NO. 1. REPRODUCTION OF JALL ON HENRY VIII'S BRIDGE, HAMPTON COURT PALACE.
NO. 2. GARTER STALL-PLATE OF JOHN BEAUFORT,  
ST. GEORGE'S CHAPEL, WINDSOR.  
From Mr. W. H. St. John Hope's Stall-plates of  
the Knights of the Garter.
NOTES ON THE HISTORY OF THE HERALDIC JALL
OR YALE.¹

By GEORGE C. DRUCE.

It is not often that so much interest is aroused in a heraldic detail as has lately been the case through the resurrection, if I may use the term, of the Heraldic Jall. It originally came to light in the course of researches by Mr. Ernest Law at the Record Office, but has been brought into general notice recently through the publication by Mr. C. R. Peers, in a paper read by him in June, 1910, before the Society of Antiquaries, of certain entries of accounts relating to the building of Henry VIII’s bridge at Hampton Court Palace in 1535–1536.

After recording the payment for carving six of the beasts, “at xxvjs. the pece,” one of the entries proceeds: “Also paid to Ric. Rydge (aforsaid) for lyke cuttyng carvynge ffenesshing and makyng of vj beests of the Kynge and the quenys and jail and Iunecorne a dragon a lyan a greyhonde and a pantt’ baryng the Kynge arms and the quenys standyng uppon the Kynge brydge aforsaid at lyk pryse.”²

There are other entries relating to beasts set up on the fountain in the inner court and in the garden in which jails occur; so that there seem to have been a good many altogether.

The bridge, after having been obscured by the pulling down of the parapets in 1691, and by the filling up of the moat, is now open to view again, and new beasts have been set upon it.

The jail may be thus described: it has a head and body resembling a horse, with a goat’s beard and large boar’s tusks, ringed horns curving backwards and outwards with coarse corrugations on the top, tufts of hair and

¹ Read before the Institute, 14th June, 1911.
² Archaeologia, lxii, part 1.
spots on the body, cloven hoofs, and a tufted tail. It is
gorged with a crown and chained. The new beast upon
the bridge (plate 1, no. 1), being presumably a replica
of the early heraldic jails,\textsuperscript{1} takes us back to the fifteenth
century, the time when, as far as we know, it started
as a heraldic device, and some of these, classified as the
"Jall" type, will now be described.

The stall-plate of John Beaufort, duke of Somerset,
K.G. at Windsor, shows perhaps the finest and is of
about 1440 in date (plate 1, no. 2).\textsuperscript{2} The jail appears
as the sinister supporter. Its body resembles that of a
horse with a short tufted tail, hairy legs, and feet which,
being in profile, give no indication of being cloven. It
has a fine mane, a goat's beard, and large boar's tusks.
Its horns extend forwards and backwards with considerable
curvature, and have coarse corrugations, which must not
be confused with serrations. It is covered with large
spots. Then we have Lady Margaret Beaufort's seals.\textsuperscript{3}
She was daughter of John Beaufort, countess of Richmond
and mother of Henry VII. On one of them (plate 11, no. 1)
her shield has for supporters two hairy antelope-like beasts
with manes, cloven feet, and short tails. They have horns
pointing forwards and backwards ringed and nearly
straight; but this latter feature may be due to the designer
having too little space to make them curved, as the jalls
on other seals have curved horns. The dexter supporter
has a boar's tusk, the sinister apparently also. No beards
or spots can be distinguished. Lady Margaret's other seal
is rather rubbed, but the horns are arranged in much the
same way; no tusks can be detected. The supporters
are either hairy or spotted, and have cloven feet. Both
these seals date from after 1485.

Next in order are the arms over the gateway of Christ's
College, Cambridge, Lady Margaret's foundation (plate 111,
no. 2). The jail supporters are very fine beasts. Their
bodies are rather like horses, and they have curly manes,
but their feet are cloven, and they are covered with spots.

\textsuperscript{1} This reproduction is from the design
of Mr. Dorling.

\textsuperscript{2} The illustration is reproduced from
Mr. W. H. St. John Hope's \textit{Stall Plates of
the Knights of the Garter, 1348-1485}, plate
lvi.

\textsuperscript{3} I am indebted to Mr. Hope for calling
my attention to these and other important
seals.
NO. 1. SEAL OF LADY MARGARET BEAUFORT.

NO. 2. SEAL OF CARMARTHEN.
NO. 1. JALL SUPPORTER ON THE HUNSDON MONUMENT, WESTMINSTER ABBEY CHURCH.

NO. 2. JALL SUPPORTERS ON CHRIST'S COLLEGE GATEWAY, CAMBRIDGE.
Their tails are long and end in a triple tuft, a feature which occurs on other beasts, including those of the antelope type. The heads are remarkable, for they are out and out goats’ heads, with beards and fine curved and ringed horns pointing forwards and backwards. They do not appear to have any tusks. Their date is 1505-1506.

Similar arms, but in damaged condition, also occur upon St. John’s College gateway. When Lady Margaret died in 1509, she left money and property for its foundation, part of which was taken by Henry VIII.

Other examples of various dates occur upon the judicial seals for the combined counties of Carmarthen, Cardigan and Pembroke. Plate 11, no 2. shows one of the time of Charles I. The sinister supporter is a good jail. It is somewhat tiger-like in form and spotted, with curved and ringed horns pointing forwards and backwards, beard, cloven feet and tufted tail. There are three other seals in the collection of the Society of Antiquaries, and in two of them it appears as if a tusk could be detected.

A jail occurs as the dexter supporter of the Hunsdon shield at Westminster Abbey (plate 111, no. 1). Henry Cary, Baron Hunsdon, was connected with the Beauforts by descent, and died in 1596: the monument was erected by his eldest son. The jail here is shaped more like a greyhound with cloven feet, horse’s tail, spots, and curved horns pointing forwards and backwards (one broken off) with slight indications of corrugations on the top. It has a fine boar’s tusk and teeth. The little hook on the snout seems to be hair only. These examples of jails, being supporters, were no doubt subject to special treatment.

The original seal of the custos or master of Christ’s College, Cambridge, is an excellent one, and is of importance, because it shows the jail lying down (plate v, no. 1). It has a body and head resembling an antelope, with mane and beard, and two horns curved, but without rings, pointing forwards and backwards. It has no tusks, is spotted, has a long tail ending in a triple tuft, and its feet are apparently intended to be cloven.

The attitude of the jail on this seal is the nearest approach that we can get to what may be called the
ecclesiastical type, i.e. what we should expect to find in church architecture, judging by similar examples of the heraldic antelope, but which up to the present I have been unable to find. There is no reason why the jail should not appear in church sculpture, since the bestiaries were heavily drawn upon for details in that direction, as is shown by the animals in medallions on the twelfth-century doorway at Alne (Yorks.) which have titles, and by those at Souvigny in France.\(^1\) If they exist, they ought to show horns pointing different ways, and may or may not have tusks. They would not be so conventionalised as the supporters, and might be either standing or lying down.\(^2\)

The history of the jail prior to its introduction into heraldry must now be considered. The old heralds went to the mediaeval bestiaries for their birds and beasts, both for ideas as to their composition, and also for their significance in heraldry, the basis of which was supplied by the text; but how this was worked will appear when we come to the antelope, because so far I have been unsuccessful in finding any mention of the jail in early heraldic treatises. The jail came from the bestiary all the same, where it occurs under the Latin name of *eale*, and illustrations of it may be seen in the manuscripts of the thirteenth century at the British Museum and elsewhere. They often show it in shape like a horse, but there are variations due to the nature of the text.\(^3\)

The first of those illustrated is from the Westminster bestiary, of the thirteenth century (plate iv, no. i). It is shaped more like a bull than a horse or antelope; it has long straight ringed horns, which point forwards and backwards; it is maned and bearded, and has a short tail like a horse; it has no boar’s tusks and it is impossible to see if the feet are cloven.

\(^1\) See De Caumont *Abecedaire d'Archéologie*. 4th ed. p. 221.

\(^2\) At St. Neots, Hunts, there is a large collection of animals and birds carved on the beams and cornices of the nave and aisle roofs. In the south aisle, towards the east end, are three beasts which much resemble the *eale* of the Westminster bestiary. They are standing, and have a goat’s beard and a long straight horn pointing forwards, distinguishable with glasses. They may perhaps be intended for unicorns.

\(^3\) In the recent correspondence in The Times two writers were anxious to derive the English name of “Yale” from an Arabic source, because there happens to be a goat there with a somewhat similar sounding name. There does not seem any necessity for going so far. The name “jall” or “yale” is surely but an anglicised form of the Latin “*talc*.” The first *e* and *a* of the latter are separate syllables, and both are short.
Another good illustration of this type occurs in MS. 12 F xiii, where the eale has long, straight ringed horns which point forwards and backwards, a goatlike beard, tufts of hair on the neck, cloven feet, and a tail which in shape is not unlike an elephant's. It has no tusks. In the manuscript this beast is coloured pink with blue horns ringed in white.

In MS. Sloane 3544 the eale is also rather like a bull, with heavy lumbering head and two long slightly curved horns pointing forwards and backwards: it has cloven feet, a short tail, and indications of a mane.

The next illustration (plate iv, no. 2) is from MS. 12 C xix, a little later in the same century, and given as a Flemish manuscript in Birch's catalogue. It shows the eale lying down. It resembles a graceful antelope, except that its head is like that of a pig, with well-defined boar's tusks. It has two very long and slightly curved horns pointing upwards and forwards, cloven feet, and a tufted tail; altogether when lying down it has a considerable resemblance to the heraldic antelopes. In the manuscript it has a pink body and green horns, and is contained in a gold panel with a blue border. In MS. Add. 11283 the eale is like a horse, with a mane, an elephant-like tail, and hoofs, but no beard or tusks. The horns are slightly curved and not very long, and point forwards and backwards. In MS. Bodl. 602 it is a clumsy animal with hoofed feet, horse's mane and tail, boar's tusks, and long slightly curved horns projecting forwards; in MS. Bodl. 764 it is a black antelope-like animal with cloven feet, large tusks, slender horns projecting forwards, and the fore legs are doubled up as if it is crouching down. In MS. Harl. 3244 the treatment of the eale is exceptional. It is a black tiger-like beast with very large boar's tusks, small beard, and tufted tail. It has marks of hair all over its body, and, curiously enough, has horse's hoofs to its fore feet, and beast's claws to its hind feet. It has no horns at all. The heading in this manuscript speaks of "a beast which is called Eale, which is black and toothed like a wild boar." The unusual treatment and feet of this beast may be capable of explanation.\footnote{See note 2 on page 185.}

With one small but very important exception the
text of all the Latin bestiaries is substantially the same and may be translated thus:

There is a beast which is called eale, as large as a horse, with a tail like an elephant's, of a black colour, with jaws like a wild boar, and bearing horns unusually long and adapted for compliance with any desired movement. For they are not stiff, but are moved as the requirements of fighting dictate. Of which the one is extended in front when it fights and the other is folded back, so that if the point of one gets blunted by any blow, the other sharp one is used in its place.

The variation in the text referred to is that in certain of the manuscripts the reading is "maxillis aprinis," i.e. "with the jaws of a wild boar," while others read "maxillis caprinis," i.e. "with the jaws of a goat," and this no doubt affected the illustrations, as they were usually drawn after the text. "Maxillis aprinis" appears to be the older reading: it occurs in the Latin bestiary of Hugo de St. Victor of the first half of the twelfth century. It is difficult to account for the variation, unless it be due to the vagaries of a scribe, who thought it inconsistent for a beast to have both horns and tusks, and therefore added a "c," which has been perpetuated. But that it had important consequences is shown by the fact that in those manuscripts where the reading is "aprinis," the eale has no beard, and that where they read "caprinis," it usually has one. The presence of tusks does not appear to coincide with any particular reading, and it is a curious circumstance that in MS. Harl. 3244, where the title expressly states that it is "dentata ut aper," the reading is "caprinis," and not "aprinis" as we should expect.

A picture of the eale appears on the Mappa Mundi in Hereford cathedral library (c. 1290), and shows a horse-like animal with two long horns slightly curved and pointing forwards and backwards, the short curly mane, hoofs and tail of a horse, but no beard or tusks. The description is adopted from Solinus, and generally agrees with the bestiary account. It reads "maxillis caprinis." In spite of the reading "cauda elephantis" the artists often preferred to attach a horse's tail, of which they knew more.

A comparison can now be made between the heraldic jalls as supporters and the eale of the bestiary. They are of course much conventionalised, but are generally horse- or antelope-like in shape, and have horns pointing forwards and backwards, but more curved than in the bestiaries. It would seem that this increased curvature was due to heraldic requirements. In adapting a beast for a supporter, proper regard must be had to grace and proportion in its composition, in due relation to the shield. The heralds do not appear to have liked the long straight horns projecting in such an ugly way, and cast about to alter them. Seeing in many manuscripts that the eale had "jaws like a goat," they not only adopted the goat's beard, but gave their jalls curved goat's horns as well. There is considerable variety in goats' horns in nature and also in the manuscript illustrations, but it seems that the curved horns of the jalls more nearly approach those of the ibex, and show the same coarse corrugations on the upper edge. They have also been likened to ram's horns; these are often very much of the corkscrew variety, but that would not prevent their being copied in a modified form. From an examination of many manuscript illustrations of goats' horns, it will be found that both rams' and goats' horns are shewn with corrugations on the top, as in MS. 3504, a heraldic treatise of the fifteenth century, but the rams' are much more curled than the goats'. In another manuscript (Stowe, 669) the rams' horns are corrugated on the top like those on Sir John Beaufort's stall-plate, but they are much longer and more curled. The boars' tusks are reproduced as a rule, but there is no reason why they should always appear, as there are so many manuscript illustrations of eales without them.

The account of the eale in the bestiaries was copied from Pliny's account of the same beast in book viii, ch. 21. There is plenty of internal evidence that many bestiary descriptions of animals were taken from his great work, but other writers are also quoted. Pliny's account is as follows:

Among the same people (the Ethiopians) there is also an animal which is called "eale," of the size of a river-horse, with an elephant's tail, and of a black or tawny colour, having the jaws of a wild boar, and horns more
than a cubit in length, capable of being moved, and these it raises alternately in fighting, changing their direction, so that they sometimes point straight forward, sometimes aslant, as opportunity requires.

It will be seen that the author of the bestiary account did not follow Pliny literally in one respect. The latter says it is "as large as a river-horse," i.e. a hippopotamus, while the bestiary says "as large as a horse," and the Hereford map simply "equino corpore." The author may have been moved by tender feelings for the artists, who would have been in some difficulty had they to work on the hippopotamus, which they had certainly never seen. The bestiaries that I have inspected contain no illustration of a hippopotamus, although this animal is described in some.

Now Pliny is as far back as we can go in the history of the jail. There is no other ancient writer on natural history who mentions the eale, except Solinus, who wrote the Polyhistor or Collectanea rerum memorabilium. Solinus was Pliny's ape, and what he put down was taken from him, and presents scarcely anything new. The only English rendering of Solinus is that of "Arthur Golding, Gent" (published in London in 1587), who ends his account of the eale thus: "He is compared to the water-horses, and to say ye truth he delighteth in waters too."

The question of the identification of Pliny's eale with any natural beast has been raised. It is suggested that it is the same as the antelope gnu. This appears attractive at first sight, but there are several objections to it. First, the present range of the gnu is much farther south than the old kingdom of Ethiopia, though that would not prevent a story getting about. Another is that Pliny probably refers to the gnu elsewhere under the name of Catoblepas.\(^1\) Pliny gives a short account of it in book viii, ch. 21, stating that it is found in Ethiopia, and that it is of moderate size and sluggish in its movements. Its head is remarkably heavy, and it only carries it with the greatest difficulty, being always bent down towards the ground. Were it not, he says, for this circumstance, it would prove the destruction of the human race; for all who behold

\(^1\) This is a form of the Greek word κατωβλέπων, the "down-looker." The modern scientific name of the brindled gnu is Connocbaetes or Catoblepas Taurinus.
its eyes fall dead upon the spot. 1 In nature the antelope gnu does put its head down, and has a very suspicious gaze, and truculent demeanour, but it will not fight.

A careful examination of Sclater and Thomas’s great book on Antelopes does not reveal any one that will correspond to the eale, and it seems doubtful whether it can be identified with any living animal at all. The context of Pliny’s chapter 21 strengthens this view. He deals there with monstrous forms of animals. Now Ethiopia was popular with ancient and mediaeval writers because it was supposed to be the home of monstrosities, both human and animal, and if we examine the list of beasts described by Pliny we find the lynx, the sphinx, horses with wings and horns called *pegasi*, the *crocotta* a supposed cross between a wolf and a dog, monkeys with black heads and other peculiarities, curious oxen, the *leucrocotta*, a very quaint compound animal, the eale, then some wild bulls with blue eyes, and lastly the *manticora*, a very interesting composite creature, which we are told was exceedingly fond of human flesh. From its position in the text we may infer that Pliny regarded the eale as a composite beast. He says it is as large as the river horse, with the jaws of the wild-boar and of a black or tawny colour. Now he tells us in chapter 25 that the hippopotamus has cloven hoofs like the ox, the back and mane and the neighing of the horse, and the turned-up snout, the tail, and the hooked teeth of the wild-boar, but that it was not so dangerous. This seems to correspond so closely to the eale that it seems as if Pliny considered it a cross between the hippopotamus and some large horned animal. On the

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1 Aelian in *De natura animalium* (vii, 5), speaking of the *catoblepon*, writes as follows: "While Africa produces many different kinds of beasts, so the so-called *catoblepon* is thought to appear there. In appearance it is like a bull, but more cruel looking and terrible. Its eyebrows are long and thick. Its eyes, which are not indeed so large as those of cattle, are cast down, and they are rather small and bloodshot; its gaze is not direct, but turned towards the ground: whence it has obtained its name. Its mane is like that of a horse commencing at the top (of its head) and falling over its forehead, and covering its face it renders it all the more terrifying. It feeds on deadly herbs, and as soon as it has caught sight of anyone with its bull-like gaze, immediately it bristles up, and erects its mane, and with the mane raised aloft and with its mouth open, it ejects from its throat something of a most deadly and poisonous nature, so that the air above its head is clouded with it and infected; animals coming near, which breathe this air are seriously overcome, lose their voice, and fall down in fatal convulsions, which also, they say, happens to a man. This wild beast knows that it has this noxious power in itself, and other living creatures know it too, and keep away from it as far as possible."
other hand, on the principle that there is no smoke without fire, it may be held that Pliny’s cale is a gross misdescription of a real animal, and it is possible that a search among the beasts on Egyptian and kindred monuments might produce something with horns and tusks answering to it.¹

We may now turn to a very curious and interesting variant of the cale, which occurs under a different name in at least one French bestiary, of the early thirteenth century, and also in another work without being named. The name it bears in the French bestiary is *la centicore*, a

![Image](figure1.png)

**FIG. 1. LA CENTICORE. MS. 3516, ARSENAL LIBRARY, PARIS.**

name which does not occur in the Latin bestiaries, while conversely we do not find the name *cale* in any French manuscript so far as I know. The bestiary referred to is in the Arsenal Library, Paris, and is in prose. The centichora there shown is lying down (fig. 1): it has a body which bears some slight resemblance to a horse, with hoofed feet and a tapering tail. It has a head with hair

¹ River-horses with tusks are frequently illustrated in old books, and also occur in paintings of St. Christopher as inhabiting the water, through which he wades, in company with fish and mermaids. A good instance may be seen on the north wall of Hayes church (Middlesex), where its head with boar’s tusks may be seen rising from the water.
on the top and round the neck, and two long almost straight horns, one resting on its back while the other points forward. The dragon-like creature with the cock’s head above it is a basilisk, called in the manuscript the basilcoc; it is in the act of poisoning the centichora. The following is a translation of the story:

There is a beast which frequents the deserts of India; it is called centichora. Physiologus tells us that it is all black and it is one of the most cruel beasts there is. And it has two horns on its head as straight as a line and sharper at the end than naked spears. When it fights against another beast, it puts one of its horns lengthways along its back, and with the other horn it defends itself so that it seems to be in the middle of its forehead when it fights. And the horn is longer than four arms’ length, and it strikes with it and kills as far as it reaches with a blow. The head of this beast is very diverse. It has a round muzzle like the head of a barrel. It has thighs and breast like a lion’s and feet and body like those of a horse, and a tail like an elephant’s, and its voice resembles the voice of a man.

And the basilcoc hates it more than any other beast. When it can find it asleep it gives it a prick between its two eyes; and it passes on when it has given it the prick. And then the centichora swells up, so that its eyes start out of its head, and it dies from the poison of the basilcoc.

The centichora is a type of ourselves. The horn with which it fights signifies the eyes of the head, which covet everything, through which the body is continually doing battle for the news which they convey to the covetous heart. And the horn which rests quiet lengthways along its back, which does not desire to fight, signifies the eyes of the soul which have no desire for battle, nor covetousness, nor any other foolishness. And the basilcoc which pricks and poisons it signifies for us the devil who by his tricks gives to man evil temptations in many forms, by which he makes him to sin. As to the beast swelling up with the poison, this signifies mortal sins. And as to the eyes starting out of the beast’s head, it signifies to us the death which makes his (man’s) eyes blind by the power of death. Then the devil rejoices over him and carries off his soul to the fire of covetousness, and he lives for ever in death without dying.

But we have further news of the eale in the mediaeval poem of Gautier de Metz entitled L’Image du Monde, a work written in the first half of the thirteenth century, or just about the same date as the French bestiary. The eale is not mentioned by name. Six manuscript copies of the poem in the British Museum and Cahier’s transcript of a manuscript in a foreign library all agree fairly

1 “Physiologus” or “The Naturalist,” is the earlier Greek title of the bestiary.
2 The word in the manuscript is “coltes,” =coudees (Littre).
3 For the punishments in hell applicable to particular sins, see poems entitled The xi pains of Hell, Death, etc. in An old English Miscellany, published by the Early English Text Society, 1872.
well in their descriptions, though lines are omitted here and there. The reference to the eale comes in a chapter which is headed "About the Serpents of India," and the following is a general translation, which includes the items mentioned in the different versions. No attempt has been made to reproduce the rhyme:

In India are serpents of such power
That they devour the stags by force.
There is another beast too
Which people call Centichora.

How it is fashioned I will tell you,
For its shape is written down. ¹
It has the horns of a stag ² in the middle of its face,
And a lion's thighs and breast.
The feet of a horse, great ears

Which grow in place of teeth for it.
A round mouth and the muzzle
Just like the head of a barrel.
The eyes one very near the other.
And the voice very like that of a man.

There is another brave beast, ³
Body of a horse, head of a wild boar
And the tail of an elephant.
Two horns of an arm's length in size, ¹
Of which one rests upon its back

While with the other it fights.
Black is the beast, most horrible
And in water and on land terrible.

Now it will be noticed that after only two lines about the serpents of India we have ten about the centichora and then eight about a beast which is not named, but which is clearly the eale, so that it appears as if they were two different beasts; but it so happens that in the manuscript quoted by Cahier, to which I have not had access, line 15, "Sira une autre fière beste," which, as it were, divides the two, does not occur, and there is inserted in its place another which is in the nature of an exclamation, evidently

¹ Lines 5 and 6 do not occur in the manuscripts at the British Museum.
² One manuscript says "nose of a dog" (MS. Add. 10015).
³ This line not in Cahier’s manuscript; another is inserted in its place.
⁴ The discrepancy between the length of the horns in the poem and French bestiary may be due to a copyist's error; in the latter four dotted strokes are used, which may perhaps represent a possibly intentional manipulation of the Latin or French word for "one," which in such manuscripts mainly consists of down strokes. The bestiary writer may have thought one-arm's length inadequate.
NO. 1. SEAL OF THE MASTER OF CHRIST'S COLLEGE, CAMBRIDGE.

NO. 2. SEAL OF HUMPHREY DUKE OF GLOUCESTER.

[G. C. D. phot.]
put in to balance the rhyme: "Multa en lui orible beste!" (O what a dreadful beast it is!) This omission does not occur in the manuscripts at the British Museum; but line 14 is left out in MS. Sloane 2435, and the rhyme is not made good by the insertion of any other.

As a result of leaving out the line in the foreign manuscript quoted by Cahier, the descriptions of the centichora and the unnamed beast (the eale) are run into one, the whole appearing to apply to the centichora. Now this has also happened in the French bestiary, and if we sort out the details in both we shall find that some of them belong to the leucrocotta. From this it follows that both the writer of the French bestiary and Gautier de Metz obtained their information from some older bestiary, which had described these two animals the one immediately after the other, but it is difficult to say at what time the confusion took place. That the descriptions came from Pliny (or, as Cahier suggests, Solinus) there is no doubt, for the order of the beasts described in the poem, namely the centichora, the eale, the blue bulls, and the mantichora, agrees exactly with his list in book viii. The muzzle like the head of a barrel, the thighs and breast of the lion, the great ears which grow instead of teeth (which, by the way, is an error) and the human voice, belong to the leucrocotta. Pliny tells us that it had a mouth which was slit up to the ears, and one continuous bone instead of teeth. The pictures in the bestiaries illustrate this.

1 This beast is described by Pliny next before the eale, and is also described and illustrated in the Latin bestiaries.

2 Cahier noticed the confusion between the two animals, and makes some remarks upon it, saying that he has made up his mind "without difficulty" that the centichora is a compound of the leucrocotta and the eale. The etymology of the word centicore is doubtful. I was disposed to connect the first part of it with the Greek κέντρον, a goad or sharp pointed weapon, referring to its sharp horn, but the derivations of the latter part does not favour this. It corresponds with the last part of the word mantichora, the name of the beast mentioned as being partial to human flesh. This is more correctly martichora, which Ctesias (416 B.C.) says is equivalent to ἀνθρώποφάγος, or man-eater, and which Prof. Tychsen derives from the Persian mardikbora, meaning the same thing (see J. R. Allen, Early Christian Symbolism, 391). This would point to the whole of the word centicore having a similar origin, but inasmuch as it is the name of a compound animal found in French manuscripts it may not date back so far.

In two of the manuscript versions of the poem (MS. Sloane 2435 and Harl. 334) the centichora, the first of the two beasts described, is illustrated. It is like a lion with one or two stag-horns, according to the text of the different manuscripts. In MS. Harl. 334 it has hoofed fore feet and clawed hind feet, just as it has in the Latin bestiary, MS. Harl. 3244 before referred to, where the eale resembles a tiger; and there is no doubt that this unusual treatment of the latter is connected in some
As to the operations of the basilisk, they speak for themselves. How it became connected with the centichora at all I cannot explain. It was famous for its deadly gaze, and its story is fully detailed in the bestiaries. It was a decidedly embarrassing creature, and special precautions were necessary to circumvent it. There is an important religious allegory founded upon it in the French versions which is not found in the Latin manuscripts.

From the jail and its fellows we must now turn to the beasts of the antelope type. It is necessary to give the history of the antelope, in order to understand its introduction into heraldry and the form it took as compared with the jail. The heraldic antelope appears both as a supporter and also in ecclesiastical architecture.

Taking the supporters first, we have the evidence of seals. The first example illustrated is one of two seals of Humphrey, duke of Gloucester, earl of Pembroke, son of Henry IV and brother of Henry V (plate v, no. 2). He was Chamberlain of England in 1413, and the date of this seal is after 1422, when Henry V died. It shows gorged antelope-like beasts as supporters, the dexter with fine serrated horns pointing backwards, the sinister with apparently the same, but they are not in profile. They have cloven feet and long tufted tails turned over the back. No tusks or spots can be observed.

way with the centichora in these French manuscripts. It is worth noting that both this tiger-like eale, and the leucrocotta in MS. Harl. 4751 have triple-tufted tails. In MS. Sloane 2435 the second beast (the eale) is also illustrated. It is coloured blue, and is shaped like a horse, with two long straight horns, one of which stands up, the other resting on its back. It has a nondescript head and no tusk can be seen, but the illustration is very small, only about one inch long. In the "Ebstorf" map of the world (c. 1284) of which a reproduction hangs in the King's Library, British Museum, a picture of the eale appears which corresponds in some measure with that in MS. Sloane 2435. The description is in Latin and reads "maxilla apri"; it also says that the eale folds one horn over its back, and fights with the other, and that it "in terra et in aqua valet equaliter."
PLATE VI.

[G. C. D. phot.]

NO. 1. SEAL OF JOHN EARL OF LINCOLN.

[G. C. D. phot.]

NO. 2. EXCHEQUER SEAL, TEMP. MARY.
NO. 1. TUSKED ANTELOPES IN THE ARMS OF HENRY V.
ST. GEORGE'S CHAPEL, WINDSOR.

G. C. Druce, phot.

NO. 2. TUSKED ANTELOPE.
HENRY V'S CHAPEL, WESTMINSTER.

David Weller, phot.

NO. 3. TUSKED ANTELOPE.
TRING CHURCH.

P. M. Johnston, phot.

NO. 4. MANED AND BEARDED ANTELOPE.
FAVERSHAM CHURCH.
The next is the seal of John de la Pole, earl of Lincoln, on which the details are very plain (plate vi, no. 1). He was the eldest son of John de la Pole, duke of Suffolk, by Elizabeth Plantagenet, sister of kings Edward IV and Richard III. He was a strong Yorkist, and assisted the pretender Lambert Simnel with a force of German soldiers, who landed in Ireland and England, but were defeated at Stoke in 1487, and he was killed. The supporters are somewhat like lions, and have fine horns with peculiar serrations which approximate to antlers, large boars’ tusks, turned up snouts, spots on the body, hairy legs, claws and tufted tails. They are gorged and chained. They can hardly be said to resemble antelopes.

Another example is a counterseal of the Exchequer Court of Queen Mary (plate vi, no. 2). The dexter supporter is of the antelope type. It has straight serrated horns pointing backwards, and a long tail ending in a triple tuft. No tusks or spots are observable. It is gorged and chained. On another of these seals a tusk may perhaps be detected, but the details, if at all rubbed, are difficult to make out.

Turning now to St. George’s chapel, Windsor, we find these beasts as supporters to the arms of Henry VI on a boss in the south quire aisle (plate vii, no. 1). They are of the antelope type, having serrated horns, good tusks, projecting tongues, cloven feet, and are spotted. They are gorged and chained. Their attitude is not graceful, being affected by their confined position in the circular panel.

Upon one of four painted wooden panels in this aisle...
there is a picture of Edward, prince of Wales, Henry VI's son, with his shield of arms and supporters below. He was killed at Tewkesbury in 1471. The dexter supporter is a somewhat similar beast to the foregoing with serrated horns, protruding tongue and tusk, but no spots.

Close by, another of Henry VI's beasts appears in modern window glass: it has a goat's beard and tufts of hair on the body as on the jalls at Hampton Court, serrated horns which fall over the back, tusks, and spots.

The first and most important of the ecclesiastical examples are those in Henry V's chantry chapel at Westminster (plate vii, no. 2), about which there has been much discussion. These beasts are differently treated to the supporters. They are lying down, and as we shall see, this attitude is usual, though not universal. They have serrated horns pointing backwards, cloven feet, tufted tails and well defined boars' tusks. They have sashes or banners tied round their necks with the fleur de lys and lions of France and England. This, presumably, is an equivalent to being gorged and chained. It is with this class of beast that we compare the attitude of the jall upon the seal of the Master of Christ's College, Cambridge (plate v, no. 1). The exact date of the decoration of king Henry V's chapel is uncertain: it was probably not completed until some twenty years after his death in 1422.

There is another good example in stone sculpture on the south front of the beautiful fifteenth-century porch at Cirencester, Glos. where it occurs in a moulding with two other beasts, one of which has cloven feet but is otherwise much mutilated (plate x, no. 2). Its horns extend over the back, and were no doubt serrated, but the serrations are weathered. It has a tusk which is also weathered, cloven feet, and is collared and chained. I do not know of any special reason for its appearance on this church.

At Tring, Herts. there is a corbel on the north side of the nave with one of these beasts (plate vii, no. 3). It has the same serrated horns, good boar's tusks and a triple tufted tail. There is a traditional connexion between this church and cardinal Beaufort when bishop of Lincoln, whose head has been carved in modern times on the west
NO. 1. TUSKED ANTELOPE. RIPON CATHEDRAL CHURCH.

[W. Maitland, phot.]

NO. 2. TUSKED BEAST. ST. GEORGE'S CHAPEL, WINDSOR.

[G. C. Druce, phot.]

NO. 3. ANTELOPE. CANON PYON CHURCH.

[A.Watkins, phot.]
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doorway, replacing a supposed ancient one. The nave was rebuilt in the second half of the fifteenth century.

There are good examples on misericords, one of the best being at Ripon (plate viii, no. 1). It is gorged and chained, has serrated horns brought over the back, cloven feet, a triple tufted tail, and a well defined tusk.

Upon a misericord at St. George's chapel, Windsor, there is one of these beasts, which is differently composed (plate viii, no. 2). It is like a lion in shape, with a mane and long ears, hairy legs, cloven feet, and a tufted tail brought over the back. Lack of space has probably caused the artist to carry the horns forward. They are serrated as usual, and it has a turned-up snout, teeth and tusk.

It is gorged, but no chain can be seen. It is possible that king Henry's beast at Westminster set the fashion for these beasts of the antelope type on misericords and elsewhere. I know of no early examples.

There is another at Canon Pyon, Hereford (plate viii, no. 3). The horns are arranged as before, and it has cloven feet, but the tail has a single tuft. The snout is lumpy, and there appear to be indications of a tusk split off. The whole of this beast is covered with tiny roundels.

1 The vicar states, however, that he cannot detect any signs of a tusk.

2 The Rev. H. F. Westlake has drawn my attention to the tomb of Lionel, Lord Cranfield, first earl of Middlesex, in St. Benedict's chapel, Westminster Abbey. He was of humble origin, but rose to be Lord High Treasurer in the reign of James I, and died in 1695. The feet of the effigy rest upon a tusked antelope with two horns (one broken) brought over the back in the usual manner, having the true antelope serrations. It has a mane and beard, hair on the chest, cloven feet and tufted tail, and generally agrees with the tusked antelopes in the churches mentioned. On the west end of the tomb the dexter supporter of the coat of arms is a horse or stag-like animal with mane and beard, tufts on the body and tufted tail, cloven feet, boar's tusks and slightly curved horns which point to the rear and have small projections, which are not the true antelope serrations, but of that doubtful class which occur on the seal of John de la Pole. The crest above shows a similar head with horns (broken), mane and tusks. At the east end both supporters are similar to that on the west end; the crest also corresponds, all having the same kind of horns.

On the tomb of Lady Margaret Beaufort in Henry VII's chapel, the effigy has the feet resting on a couchant animal of the deer kind, which has a slight mane and a large tuft of hair on the top of the head with a hole in it. A piece is apparently missing, which may have carried horns, but of what kind we are entirely in the dark.

The presence of particular animals at the feet of effigies does not necessarily point to their having been used as crests or supporters. They may or may not be the same. The motive in their employment was perhaps to show some particular quality attributed to the deceased. The lion is frequently used for male effigies, the greyhound or pet dog for a woman, quite regardless of the crest on the helm or elsewhere. In my view the antelope on the Cranfield tomb and the animal, whatever it is, on Lady Margaret's cannot be safely quoted as evidence that they used them as crests or supporters, though on the Cranfield tomb there is considerable approximation of details. In the case of Lady Margaret's tomb, the absence of horns makes it impossible to determine anything.
There are many examples in which the tusk is wanting, one, for instance, at Minster (Thanet). Its attitude is different; it has serrated horns, is collared, and its mouth is wide open.

In Limerick cathedral church are two misericords with curious antelope-like beasts. One of them, seated upon its haunches is gorged, and has beast’s clawed feet and a bushy tail. The other (plate x, no. 1) is different. It has clawed hind legs and no forelegs, serrated horns, a large goat-beard like the jail’s, and a tail ending in foliage. Why it has no forelegs is difficult to understand, but it seems to be in the attitude of leaping.

There is another peculiar beast upon a bench arm at Faversham (plate vn, no. 4). It has the usual long horns and cloven feet of the antelope, combined with the mane and goat’s beard of the jail. The horns have peculiar serrations.

In all these instances the horns are much alike. They are not natural antelope horns, but the horns of the antelope of the bestiary, as will appear, and as the whole story of the antelope turns upon its horns, the part they play must be explained.

The name of the beast in the Latin bestiaries is antalops with variations of spelling. The etymology of the word is unknown, and, contrary to their usual practice, the bestiary writers make no attempt to supply one. The description is common to all, with more or less elaboration of detail, and runs as follows:

There is an animal which is called antalops, of such exceeding swiftness that the hunter cannot possibly approach it. It has, moreover, long horns after the semblance of a saw, so that it is able to cut down lofty and great trees and cast them to the ground. But when it is thirsty it goes to the great river Euphrates, and there is a bush which is called in the Greek language heather, having tender and wide spreading shoots, and it begins to make play with its horns in the bush and while it plays it catches its horns in the shoots. The hunter, hearing its cry, comes up and kills it.

So also (art) thou, O man, who strivest to be sober and chaste and to live a spiritual life; whose two horns are the two testaments by which

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1 A good example of an antelope occurs on a poppy-head at Eynesbury church, Hunts, and a stag upon another close to it. There is much resemblance between them, but the horns clearly differentiate the two animals.

2 επικρον, a taller and more bushy species than our common heather (Liddell and Scott).
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thou wilt be able to cut off and destroy all vices, bodily and spiritual. Beware of drunkenness, lest thou be entangled in luxury and vice and be destroyed by the devil. For wine and women make men separate themselves from God.¹

The details of the story are well shown in the illustration (plate ix, no. 1) which is from MS. 12 F xiii, but why the hunter is got up in mail and needs a shield is not quite apparent. Sometimes he uses an axe and the antelope has a great gash in its side. The degree of curvature of the horns and the size of the serrations varies a great deal. Here the horns are fully curved and the serrations very small. In MS. Add. 11283 the serrations are slight. In MS. Harl. 3244 the horns resemble feathers. In MS. Harl. 4751 and 12 C xix the serrations are large, in the latter very large and few in number. In the early twelfth-century French metrical bestiary of Philip de Thaun (MS. Nero, A. v.) the horns are described as "sharp, cutting and pointed," and "endentes cum faciles curvees," i.e. toothed like curved sickles. The horns appear to stand erect in some illustrations, because the antelope’s head is bent down in the bush. Its mouth is sometimes open and its feet are variously beast’s clawed feet or cloven. In this case it has beast’s feet and hair on the body and legs. In no case is there any sign of a boar’s tusk.

The other illustration (plate ix, no. 2) shows the antelope in the Westminster bestiary. In this case it has cloven feet and marks of hair on the body. The drawing is remarkable in the first place owing to the omission of the hunter, and secondly because the horns are not serrated. The conventional way in which they are entangled in the bush should be noticed. The artist must have failed to appreciate the text, because in common with the other Latin bestiaries this manuscript says that the horns are like saws. The prose manuscript in the Arsenal library at Paris also describes the horns as serrated, but the French metrical bestiary of Guillaume clerc de Normandie, of the thirteenth century, reads that the horns are "si trenchanz come une alemele." The last word is an old diminutive of lame, a blade. The same

¹ In some manuscripts the vices are mentioned by name.
expression occurs in a somewhat later bestiaire rime in the Bibliothèque National, Paris, and the illustration shows the horns without serrations.\(^1\)

Ecclesiastical carvings of this story are scarce, but at Manchester there is a misericord (plate x, no. 3), which shows the antelope sawing down a tree (or possibly with its horn entangled in a tree). Its other horn is missing, and appears to have been broken off. The serrations are very clear; its feet are clawed beast’s feet as in the illustration in MS. 12 F xiii (plate ix, no. 1).

Upon a bench end at Sefton (Lancs.) are two antelope-like beasts. The larger one with horns is feeding on a bush, the other skipping about behind. The horns appear to have serrations of some kind, and both have short tails. The scene may perhaps be connected with the story.

At Ripon upon another misericord there are two good antelopes with fine serrated horns, natural feet and triple-tufted tails. From their attitude they seem to be in a very excited state, and it is difficult to see what they are doing. All these carvings would be of late fifteenth-century date or thereabouts.

Unlike the eale, it is not possible at present to carry the history of antelopes back beyond the bestiaries, though the source of the story should be ascertainable. From the scene being laid by the Euphrates, it would appear to have an eastern origin. Pliny says nothing about it, although he refers to antelopes’ horns in book xi, ch. 37.

We may now proceed to see how the old heralds went to work in adapting the bestiary animals to their purposes, and the heraldic antelope affords as good an instance as any other. They adopted the system that was employed in the bestiaries, but extracted from the story a heraldic instead of a religious or moral signification. The consideration of this stage has been postponed from the jail to the antelope because so far no references to the jail have been forthcoming from the older heraldic treatises. Nothing is to be found in the four early manuscripts of the Libellus de officio militari of Nicholas Upton,

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\(^1\) Antalops appears on “Ebstorf’s” map. It is a clumsy animal with its horns in a bush. They are rather like feathers, but have serrations. It has clawed feet. The description agrees with the Latin bestiaries.
canon of Salisbury and Wells, who died in 1457,\(^1\) nor in the treatises of John de Bado Aureo, also of the fifteenth century. It was not until we came to the *Liber Armorum* (1494) of Sir William Cummyn of Inverlochy\(^2\) that we find the antelope. This work is, to all intents and purposes, a heraldic bestiary, but instead of the usual picture showing the full scene, the animal is taken out and placed by itself upon a shield.\(^3\)

Part of the page of Sir William Cummyn’s treatise with the antelope on its shield is shewn on fig. 2. It is in rapid motion as befits the story, and has fine serrated horns.

The text is rather quaint Scotch with French words intermixed. The names of the animals are in French, the word “antelope” being spelt as we spell it. The description runs thus:

> The antelope is so leger by his swiftness, he is called fleand (the flying one) and is right fiere so that no man may overtake him, for his horns are so great and in the manner of a saw which shears and breaks all nets and cuts the great trees. But sometimes it happens that he goes to drink in the flood of Euphrates where there is a bush of arbresceaux (=petit arbre) long and small, which bows and plies in divers manners so that through

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\(^1\) Bk. iii deals “de coloribus, animalibus, avibus, etc.” and gives the heraldic significance of many devices, with pictures of animals and the like placed upon shields.

\(^2\) Marchemont Herald of Scotland towards the end of the fifteenth century, and Lyon King of Arms in 1512. His treatise is on the same lines as the other two.

\(^3\) In the case of the tiger, however, this beast retained its mirror, which is converted into an ornamental hand-glass, as appears in the spandrels of the fireplace at Little Mote, Eynsford, and on the brass at Mugginton, Derbyshire. The hunter riding off with the cub is omitted altogether.
weakness to sustain them (i.e. through lack of resistance) he may not shear
them. And because they annoy him when he goes to the water he trows
to cut them and doing thus he mingles the horns of his head in sic wise
that he remains taken, for he may not break them. And though they be
pliant they are war (?) hard) to break. And they are called bastorne (?) that
binds him while he be taken. And then he cries and complains piteously.
And the folk comes then that slays him. And by this means he is taken and
none otherways. And signifies that: he (i.e. the knight) that bore him
first in arms, \(^1\) and was strong, light, and virtuous and of his might, so that
evil had no domination above him. And there was neither subtily nor force
wherethrough his enemy might vanquish him, but when he took his
nourititure and drinks that was convenient till him, he occupied him to
put away from him weak folk and not mighty in the which he was so womplyt
(upset, demoralised), that he was taken, and then his enemies ran on him
without pitie or regard reasonable.

By this it will be seen how the allegory of the bestiary
is replaced by a heraldic, or we may say, knightly allegory,
teaching the lesson that a brave knight should seek worthy
foes, or he will degenerate and come to grief.

It is in this way that the antelope with its serrated horns
came into heraldry, and similarly with many other animals.
In the case of the jail, being an outlandish beast without
symbolism in the Latin bestiaries, the intermediate stage
may be non-existent.

It is now necessary to leave the green fields of evidence
and to plunge into the desert of conjecture. We have to
compare the points of the two beasts. Taking them as a
whole, there is much in common between them. Both
more or less resemble antelopes; both have boars’ tusks
and do not have them; both have spots and no spots;
the triple-ended tail is found in both, likewise tufts on the
body; they also possess clawed, cloven or hoofed feet
indifferently, though these are often difficult to make out.
The principal difference is in the horns. As to the
ecclesiastical carvings (as opposed to supporters) we are at a
great disadvantage because we have at present no examples
of the jail type to compare with the beasts of the antelope
type to be seen in Henry V’s chapel, at Cirencester, Tring,
and on the misericords, and any suggestion of comparing
jail supporters with these carvings is wrong in principle,
for supporters should be compared to supporters, since

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\(^1\) Whether this means the knight who first used the device, or who was foremost in the
fight, seems to be doubtful.
they are so subject to conventional treatment. The jall upon the seal of the Master of Christ’s College, Cambridge, is not a supporter and approaches as near as we can get to the ecclesiastical type. It is noteworthy that on this seal the jall is lying down much in the same way as it lies in MS. 12 C xix and as the antelopes lie down in the sculptures; and that it has no tusks; while we find at Westminster, Cirencester, Ripon, and St. George’s chapel, Windsor, the antelope lying down with well defined tusks. We also have the jall’s beard and mane combined with antelope horns at Faversham. All this appears very contradictory. We must, however, bear in mind that according to their prototypes in the bestiaries the jall alone has tusks, the antelope never, so that there was apparently great want of method and uniformity in details in the carvings. So far as the so-called heraldic antelope is concerned, it is doubtful if sufficient account has been taken of the extent to which fabulous and composite beasts were employed in heraldry, and of their manipulation by the heralds. The heraldic antelope was not intended
for a natural beast, quite the contrary, and the tusks in that type may be accounted for as follows. The heralds knew nothing about the jail except what they found in the bestiaries, and there they saw it pictured with fine horns. They judged it to be a kind of antelope. Ideas about such animals as these were probably vague and confused: people were still under the influence of travellers’ tales, and there was but little scientific knowledge. An illustration from an old printed book (fig. 3) points to this. It is a medical treatise of 1517 in the Soane museum and has many cuts of animals, etc. This beast is described as a gazelle, but from the account it is quite evident that it is the musk-deer, for the process by which the musk is secreted by it and gathered by men who go out to look for it is fully detailed. It says that these gazelles have canine teeth projecting from their mouths like those of swine, but the illustrator evidently knew nothing of the anatomy of the musk-deer, because he has given it fine serrated horns and large boar’s tusks projecting from the lower jaw, whereas in nature the musk-deer has no horns at all and its tusks project downwards from the upper jaw. He probably adapted his gazelle from some older illustrated book or bestiary. If it should happen to have jail blood in it, in our study of that beast we have not perhaps done justice to its medicinal virtues.

In composing the heraldic antelope, then, the heralds gathered up such details from both the eale and antalops of the bestiaries as they thought would make up a beast distinct from any other heraldic beast, antelope or otherwise. Whether it was designed originally for royal use it is impossible to say, although this appears likely. In the result we have a common body with a combination of the horns of antalops and tusks of the eale. How is it then that we hear so little of the jail? In the making of a composite beast one part is sure to predominate, and in the case of the heraldic antelopes the horns are a much more prominent feature than the tusks: this, coupled with the preconceived ideas of the heralds that both were antelopes, would cause the antelope element to outdo the jail element, and they would naturally be called “heraldic antelopes.” This tendency would further operate against the jail, for the carvers, not understanding the source of
PLATE IX.

NO. 1. ANTALOPS. MS. I 2 F XIII (B.M.).

[Rev. H. F. Westlake, phot.]

NO. 2. ANTALOPS. WESTMINSTER BESTIARY.
NO. 1. BEARDED ANTELOPE. LIMERICK CATHEDRAL CHURCH.

NO. 2. TUSKED ANTELOPE. CIRENCESTER CHURCH.

NO. 3. ANTELOPE SAWING TREES. MANCHESTER CATHEDRAL CHURCH.
the tusks, would regard them in many cases as superfluous appendages, and leave them out altogether. This might account for many instances where there are no tusks.

The Beaufort jail, however, having an independent existence and being patronised by royalty, showed more resisting power, but eventually it also succumbed, and was regarded as an antelope or goat. There is a curious piece of evidence as to the lack of knowledge of the jail in the two seals of St. John’s College. Both the seal of the college (fig. 4) and the master’s seal are of similar design and show St. John the Evangelist seated at his writing desk under a canopy; on his right is his symbolic eagle and on his left what must be intended for the foundress’ jail. This has no mane, beard or tusks as far as can be seen, and is remarkable because both its horns are serrated and point to the rear. This might appear to weaken the argument that Lady Margaret’s supporters were jails and not antelopes, but the horns are very much curved like the jail’s and we have the evidence of the arms above St. John’s gateway, where the beasts have remains

FIG. 4. SEAL OF ST. JOHN’S COLLEGE, CAMBRIDGE.
of ringed horns pointing forwards and backwards in the same way as those over Christ's College gateway. So the explanation must be sought elsewhere. Mr. W. H. St. John Hope thinks that these two seals were the work of a foreign engraver, and we must therefore conclude that he was ignorant of the special characteristics of the jail, and made the horns more like those of the better known antelope.

Despite these difficulties and the fact that nothing about the jail has been found in any heraldic treatise, its character seems well established by the correspondence between the various heraldic examples and the text and illustrations of the bestiaries; in other words it is the same as the eale. The stall-plate of Sir John Beaufort is especially valuable in determining this. As to the antelope-like beasts with tusks such as we have in Henry V's chapel and elsewhere, they appear to me to have jail blood in them and to obtain their tusks from that quarter. As to what they should be called, people must please themselves, according to the value they set upon "tusk" or "horn."

I must acknowledge the great assistance rendered to me by Mr. Hope, especially in connexion with the seals. My views as to the relative value of the horns and tusks in determining the identity of the jail have been modified thereby; Mr. Hope has all along laid stress upon the horns. As to the source of the tusks of the so-called "heraldic antelopes" he has not made any suggestion. It seems to me that they must be accounted for as much as any other feature, and, as has been shown, I derive them from the eale of the bestiary. To that extent the heraldic antelope is related to the jail. It has been disappointing not to have found out anything about the jail in the numerous heraldic manuscripts that I have consulted, but in time perhaps we may learn more.

My acknowledgements are also due to others who have assisted me; to the Society of Antiquaries for kindly allowing me to photograph their seals; to the Vice-Chancellor of the University, and the Master of Christ's College, Cambridge, for impressions of their seals; to Mr. C. R. Peers and the Office of Works for assistance in photographing the jail at Hampton Court; to the Rev
H. F. Westlake for the loan of negatives, and for notes on the Hunsdon and other monuments; to Mr. A. P. Boyson and Mr. P. M. Johnston for kindly undertaking the photography at Tring; to Mr. Ernest Law; the Sloane Museum; Mrs. Murray Smith; Professor Lethaby; Mr. C. D. Olive; Mr. Weller and others for notes, photographs, or facilities given.