HERALDIC DESIGNS AND ENGRAVINGS

FOR THE WORKSHOP, STUDIO AND LIBRARY

A practical handbook of 2000 illustrations with sufficient text essential to the most important features in HERALDRY

BY J. M. BERGLING

DESIGNER, ENGRAVER AND PUBLISHER

CHICAGO, U.S.A.
Divisions of the Shield

into 9 quarters or fields.

AB. Upper margin.
CD. Lower margin.
AC. Dexter margin.
BD. Sinister margin.
1.2.3. Chief.
4.5.6. Fesse.
7.8.9. Base.
1.4.7. Dexter tierce.
2.5.8. Pale.
3.6.9. Sinister tierce.

1. Dexter chief canton.
2. Chief point.
3. Sinister chief canton.
4. Dexter flank.
5. Centre point.
6. Sinister flank.
7. Dexter canton of base.
8. Base point.
9. Sinister canton of base.
11. Nunnabul point.

One of the several parts denoting the local positions on the escutcheon of any figure or charges.
1. Cross of Calvary, a cross on three steps. 2. Latin Cross, a cross the transverse beam of which is placed at one-third the distance from the top of the perpendicular portion, supposed to be the form of cross on which Christ suffered. 3. Tau Cross, so-called from being formed like a Tau, or T-shaped. 4. Cross of Lorraine, one of the most ancient forms of the cross. 5. St. Andrew's Cross, the form of cross on which St. Andrew, the national saint of Scotland, is said to have suffered. 6. Greek Cross, or cross of St. George, the national saint of England, the red cross which appears on British flags. 7. Papal Cross. 8. Cross newy, angular, that is, with the arms acute, as the Cross of Malta, formed of four arrow-heads meeting at the point, the badge of the Knights of Malta. 11. Cross fourchee or forked. 12. Cross parti or supporter. 13. Cross potent or Jerusalem Cross. 14. Cross fleury, from the flower de lis al Arabes.
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Trophies and Symbols
13 Wappen gez. von K. Klimsch.

14

15

16 VIRIBUS UNITIS

17
<table>
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<tr>
<th>Modern German Gothic</th>
<th>Church Text</th>
<th>German 14th Cent.</th>
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Old English

A few of the most useful and pleasing alphabets seen in Heraldic and other Art Designs, &c.

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<thead>
<tr>
<th>French Gothic</th>
<th>French Roman</th>
<th>German Gothic</th>
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WHAT IS HERALDRY?

OR,
AN ENQUIRY INTO THE ORIGIN AND NATURE,
OF ARMORIAL ENSIGNS

IN CONJUNCTION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS,

BY J. M. BERDINE.

Under this title it is not intended to write a formal treatise on heraldry, with all its details and technicalities; of such learned works there is a sufficient number already existing, expressly and only fitted for those who mean to make it the business and profession of their lives. But there are not a large number of persons in every possible branch of Art and manufacture, ornament and decoration, who have constant occasion for some heraldic badges, devices or symbols, in various portions of their works, and to whom a little more correct idea of the real nature of such symbols and how they should be treated, would be a benefit—inasmuch as it would give consistency where it is now very frequently wanting, and thus improve the style and raise the tone of their works; besides another very large class of intelligent general readers, who, not wishing to dive into all the intricacies of the subject as professed antiquaries or archaeologists, yet would be interested in seeing the correct meaning of many hundreds of passages and allusions in our historians, poets, &c. For this purpose it is proposed to embody, in a few pages the essence of a course of lectures, which have been delivered at many of the principal literary and mechanical Institutions.

We will not here pause to dispute with the learned the relative antiquity of heraldic enigms; some maintaining that they are as old as civilization itself; others can see the origin of family distinctions in the phonetic symbols of ancient India and China; some have found its origin in the lible national banners and the double shield, tiara and patriachric of the ancient Egyptians; some, again, in the crests and episcopal orbs, since discovered in the sculptures of ancient Mexico; not a few, again, have seen in the emblematical standards of Nineveh a remarkable agreement with the symbols used by Daniel, Hakkai, and the Apodtuphas, as the origin of symbolical distinctions, and have maintained the standards of the twelve tribes of Israel, with the twelve signs of the zodiac. But all these opposite systems are not so hostile as they at first sight appear, if we only recollect for a moment that they are all parts of that great system of symbolical teaching, which prevailed among the nations of antiquity before the use of letters.

Those who say there was no heraldry before the time of the Crusades should state in what sense they imply the term. It is evident, if we reflect on the early stages of society, that unskilled, increased from individuals to families, from families to tribes, and tribes spread into states, nations, empires, and as civilization progressed, all the relationships and requirements of society would become more complex, and would induce a self-evident necessity for some mode of recognition, by which the head of a family, or the chief of a clan, might be readily distinguished from other leaders. Hence enigms and landmarks; indispensable in time of peace for order and discipline, much more so in war, to distinguish friends from foes. This principle appears manifest in the early history of every nation. All the writers of remote antiquity give to their chief personages certain symbols. Deucalion Socrates assigns to Jupiter a sceptre, to Hercules a lion, to Mardonius a wolf, to the ancient Persians an anchor; and we all know the Roman eagle, a term synonymous with Rome itself from n. C. 752, down to the fall of the empire. These allusions to the earliest writers, poetical and mythological as they may be, all ally to one great principle or fact, viz., that no nation has ever yet appeared on the page of history, nor has any past ever conceived the idea of any tribe or state, which did not use symbolical distinctions of some sort; what those distinctions were, and in what way they were carried out, is another question which we shall consider subsequently. It is sufficient now to establish the universality of the principle, and of which we have a fine example in Holy Writ, (see the Book of Numbers, ch. li.) When the opposed Israelites were brought out of Egypt, and encamped in the wilderness, the first thing was to subdue them in order; the twelve tribes forming four great divisions, each with three subdivisions; thus, on the east, under the standard of Judah, were to be planted the tribes of Judah, Issachar, and Zebulun; on the south the standard of Reuben, and the tribes of Reuben, Simon, and Gad; then the bemastra in the midst of them; on west the standard of Ephraim, and the tribes of Ephraim, Manasseh, and Benjamin; on the north the standard of Dan, with the tribes of Dan, Asher, and Naphtali: "And thus every man of the children of Israel shall pitch by his own standard, with the ensign of his father's house; far off about the tabernacle of the congregation shall they pitch." Now there can be no question that the ancient modes of distinction were very various; in some cases they would be standards carried aloft in the field, in others a device depicted on their tents, or drapery, in some a mark on the costume, in others on the skin itself, as in tattooing, which strange to say is heraldry.
From the earliest accounts we have of the primitive Greek shields, it appears that the oval shield was invented by Peiron, and the round shield by Acrisius of Arcos, and was called by the Greeks the *episkos* or *sospa*, among the Latins the *oblonga*, and from the place of its origin, it was known as the Argyle buckler. There was a smaller round shield called the *paxia*, and also the smaller oval shield called the *polis*. But eventually, when the Roman rule and the Latin language became predominant, the general term *scutum* implied a shield of any kind, hence we have *scutum* for a shield, target, buckler or escutcheon, and from the same source we have *scutiger*, a page bearing his master’s shield or buckler, in other words, an esquire of arms. Hence certain divisions of the Roman foot were termed *scutarii*, armed with buckles or targets, and a maker of shields was a *scutarius*.

It is necessary to remark here that it was not the practice of the great warriors of antiquity to carry their own shields, except when actually engaged in combat, at all other times the shield was borne by the scutiger or scutarius-bearer; see a good example in 1 Sam. xvii. When Goliah, the giant of the Philistines, came out to challenge the armies of Israel, “one bearing a shield went before him.” The office of scutarius-bearer was esteemed a post of considerable honour, as the immediate personal attendant on the great captain.

![Ancient Shield](image)

![Cross](image)

**Warrior’s Shield, from the Ephesus Vine**

**Templar’s Habit**

After the shield, the most important feature in heraldry is the banner. By a banner we understand a piece of drapery, or other object, elevated on a pole, and carried aloft in the battle-field, and either with or without a device upon it; and all the various terms of Flag, Standard, Banner, Colour, Ensign, Pendant, Streamer, Bannier, Pennon, Pennoncelle, &c., are only technical variations of the same thing. But the general terms, Banner, Standard, and Ensign, comprise all that belongs to the subject in History, or Scripture, or Poetry.

Banners have been in use from the earliest ages. Xenophon gives us the Persian standard as a golden eagle, mounted on a pole or a spear; and the well known eagle of Rome has been already noticed. We find banners very early in use among the nations of Europe.

When Constantine the Great was on the eve of a battle with Maximinus, we are told that a luminous standard appeared to him in the sky with a cross upon it, and the inscription—*In suo agnitione. By this sign you shall conquer; and that this so encouraged Constantine and his soldiers, that they gained the next day a great victory. Wulfric Waldemar I. of Denmark was engaged in a great battle with the Livonians in the year 1219, it is said a sacred banner fell from heaven into the midst of his army, and so revived the courage of his troops, that they gained a complete victory over the Livonians; and in memory of the event, Waldemar instituted an order of knighthood, called “ni. Deneburg,” or the strength of the Danes, and which is still the principal order of knighthood in Denmark. Now, taking these legends for as much as they are worth, and no more; what do they prove? Not that this miraculous standard and cross arose to the assistance of Constantine; not that this miraculous banner came to the aid of Waldemar; but they prove that such was the paramount importance attached to the sacred banner among the forces, that wherever it was present, it was a great means of inspiring the men with increased confidence and courage, and so contributed to the victory.

The great importance attached to the banner in the middle ages is not to be wondered at, when we consider that it was a kind of connecting link between the military and the clergy; it was a religious symbol applied to a military purpose, and this was the feeling which animated the Crusaders and the Templars in their great struggle against the enemies of Christianity. The context then was between the crescent and the cross—between Christ and Mahomet.
While touching on the Crusades, let me notice another interesting fact. Every one who has taken any notice of heraldry, must have been struck with the extensive prevalence of crosses, in almost endless variety of form and colour,—indeed, so great is their diversity, that a complete description of all the crosses used in heraldry would suffice to fill a volume, and not a very small one. So striking a feature must have had a common origin; that origin was evidently the expeditions to the Holy Land. The very terms Crusades, Crusaders, Crosses, Soldiers of the Cross, all point to one centre for the extensive adoption of this symbol; and while the English fought under the red cross banner of St. George, the other nations and Attachments adopted crosses of various forms and tinctures for distinction sake. This is beautifully embodied by Edmund Spencer in his "Faerie Queene," where he describes the red cross knight—

In the war between the Houses of York and Lancaster, equally well known as the War of the Roses, because the House of Lancaster had a Red Rose for its badge, while the House of York bore a White Rose; they also bore several other badges, as the Falcon and Petticoat &c., but the chief ensign of the House of York was a White Rose, emblazoned on the middle of the Sun; thus we see the full beauty of that passage—

![Royal Standard](image)

Here given, England first and fourth, Scotland second, Ireland third. This is the royal banner, distinct from the banner of the nation, and is only with propriety elevated where the sovereign is residing.

![St. George's Banner](image)

"Now is the winter of our discontent."

Shakespeare beautifully expresses the success of the Yorkists, by apostrophising their heraldic ensigns.

From the time of King Richard II. and downwards, when the monarch went himself into the battle-field, it was the custom to carry in his presence the King's banner, the three gold lions passant guardant on a crimson field. Now on the principle just named, when we became united with Scotland and Ireland, the royal ensign of England was quartered with the royal arms of Scotland and of Ireland, as

![St. Patrick's Banner](image)
Another curious, and not uninteresting feature of heraldry, is the singular assimilation between arms and family names. These have been called "runny arms," on the supposition that the arms were made as a pun on the name, or the name upon the arms; but instead of punning, would it not be more correct to say that this is recurring to first principles? or, in other words, it is recurring back to the practice of the most remote antiquity, when the name of every person or place had a symbolical meaning. The sacred writings are filled with such examples:

Coat of Arms:

Adam, red earth; Abraham, father's multitude; Jacob, toil, or supplanter; Israel, a prince prevailer with God; and the same fact applied to the names of places. And in very early examples it is highly probable, as suggested in the case of Hengist and Herina, that the same may have been taken from the banner or coat of arms. We have a great many examples in English heraldry; as Freer, three hawks; beach, three hawks; Gurdon, three hawks; Rausnere, already noticed; Grevynere, and a great many others. Arches, an old Durbrough family, bears gules, three arches, two simple, one double. Merrington, an old Dorsetshire family, bears gules, three hawks, three hawkins; these coats are here given. The Hawkins of Bexon, and of Wiltshire, bears sable a hawk standing on a perch.

Coat of Arms:

Lombergh, who in memory of the same event, changed his name to Lombergh, and added to his arms a heart within a lock, and the motto, "Corda Serrata Vincit."—I pity open broken.

The office of the herald is evidently one of great antiquity. It is alluded to in the Siege of Troy, where Homer in describing the Shield of Achilles, in Book 15th, says: "The appointed heralds tell the sorry news, And form a ring with receptors in their hands."

"The only instance, I believe, of a herald being mentioned in scripture history, is in Daniel, 2nd chapter, where he is brought out to proclaiming the will of Nebuchadnezzar, king of Babylon. Then a herald cried aloud, "To you it is commanded, to people, nations, and languages," etc. Verge, and some other authors derive the title from Here and Hault, the champions of an army, whose special office it was to proclaim the challenges in the warlike field. But whatever may be the etymology, it is evident that the office, from the earliest periods of history, has been always substantially the same. In ancient times it was the duty of the herald to proclaim the will of the monarch, or of the chief commander, to conduct the negotiations between hostile or foreign powers, and to regulate all state ceremonies.

In former times many of the principal nobility had their own heralds, and their purveyors of arms, to whom they granted proper coats, or some distinctive badges, and who attended their fiefs on all important occasions, so the king himself was attended by his heralds and other state officers.

The appointment of the different heralds originated with several of our earlier kings, and at different times. But they were first incorporated as a collegiate body, under the authority of the crown by King Richard III., who established them in an official residence, which they still hold in St. Benedict's Hall, near St. Paul's Cathedral, London, and they are styled "The Corporation of Kings, heralds, and pursuants of arms," and are known to this day as the Herald's College; but in all official document their proper appellation is "The College of Arms."
The subject of family mottoes is a highly interesting one, and presents a rich variety of curious and diversified topics. What the motto originally was, does not appear a very difficult question, although a considerable amount of learning has been written upon the subject, but all scholars now tolerably well agree in pointing to one source for the origin of the motto in connexion with unusual arms, namely, that it originated with the warcry of the ancients. In the early history of almost every country, we find it to have been the custom at the outset of battle, for the general to give out some short and sudden expression, which was echoed through the ranks when they rushed upon the foe, and was supposed to answer two purposes; first, to excite the energies and feelings of the combined forces, by attack, all at the same instant, all with the same expression on their features, all, in fact, shouting out the same words, and to strike terror into the foe by this simultaneous shout. The very picture, then, of the war-cry, would seem to imply that it should be a short and expressive sentence, containing a meaning in few words, as anything like an elaborate speech would be evidentlyquite out of place on such an occasion. In fact, the subject of family mottoes might be not inaptly compared to the Book of Proverbs, where every sentence contains some valuable truth, complete in itself, and unconnected with any other matter. Condon calls the motto, “Inscription;” some writers have termed it the “Epigraphie;” others again have given it the same of the “Diction,” or “Saying;” and another proof that the war-cry gave rise to the motto is that the French writers, to this day, call the motto the “cri;” and thus that which was the war-cry in ancient times, became after- wards, in the altered modes of warfare, a memorable expression or a favourite sentiment, attached to the shield of arms, and was thus handed down to their descendants, and became their family motto.

Although we have seen that the crest was brought more prominently into use by the tournaments, yet there are proofs that none of the crests borne by many of our ancient families have had their origin in the striking events of the olden times in which they lived. I may cite one as an example, out of many which could be given.

In the great struggle for the throne of Scotland, Robert the Bruce happened to meet the Red Comyn, in the Grey Friars Church, at Dumfries, in the year 1306, and in a conference between them they came to such high words, that at last, in a high state of excitement, Bruce drew his dagger, and stabbed Comyn in front of the high altar, and then rushed out of the church to take horse, but one of his retainers, named Kirkpatrick, whom he heard the cause of his agitation, Bruce replied, “I doubt I have slain Comyn.”

“You doubt,” cries Kirkpatrick, “I mak sicker.”

In memory of this event, this Roger de Kirkpatrick, of Clooneburn, assumed for his crest a hand gouging a dagger, dropping drops of blood, and the motto, “I mak sicker,” or “I’ll make sicker,” or “I’ll make sicker,” and it is an interesting fact that the present Earls of the French, English, is a direct descendant of this Roger de Kirkpatrick, of Clooneburn. The crest and motto are here given.

Again, the Duke of Northumberland’s motto, “Esperance en Dieu, “Hope in God,” has been the subject of some excellent reflections. The Percy family have made a distinguished figure in the war of the Roses, and Shakespeare alludes to the Percy motto in the passage, “Now Esperance Percy set on,” and a writer in the “Quarterly Review” has remarked, in allusion to the Percy motto, “At one time the Percy wore the provincial monum of unを迎えed lands, the lord of impracticable forests, and the chief of countless vassals. At another time he was the tenant of a priory, from which there was seldom an exit but that of death. These vicissitudes must have taught the Percy the instability of all human greatness, and that there is no real security, but in “Esperance en Dieu.”

“The family of Cubbe of Newbridge, bearing arms in their arms, and the motto “Moriens Cano,” “Dying in Death,” serves to illustrate a fiction of the poets, that seems always wise when they are looking at the past, and Shakespeare has beautifully embodied the thought in the passage

“Tis made a song like this,
Failing in motion.”

The arms and motto of Cubbe of Newbridge, County of Dublin, are here given.

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“You doubt,” cries Kirkpatrick, “I mak siker.”

In memory of this event, this Roger de Kirkpatrick, of Clooneburn, assumed for his crest a hand gouging a dagger, dropping drops of blood, and the motto, “I mak sicker,” or “I’ll make sicker,” or “I’ll make sicker,” and it is an interesting fact that the present Earls of the French, English, is a direct descendant of this Roger de Kirkpatrick, of Clooneburn. The crest and motto are here given.
Of royal crests, the first example we have of a crest borne by the monarchs of England is that of King Edward III., who bore for his crest a lion passant, but placed on a ducross, or cap of estate, above the helmet; the same crest was borne by his son, Edward the Black Prince. His grandson, Richard II., placed the lion on the top of the imperial crown, and it has continued to be thus borne from the time of Richard II. down to the present, a period of four hundred and fifty years, without variation. A sketch of the crest of Edward the Black Prince, as borne upon the ducross, with the helmet and lambrequins, from his tomb at Canterbury Cathedral, is here given, as also a sketch of the royal crest as now borne.

Following the practice of the tournaments, then, several important features in heraldry, although in existence long before, became either more accurately defined, or more stringently carried out. The crest, which previously was but an occasional appendage to the arms of a very few individuals, became a constituent feature of the blazonry, and was added to the shield of every gentleman bearing arms. Again, the colours of the targe or wrest, which before were arbitrary, became fixed upon a well-defined principle, drawn from the metal and colour in the shield. The same law was also applied to the colours of the lambrequins or mantulet, and those laws are not only still binding, but where good taste prevails the same rules also guide the choice of colours for the attire of the liveried attendants. The usage of chivalry thus induced among the gentry of the middle ages an inflexible attachment to their armorial bearings, and a most vigilant tenacity in the accurate embellishment of them, so much so, that any attempt to infringe or tamper with a gentleman's coat of arms was regarded as strenuously as a personal insult, or an encroachment on his real property. A knowledge of the "gentle science of armories" was then a part of the education of every gentleman, and of every prince; and although we are sometimes told the age of chivalry is gone, yet there can be no question that to the prevalence of these feelings among our ancestors in bygone days, may be traced to a large degree that high sense of honour and gallant bearing which still marks the true English gentleman.