpose of the design and has it been accomplished? On what backgrounds will it be reproduced? Is the linework and rendering strong enough for both reduction and enlargement? Will it print well in reverse? Is it easy to recognize and remember? Does it resemble any competing device too closely? Does it tie in dramatically with the organization or product involved? Is the dignity of the shield unsullied by lettering, initials, or numerals? Does it honor the rules of heraldry? And . . . is it beautiful?



Calligraphy means "beautiful writing." Although modern typography has developed a profusion of styles, the examples on these two pages show basic hand-drawn styles. It is important to apply a suitable calligraphy to any heraldic design.

Calligraphy should be visually pleasing, free, and well spaced. Space the letters by eye — never measure. Watch letter proportion and proper placement of cross bars and serifs. Leave width of an *m* between words.

A B C D E F G H I J  
K L M N O P Q R  
S T U V W X Y Z

ISE

*Write plain capitals minus serifs; then, using small pen or brush draw serifs so they appear to 'grow' gracefully out of the letters.*

O Q C G D  
M W H U N  
A V T X Z  
B P R K E  
F I J L Y S

#### SQUARE ROMAN CAPS →



A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z - J

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z - J

← Built-up Capitals  
Do inside first-add weight outside.  
Use small pen—hold it flat on strokes\* Uprights curve inward.

Practice this simple Roman first, using a flat, chiseled pen of the Speedball "C" series, a manuscript text-writing nib with reservoir, a lettering brush, or a chiseled pencil. Strokes form the letters as shown, but overlap them without showing joinings. Nib angle 30 degrees. The Classic Roman at right may be designed upon these basic forms.

Square Roman capitals have written rather than designed serifs. Hold the 30-degree nib angle throughout the entire letter, including the serifs. These forms are quickly written, have a formal dignity and great

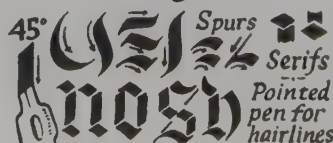
legibility. They are always appropriate devices because of their Latin origin.

The built-up capitals are first sketched, then built up with a smaller square-edged pen. A stub nib is suitable, although some calligraphers prefer a brush. Colored inks and pen produce a weak effect; use a brush in brilliant tempera when color is called for.

The Old English and other black-letter styles are written with the chisel of the pen at a 45-degree angle. Capitals are never used together. This style is a favorite in church heraldry, municipal arms and citations:

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

#### ← Old English



Flemish	1100
Rotunda	1300
Fraktur	1400
Batarde	1400



A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z & æ  
a b c d e f g h i j k l m n o p q r s t u v w x y z

Edge of pen held at 45° angle to line of writing, 45°  
Capital height, 8 pen widths AB Small letters 5 widths of pen in height abgi  
\* Ascenders 5 pen widths above; descenders 5 below

Chancery Cursive employs sloping Roman capitals with decorative swashes; the lower-case letters are written compactly, touching at times but never letter-spaced. Follow the pen scale and writing rules closely; this form requires practice to master.

GOTHIC OR  
FUTURA

A B C D E F G H I  
J K L M N O P Q  
R S T U V W X Y Z  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z

\*Speedball\* Method: 1/A 2→A 3 4  
For finer finish  
"Square Off" A Or— rule-out with pen and compass  
COMPASS CURVES

Sans-serif lettering is not calligraphic, being based on the printing type called Futura. On curved motto scrolls it may be imitated by stroking in with a "B" series Speedball, then squaring off with a ruling pen. White tempera can be used with a small brush to touch up. This may be rendered nicely with ruling pen and compass, much larger than final size, then reduced by photostat for sharpness. All strokes are of even thickness.

Hold pen flat: α β γ δ ε ρ ϑ η ι κ λ μ  
n o p q r s t u v w x z

Irish Uncial is a rounded style that has seldom been used since the tenth century except for decorative purposes. Hold the pen with the nib on a plane horizontal to the line of writing.

A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z &  
a b c d e f g h i j k l m n o p q r s t u v w x y z &

Humanist Bookhand uses freely written square Roman capitals; the small letters are the basis for all book types. They use simple hooked serifs or sharp beaks formed with an additional touch of the pen.

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z

Build-up Roundhand, 60° use guides, Correct  
rule straights—draw in curves freely—Note curves are truly round  
Wrong!

Roundhand, the favorite of old writing masters, was originally written with a quill; now it is rendered with a flexible steel pen. Pressure on the downstroke produces the thickness. Build it up much larger than desired for final use, then reduce for sharpness.

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z

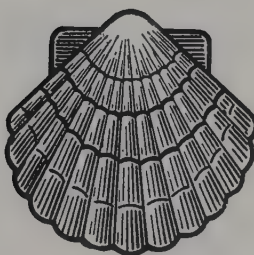
Lombardic is obtainable from typesetters. These built-up uncials resemble the built-up capitals and are designed in the same manner. A brush may prove superior to a pen on this form.



Style versus style. The three examples shown here of the crest of the Prince of Wales illustrate how a style of lettering can complement a style of execution. Harmony between the parts of a design is a safe course.









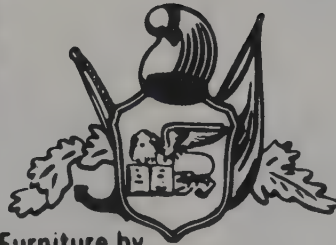
*Courtley*



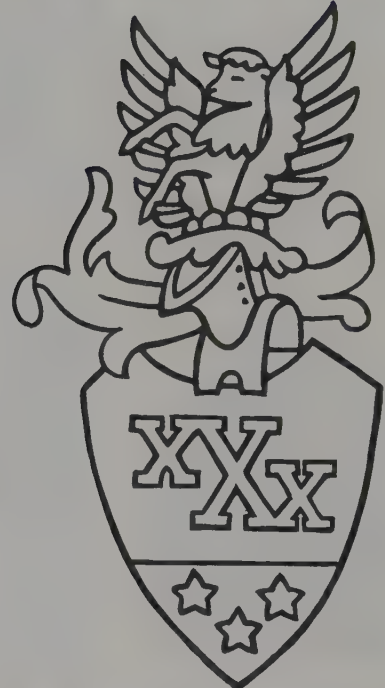




GARRARD



Furniture by  
**DINOLEVI**



GOHRSMÜHLE



Western  
Auto



Le plus grand nom du COGNAC



PRINCE de  
POLIGNAC

Napier & Co. Ltd. 100, Queen's Road, Hong Kong. Sole Agents for the Straits Settlements and F.M.S. for the sale of Cognac.



THE HOUSE OF HAIG





## ARMS OF THE WORLD

The arms illustrated on pp. 44–73 have been chosen as examples of typical arms and for the quality of their design. They will be of interest both to the artist and to the general reader, but they should not be used as the only basis for detailed large-scale copying, nor should they be considered other than a representative sampling of the many coats of arms in existence.



BARTLETT



PECK



GREER



WALLER



SPOTTISWOODE



LOVEJOY



WRIGHT



HORD



RANKIN





SWIFT



HERRICK



SULLIVAN



MOSELEY



O'HANLY



VAUGHAN



BANCROFT



BOONE



NEWINGTON



BALL



TOWER



JONES



WEST



WALDEN



CROSBY



ROBERTSON



SYMINGTON



COIT





WASHINGTON



BOYD



HASELL



BAGBY



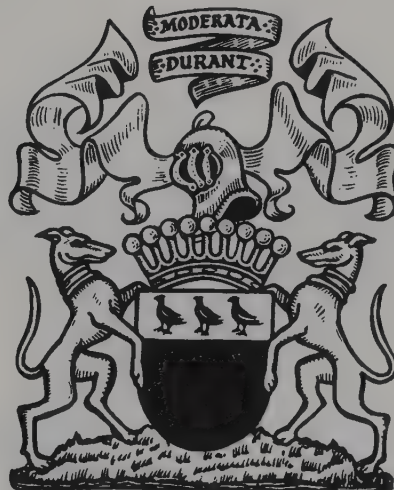
STEVENS



BIRCH



RICE



HINNISDAL



DENBY



VEITCH



NICHOLS



MORTON



STOKES



GORIATSKY



WOOLLEY



ROBERTSON



URQUHART



ABELL



COATS OF ARMS  
OF THE  
BRITISH EMPIRE



AT THE START OF  
THE REIGN  
OF KING GEORGE VI

AD 1937

- ADEN
- ADEN
- BAHAMAS
- BARBADOS
- BERMUDA
- RASUTOLAND
- BECHUANALAND
- SWAZILAND
- BR. GUIANA
- BR. HONDURAS
- CEYLON
- CYPRUS
- FAKLAND IS.
- FIJI
- GAMBIA
- GIBRALTAR
- G.C.
- GOLD COAST
- GRENADA
- HONG-KONG
- JAMAICA



- KENYA
- LEEWARD IS.
- MALTA
- MAURITIUS
- NIGERIA
- N. RHODESIA
- NYASALAND
- ST. HELENA
- ST. LUCIA
- ST. VINCENT
- SEYCHELLES
- SIERRA LEONE
- SOMALILAND
- STR SETTLEMENTS
- TRINIDAD & TOBAGO
- UGANDA
- W.P.H.C.
- W. PACIFIC I.C.
- ZANZIBAR



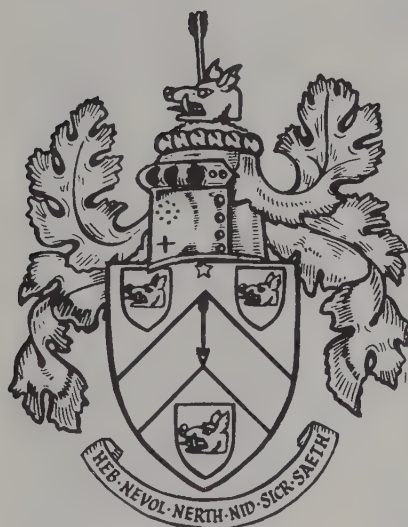
BROCK



BUTLER



BANKES



JONES



HUME



ESTCOURT



LEE



BURGOYNE-WALLACE



HOLBECH





ERSKINE



BARTELOT



ADAMS



BLADON



CADELL



BLAGG



LECHMERE



LLOYD



BIRRELL



BAILEY



BUTCHER



ALLIX



BROCK



HEADLUM



PHINEASBURY



BUTLER



BARCLAY



COMBE





ALLISON



LLOYD



PETER-HOBLYN



GATAKER



ELMHIRST



DARROCH



FANSHAWE



SPENCE-COLBY



GRIFFITH



D'ARCY



BACHELOR



CADDY



LOVEDAY



BOULTON



BAILLIE



DAVIES



CLARK



BASTARD





JONES



BAKER



HOBHOUSE



FULLERTON



HOHLER



LLOYD



COKER



CORBET



BERIDGE



McNAIR



GARDINER



ROBERTSON



SHUCKFORTH



TRIBLE



JEFFERYS



GADSDEN



SUNDERLAND



READ





CAMPBELL



ASKEW



MCGUFFIE



COX



CRAUFURD



BIRKMYRE



MACKINTOSH



DRUMMOND



FARQUHARSON



FARIE



SHAW-MACKENZIE



CAMPBELL



HAMILTON



MCDOUALL



FINLAY



MACDUFF



GUTHRIE



MEIKLE





JOHNSTON



INNES



HOUSTON



McEWEN



GORDON



SCOTT-McKIRDY



McGRIGOR



CAMPBELL



GORDON



HENNESSY



O'CONOR



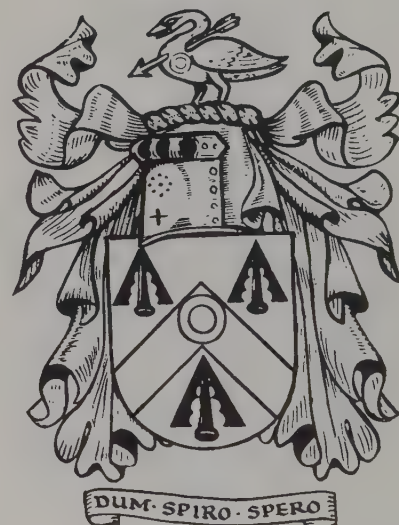
MAHON



MACCARTIE



MORONY



WALSH



BOYLE



CARROLL



TIGHE





PRESTON



ROE



KAVANAGH



DAY



MOORE



GRAHAM



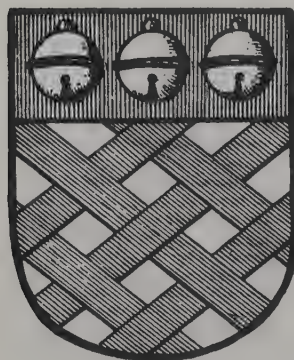
O'CONNOR-MORRIS



CONOLLY



VAUGHAN



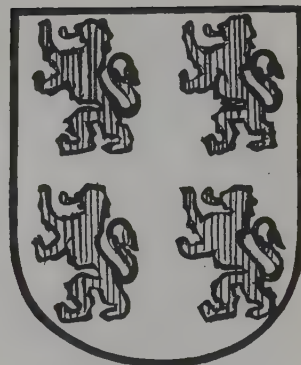
BARBIER DE FELCOURT



DE WIGNACOURT



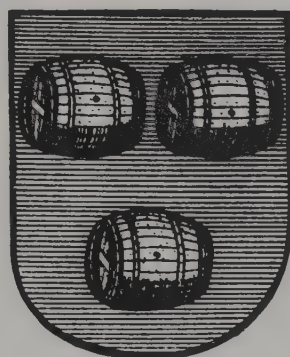
DE NATTES



D'AMBLY



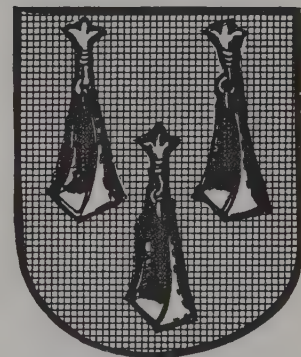
DE VISDELOU



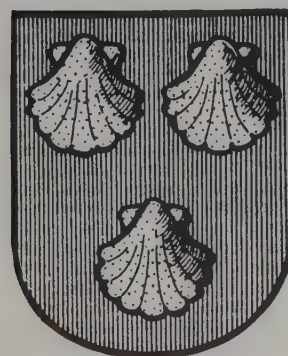
BARIL DE FRANCVILLIERS



D'ABOVILLE



DE CUGNON D'ALINCOURT



D'AMANZÉ



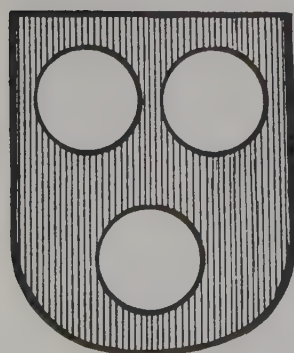
D'ORGLANDES



DE WIDRANGES



DUPRÉ DE BOULOIS



DE SAINT-GERMAIN



D'USSEL

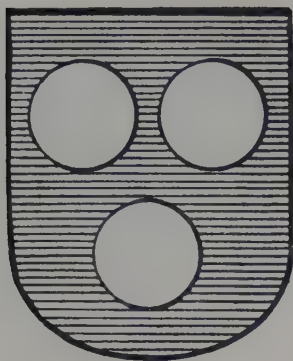


DE WIMPFEN



DE VIRY





DES ROTOURS



DE SAINT-GILLES



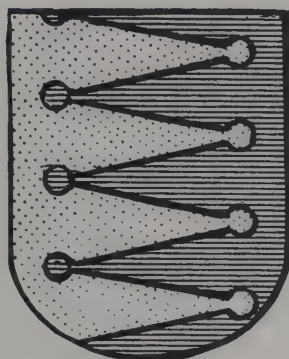
DE POMPERY



D'ESCONDÉCA DE BOISSE



DE MAUPEOU



D'ABON



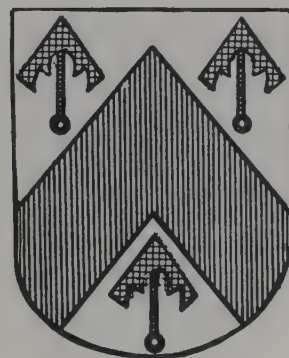
DE ROTON



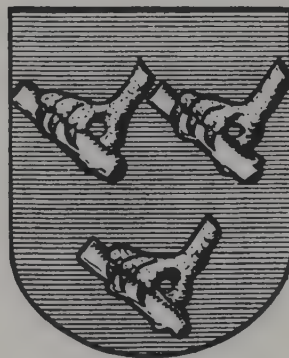
CORRET



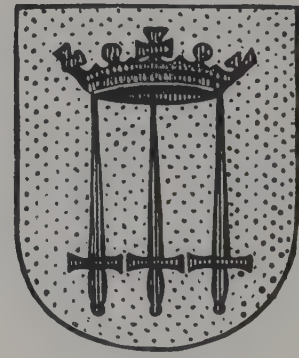
TESTU DE BALINCOURT



DE WALSH



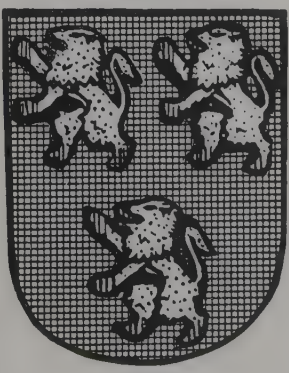
D'ERARD



DE RIVIÈRE



DE WATTEVILLE



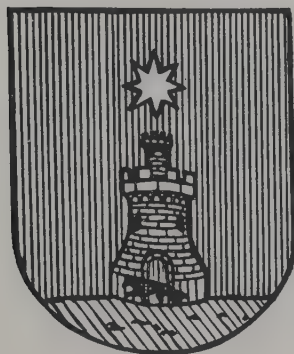
DE WAVRECHIN



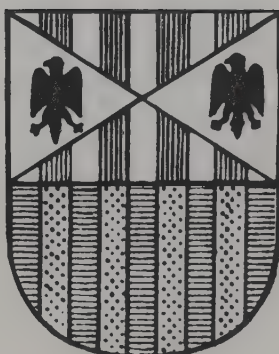
DUPRÉ DE SAINT-MAUR



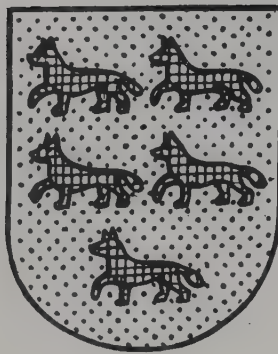
D'ASTORG



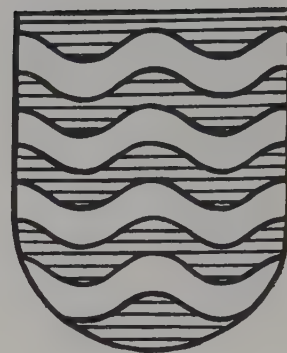
GAMA



AYMERICH



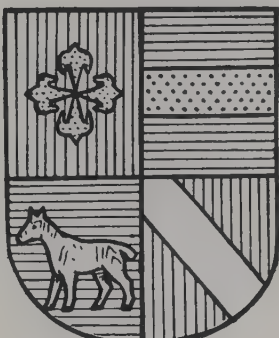
ANDRADE



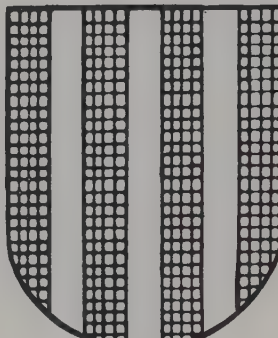
VARGAS



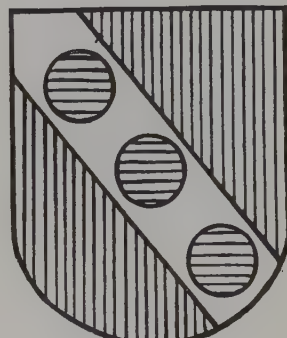
TENORIO



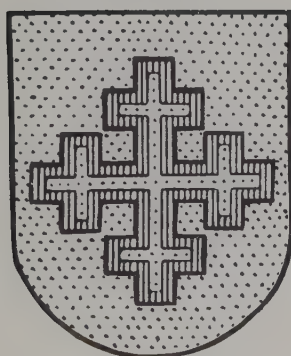
MAGALLÓN



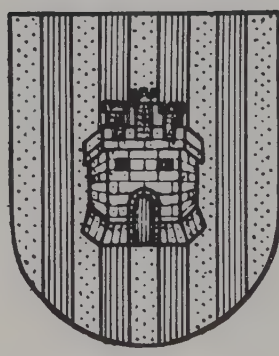
BESORA



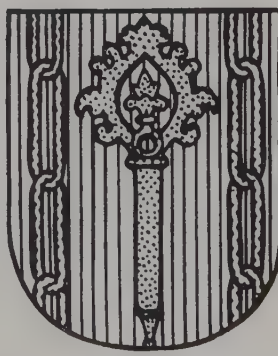
ENVEIG



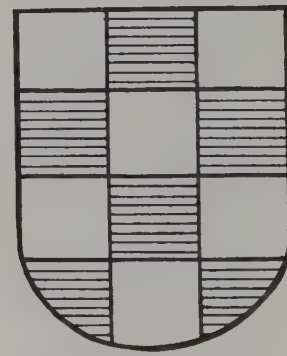
ELÍO



CASTELLBÓ



MAZA



TRILLO



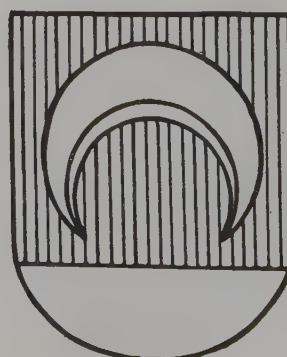
CARRILLO



VILLALOBOS

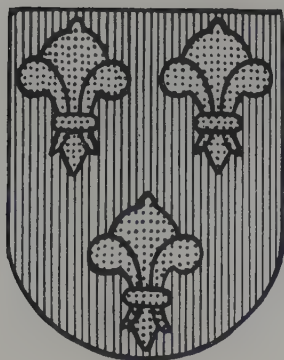


OSSONA



LUNA

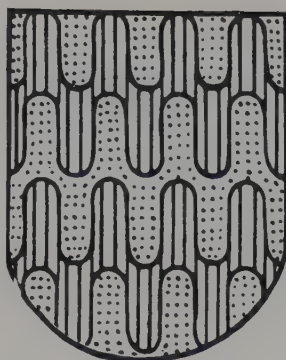




ZAFORTEZA



BETHENCOURT



TARRAGONA



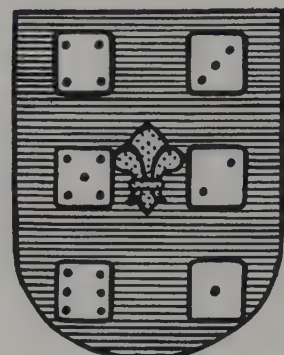
CLEMENTE



ESPEJO



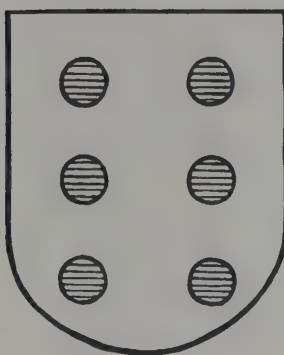
VALLSECA



BRAGANZA



CRESPI



CASTRO



BALBOA



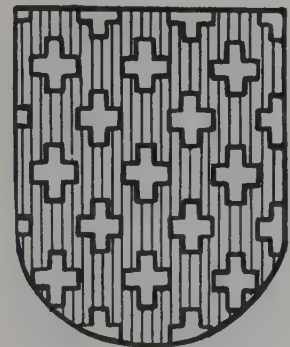
OLID



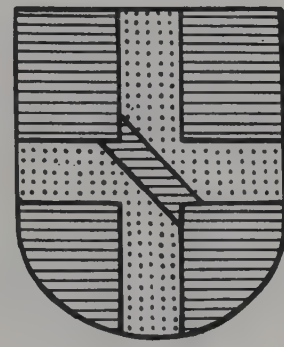
GARRO



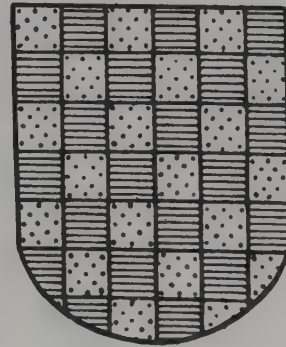
COPONS



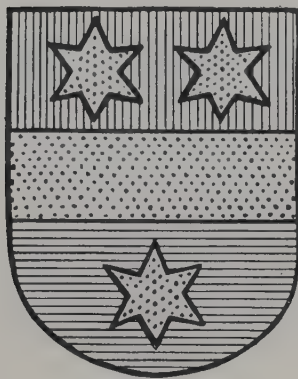
CRUILLES



OVIEDO



ILLA



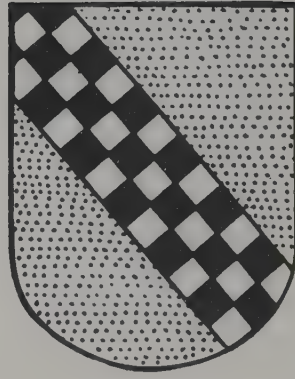
ALBANI



BADOER



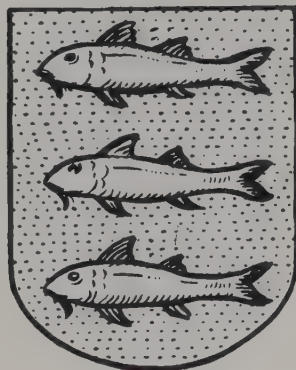
BALDINOTTI



ADORNO



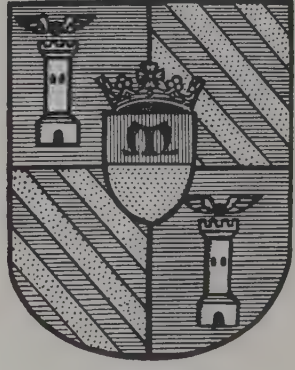
BALDINI



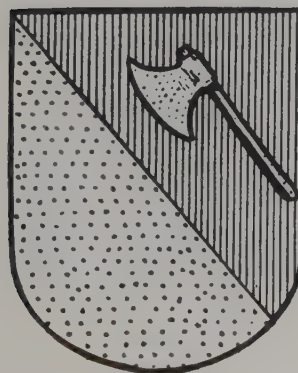
BALBI



BALBIANO



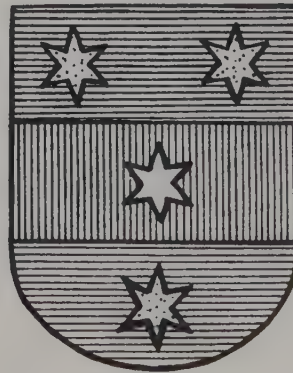
ALBERGHETTI



ACCIARDI



BARATELLI



ANTONELLI



BALSANO



ABBATI MARESCOTTI



ANTONELLI



AMICO-PATERNO



AGNINI

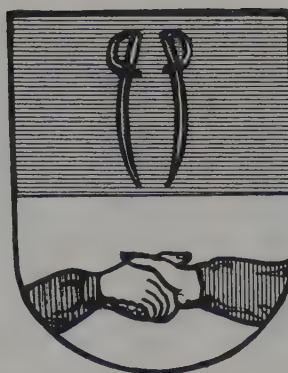




ADAMI



AGOSTI



AMICO



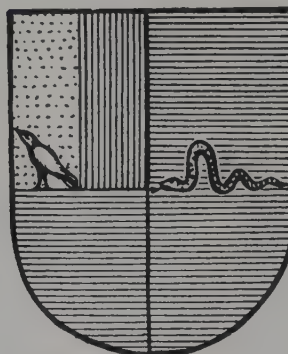
BARNI



ABBONDI



ABRO D'PAGRATIDE



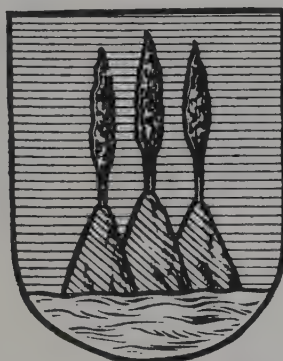
BALSAMO



BARACCA



ADAMO



ACERBO



BAIARDI



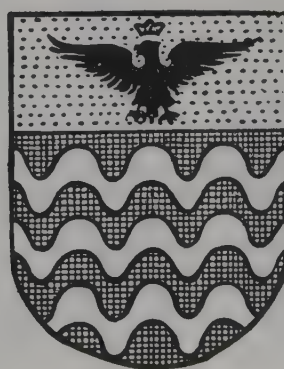
BAGATTI-VALSECCHI



ABBATE



ANTONELLI



ADDA e SALVATERRA



BAROFFIO DALL'AGLIO



VOIGT



HAACK



ECKERT



RAPS



HILL



AMEIS



SCHULTZE



PFIEFFER



BECK





BUCKHOLTZ



ERNST



HAUSCHILDT



CONSTANTIN



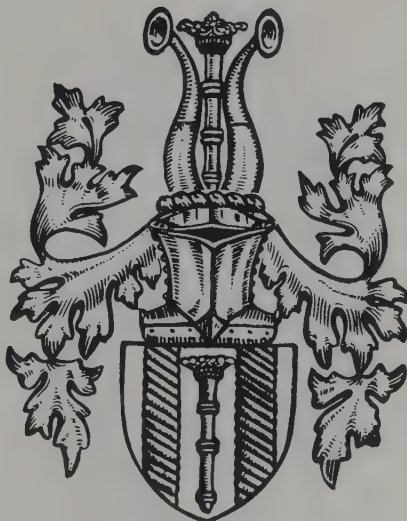
BOEGLE



WINTER



GLÜCK



MARSCHALL



VOGEL



LINDGREN



HILDEBRAND



SCHERLAG



ADENSTAM



RUNQUIST



BOHEMAN



NYSTRÖMER



WIJKSTRÖM



ARENANDER





LUNDQUIST



ROSENGREN



KOCH



HOLMSTEDT



HASSELROT



PEHRSSON-BRAMSTORP



BURÉN



SJÖGREN



SCHLYTER



SAMSONOFF



RAIEVSKY



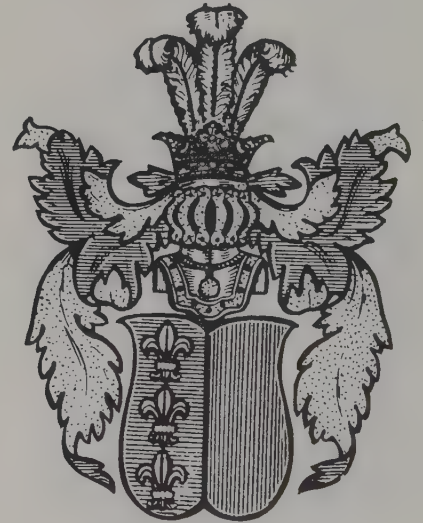
KORYBUT-DACHKEVITCH



DERFELDEN



BYSTREEVSKY



TCHAPLINE



BAJENOFF



RYNDINE



KLOBOUKOFF





ROGOVITCH



LEVITZKY



ASTAKHOFF



DRENTELN



ZAREMBA



SOKOLOVSKY



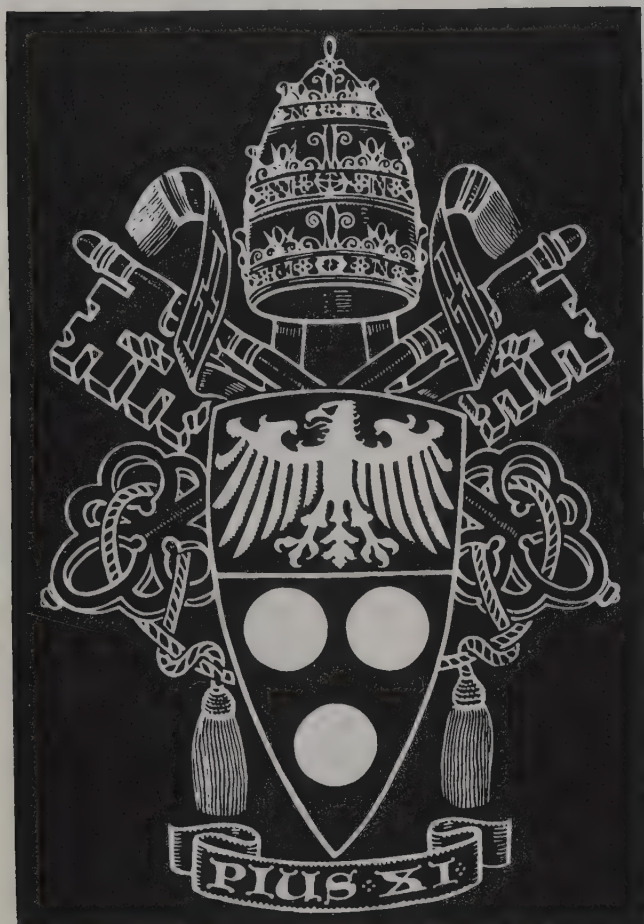
BEKORIOUKOFF



YOURENEFF



DEMIANOFF



The arms of the Pope are usually displayed with his **papal timbre** (or timber); the great triple tiara is placed above the shield with the keys of St. Peter — a gold key in bend dexter across a silver one in sinister — behind the shield. The present form has been in use with only minor change since about the middle of the sixteenth century.

Members of the clergy ranking below the Pope have symbols of their own which clearly indicate their offices. The cardinal's hat is red with red tassels; all other clergy have green hats and tassels except the priest, whose hat and tassels are black. Patriarchs and archbishops weave gold through their tassels; bishops, abbots, and priests do not. The cardinal displays fifteen red tassels on either side; the patriarch fifteen green tassels; the archbishop ten green tassels; the bishop six green tassels; the abbot three. The priest has one tassel on either side. The gold crosses of cardinals and patriarchs have two bars, an archbishop's has one. The crozier of a bishop curls to sinister, that of abbot and abbess to dexter; the prior has a pilgrim's staff. The abbess encircles her lozenge with a rosary, the prior does the same with his shield. Papal arms, displayed without the great tiara and crossed keys of St. Peter, are for the most part typical



-POPE-



Cardinal



Patriarch



Archbishop



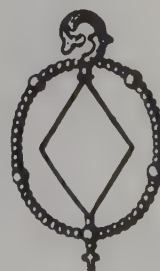
Bishop



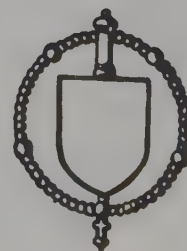
Abbot



Priest



Abbess

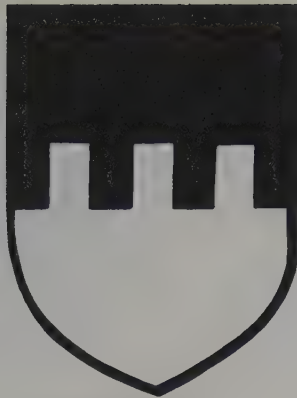


Prior





**LEO IX**  
1049 ~ 1054



**GREGORY X**  
1271 ~ 1276



**LEO XIII**  
1878 ~ 1903



**URBAN V**  
1362 ~ 1370



**INNOCENT IV**  
1243 ~ 1254

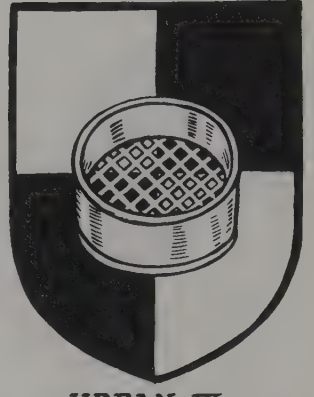


**HADRIAN IV**  
1154 ~ 1159

heraldic devices common to many of the noble and ancient families of Europe, most of whom have borne characteristically simple shields since early days.

A few popes have chosen to abandon the arms of their families for new devices of their own creation, possibly as an expression of humility or the desire to avoid profiting from the prestige of their families' rank.

Although heraldry shows little proof of existing before A.D. 1150, there are many examples of armorial bearings of popes who lived a full century before this date. These were beyond doubt created when, after 1580, there appeared a number of volumes dealing with the lives of the popes of preceding centuries. Most of these were illustrated with portraits, largely imaginary, of earlier popes — with small coats of arms in the background. These volumes, published independently of the church in various countries, seem to have been the source for most papal arms up to around 1200. Eventually papal and church heraldry passed through the Baroque and Rococo periods, as did secular heraldry, with characteristic changes in shield shapes and the addition of decorative elements. Cherubs, angels, saints, and other figures appeared as decorative supporters well into the 1900s.



**URBAN III**  
1185 ~ 1187



**BENEDICT II**  
1303 ~ 1304



**EUGENIUS**  
1431 ~ 1447



**ALEXANDER II**  
1061 ~ 1073



**PIUS III**  
1503 ~ 1503



**MARTIN V**  
1417 ~ 1431



UNITED STATES OF AMERICA



ARGENTINA



BOLIVIA



BRAZIL



CHILE



Seal of the Treasury

PARAGUAY



COSTA RICA



CUBA



DOMINICAN REPUBLIC



ECUADOR





EL SALVADOR



HAITI



HONDURAS



MEXICO



NICARAGUA



PANAMA



GUATEMALA



PERU



COLOMBIA



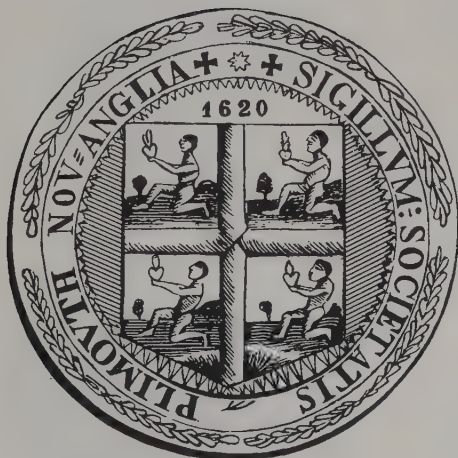
URUGUAY



VENEZUELA



THE KINGS COUNCIL, COLONY OF VIRGINIA—1606



NEW PLYMOUTH COLONY—1620



NEW NETHERLANDS—1623



MASSACHUSETTS COLONY—1628

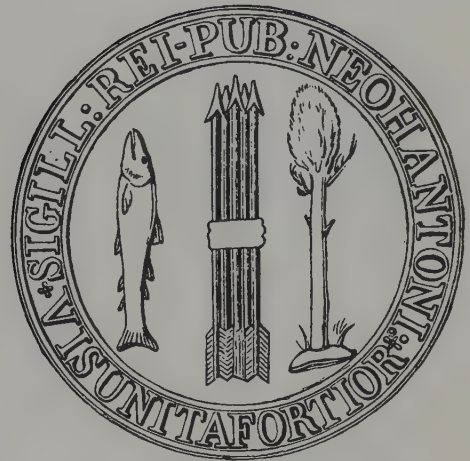


PETER STUYVESANT  
GOVERNOR OF NEW AMSTERDAM—1642





VIRGINIA COLONY AFTER RESTORATION—1652



NEW HAMPSHIRE COLONY—1680



WILLIAM PENN, GOVERNOR AND PROPRIETOR  
OF PENNSYLVANIA—1682



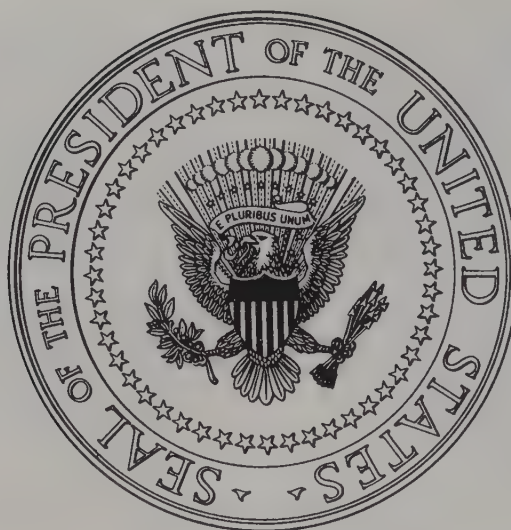
THE OHIO COMPANY—1749



JOHN MURRAY, EARL OF DUNMORE  
GOVERNOR OF VIRGINIA—1772



CHRISTOPHER COLUMBUS' COAT  
OF ARMS WHEN HE WAS MADE  
DUKE OF VERAGUA



THE PRESIDENT



THE SENATE



THE HOUSE OF REPRESENTATIVES

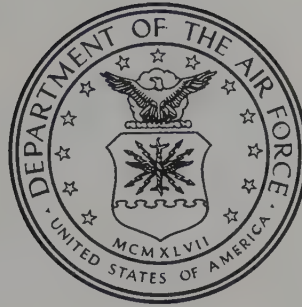


THE SUPREME COURT

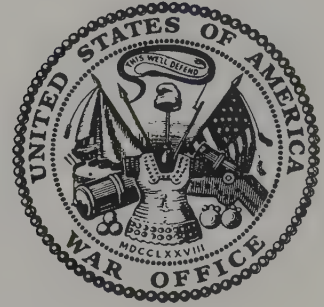




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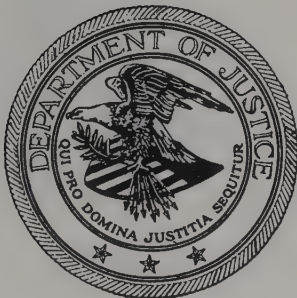
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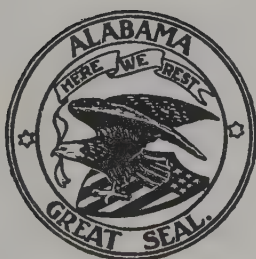
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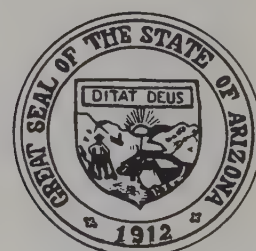
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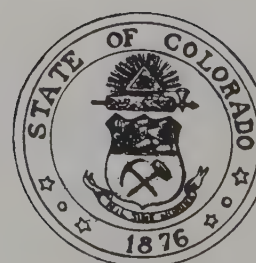
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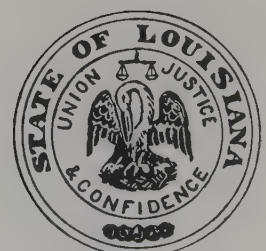
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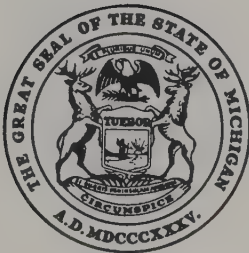
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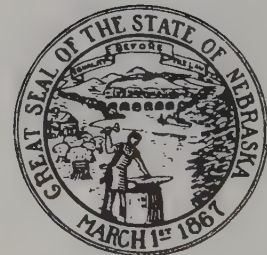
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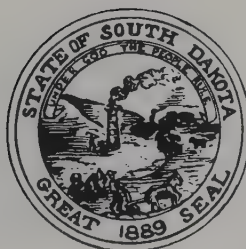
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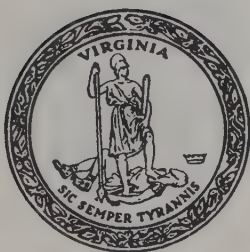
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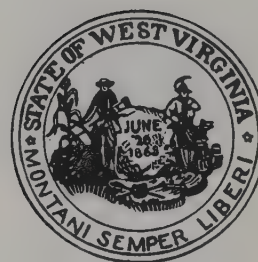
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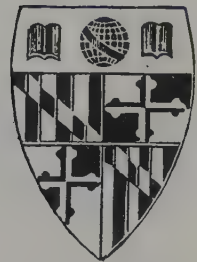


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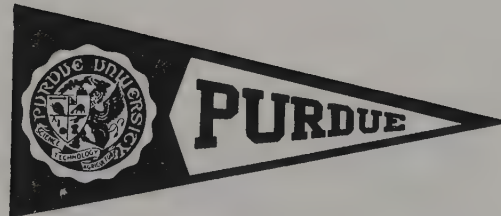
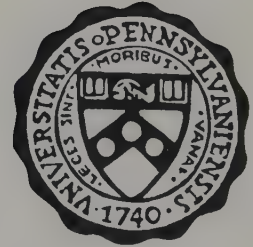


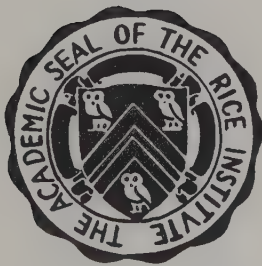
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*The readings offered below are a selective list that may prove of special interest to readers of this volume who would like to pursue additional studies in the field.*

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# GLOSSARY—INDEX

**NOTE:** All terms are defined in their heraldic context only.

**ABATEMENT;** *see also* Augmentation

Any figure added to a coat of arms which lowers the station of the bearer.

**ACPOSTED**

Side by side.

**ACHIEVEMENT,** 12

Full armorial honors.

**ADDORSED,** 18

Turned back to back.

**AFFRONTÉ,** 19, 24

Facing the viewer.

**ALLERION**

Eagle displayed, without beak or feet.

American arms, 44–48

American flag, 22

American republics, arms of, 76–77

Animals, heraldic, 18–20

**ANNULET,** 17, 27

A small circular charge, shaped like a ring; cadency mark for a fifth son.

**ANTELOPE,** 18

Has the body of a stag, tail of a lion, two straight horns, and a short tusk on its nose.

**APPAUMÉ,** 24

Palm of hand toward viewer.

**ARGENT,** 15

Silver.

**ARM, HUMAN,** 24

As a charge, shown couped at shoulder and bent with hand turned dexter (*embowed*) or sinister (*counterembowed*).

**ARMED**

Animal or bird shown with its natural weapons of defense tinctured differently than the rest of its body.

**ASSURGENT**

Man or beast rising from the sea.

**AT GAZE,** 18

Stag standing, shown full-face.

**AT SPEED**

Stag running.

**AUGMENTATION,** 16; *see also* Abatement

An addition to existing arms granted as a reward or honor.

**AVERSANT**

Showing the back.

**AZURE,** 15

Blue.

**BADGE**

Distinctive mark worn by those beneath the rank of gentleman, who therefore have no right to armorial bearings.

Bailey arms, 29

**BANNER**

A square piece of silk or other cloth, attached to a pole or staff, bearing a heraldic device.

**BAR,** 16

An ordinary occupying one fifth of the field, formed by two horizontal lines placed anywhere in the field.

**BARBED,** 21, 27

**BARRULET**

Smallest diminutive of the bar, one fourth its size.

**BARRY,** 16

Diminutive of bar; a *barry of six* is a shield divided into six bars.

**BASE,** 16

Lower part of the field; any figure placed in the lower part of the shield is said to be *in base*.

**BASILISK**

A monster similar to the wivern, but with a dragon's head at the end of his tail.

**BATON**

Diminutive of the bend, one eighth its width; does not extend to the edges of the shield.

Bear, 18

Beasts, 18–19

Bee, 20

**BELLED,** 20, 24

With bells affixed.

**BEND,** 16

An ordinary formed by two diagonal lines drawn between the upper dexter and the lower sinister sides of the shield.

**BEZANT**

Flat piece of gold.

**BICAPITATED,** 20

Double-headed.



**BILLET, 17**

An oblong figure, supposed by some to represent a brick, by others a letter or *billet*.

**Birds, 20****BLAZONRY, 29**

The method of describing armorial bearings in a precise and accurate manner so that heraldic artists may render them without having seen the originals.

**BLOSSOMED, 21**

In bloom.

**Boar, 18****Border, 16****Bouget; see Water bouget****BRACED**

Two figures of the same form interlacing each other.

**British arms, 49–56****British royal arms, 30–31****BROKEN**

Said of a charge represented splintered or shattered.

**CABOSHED, 18**

No neck visible; charge facing the onlooker.

**CADENCY, 27**

System of seniority of male descendants within a family.

**Caltrap, 22****CANTING ARMS**

Armorial devices with a pictorial pun on family name or profession.

**CANTON, 17**

Diminutive of a quarter; occupies a third of upper portion of the shield.

**CAP OF MAINTENANCE, 25**

Cap or *chapeau* of crimson velvet and ermine; sometimes appears beneath the crest on helmets in place of the wreath.

**Castle, 22****CENTAUR**

Half-man, half-horse.

**CHAINED**

Having a chain attached to the collar.

**Chapeau; see Cap of maintenance****CHARGE, 16–17**

Figure or design overlaid on a shield.

**CHEQUÉ, 17**

Charge with more than two rows of alternate metal and colored squares.

**CHEVRON, 16**

Charge thought by some to represent the rafters of a house.

**CHIEF, 16**

Ordinary formed by a horizontal line across the upper portion of the shield and containing a third part of it.

**CINQUEFOIL, 21**

Leaf of the *Potentilla* plant, shown divided into five leaflets joined in the center.

**CLARION, 22**

Device representing the lance-rest of a mounted knight or a form of wind instrument. Also called *rest*.

**Clerical arms, 74–75****CLOSE, 20**

Said of a bird shown with wings closed.

**Cockatrice, 18****Cognizance; see Badge****Colors, 15****COMBATTANT, 19**

Facing in fighting stance.

**COMET**

Six-pointed star with a fiery tail.

**Commercial arms, 40–43****Common charges, 18****COMPARTMENT, 13**

Partition of the field.

**CONTOURNÉ, 19**

Reversed.

**CORNET**

Small flag.

**CORONET, 19, 25**

Ensign of princely or noble rank.

**COTTISE, 16**

Diminutive of the bend.

**COUCHANT**

Lying down.

**Counterchanged tinctures, 16****COUNTEREMBOWED, 21**

Bent and turned sinister; descriptive of human arm.

**Counter-vair, 15****COUPED, 19**

Cut off evenly.

**COURANT, 19**

Running.

**COWARD**

Beast of prey with tail between its legs.

**Crane "in its vigilance," 20****CRESCENT, 22**

Half-moon-shaped charge, horns turned upward.

**Crest, 13, 25, 29****CRINED**

Having hair or mane.

**CROSS, 16**

Ordinary formed by the union of the pale and the fess.

**CUBIT ARM, 24**

Forearm.

**CUFFED, 24**

Said of human arm shown with a cuff tinctured differently than the sleeve.

**DANCETTY, 17**

One of the lines of partition; a zigzag with deep spaces between the points.

**DEBRUISED**

Descriptive of an animal represented with an ordinary placed upon it.

## 92 \* Glossary and Index

### DECRESCENT, 22

Half moon with horns turned toward sinister.

### Deer, 18

### DEFAMED

Tailless.

### Devices, 18–24

### DEXTER, 17

The left side of the shield as seen by the viewer.

### DIADEM

Circle of gold with points rising from it, an en-sign of royalty.

### DIAPER, DIAPERING, 17

Repeated surface ornamentation.

### DISCLOSED, 20

Said of a bird other than a bird of prey shown with wings spread.

### DISPLAYED, 20

Said of a bird of prey shown with wings spread.

### Divisions of the shield, 17

### Dolphin, 21

### DORMANT

Lying down.

### DOVETAIL, 17

One of the lines of partition; a term borrowed from carpentry that means joined together by reversed wedges.

### Dragon, 18

### Ducal coronet, 25

### Eagle, 20

### Edinburgh, Duke of, arms, 26, 28

### EMBATTLED, 17

A line of partition that resembles battlements.

### EMBOWED, 21

Bent and turned dexter. Compare Counter-embowed.

### EMBRUED

Said of a device having drops of blood upon or falling from it.

### ENALURON

Border charged with eight eagles.

### Endorssed; *see* Adorssed

### ENFILED

Said of the head of an animal shown pierced by a sword.

### ENGRAILED, 17

Partitioned by a line of semicircular indentations with points turning outward.

### ENHANCED

Said of a charge placed above its usual position.

### ENSIGNED

Ornamented.

### ERADICATED, 21

Torn up by the roots.

### ERASED, 19

Torn from the body; jagged edges shown.

### ERECT, 18

Upright.

### ERMINE, 15

Tincture (fur) derived from ermine tails; white field with black spots.

### ERMINES, 15

Tincture (fur) with silver spots on black ground, reverse of ermine.

### ERMINOIS, 15

Tincture (fur) with black spots on gold ground.

### Escallop, 22

### ESCARBUNCLE, 22

Eight decorated iron bands or staves radiating from a central boss.

### ESCUTCHEON, 14, 17

Small shield used as a charge, placed on the field in the fess point or in chief.

### ESCUTCHEON OF PRETENSE, 27, 28

Small shield placed on the fess point; signifies that the bearer's wife is heiress to arms of her own.

### Esquire helmet, 25

### ESTOILE, 22

Star with six wavy points.

### Falchion, 23

### Falcon, 20

### Fer de moline; *see* Millrind

### FESS, 16

Ordinary with two horizontal lines containing the middle third of the shield.

### FESS POINT

Exact center of the shield.

### FIELD, 15, 29

Entire surface of the shield.

### Fish, 21

### FITCHED

Pointed at the lower end.

### FLANCHES, 17

Circular lines drawn from the upper angles of the shield to the base points; always appear in pairs.

### FLANK

That part of the shield between the chief and the base.

### Fleece, 18

### Fleur de lis, 22, 27

### Fleury cross, 16

### Flory counter flory, 31

### FLOTANT

Hanging free.

### FOURCHÉE, 18

Divided into two parts toward the extremity.

### Flowers, 21

### Fox, 18

### French arms, 62–63

### FRET, 17

Charge with two narrow bands crossed and interlaced with a mascle.

### FRETTY, 17

Said of a field covered with interlacing fretwork.

### FRUCTED, 21

Shown bearing fruit.

### Furs, 15

### FUSIL, 17

Elongated lozenge.



- GARB, 21  
Sheaf of grain.
- GARNISHED  
Decorated.
- Garter, 31
- GAUNTLET  
Hand armor.
- GORGED, 19  
Said of an animal shown with a coronet about its neck.
- GRAFTED  
Inserted and fixed in; said of that part of a shield which is inserted into the other as one of the quarterings.
- Griffin, 18, 19
- Ground, 13; *see also* Field
- GUARDANT, 18  
Term applied to beasts of prey shown facing the spectator.
- GULES, 15  
Red.
- GUTTÉ, 24  
Covered or sprinkled with droplets.
- GYRON, 17  
A triangular charge formed by two lines drawn from one of the angles of a shield to the center.
- GYRONNY, 17  
Said of a field covered by gyrons with their points joining in the center.
- Hand, 24
- Harp, 31
- HARPY  
Mythological creature that has the head and breast of a woman, body and legs of a bird.
- HATCHING, 15, 32  
System used to signify tinctures in black-and-white representation.
- HATCHMENT  
Arms of a deceased person.
- HAURIANT, 21  
Said of a fish shown, head upward, swimming toward dexter.
- Head, human, 24
- Heaume, 25
- Helm, Helmet, 13, 25
- HILTED  
Having a handle.
- HOODED, 20  
Said of a falcon shown blindfolded.
- Howard arms, 16
- HUMETTY  
Said of any ordinary that is coupé and therefore does not extend to the edges of the shield.
- IMPALEMENT, 26, 28  
Conjoining of two coats of arms on one shield.
- INCRESCENT, 22  
Said of half moon with horns turned to dexter.
- INDENTED, 17  
Having a serrated line.
- In lure, 20
- INVECTED, 17  
Partitioned by a line of semicircular indentations, points turned inward.
- Irish arms, 31, 60–61
- Italian arms, 66–67
- JESSANT  
Issuing from the middle of a fess.
- JESSED, 20  
Said of a falcon shown with bells attached to its legs by means of leather thongs.
- Keys of St. Peter, 74
- KNOTS  
Badges of twisted silk cord, tied in various ways.
- LABEL, 27  
Cadency mark of eldest son during his father's lifetime.
- Lancaster rose, 21
- Latin cross, 16
- LEAVED, 21  
Shown with leaves or branches.
- Lines of partition, 17
- Lion, 18
- LIONCELS  
Term applied to a field on which more than three lions appear.
- LODGED  
Said of a stag shown lying down.
- Lorraine, cross of, 16
- LOZENGE, 17, 26  
Angular, diamond-shaped shield that bears female arms; also appears as a charge.
- Lymphad, 23
- Maltese cross, 16
- Manch; *see* Maunche
- Mantle, 13
- MARSHALLING  
Disposition and arrangement of heraldic compositions.
- Martlet, 20, 27
- MASCLE, 17  
An open lozenge-shaped charge.
- MAUNCH, 23  
Gothic sleeve with long hanging ends.
- Mermaid, 24
- Metals, 15
- Millrind, 15
- Millsoké, 23
- Mitre, 74–75
- Molette; *see* Mullet
- Moline, cross, 27
- Monsters, 18–19
- MOON IN HER CRESCENT, 22  
Half moon with horns upward. *Compare* decrescent *and* increscent.
- MOOR, 24  
Negro.
- MOTTO, 13  
Word or sentence accompanying a coat of arms or badge.
- Mountbatten shield, 26

# MULLET, 23, 27

Five-pointed star; pierced, it is thought to represent a spur-rowel.

Munich, arms of, 24

# NAIANT, 21

Said of fish shown swimming toward dexter.

# NEBULLY, 17

Line of partition, similar to dovetail, but with round rather than angular irregularities.

Neptune; *see* Triton

Norman shield, 14

# NOWED, 19

Knotted.

Oak, 21

Ohio Company, arms of, 12–13, 79

# OPINICUS

Monster shown as half-dragon, half-lion.

# OR, 15

Gold.

# ORDINARY, 16, 32

Simple band or stripe overlaid onto shield background; ordinaries are considered the principal charges in coats of arms.

# ORLE, 16

A subsidiary composed of double lines going around the shield at some distance from the edge; it is half the width of the border.

Owl, 20

# PALE, 16

An ordinary consisting of two vertical lines drawn from top to bottom of the shield and containing the middle third.

# PALET, 16

Diminutive of pale, half its width.

# PALL, 17

A charge resembling the letter Y, the lower half issuing from the base point.

Palmer's staff, 23

# PALY, 16

Diminutive of pale; a *paly of six* is a shield divided into six palets.

Papal arms, 74–75

# PARTITION, LINES OF, 17

Lines cutting or dividing the shield; can be plain or irregular.

Paschal lamb, 19

# PASSANT, 19

Walking.

Patriarchal cross; *see* Lorraine, cross of

# PEAN, 15

Tincture (fur) with gold spots on a sable ground.

Pegasus, 19

Pelican in her piety, 20

# PENDANT

Drooping or hanging.

Penn arms, 26

# PER

By means of, after the manner of. Generally used in blazoning before the name of an ordinary to denote the way in which it partitions the field.

Pheon, 23

Phoenix, 20

# PIERCED, 23

Perforated; the field shows through. Circular unless the shape is otherwise specified.

# PILE, 17

An angular wedgelike charge issuing from the chief and tapering to a point in the middle base of the shield.

Pilgrim's staff; *see* Palmer's staff

Portcullis, 23

# POTENT, 15

Tincture (nonanimal fur) with a field covered with figures that resemble small crutches.

# POTENTY, 17

A line of partition formed by a succession of crutch-shaped figures.

Pretense, shield of; *see* Escutcheon of pretense

# PROPER, 21

True or natural color.

# PURPURE, 15

Purple.

# QUARTER, 17

One fourth part of a shield occupying the dexter chief portion.

# QUARTERED

Divided:

# QUARTERLINGS, 26, 28

Several coats marshalled on one shield.

Quatrefoil, 21

# QUATREFOIL, DOUBLE, 27

Cadency mark of the ninth son; an eight-leaved flower.

# QUEUE, 18

Tail.

# RADIANT

Term applied to any charge having rays or beams about it.

# RAGULLY, 17

A line of partition that has serrated projections.

# RAMPANT, 18

Said of a beast of prey shown reared up on hind legs, right foreleg above left.

# RAYONNE

A line of partition with a serrated edge resembling the sun's rays.

Regarding; *see* Respectant

# REGUARDANT, 12, 19

Looking backward.

# RESPECTANT, 19

Said of two beasts (not of prey) shown facing each other.

Rest, 22

# RISING, 20

Taking wing.

Rook, chess, 22

Rose, 21, 27

# ROUNDELS, 17

Small round figures, similar to coins. They have special indicative names to designate tincture.



- Royal tressure, 16, 31  
 Russian arms, 72-73  
**SABLE**, 15  
   Black.  
 St. Andrew, cross of; *see* Saltire  
 St. Anthony, cross of; *see* Tau cross  
 St. Patrick, cross of; *see* Saltorel cross  
 Salade, 25  
**SALIENT**, 19  
   A position similar to *rampant*, but shown with both hind feet of the animal on the ground.  
**SALTIRE**, 16  
   An ordinary formed by the union of the bend and the bend sinister crossing each other at an acute angle.  
**SALTOREL CROSS**, 16  
   A cottised saltire.  
**SANGUINE**, 15  
   Dark red.  
 Saracen, 24  
 Savage, 24  
 Sax; *see* Seax  
 Scallop shell, 22  
 Scandinavian arms, 70-71  
**SCEPTRE**  
   Royal staff.  
 Scotch arms, 57-59  
**SCROLL**  
   Shield ornament upon which the motto is written.  
 Scutum, 14  
 Sea horse, 19  
 Sea lion, 19  
 Seax, 23  
**SEEDED**, 21  
   Said of a flower shown with its seeds.  
**SEGRÉANT**, 18  
   Said of a rampant griffin with wings spread.  
**SEJANT**, 19  
   Sitting down with forelegs erect.  
**SEJANT ERECT**, 19  
   Sitting on hind legs only with body erect and forelegs extended.  
**SEMÉ**, 17  
   Term applied to a shield with a field strewn with objects.  
**SHAKEFORK**, 17  
   A charge resembling the pairle, but with the ends of the figure pointed and not touching the extremities of the shield.  
**SHIELD**, 14  
   The heart of the arms; the field or ground on which the charges that form a coat of arms are represented.  
**SINGLES**  
   Stags' tails.  
**SINISTER**, 17  
   The right side of the shield, as seen by the viewer.  
**SLIPPED**, 21  
   Said of a flower shown broken off from the main stem.  
 Spanish arms, 64-65  
**SPRINGING**  
   Said of a stag shown leaping.  
**STANDARD**  
   Large square flag bearing the complete armorial achievement of a monarch or nobleman.  
**STARVED**  
   Said of a branch shown without leaves.  
**STATANT**, 12, 18  
   Standing on four feet (ground is seldom shown).  
**STOCK**, 21  
   Tree stump.  
**SUBORDINARIES**, 17  
   Charges — figures or designs — less simple than the ordinaries overlaid on shields.  
**SUN IN HIS GLORY**, 23  
   Golden disc surrounded by a number of rays issuing from the circumference.  
**SUPPORTERS**, 13, 74  
   Figures placed on each side of a shield in an attitude of supporting it. Originally decorative, they are now emblems through usage and association.  
**SURMOUNTED**  
   Said of one charge placed upon another of a different tincture.  
 Symbols, 38-39  
 Talbot, 19  
 Tau cross, 16  
**TENANTS**  
   Term applied to human figures when they appear as supporters.  
**TENNE**, 15  
   Orange.  
 Teutonic arms, 68-69  
 Tiara, papal, 74  
 Tiger, 19  
 Tilting helmet, 25  
 Timbre, Timber, 74  
 Tinctures, 15, 16, 29  
 Torse, 13  
 Tower, 23  
 Trefoil, 21  
**TRESSURE**  
   A charge with a thin border usually borne double, one within the other. (*See also* Royal tressure.)  
 Trident, 22  
**TRIPPING**  
   Said of a stag shown walking.  
 Trisula, 22  
 Triton, 24  
**TUDOR ROSE**, 21  
   Rose shown with five white petals inside, five red outside; plant badge of England.  
**UNDÉ**  
   Undulating, wavy line of partition.  
**UNGULED**  
   Said of an animal whose hoofs are tinctured dif-

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ferently than the rest of the body.

Unicorn, 19

URINANT, 21

Said of a fish swimming toward the dexter, its head toward the base.

VAIR, 15

Tincture (nonanimal fur) with a pattern formed of small shields arranged in horizontal lines in such a fashion that the bases of those in the upper line are opposed to the bases of the line beneath. (*See also* Counter-vair.)

VERT, 15

Green.

VESTED, 24

Habited, clothed.

VISOR

Movable front piece of a helmet.

VOIDED

Pierced, or with some part of the charge removed, showing the field.

VULNED

Bleeding from a self-inflicted wound; said of the pelican.

Washington arms, 29

Water bouget, 23

WAVY, 17

Applied to wavelike line of partition, represented generally by three risings.

Wivern, 19

York rose, 21





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