

## EXAMPLES OF MEDIÆVAL SEALS.

1. PERSONAL SEAL OF THOR LONGUS, or Thor the Long : which can hardly be later than 1118, and may be as early as the end of the previous century. We are indebted to the truthful pencil of Mr. Blore for the drawing from which the wood-cut has been executed. Thor was, in all probability, an Anglo-Saxon. If not living at the Conquest, that event could not have preceded his birth more than a few years. The name Tor, no doubt the same, occurs in Domesday several times, as that of persons holding lands in different counties, especially in Yorkshire, before the Survey; and most likely in some cases they held them before the Conquest. And there are localities near the border that bear names of which the word forms part. No one of those persons has been identified with Thor Longus; yet it is not improbable that he was one of them: nor has any connection between him and any of those localities been discovered, though antiquaries on both sides of the Tweed have been inquisitive about him. Little indeed is known of him, but that little is well authenticated, since it has been furnished by himself in two of his charters, both of which were formerly in the archives of the Dean and Chapter of Durham; but one of them only now remains, and from the seal appended to it Mr. Blore made his drawing.

We would remind our readers that on the death of Malcolm Canmore, King of Scotland, he was succeeded by Donald Bane, his brother, though he left at least three sons, namely, Edgar, Alexander, and David surviving him, and also two daughters; all by his wife, Margaret, grand-daughter of Edmund Ironside, King of England, and sister of Edgar Atheling. But in 1098 Edgar was, by means of an English force under Edgar Atheling, his uncle, established on the throne of his father; and in 1100 King Henry I. of England married his sister Matilda. During Edgar's reign, and by his encouragement, many English passed over into Scotland and settled there. Thor Longus is supposed to have been one of these; for we learn from his charters, that King Edgar gave him Ednamham (now Edenham, or Ednam on the Eden, near Kelso), which was then unoccupied (desertam); and with the assistance of the king, and his own means, such as cattle and the like (pecunia), he had settled there, and had built and endowed a church, that was dedicated to St. Cuthbert. This church was the subject of the two charters: by the former he granted it to St. Cuthbert and his monks (at Coldingham, a cell of Durham), for the souls of King Edgar and his father and mother, and for the health of his (the king's) brothers and sisters, and for the redemption of his own brother Lefwin, and for the health of his own body and soul. Though we learn from this, that he had a brother named Lefwin, of him nothing more has been discovered. It appears that having made this grant, he was desirous of having it confirmed by the

EXAMPLES OF MEDIEVAL SEALS.



Seal of Thor Longus. Date about 1100. From a drawing by  
Edward Blore, Esq,



First Seal of St. Bernard, Abbot  
of Clairvaux, A.D. 1115.



Second Seal used by St. Bernard,  
subsequently to A.D. 1150.

king's brother, David, who was then Earl of Huntingdon, and under whom, as his lord, we are led to think he held the land. For by the other charter, which is in the form of a letter to the Earl, and is, at the commencement, thus addressed to him,—“Domino suo karissimo David Comiti Thor omnimodo suus salutem,” he proceeds to mention again the gift by King Edgar, and his settling at Edenham, and building and endowing a church, and also the grant of the church, which he explains to have been made for the souls of King Edgar, and the Earl's father and mother, and for the health of the Earl himself, and of King Alexander and Queen Matilda, and then he requests the Earl, as his dearest lord, to confirm the grant to St. Cuthbert and his monks for ever. This is the charter which, with its seal, still exists; copies of both will be found in Anderson's *Diplomata Scotiæ*, pl. 66; Smith's *Beda*, Appendix, No. 20.; and Raine's *N. Durham*, Appendix 38. Earl David complied with the request, and confirmed the grant by a charter addressed to John, the Bishop (of Glasgow), which is also printed in Raine's *N. Durham*, Appendix 23. From these two charters of Thor, seeing the difference in the language applied to the living and the dead, we learn that when the latter was made, Alexander was King of Scotland, and Queen Matilda was living: who was, no doubt, his sister, Matilda, Queen of Henry I. of England; for Alexander's Queen was not named Matilda. We thus ascertain that the charter, to which this seal is appended, was made between the accession of Alexander in 1107, and the death of Matilda in 1118; while the matrix of the seal may have been executed some few years earlier. The seal has been engraved by Anderson; but, beside that justice is hardly done to its archaic character, the *Diplomata Scotiæ* is not found in many private libraries, and therefore we have thought a wood-cut of so remarkable an example, from Mr. Blore's excellent drawing of it, would not be unacceptable to our readers. It is a rare and choice specimen of its kind at that early period, being the personal seal of a subject, who does not appear to have been of baronial or official rank, but was probably an English settler of no higher condition than that of a vassal under a prince of the blood royal of Scotland; possessed of a subordinate manor or lordship on which he resided. The size, as well as the form of it, is shown in the cut. It represents Thor himself, we may assume, without armour of any sort, habited in a tunic and a mantle fastened on the right shoulder; he is seated, and holding a sword (apparently in its scabbard) in his right hand, and supporting it near the point with his left. The head is uncovered, and the hair long, and parted after the Anglo-Saxon fashion. The singular legend, THOR ME MITTIT AMICO, would seem to import that the primary purpose of the seal was for letters, conformably with the usage of the Anglo-Saxons, who rarely sealed their deeds. It will be observed, the seal is of the pointed oval form, which is often supposed to have been confined to ecclesiastics and ladies. Importance has been sometimes attached to a seated effigy on a seal, and also to a sword, as indicating rank and authority; and the mantle fastened on the right shoulder would very well agree with that supposition; yet, seeing the silence of the charters and the legend on the subject, no reliance can be placed upon such an interpretation of the device; and the authority which he probably had in his own domain may sufficiently account for the display of the sword by him while seated and in civil costume.

## 2. SEALS OF ST. BERNARD, Abbot of Clairvaux, A.D. 1115—1153.

Amongst personal reliques of the class under consideration, at so early a period as the twelfth century, there are few probably, with the exception of seals of sovereign princes, so deserving of consideration as those to which we here invite the attention of our readers. The seals successively used by St. Bernard have been noticed separately in two foreign periodical publications, produced in Belgium and Normandy; but the two examples, interesting in no slight degree as associated with the memory of one of the most distinguished men of his age, one who took so influential a part in its political and religious movements, have not hitherto, as we believe, been published together, nor have they been given amongst the notices of Mediæval seals produced in our own country. Examples of so early a date, and more especially original matrices, are of considerable rarity; the facts connected with the occurrence of two seals used by the great Abbot and founder of Clairvaux, and the actual existence of the matrix of one of them, may suffice also to give to the following examples more than ordinary interest.

It is unnecessary here to advert to the history of the eminent man, the last of the Fathers, as he has been styled, the powerful spell of whose influence, through the force of his personal character, sufficed to arouse a Crusade or to establish the legitimacy even of the Holy Pontiff, as in the case of Innocent II., whose acknowledgment as head of the Church by Louis Le Gros in France, and by Henry I. in England, has been attributed to the arguments of St. Bernard. In 1113, at the age of twenty-three, he had joined the ascetic fraternity of Cîteaux, accompanied by thirty relatives and young men of condition; two years later, it is stated, he received the pastoral staff from St. Stephen, and set forth with a chosen band to found, in the forests of Champagne, the remarkable monastic colony at the spot subsequently so renowned as the *Clara Vallis*.

It is now impracticable to ascertain at what precise period subsequently to the establishment of the monastery in 1115, the first seal used by Bernard was in use: it may have been provided on the occasion of his visit to Paris in 1122, or at some other memorable period in his subsequent career. An impression of this seal has been preserved in Belgium amongst the documents relating to the abbey of Ninove, in the depository of the archives of Eastern Flanders. It is appended to an instrument by which St. Bernard determined a question at issue between the Abbot of Ninove and the Abbot of Jette, near Brussels, about the year 1150.<sup>1</sup> The accompanying wood-cut has been prepared from the engraving by the talented Charles Onghena, of Ghent, compared with a sulphur cast from another impression, preserved at Paris amongst the archives of the Empire. The device is a dexter arm issuing from a sleeve and grasping a pastoral staff with a simple spiral head, turned inwards, or towards the person by whom it was carried, as frequently seen on seals of the heads of monastic houses, whilst on seals of bishops the volute is more commonly turned outwards, significant, as some suppose, of their more extended jurisdiction, whilst the authority of the abbot was limited within the monastery subjected to his control. Around the margin of the seal is inscribed,—✠SIGNVM ABBATIS

<sup>1</sup> See the "Notice sur les Archives de la Province de la Flandre Orientale," by the learned *Archiviste*, J. de Saint-Genois, in the "Messager des Sciences

Historiques de Belgique," 1841, p. 181. This memoir is accompanied by an interesting plate of seals, including that of St. Bernard.

CLAREVALLIS: <sup>2</sup>—The matrix, of pointed-oval form, appears to have been provided with a loop for suspension, at the lower part, instead of the *apex* of the seal, the more usual arrangement. The indent left on the wax by this loop or handle is distinctly marked on the engraved representation, as also on the sulphur cast from the impression above mentioned.

Shortly after the period to which the document preserved in Belgium has been assigned, it appears that St. Bernard had been under the necessity of changing his seal, on account of certain false writings issued under the deceptive authority of a forgery of the seal in question. In a letter to Pope Eugenius III., dated 1151, St. Bernard gives him information of this substitution of a new seal bearing his effigy and his name:—"Multæ litteræ falsatæ sub falsato sigillo nostro in manus multorum exierunt, et, quod cernitis, de novo utimur continente et imaginem nostram et nomen." (Lit. 284, edit. Mabillon.) This device, it will be observed, appears on the second seal here given, and the statement is in perfect accordance with the fact, that on this seal previously in use, St. Bernard had neither displayed his portraiture, more commonly found on the seals of eminent dignitaries, nor expressed his name. It will be remembered that the founder of Clairvaux earnestly sought to repress the ostentation of the heads of monasteries in his times, and especially their ambitious desire for certain episcopal insignia. St. Bernard would never assume the mitre, in accordance with the innovation prevalent amongst his contemporaries. (See his treatise "De Moribus et Officio Episcoporum," cap. ix.)

The matrix of the second seal is preserved in the Museum of Antiquities at Rouen; an instructive collection, for which archæologists are indebted to the intelligence of an eminent antiquary of Normandy, Achille Deville, by whom a notice and engraving of this highly curious relique was given, in 1838, in the "Bulletin de la Société libre d'Emulation de Rouen." M. Deville, who had fortunately obtained the matrix from an officer at Issoudun, communicated his discovery to the "Académie des Inscriptions," in a letter dated Aug. 16, 1837. It had been purchased from a dealer, who had bought up, during the troublous times in 1790, the old metal obtained from the collegiate foundation of St. Cyr, at Issoudun, affiliated to Clairvaux. The accompanying woodcut is of the same size as the matrix, which is of brass, and flat, measuring in thickness about one-fifth of an inch, without handle or loop for suspension. It is a production of rather rude and unartistic character, in which we may perhaps recognise a certain consistency with the ascetic humility of the founder of Clairvaux, and in low relief. The head is almost grotesque in its deficiency of expression; the abbot is represented enthroned on a faldistory or folding-seat, the sides of which terminate in heads of animals, such as may be seen on other seals of ecclesiastical dignitaries and of the heads of religious houses. St. Bernard, bareheaded and tonsured, holds his pastoral staff with his left hand, the volute of the staff, of the same simple type as that on his earlier seal, being turned towards him, whilst in the right he holds an object of singular aspect, which has given rise to various conjectures. By the learned Benedictine, Mabillon, it was supposed to be a book; the hand, however, grasps a handle, expressed with sufficient distinctness to prove that we must seek some symbol of a

<sup>2</sup> It must be observed that in the plate given in the "Messager" the transverse stroke across the v in the word *Signum*, has been inadvertently omitted.

different description. M. Deville remarks that M. Pays, of Issoudun, the "*officier en retraite*" from whom he obtained the matrix, had regarded this object, with greater probability, to be an hour-glass. M. Deville, taking exception to both these conjectures, proposes to regard it as the door of a church:—"Je crois y reconnaître (he observes) une porte d'église, divisée en deux vantaux par une colonette qui est surmontée de son chapiteau."<sup>3</sup> With all deference to the opinion of the eminent Norman archæologist, we would suggest the supposition that this object may be intended to represent the *tabula pacis*, or pax-board; and, whilst it must be admitted, that no other example has been found of the occurrence of such a symbol thus introduced on any mediæval seal, it seems no unreasonable conjecture that the symbol of Christian union and goodwill may have been introduced by St. Bernard with some peculiar feeling and significance. Around the figure is the legend—✠ SIGILLVM : BERNARDI : ABBATIS : CLAREVALL'. It will be noticed that, in three instances, there occur letters conjoined, such as are found not uncommonly in inscriptions of the period.

M. Deville, by whom this little matrix was generously presented to the Museum at Rouen, observes that no surprise can be felt that the monks of Clairvaux should have suffered so precious a relique of their great founder to have passed away from their custody. On some trifling emergency they had even sold the shrine in which he was entombed. (*Thesaurus Novus Anecd.*, tom. ii. col. 1420.)

3. Seal of HENRY LE CHAMBERLAYN, a personal seal with heraldry. This curious little example was found by Mr. Ready, appended to a document preserved amongst the muniments of Corpus Christi College, Cambridge, and bearing the date 16 Edward II. (1322-23). It bears no name or inscription, but it appears to have been the seal of Henry le Chamberlayn. In the same collegiate treasury another document exists, bearing the seal of Henry le Chamberlayn, possibly the same person, described as of Landbeach, Cambridgeshire, and dated 11 Edward II. (1317-18). On this seal an escutcheon is introduced, charged with this coat,—on a bend three lions passant. The escutcheon is suspended to a branch or stem of a tree, and the space on each side is occupied by a wyvern, in the same manner as on the seal here figured.

The manor of "Chamberleyne," in the parish of Landbeach, Cambridgeshire, had anciently been the property of the De Beche family. In 1359 the Master and Fellows of Corpus Christi College purchased it from Sir Thomas Chamberlayn, whose grandfather, Sir Walter, had purchased it from Helen de Beche. (*Masters' Hist. of Corpus Christi College.*)

The coat which occurs on this seal is not found in any of the printed Rolls, as borne by the name of Le Chamberlayn. We must, however, leave to the Cambridgeshire antiquary the task of tracing the history of a family, which appears to have been of some note in the county. The value of the seal under consideration, as an example of the well-finished designs of the XIVth century, consists in the very peculiar mode in which the heraldry

<sup>3</sup> Bulletin de la Société d'Emulation de Rouen, 1838. From the rude workmanship of this seal, and its small dimensions, a careful examination of an impression can alone give any correct notion of the details above mentioned. It may be

acceptable to some of our readers to be informed that fac-similes of both the seals of St. Bernard, as likewise of the other seals here noticed, may be obtained from Mr. Ready, 1, Princes Street, Shrewsbury.



is introduced. The object represented is undoubtedly a military helm or head-piece, of a form not unusual during the times of the second and third Edwards. Whether it was intended to portray the helm of iron plate,—the *chapel de fer*, or possibly that of *cuir bouilli*, some fashion of the palet, we have no evidence to determine. The occurrence of any form of head-piece on a seal, at so early a period, as the principal device, is, perhaps, unique; and scarcely less unusual, amongst the capricious conventionalities of mediæval art, is the introduction of heraldry upon the helm, in any of its varied forms. In a former volume of this Journal, Vol. II. p. 383, we noticed the very rare occurrence of any such feature in military costume, the only examples which had fallen under our observation being the sepulchral effigy of John le Botiler, at St. Bride's, Glamorganshire, of which a representation was given, and the enamelled tablet portraying Geoffrey Plantagenet, who died in 1149. On the front of the basin-shaped scull-cap seen on the incised slab at St. Bride's, a fleur-de-lys between two covered cups is introduced, and the shield which hangs over the left arm is charged with three similar cups, the bearing of Botiler. The well-known figure of Geoffrey le Bel, figured by Charles Stothard, presents a golden lion on the side of his head-piece, similar in form to the Phrygian bonnet. Mr. Hewitt, in his instructive manual of "Ancient Armour and Weapons," p. 286, gives some observations on such heraldic decorations, with a remarkable illustration from the seal of Louis of Savoy, *circa* 1294, figured by Cibrario (*Sigilli de' Principi di Savoia*), on which the crested helm presents the heraldic eagle displayed, forming the visor. Other examples doubtless exist, which have not fallen under our observation.

The peculiar head-piece which appears on the seal of Henry le Chamberlayn, is probably that designated the kettle-hat, from its resemblance to a caldron.<sup>4</sup> Amongst the best illustrations of this curious fashion may be cited the little figure of Lord St. Amand, amongst the accompaniments of the sepulchral brass of Sir Hugh Hastings, at Elsing, date about 1347 (*Cotman's Norfolk Brasses*, pl. 1. *Boutell's Monumental Brasses*, p. 47). In this example the brim is wider, and projects with a more marked contour than the gently curved outline of the *chapel* on the seal of Le Chamberlayn. The peculiar ridge occurs in both over the crown of the head. The helm of this fashion appears to have been used throughout Europe. An example of iron plate, with a wide brim and slight ridge over the head, closely resembling the heraldic helm on our seal, is preserved in the Copenhagen Museum, and is figured by Worsaae in his admirable "*Afbildninger fra det Kongelige Museum*," &c., fig. 432. It is described as a "*Stormhuet*." The kettle-hat may be seen in great variety in the drawings in Rous' *Life of the Earl of Warwick*, Cott. MS., Julius, E. IV., and Strutt's *Horda*, vol. ii. The most remarkable specimen, however, of this kind of helm, is undoubtedly the kettle-hat found in Southwark, in forming the terminus of the London and Greenwich Railway, and presented to Mr. Roach Smith's Museum of London Antiquities, by Mr. J. Y. Akerman. It is almost identical in form with that seen on the seal; and it has the ridge, or comb,

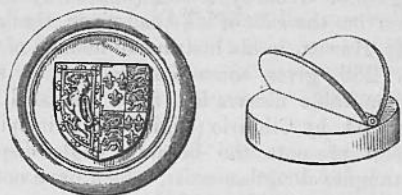
<sup>4</sup> See *Promptorium Parvulorum*, p. 273, and note. "*Ketylle Hat, Pelliris, Galeris*." Both these Latin terms seem to have been used to designate the leathern helm or palet. The Inventory of armour of Sir Simon Burley, beheaded 1388, comprises

—"j. Palet de quierboyll' coveré de stakes (stags, or piles, Lat. *stacha*!) blanc et vert. j. Ketilhate peynte de stakes." Kettle hats and palets occur together in the Inventory of Sir Edward de Appelby, 1374, *Sloane Charter*, xxxi. 2.

over the crown. Originally a kettle-hat of war, as proved by rivet holes for attaching the lining and the chin-band, it had been subsequently converted into a camp-kettle, and fitted with an iron handle, chain and hook, for suspension over the fire. See the Catalogue of Mr. Roach Smith's Collection, now deposited in the British Museum, p. 149.

We cannot close this notice without adverting to the gratifying liberality shown by the heads of houses and the fellows of several colleges in the University of Cambridge, in granting to Mr. Ready the permission to copy the valuable seals preserved in their treasuries, and thus placing within our reach a most extensive accession to the materials of this description, which often throw an important light upon history, the descent of families, as also upon heraldry, costume, and the general history of mediæval art.

4. PRIVY SEAL OF JOAN BEAUFORT, Queen of Scotland, A.D. 1424.—The matrix, of fine gold, was exhibited in the Museum of the Institute, at the Edinburgh Meeting, in 1856. Through the request of Mr. Cosmo Innes this precious relique was kindly sent for that purpose by Mr. John W. Williamson, banker, of Kinross. It had been found, in 1829, at West Green, near that town, in excavating the foundations for a house built by that gentleman. This highly interesting "Treasure Trove" remains in his possession, by authority of a Treasury letter, "remitting the right of the Crown." The matrix is formed, as shown by the woodcut



(of the same size as the original), with two semicircular plates affixed to the reverse of the seal by a hinge. These plates, here represented as when partly raised, fall flat upon the upper surface of the matrix; and they serve, when raised and brought together, to supply the place of a handle, an ingenious adjustment noticed in several ancient matrices which have come under our notice. The matrix measures in thickness, including these plates, nearly two-fifths of an inch.<sup>5</sup>

This seal, it may be observed, had at one time been erroneously ascribed to Margaret Tudor, the Queen of James IV., King of Scotland, and daughter of Henry VII., King of England. The arms, however, here seen impaled, are evidently those borne by John Beaufort, son of John of Gaunt by his second marriage, created Earl of Somerset, 20 Rich. II. Joan Beaufort, his eldest daughter by Margaret Holland, daughter of Thomas, Earl of Kent, was married in February, 1423, in the Priory of St. Mary Overy, Southwark, to James I., King of Scots. This king was murdered, 21 February, 1436, by the faction of the Duke of Athol, his uncle, and left issue, James, who succeeded as James II. Queen Joan married, secondly, James Stewart, called the Black Knight of Lorne; she died in 1446.

This seal bears a simple escutcheon of the arms of Scotland, impaling those of Beaufort—France and England, quarterly, with a bordure gobony as borne by the Earl of Somerset, John Beaufort, subsequently to

<sup>5</sup> This seal is described in Mr. H. Laing's "Catalogue of Impressions from Ancient Scottish Seals," No. 44, p. 11.



EXAMPLES OF MEDIÆVAL SEALS.



Seal of Henry le Chamberlayn, 16 Edw. II. (1322-23.) From the Treasury  
of Corpus Christi College, Cambridge.



Official Seal of Edward IV. for his Chancery of Monmouth. From the  
Matrix found in the river Monnow, Monmouth.

his legitimation, 20 Richard II., and displayed upon his stall-plate at Windsor. The bordure, owing to the minute design of the seal, is slightly indistinct, but on careful examination it appears to be unquestionably as above described. There exists a fragment of another seal, used by Queen Joan after the death of her husband, and of which a cast, obtained by the late General Hutton, is now preserved in his extensive collections of Scottish Seals, deposited in the Museum of the Society of Antiquaries of Scotland. The cast bore the reference—"From Panmure." The seal, in its perfect state, measured about 2 inches in diameter; it is of circular form, and displays the same arms as have been above described, on a lozenge, supported by two animals. The dexter supporter alone remains; this as well as the other details of this interesting seal, is in a very defaced condition. It is not noticed in Mr. Henry Laing's valuable "Descriptive Catalogue of Impressions from Scottish Seals;" published in 1850; its existence not having been ascertained at that time.<sup>6</sup> Casts in sulphur from both the seals of Queen Joan, as also from the numerous valuable examples supplied by the Scottish Royal Series, may be obtained from Mr. Laing, 3, Elder Street, Edinburgh.

5. OFFICIAL SEAL OF KING EDWARD IV. for his Chancery of Monmouth; the obverse only: the reverse is unknown. The castle and honor of Monmouth were acquired by the crown for Prince Edward, afterwards King Edward I., by an arrangement with John de Monmouth in 40 Henry III. (1255). In 1267 (52 Henry III.), on the surrender of them by that prince, they were granted by the Crown to his brother Edmund Earl of Lancaster; which grant was confirmed by Edward I., in the ninth year of his reign. They continued to form part of the possessions of the earls and dukes of Lancaster. The county of Lancaster was erected into a county palatine by Edward III., in favour of his son John of Ghent, Duke of Lancaster, for his life. The previous earl and duke had enjoyed some royal privileges within it. Henry IV., the son and heir of John of Ghent, made it a county palatine in perpetuity to him and his heirs as Dukes of Lancaster, distinct from the Crown, which he held by a less satisfactory title. The possessions, however, of the Dukes of Lancaster out of the county were not within the palatine jurisdiction; and, therefore, the chancery of Monmouth is not to be regarded as in anywise part of or dependent upon that jurisdiction. This chancery was not a court, but what we should now call an office, with an establishment of clerks under a chancellor or steward or his deputy, for preparing and sealing grants, leases, and other deeds, the preservation of documents, and the transacting of other business incident to the management of a considerable estate. Occasionally a deed of some great lord or lady is found, which purports to have been given or dated at his or her chancery in some place, which, like Monmouth, was an honor comprising several subordinate manors dependent on it. If we mistake not, there was in the possession of the late John Ruggles Brice, Esq., of Clare, Suffolk, and

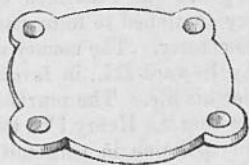
<sup>6</sup> This seal, as far it has been practicable to ascertain the fact, is appended to Indentures between the Queen and Sir Alexander Livingston (with others) Sept. 1439, by which she surrendered to him the guardianship of her youthful son, James II. Tytler, *Hist. Scot.* vol. iv. p.

18. This remarkable document, of which a duplicate may have been found by General Hutton, amongst the Panmure evidences, has been printed in the Acts of the Parliament of Scotland, vol. ii. p. 54, from the original now in the General Register House.

Spains Hall, Essex, a deed of Elizabeth de Burgh, Countess of Ulster, one of the coheires of Gilbert de Clare, Earl of Gloucester, dated at her chancery at Clare; which was an honor with several dependent manors. "Cancellarius" or chancellor was not always a judge, even in this country; he originally more resembled a secretary having charge of the royal seal. Deeds so dated are rare: we have not been able to find one example in Madox's Form. Angl. Edward IV., on his accession, prevailed on the parliament to attain Henry VI.; and the duchy and its dependencies being thus forfeited, he annexed them to the Crown. The seal of this king for his Earldom of March, which is engraved in Sandford, was not exactly of the same kind as the present; not being restricted to any particular honor, but intended for the whole earldom. It was intrusted to an officer called the chancellor of that earldom.

The woodcut of this seal is of the size of the original, and has been taken from an impression fresh from the matrix, which is of brass. It was found some years ago in the river Monnow, near Monmouth, and lately discovered in a cottage, attached to the line of a clock to supply the deficiency of the weight. We are indebted for the impression, and for the opportunity of examining the matrix, to the kindness of the historian of Cheshire, Dr. Ormerod.

It is evident the matrix consisted of two pieces, one to impress this obverse, the other a reverse: these were detached, and, when used for sealing, were made to come together correctly by means of four pins in the other piece, which passed through four corresponding holes in this; one of which holes only remains, the others having been broken away. The form of this part of the matrix, as it originally existed, is given in the margin on a reduced scale.



This seal, as shown by the woodcut of it, is circular, and  $2\frac{1}{2}$  inches in diameter. The device is a figure of the king, as Duke of Lancaster, in plate armour, without any crown,

coronet, or crest; but there is a torse or wreath with a scanty mantling on the helmet. In the right hand is a sword, and on the left arm a shield, charged with three lions passant guardant in pale, and a label of three points, on each of which are as many fleurs-de-lis; being the arms of the county and duchy of Lancaster. The same arms are on the ample housings of the horse, both before and behind; and the head is protected by a chanfrein and testieres. The field is diapered with suns and roses in lozenges. The legend is, — S : EDWARDI : DEI : GRA : REG' ANGL' : ET : FRANCIE : CANCELLARIE : SVE : DE : MONEMOVTH, in black letter, with a line over the final H. A remarkable circumstance in regard to this legend is, that, though the matrix is, with this exception, of brass, some of the letters are on white metal; showing that an alteration had been made in it, by cutting out a portion, and beating in white metal, and then engraving it anew. It is not easy to determine the extent of the alteration; but of the words "*cancellarie sue de Monemouth*," the letters in Italics are on the white metal. However, after this metal was beaten in, some of the new letters may have been engraved on parts of the original surface which were before without letters. We see nothing improbable in supposing that the seal was made for some other chancery

within the duchy, and that the legend then ran "pro" (contracted) "cancellaria sua," instead of "cancellarie sue."

The alteration of matrices in mediæval times was not very unfrequent, as professor Willis has shown in his valuable paper on some of the Great Seals, published in the second volume of this Journal; but it is a rare occurrence to meet with a matrix that has been altered. Though in this instance a white metal was substituted for the brass removed, probably that was not the only one so employed. It is remarkable how little appearance of any alteration can be detected in an impression; the junction of the two metals is not there perceptible.

WESTON S. WALFORD AND ALBERT WAY.

#### NOTE ON THE SEALS OF EADGAR AND OFFA;

Described in the *Archæological Journal*, vol. xiii. p. 355.

On a more minute inspection of the charters granted to the Abbey of St. Denis, than it had been in the power of Sir Frederic Madden to bestow, it has been ascertained that the seals had been affixed *en placard*, in the form explained in his valuable memoir on the seal of Eudes, king of France, in the *Archæological Journal*, vol. xi. p. 268. The peculiar envelope or *chemise* of parchment, described in his observations on the seals of Eadgar and Offa, *ibid.*, vol. xiii, p. 367, appeared to have been added as a protection to the wax at a comparatively recent date. These remarkable charters are preserved at the "Hôtel des Archives Imperiales," at Paris, formerly the Palace of the Princes de Soubise, an establishment where prompt facilities of access have not always been conceded, and where the historical enquirer may now hopefully anticipate some relaxation of official formalities and restrictions, through the recent appointment of so enlightened and courteous a Director as the Count de Laborde. At the period, however, of Sir Frederic's visit several years since, the only charters submitted to his inspection, were that of Offa and one of Edward the Confessor. The erroneous impression in regard to the originality of the *envelopes* above mentioned, was due to the deceptive evidence of drawings made with great care at his request after leaving Paris, confirmed also by the report of the late Mr. Doubleday, who was permitted to mould the seals in question. Having lately been enabled, through the obliging permission of the Director, to examine the charter of Eadgar, which Sir Frederic Madden had not seen, it became evident that the parchment wrapper had not been applied when the seal was affixed, but possibly after the documents were brought from St. Denis, and that it was formed of a waste fragment of written parchment, the writing being probably as late as the sixteenth century. The *chemises* had doubtless been added in both instances at the same time, and must be regarded as a modern precaution.

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