The HERALDRY of Cirencester Parish Church



The Friends of Cirencester Parish Church

THE HERALDRY OF CIRENCESTER PARISH CHURCH

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THIS little book does not pretend to be a general guide to heraldry; it is written to give the visitor to Cirencester Parish Church such information as is needed about this subject to make a visit more enjoyable. With this object in view the first part of the book is a general introduction to the subject, using where possible examples from the church, and giving enough information to enable the descriptions of shields (technically called *blazons*) in part two to be understood.

The second part consists of the arms to be found in the church. Each shield is given a reference letter and number. These references are used in part one. It is unfortunate that it is not possible to identify the owner of every shield.

The third part is a glossary of heraldic words which appear in the book but which may well be unfamiliar to the casual reader.

There are many books available to the person who wishes to study this subject in greater depth and he or she should also consider joining the Heraldry Society (28 Museum Street, London WC1A 1LH).

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History of Heraldry

TO the soldier, heraldry was a means of quick identification in battle, so the earliest coats of arms were very simple. A1 and J3 are good examples of this. In the Trinity Chapel there is a row of such shields crossing the east end (N1 to N19); sit for a while facing them, perhaps with your eyes half shut, and imagine that you are seeing them through the slits of a helmet with the dust and chaos of battle around you. If you can recognise them instantly and without doubt, they are good heraldry.

Heraldry had an important part to play in civilian life where it indicated ownership of property and it is interesting to notice that some of the arms are too complex to be recognised at a glance — T1 is an example. These shields date from the days when coats of arms were no longer used in battle. Shields such as B4 and E5 use words or letters, an idea which would have been useless in the Middle Ages, when the soldier despised the man who could write and, though there were exceptions, was illiterate. He recognised people by the design of the coat they wore. The surcoat which was worn over armour carried a man's personal device, hence his 'coat of arms'. These arms were also on the shield and it is still most usual to show arms on shields.

Some of the devices which we see in the church are not heraldry at all; A6 and C1 are merchant's marks which would normally be on, for example, bales of wool. The merchant would not have a coat of arms. He left that sort of thing to the upper classes. But here we have the marks quite illogically displayed on shields: was this a gesture perhaps to show the equal importance to the community of the man of business and the landowner?

Heraldry as we know it today appeared in the latter part of the twelfth century and by the thirteenth century was a well-established science with rules of its own. As gunpowder came to dominate the battlefield and knights in armour became obsolete, the civil side of heraldry became more important and the Heralds went round the counties in the 16th and 17th centuries checking the validity of coats of arms that were in use. These visitations ceased and heraldry entered an unhappy period when some people 'pirated' the arms of others or invented arms

which did not always conform to heraldic rules. At the present time there has been a revival of interest in the subject. The College of Arms (which controls all heraldry) has shown that it is possible to attack illegal heraldry and more people and institutions are applying for grants of arms.

Blazon

In order to describe in writing the design of a shield the Herald uses a special form of words. All the shields given in the second part of this book are *blazoned* in this technical language. It is not difficult to learn to understand the system used to blazon any armorial shield.

There are new words to master. In the early days of heraldry, late in the twelfth century, the class of society which used heraldry was mostly French-speaking, so it is not surprising that many words used in *blazon* are French words; some authorities say 'Norman-French' words. Be that as it may, they were words from the French language then in use in England.

Let us start with the colours:

blue	= *azure*
black	= *sable*
green	= *vert*
purple	= *purpure*
red	= *gules*

These are the only colours allowed in heraldry. There are no shades of light or dark blue, only good, full-bodied colours like blood-red, but in addition to colours we are allowed to use two metals:

gold	= *or*
silver	= *argent*

although *or* is usually painted as yellow and *argent* as white.

This distinction between metals and colours is important. Blue does not show up well on black or any other colour, while it shows up well on a metal. The soldiers probably discovered this in battle and for good visibility took care to paint a metal on a colour or a colour on a metal. This soon ceased to be merely a custom and became an absolute rule. You may see it broken on shields J5 and N11.

The word *tinctures* means colours, metals and a third section: furs. Representations of furs often appear on shields and are in some ways very useful as they may be placed on either metal or colour, or have either of these *tinctures* placed on them. The commonest fur is ermine which may be seen on M1 and N3. It is represented as *argent* with *sable* spots. The actual shape of the spots is at the discretion of the artist but those shown on M1 are very common. All this indicated that the animal which had been unfortunate enough to provide the fur had been caught in its white winter coat, except for a black tail. A common fur, common that is in heraldry, was vair, of which there is an example at G9. An author once wrote it as 'verre' and changed a girl's slippers from fur to glass!

With these *tinctures* in mind let us explain the row of shields at the east end of the Trinity Chapel.

N1 The background of the shield, or *field* to use the correct word, is red, so we start our *blazon* with the single word *'Gules'*. The line crossing the shield is a *chevron* and the two stars are called *mullets*. All these are silver, so: *'Gules a chevron and in chief two mullets all argent'*. Notice the order in which the different *charges* (as the different items on the shield are called) are mentioned and notice that the colours follow the *charges* they describe. A band across the top of the shield is a *chief* so an easy way to indicate the position of the *mullets* is to say *'in chief'*, meaning 'where a *chief* would be if there was one'.

N2 The *field* is silver so we start *'Argent'*. The diagonal line is a *bend* and the birds are *martlets*. We always describe the *bend* (and the other broad bands called *ordinaries*) first and THEN the charges on top of them. Hence we say: *'Argent on a bend gules three martlets of the field'*. One could *blazon* the *martlets* as *argent* but this would mean repeating a word, which Heralds are loth to do.

N3 If you have understood N1 you should have no difficulty starting this shield, *'gules'*. The two bars have black spots which you will recognise as ermine and the stags heads are *in chief*. A new word is *cabossed,* which means 'cut off behind the ears'. You will find the new words in the Glossary at the end of the book. All of which leads us to *'Gules two bars ermine in chief as many* (remember not to repeat words) *stags' heads cabossed argent'*.

Using the Glossary at times you should have no difficulty with the rest of this row of shields. Notice how useful is ermine in N10 when it crosses *argent* and *gules*.

The next stage in blazonry is to be found on T1 in the chapel of St. John the Baptist. The first problem is that we find a *chevron* which has *charges* on it as well as *charges* around it. The order in which these are described is important. '*Argent* (the *field* first, just as we would expect) *on a chevron sable* (the *ordinary* next after the *field*) *between three oak leaves vert* (other *charges* directly on the *field* next) *as many bezants* (next the *charges* on other *charges;* no need to give a *tincture* to *bezants,* they are always *or;* see Glossary) *on a chief gules* (we have dealt with the main body of the shield so we move to the *chief*) *a martlet between two anchors all or*'.

You should now be able to follow the *blazon* on the shields which contain a single coat of arms. In another section we examine shields which display more than one coat.

The rest of the Achievement

Most of the heraldry in this church consists of shields on their own but in a few cases the shield has other items around it. A shield with some or all of these features around it makes a special display which is called an *achievement.*

The most common of these items is the *crest.* This is placed on a helmet and originally fulfilled two functions: in battle it acted as a shock absorber when it crumpled under a blow down onto the head, while in a tournament a tall *crest* could identify a warrior to the spectators even when his coat or arms was hidden in the mêlée. The join between helmet and *crest* was unsightly so it became the fashion to conceal it with a 'twist of silk', some say begged from the lady of his heart. Today the *crest-wreath* as it is called, is usually shown as alternate strips of the principal metal and the principal colour in the shield.

Since Bishops were men of peace they used a mitre instead of a helmet and crest, though some did serve in the army and went into battle with, instead of a sword, a club so that they 'should not shed blood'. Thus it is strange in F2 to see a Bishop's shield with helmet.



Chevron



Chief



Bend



Pale



Fess



Saltire



Cross



Pile

From the back of the helmet descends a length of cloth which the artist has arranged in such a shape as pleases him. This is the *mantling*.

At either side of certain shields stand *supporters*. These are only granted to Peers, Knights of the Garter, important Corporations, and such-like. They are not available to the humble citizen.

Beneath the shield is often placed the *motto*. These come in many languages and vary from a war-cry or a pun on the owner's name to pious aspirations. They form a study in themselves but it is interesting that they are not actually heraldic.

One may be included in a grant of arms but it could equally well be omitted; they are not regulated in the way that coats of arms are. If a *motto* is represented in an *achievement* it is often depicted as written on a ribbon and this forms a base on which the shield and *supporters,* if they exist, may rest. This actually is a matter for the artist rather than the herald and sometimes the artist gets the bit between his teeth and draws a little landscape under the shield; this is called the *compartment.*

Marshalling

Sometimes more than one coat of arms has to be shown on a single shield. The procedure which is followed is known as *marshalling.*

Heraldry has always been very male-orientated. In its early days with its intimate connections with war and the ownership of property it had little to do with women, although there were occasions when a woman would wear her husband's arms on her clothing. A wife, however, might bring her father's arms to her husband or even, in appropriate circumstances, transmit them to her son.

If Mr. Smith marries Miss Jones he divides his shield vertically down the middle (*per pale* in the correct language) and places his arms on the *dexter side* and her father's arms on the *sinister side.* The complete shield may be described as *'Smith impaling Jones'.* Remember when using *dexter* and *sinister* that *dexter* refers to the side of the coat of arms on the right side of someone wearing it — the left as you look at it from the front. Similarly *sinister* is the left hand side of the person wearing it. You will find examples of this on A5 and T2. The children of the marriage inherit only their father's arms and not the arms which their mother brought with her.

A bishop is thought of as wedded to his see and therefore *impales* his arms with those of the see, as may be observed in F2. The see as the senior partner is *marshalled* on the *dexter* and the bishop's own arms on the *sinister.* In the days of a celibate clergy that was the end of the matter, but today if a bishop also wishes to show his wife's arms he must use two separate shields. The first will have the see on the *dexter* and the bishop on the *sinister* and the second will have the bishop on the *dexter* and the bishop's wife's father's arms on the *sinister.*



Per fess



Fess engrailed



Two bars



Fess cotised



Barry of six



Three bars



Two barrulets



Per fess
a pale counter charged

Variations on a fess
Most ordinaries have similar variations

A complication ensues if a wife has no brothers. When her father died his coat of arms would vanish if it were not transmitted to his grandsons. His property could well descend to his daughters, or rather, in those days before the Married Woman's Property Act, to his sons in law. In consequence, a husband whose wife had no brothers did not divide his shield but placed his wife's father's arms on a small shield on top of his own arms. This is called an *escutcheon of pretence.* There are examples of this on L2 and M2. Both coats now

descend to the children of the marriage in the form of a quartered coat. The shield is divided into four parts (*quarterly*) and the father's arms are shown on the first and fourth *quarters,* which are the upper *dexter* and the lower *sinister,* and the mother's father's on the second and third, as you may see on G6.

Further marriages to brotherless women will add more *quarterings* to the shield. In G3 there are three coats with the original paternal arms repeated in the fourth *quarter,* while in G4 there are four different families represented on the shield. Should more coats be inherited the shield is divided into more and more parts, although each part is still called a *quarter.* Some families have hundreds of *quarters.*

Cadency

Each shield may only be used by the one person entitled to wear it. Arms however descend from father to eldest son and it would be foolish for a son to have a coat of his own and then when his father dies to change his arms completely. Instead he uses his father's arms with a special mark on them to show that he is the eldest son. When his father dies the son simply removes the special mark.

If the eldest son uses his father's arms in this way, why should younger sons not also use their father's arms with other special marks? The only condition is that they do not remove the marks after the demise of their father. These marks are called *cadency* marks and the shield is said to be *differenced* by them. There are examples on G4 and E5.

This system could become extremely complicated and probably unworkable if it were carried to its logical conclusion. The second son of a second son would have to show his mark of *cadency* on top of his father's mark; then his second son would have to do the same and so on, till after a number of generations the whole shield would become one great pile of *differences.* In practice this does not happen as shields are sufficiently *differenced* by the addition of *quarters,* or even by *impalement.* Many efforts have been made to devise a system that would be an improvement on the present method but none, so far, has been adopted.

The Royal Family do not use the normal marks of *cadency,* but all use the *label,* which is the mark of the eldest son (see glossary) and then charge the *points* of the label with their own distinctive marks, as may be seen in Q2.

Note:

When the sections on Marshalling and Cadency have been digested the reader will find it interesting to assign coats of arms to his grandparents, or great grandparents, and then draw a family tree on which may be shown the various arms with *impalements, quarterings* and *differences.*

Royal Heraldry

Cirencester Parish Church contains several examples of British Royal Heraldry. Shield M5 shows the Royal Arms of England. The three lions *passant guardant* have been borne by every monarch of England from Richard I to Elizabeth II. Many have tried to find some rationale for their origin; the reader may take his choice from the versions in different books. It may well be that the lion caught the fancy of Henry II just at the time when heraldry was springing up all over Europe and in consequence appeared on his shield and on those of his sons.

Edward III laid claim for the throne of France and in 1340 showed this heraldically by *quartering* the arms of France with those of England. He placed the French lilies in the first *quarter* to show that this was not a mere alliance by marriage, such as has been explained in the section on *marshalling,* and the arms of England in the second and third quarters. He completed the shield by placing the arms of France in the fourth *quarter.* These arms, by the way, are called 'Arms of Dominion' as they are the arms of the ruler of the state rather than those of a private citizen.

The arms of France were changed by the French king; originally the shield of blue had been strewn with golden fleur de lys. The new arms, referred to as *France Modern* had only three golden lilies. The English shield was altered in 1405 by Henry IV to conform to this and may be seen on M4.

This shield continued in use until the arrival from Scotland of James I. This monarch, already James VI of Scotland, became king of the two entirely separate countries in 1603. The Royal Arms were now changed to include not only the arms of Scotland (*a lion rampant within a double tressure flory counter flory*) but also the harp of Ireland. Ever since the Pope had given his blessing to an expedition by Henry II to 'civilise' Ireland, the English had been concerned with that country, but James was the first to assert his Lordship by placing the harp upon his shield. The arms so formed were used by sovereigns from James I to James II and may be seen on the shield at the east end of the north aisle (U1).

The *tressure* in the Scottish arms is an interesting charge; it consists of two narrow lines round the edge of the shield. The word *flory* indicates that there are fleur de lys under these lines, (notice that the *fleur de lys* do not appear between the lines) and *counter flory* that the *fleur de lys* lie 'heads and tails' in alternate directions.

After the Stuart line died out, apart from the Roman Catholic descendants of James II who were unacceptable in England, the throne devolved on the descendants of the daughter of James I. The Elector of Hanover was heir to this line and became George I. His arms are on the shield U2 at the east end of the south aisle, and show several changes. The French arms are demoted to second place as the claim to the throne of France becomes even more unreal. They were to vanish altogether in the reign of George III after the Revolution had removed the French monarchy.

The arms of England and Scotland are now *impaled* rather than *quartered* to indicate the closer relationship created by the Act of Union in 1707. In the fourth *quarter* appear the arms of Hanover, which are made up of the arms of Brunswick, Luneburg and Westphalia. Over these three arms is an *inescutcheon* charged with the crown of Charlemagne, a heraldic device to indicate the Elector's official position in the Holy Roman Empire. Authorities differ on what this position was but the correct answer seems to be 'Arch-Treasurer'.

The *quarter* is *blazoned: 'Tierced per pale and chevron, 1. gules two lions passant guardant or* (for Brunswick), *2. or semee of hearts gules a lion rampant*

azure (for Luneburg), *3. gules a horse courant argent* (for Westphalia). *Overall an escutchen gules charged with the crown of Charlemagne or'.*

The Hanoverian arms were removed when Victoria came to the throne as a woman was not allowed to rule Hanover.

Armorial Authority

Since mention has been made of rules in heraldry, it may be as well to establish who lays down these rules. Scotland has its own system but apart from that, British heraldry is entirely controlled by the College of Arms in London. The officers of the College are of three grades: King of Arms, Herald and Pursuivant. The Kings of Arms are the only people in Britain entitled to grant arms to people or institutions. They also make rulings on matters heraldic. There is no other authority which can say if someone is or is not entitled to a certain coat of arms.

Anyone wishing to obtain a grant of arms should approach the College in Queen Victoria Street and speak to the Heraldic Officer on duty. This officer will, on his behalf, petition the Earl Marshal for a declaration that he or she is a fit person to bear arms. When this point is established the grantee will be given all necessary help and advice until a coat of arms which pleases him and is acceptable to the Heralds is designed. The Grant will then be made (for a fee) by the appropriate King of Arms.

A person who wishes to assume the arms of an ancester may do so provided that he or she can prove unbroken legitimate male descent from someone who legitimately bore these arms. This is not always easy and usually the only way of establishing that an ancester had a lawful right to the arms he used is to apply to the College of Arms. The Heralds are also genealogists and will, for a fee, help to prove descent, or disprove it. Frequently it is less expensive and less time-consuming to apply for a fresh grant.

The Shields in Cirencester Parish Church

Note:

There is an interesting article on the heraldry of Cirencester Parish Church in Volume XVII of the Transactions of the Bristol and Gloucester Archaeological Society. Since that article was written some of the shields have been repainted, not always correctly. N5 was probably originally BERKELEY as in G2, but as the tinctures have been reversed it no longer is. Nor should the visitor miss the paintings of some of the arms at the base of the tower.

THE GARSTANG CHAPEL

Distribution:
In the south-east corner – shield A1
On the east wall – shields A2 A3 A4
A5
Around the tomb from east to west – A6 A7 A8 A9

A1	Garstang	*Azure three mascles or*
A2	Georges (?)	*Argent a fess gules between three birds rising wings inverted and displayed sable.* Correctly the arms of Georges shows *falcons volant* (i.e. flying) *azure*
A3		*Per fess or and argent a lion rampant gules.*
A4		*Gules three fleur de lys or on a chief argent a lion passant gules.*
A5		A2 *Impaling* A4
A6) A7)	Merchant's marks	
A8) A9)	Garstang	*Azure a chief argent and three mascles or all within a bordure engrailed gules.*

THE SOUTH AISLE

Distribution:
North side, lower row.
Numbering east to west.

B1	Cirencester Town	*Gules a phoenix or.*
B2	Merchant's mark	
B3	Dame Alice Pratt	*Argent on a chevron gules the letters D A P and in base a human head and shoulders habited all proper.*
B4	Alys Avening	*Azure a human head habited all proper between the words 'Alys Avening' in pale.*
B5) B6) B7)	Merchant's Marks	

North side, upper row

C1	Merchant's mark	
C2	blank	
C3	Garstang	*Azure three mascles or.*
C4	blank	
C5	Garstang	*Azure a chief argent three mascles or all within a bordure engraled gules.*
C6) C7)	blank	
C8	Matthews, on the memorial of	The *tinctures* on this shield are not clear. *Argent three wheels sable on a chief? a bull's head?*

THE WOODWORK OUTSIDE THE GARSTANG CHAPEL

Distribution:
Numbering from east to west and then south.

D1		*Gules two lions passant or.*
D2		*Or on a lozenge sable three bezants two and one in chief the letters E B sable.*
D3		*Sable a chevron between three hart's heads erased all or.*
D4		*Or on a chevron engraled sable three drops or.*
D5	compare F3	*Gules on a chevron or three bull's heads cabossed sable in chief the letters I H or.*
D6		*Sable a shuttle crowned or.*
D7	compare G4	*Argent on a cross sable a leopard's face or in chief the letters E B sable.*
D8	compare A2	*Or a fess gules between three birds rising wings elevated and displayed.*
D9		*Or a chevron gules between three roses of the same seeded of the field.*
D10	Bathurst	*Sable two bars ermine and in chief three crosses patee or.*
D11		*Gules the letters* $D\ {}_{B}\ C$ *or.*

THE NAVE

Distribution:
South side on the columns.
Numbering from east to west. Lower row.
(The top row of shields is decorative rather than heraldic.)

E1	See of Gloucester and Bristol (since 1689)	*Azure two keys in saltire wards upward and outward or* *Impaling:* *sable three ducal coronets in pale or.*
E2		The same as F2
E3	Hakeborne	*Gules a pastoral staff in pale with a mitre over all or in chief the letters I H argent.*
E4	Tame of Fairford	*Argent on the dexter a dragon vert on the sinister a lion azure crowned or counter combattant in chief a crescent gules (for difference?).*
E5	John Pratt	*Azure a cross patonce and in base the letters I P all or.*
E6	Gerveys	*Gules three greyhounds courant in pale argent gorged of the field.*

North side on the columns.
Numbering from east to west. Lower row.

F1	Chedworth	*Sable three animal's (? sheep) heads erased or langued gules.*
F2	Routhall, Bishop of Durham	*Azure a cross or between four lions rampant azure* *Impaling:* *azure a cross engraled between four birds close all or and on a chief argent two roses gules slipped and leaved vert* *Crest:* *a mitre mounted on a closed helmet facing dexter.*
F3	Abbey of St. Mary, Cirencester. (Hakeborne, Abbot)	*Gules on a chevron argent three bull's heads cabossed sable armed or in chief the letters I H.*
F4	Compton	*Quarterly:* 1 and 4 *Sable a lion passant or between three helmets argent* 2 and 3 *Argent a chevron vert on a bordure azure eight bezants.*

F5) Merchant's
F6) marks

THE NORTH AISLE

Distribution:
South side. Numbering east to west

G1	See of Worcester	*Argent ten torteaux 4, 3, 2, 1.*
G2	Berkeley	*Gules a chevron between ten crosses pattee 6 and 4 all argent.*
		Impaling:
	Fitzhugh	*Azure three chevronals interlaced and a chief all or.*
G3	Hungerford	*Quarterly:*
		1 and 4 *Sable two bars argent in chief three plates a mullet argent* (for difference?).
	Burnel (?)	2 *Argent a lion rampant sable crowned or*
	Botetourt	3 *Or a saltire engraled sable*
		Impaling:
	Blunt of Mangotsfield	*Argent two bars azure an escarbuncle gules overall*
G4		*Quarterly:*
	Chandos	1 *Or a pile gules*
	Bridges	2 *Azure a lion salient or crowned gules*
	Darel	3 *Argent on a cross sable a leopard's face*
	Berkeley of Coberley	4 *Argent a fess between three birds close sable*
G5	Swyuney	*Argent a chevron between three pigs rampant sable a crescent argent* (for difference?).
G6		*Quarterly:*
	Morton	1 and 4 *Quarterly gules and or in the first quarter a goat's (?) head erased or and on a chief of the second three torteaux and a label argent*
	Twynihoe	2 and 3 *Argent a chevron between three birds* (Crows?) *rising wings displayed and inverted.*

G7	See of Gloucester (before 1689)	*Azure two keys in saltire wards upward and outward overall a sword in pale hilt uppermost or.*
G8	Day, on the memorial to	*Ermine on a chief indented azure two eagles displayed or.*
G9	Pye, on the memorial to	*Argent a bend lozengy gules* *Impaling:* *Argent a fess vair between three horses passant gules*

THE TRINITY CHAPEL

Distribution:
South side from east to west. Top row

H1) H2) H3)	Blank
H4	*Or a scallop shell gules.*

Middle row

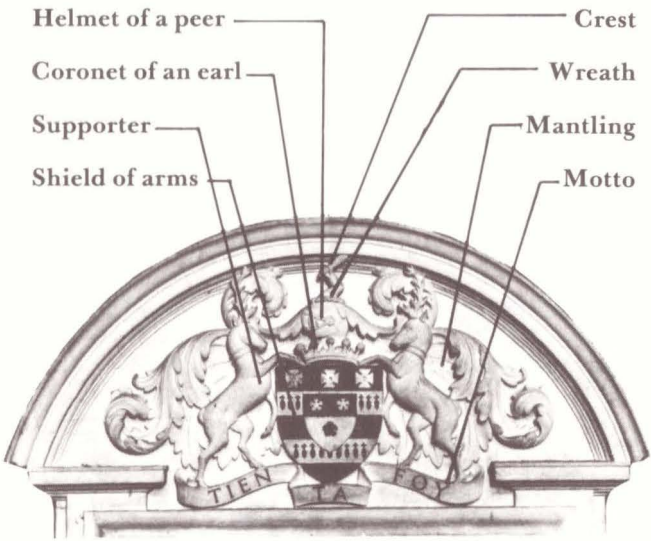
J1) J2)	Blank
J3	*Sable a fess or three bezants in chief*
J4	*Sable a chevron between three leaves all or*
J5	*Sable a chevron gules . . .*

Bottom row

K1	*(no tinctures) . . . a fess . . . a bendlet . . . overall.*

North side. Numbering from east to west

L1	Dixton (?)	*Argent a pile sable a chevron gules overall*
L2	Bathurst	*Sable two bars ermine in chief three crosses pattee or*
	Glenesk	*On an escutcheon of pretence per fess invected three cinquefoils two and one counterchanged* *Crest: A dexter arm embowed habited in mail holding in hand all proper a spiked club or* *Supporters: Two stags argent each gorged with a bar gemel ermines* *Motto: Tien ta foy.*



Seymour Henry, 7th Earl Bathurst CMG, TD.

West side. On the wall numbering from the north.

M1	Bathurst	*Sable two bars ermine in chief two crosses pattee or.* *Crest, supporters* and *motto* as L2.
M2	Bathurst	*Quarterly:* 1 and 4 Bathurst as M1
	Villers	2 and 3 *Argent on a cross gules five escallops or* *On an escutcheon of pretence Quarterly:*
	Apsley	1 and 4 *Barry of six or and gules a canton ermine*
	Petre	2 and 3 *Gules a bend between two escallops all or*

On the glass numbering from the north.

M3		*Quarterly:*
	Burgh, borne by Elizabeth, wife of Henry VII	1 and 4 *Or a cross gules*
	Mortimer	2 and 3 *Barry of six or and azure an inescutcheon argent on a chief of the first two palets between two gyrons of the second.*
M4		*Quarterly:*
	France Modern	1 and 4 *Azure three fleur de lys or*
	England	2 and 3 *Gules three lions passant guardant or.*
M5	England	*Gules three lions passant guardant or.*

East end. On the wall numbering from the north.

N1	Stormyn	*Gules a chevron and in chief two mullets all argent.*
N2	Danvers	*Argent on a bend gules three martlets of the field.*
N3		*Gules two bars ermine in chief two stag's heads cabossed argent.*
N4		*Argent on a bend gules two mullets pierced of the field.*

N5		*Argent a chevron between ten crosses pattee six and four all gules.*
N6		*Argent six crosslets gules.*
N7	Garnon	*Argent a fess between three crosses patonce two and one sable.*
N8	St. Barbe	*Sable a cross quarter-pierced argent.*
N9	Avery	*Gules three chevronals argent.*
N10		*Chequy argent and gules a fess ermine.*
N11		*Gules a chevron sable between three crescents or . . .*
N12	Linning (?)	*Argent three bars nebuly argent.*
N13	Battent	*Argent a chief indented sable.*
N14	Arundel	*Sable six swallows argent three, two and one.*
N15	de Seinpere (?)	*Argent a bend sable a label gules.*
N16		*Ermine on a cross gules five martlets argent.*
N17		*Chequy argent and sable a chief argent gutté de sang.*
N18	Blackmister	*Argent fretty gules.*
N19	Hewishe	*Gules fretty argent a canton of the second.*

On the glass numbered thus: P1 $_{P2}$ P3

P1	Mortimer	*Barry of six or and azure an inescutcheon argent on a chief of the first two palets between two gyrons of the second.*
P2	France Modern and England	As M4

P3	Prelate	*Argent an escallop gules* *Impaling:*
	Barlow (?)	*Argent a chevron gules a crescent or* (? for difference)

LADY CHAPEL

Distribution:
South side, numbering from the east.

Q1	France Modern and England	As M4
Q2	House of York	*Quarterly:* *France Modern and England overall a label argent each point charged with three torteaux.*

On the west wall.

Q3	Cripps, on the memorial of	*Or a chevron sable* *Impaling:* *Quarterly:* 1 and 4 *Gules three? or* 2 and 3? *Or five bars azure*
Q4		*Gules a fess lozengy argent.*

On the floor.

Q5	Burgoyne, on the memorial of	*Gules a chevron or between three talbots passant argent on a chief embattled of the last three martlets azure* *Impaling:* *– six roundels three, two and one – on a chief – a lion passant* (*tinctures* not available)
Q6	Perry, on the memorial of	*– a chevron embattled – between three pears –* *For a crest* *Issuing from a mural crown a cubit arm habited in armour grasping a sword* (*tinctures* not available)

This shield is 'Canting' heraldry, that is to say that the name of the charge is more or less the same as the name of the owner.

ST CATHERINE'S CHAPEL

Distribution:
South-west corner.

R1	Chedworth	*Per chevron azure and or a chevron between three griffin's heads erased counterchanged.* *Crest:* *On a closed helmet a mural crown with a mitre argent charged with two roses gules on a single slip vert.*
R2		(On the roof) as M4.

On the south side.

R3	Cripps, on the memorial of	*Or on a chevron vert five horse-shoes of the field* *Impaling:* *Argent crusily sable three talbot's heads of the second.*

CHANCEL

Distribution:
On the north side is a banner charged with Chedworth as in R1.

On the east window reading from the north.

S1		*Azure three mascles or a chief argent.*
S2	Mortimer	As P1.

On the north side.

S3		As E1

On the south side.

S4		As F3

ST. JOHN THE BAPTIST CHAPEL

Distribution:
On the tomb. Numbering east to west.

T1	Monox	*Argent a chevron sable between three oak leaves vert as many bezants on a chief gules a martlet between two anchors or.*
T2	Monox	T1 *Impaling:* T3
T3		*Argent on a bend sable three pears or a quatrefoil sable* (? for difference)

On top of the tomb.

T4	Monox	As T1 *Crest:* *A seagull close.*

U1) For these arms see the section on Royal
U2) Heraldry earlier in the book.

GLOSSARY

Achievement — A complete armorial display: shield, crest, supporters and motto.

argent — Silver, often represented by white.

armed — Refers to a creature's horns, tusks, claws and talons; an animal *sable armed argent* would indicate that the creature was black with silver horns (or tusks etc.).

azure — Blue.

Bar — A horizontal line across the middle of the shield; it is narrower than a *fess* but wider than a *barrulet.*

base — The lower part of the shield.

bend
bendlet — The *bend* is a wide diagonal band crossing the coat of arms from the top right of the person wearing it to his bottom left. The *bendlet* is a similar but narrower band.

bezant — A disk is called a *roundel.* Although it is permissible to speak of a gold *roundel* (or more accurately, *a roundel or*) it is usual to refer to it as a *bezant.* The name comes from a Byzantine gold coin, which is why they often appear on the arms of banks.

bordure — A band, similar in width to a bar, forming the edge of a coat of arms.

Cabossed
caboshed — Indicates an animal's head, looking out from the shield and cut off behind the ears.

canton — A rectangular area of the *dexter* chief of a coat of arms. Its size varies but generally it is small rather than large.

chequy — A shield, or part of it, made up of squares of two alternating *tinctures;* a chess board would be a *chequy argent and sable.* There must be at least three rows of squares.

chevron
chevronal — Two broad bands starting about two thirds of the way down the side of the shield and ascending diagonally to meet on the centre line of the shield at or near the top. A *chevronal* is similar but narrower.

chief — A broad band across the top of the shield.

cinquefoil — A conventionalised flower with five petals.

close — Indicates that a bird has its wings against its body.

combattant — Two animals facing each other, both *rampant.*

counterchanged *countercharged* — Where the colours of a charge are alternated with the *tinctures* of its background; if a lion were *counterchanged* on a field of red and silver, the parts of the lion on the silver would be red and the parts on red, silver.

courant — Running.

cross — Unless otherwise specified this indicates two broad bands, one horizontal and one vertical, from edge to edge of the shield. There are very many varieties of *cross* (e.g. *cross patee, cross moline*) where the arms of the *cross* are of different shape and do not reach the edge of the shield. *A cross quarter-pierced* is a normal *cross* with the square which is common to each band omitted.

Dexter — The right-hand side of a shield AS IT IS TO THE PERSON WEARING IT.

difference — A man's arms descend to all his sons. In order to distinguish between them, each puts a special mark on his shield. These marks are *differences.* When the father dies the eldest son removes the *label* which is his *difference,* and bears the family arms *undifferenced.*

dragon — One of the many heraldic mythological animals. It has four legs which, like its body, are covered in scales, bat's wings and a ferocious mouth. It used to have a blunt tail but more modern dragons have a barbed one.

ducal coronet — Each rank of the nobility has a distinctive coronet. That of a duke is adorned with strawberry leaves. The reason for this is not known.

England — Since Angevin times the Royal Arms of England have been *gules three lions passant guardant or.*

engrailed — Where the edge of an *ordinary* is formed of a series of semi-circles, touching each other, with the points facing outwards.

erased — Torn off. An animal's head *erased* is shown with three tangs of flesh hanging from it.

ermine — A heraldic fur. When the animal changes its black summer coat for a white one in winter, the tail remains black. Ermine is a white fur with black spots. These spots are shown by various conventional designs.

escarbuncle — Originally the metalwork on the surface of the shield, this is shown by four lines crossing each other symmetrically, each ending in a fleur de lys.

escutcheon of pretence — A small shield set in the middle of the shield. See under 'Marshalling' in the text.

Fetterlock — An early padlock.

fess — A broad horizontal band across the middle of the shield.

field — The background tincture of the shield.

fleur de lys — A conventionalised heraldic flower, although a lily it is somewhat like an iris in appearance.

France — The arms of France used to be an indefinite number of fleur de lys strewn on a blue field (*France ancient*); from 1365 only three fleur de lys appeared. This is *France modern.*

fretty — Interlaced diagonal lines crossing the shield, like trellis-work.

Gemel — Two parallel thin bands.

gorged — Having a collar. Greyhounds *gorged of the field* means that the dogs have collars of the same *tincture* as the field of the shield.

griffin — A heraldic monster having the forepart of an eagle, the rear quarters of a lion and a pair of prominent ears.

guardant Looking out from the shield.

gules Red.

guttee de sang Splashed with conventionalised drops of red.

gyron A wedge-shaped charge, usually in one of the top corners of the shield. A shield *gyronny* is one entirely divided into wedges, like a cake.

Habited Clothed. An arm *habited gules* would mean that it had a red sleeve.

Impaling An *impaled* shield is one vertically divided down the middle. If two coats of arms are placed on the one shield in the manner described in the text under 'Marshalling', they are described as e.g. *Smith impaling Jones.*

Label The mark of difference *(qv)* of the eldest son. It consists of a narrow band near the top of the shield with three short tags hanging from it. Sometimes it is drawn like dovetailing.

lozenge See Mascle.

Mascle The 'Diamond' of playing cards is called in heraldry a *lozenge.* If only the outline of the *lozenge* is shown it is a *mascle.*

martlet A small bird with no legs. The idea derives from ancient legend that swallows had no legs. Feathers are often shown where legs would be.

mullet A five-pointed star made of straight lines. If the lines are wavy it is an *estoile.* If the *mullet* has a round hole in the middle it is described as a *mullet pierced.*

Nebuly Where a line is edged with a row of nodules somewhat similar to quayside bollards it is described as *nebuly.* The nodules are symmetrical both outwards and inwards on the line.

Or Gold. Often represented by yellow.

Passant Refers to an animal walking with one fore foot off the ground.

patee — A form of cross where the arms are very narrow at the point where they meet but are very broad at the extremity, where they are cut square before meeting the edge of the shield.

per
party per — The shield is split in two (or more) parts along a set line. A *shield per fess* would be devided along a horizontal line in the middle of where a *fess* would go.

phoenix — Arab legend tells of this bird plunging into a fire and rising rejuvenated from the flames. In heraldry it is shown as the upper half of an eagle-like bird rising with wings extended from a fire.

pile — A wedge often extending from the top of a shield to near the bottom.

plate — A silver *roundel,* see *bezant.*

proper — In its natural colours.

Quatrefoil — A conventionalised flower with four petals.

Rampant — An animal standing on one leg, nearly upright in an aggressive posture.

rising — A bird with its wings raised ready to fly is said to be *rising.* The position of the wings (tips up or down) is described as *elevated* or *inverted* or, if they are shown on opposite sides of the body, *displayed.*

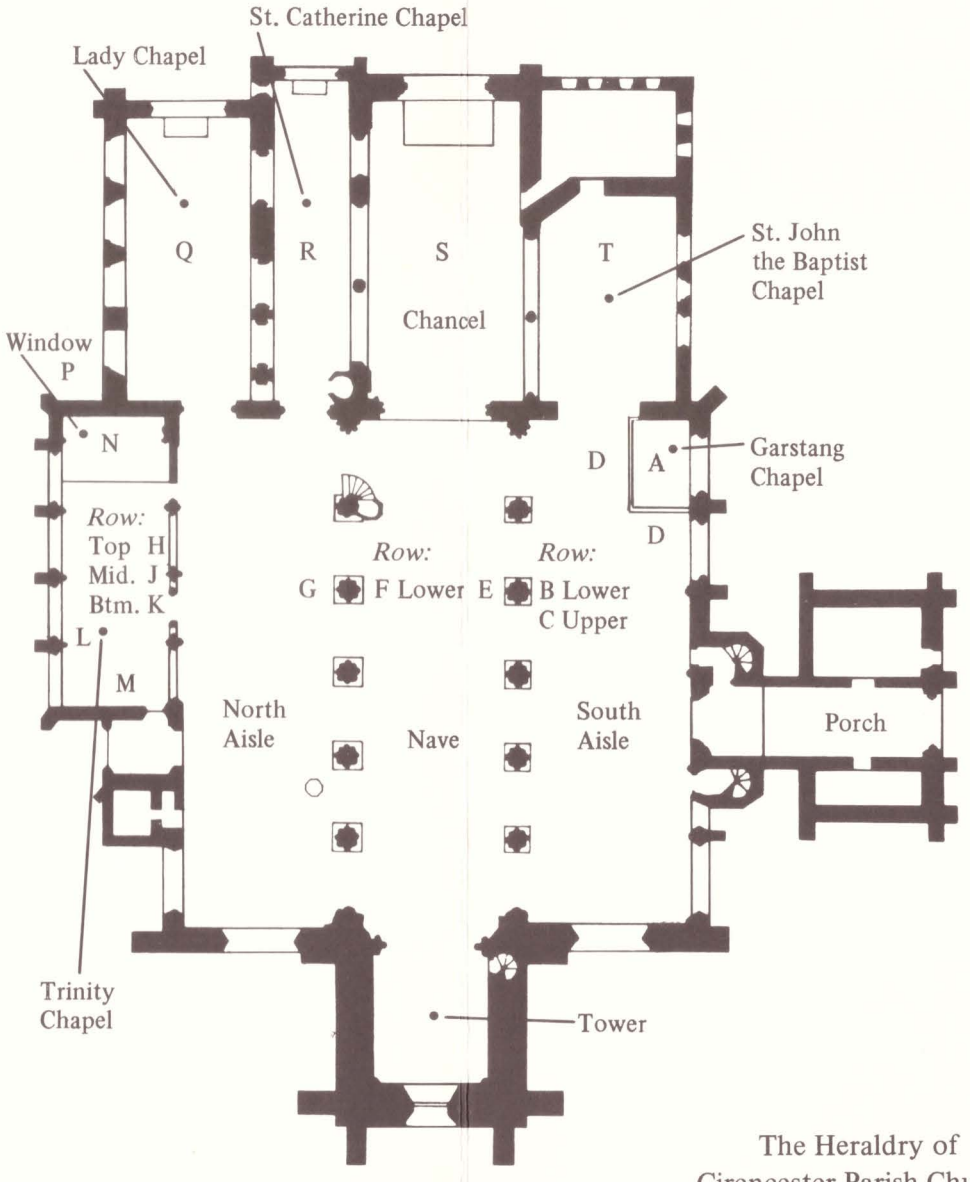
Sable — Black.

salient — An animal in an aggressive posture with two legs on the ground.

saltire — A diagonal cross. Charges *in saltire* would be so disposed that they would lie on a *saltire,* if there had been one.

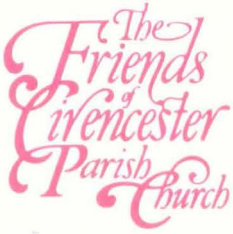
scallop — The shell of *pecten maximus.* Its shape is usually conventionalised in heraldry. It is worthy of note that those visiting the tomb of St. James of Compostella picked up these shells and wore them after their pilgrimage. This is not the only reason for their popularity in heraldry.

slipped and leaved	Indicates that a flower is on a stalk with two leaves.
statant	An animal standing with all four feet on the ground.
Tincture	A word to include all the metals, colours and furs used in heraldry.
torteau	A red *roundel.* Perhaps originally a jam tart. See *bezant.*
Vair	A heraldic fur usually, but not always, made of alternate blue and white skins.
vert	Green.



LETTERING GUIDE

The Heraldry of
Cirencester Parish Church
of St. John the Baptist


The Friends of Cirencester Parish Church