MISCELLANEA HERALDICA.

By J. LEWIS ANDRÉ, F.S.A.

Before offering some remarks on heraldry to the members of our Institute, it is only right to say that I make no claim to the learning of a herald, and only propose to place before my hearers some miscellaneous illustrations of the science, and these chiefly artistic, poetic, and legendary.

At the present day heraldry has lost so much of its importance in the eyes of the multitude that it is difficult to realise the very great influence it possessed from the beginning of the fourteenth century until the close of the sixteenth. During that period the possession of the right to a coat of arms was cherished by the owner with the same care as that bestowed by him on his civil rights and worldly possessions. So deeply valued was this privilege of bearing arms that those who were unable to obtain it resorted to various devices to compensate for their want of it, and in place of family arms used those of the guilds with which they happened to be associated, rather than appear to be destitute of coat armour. This, no doubt, is trite to all of us, but is mentioned here to show how greatly valued was even the semblance of a right to bear arms in mediæval days.

Much as heraldry was valued in England, abroad it seems to have been still more esteemed, and the quaint old traveller Coryat relates, in his *Crudities*, that when he visited Padua in 1608, he found at the Star Inn there "a great company of noblemen's arms wherewith the room was hanged" in which he "dined and supped, no less than fifty-five armes of Earles, Barons, Counts, and worthy gentlemen of sundry Nations and Provinces. The like," he continues, "I noticed in Venice also. For it is much used in Italy to garnish their houses with the arms of great men. But much more in Germany. For there not only the inside of their houses is adorned with them,

but also the outside, especially in Inns which have the walls of their courts hanged about with arms."[1]

In England, the shield, even when it bore no emblem or armorial charge, became a favourite ornament on buildings in the fifteenth century, a remarkable example of which is furnished by the west front of the tower of Hickling Church in Norfolk, where there are no less than forty-one plain scutcheons on the two lower stories only, and it may be noted here that in East Anglia we find shields frequently introduced in the tracery of the windows of the ringing chambers of the church belfries,

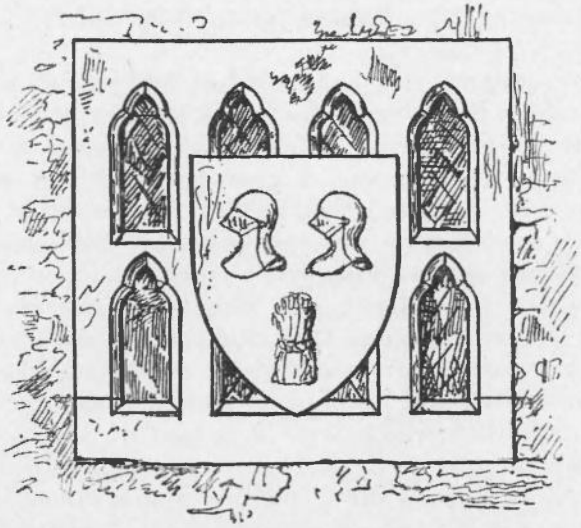

Fig. 1.

as at Carlton Colville, North Walsham, and West Winch (Fig. 1).

As regards tinctures in heraldry, it seems somewhat remarkable that green was so seldom used, as it was a colour much esteemed in the middle ages, and as Mr. Turner observes in his work on *Domestic Architecture* was the favourite tint in all the decorations executed in the eleventh and twelfth centuries both in England and France,[2] a predilection which continued after that period, and of which examples may be noticed in the

[1] Coryat's *Crudities*, I, 189, ed. 1776. [2] *Domestic Architecture*, I, 87*n*.

screens of Norfolk churches, the panels of which are almost invariably painted alternately red and green, whilst I know of only one instance in which red is alternated with another colour, namely, at Gillingham, where the red alternates with blue.

It appears that some objects were popular as charges in arms but little used as crests, as, for example, the cross. On the other hand, the ostrich is often met with as a crest, or supporter, but seldom as a charge; whilst the woodhouse was extensively employed as a supporter, or crest, but rarely as a charge.

Of the Royal Arms of England it has been said that Richard II. impaled them with those made for St. Edward, because the Confessor was his patron saint, but it may have been that Richard joined them to the national standard, as those of the champion saint of England, not yet quite supplanted by St. George. Two excellent examples of these combined coats may be seen on the brasses of Archbishop Robert de Waldeby, 1397, at Westminster Abbey, and of Richard's standard-bearer, Sir Simon Felbrigg, 1416, at Felbrigg, Norfolk.

Shakespeare alludes to the Royal Arms in his play of *Henry VI.*, where a messenger reporting our losses in France says—

> "Cropp'd are the fleurs-de-lieces in your arms,
> Of England's coat one half is cut away."[1]

And again in the same play Talbot exclaims—

> "Hark, countrymen! either renew the fight,
> Or tear the lions out of England's coat."[2]

But the fleur-de-lis continued in the national arms until 1800, when the following notice appeared in a magazine of that date—

"A complete alteration has taken place in the arms of Great Britain. The *fleurs de luce* were yesterday (November 7th) struck out and a new great seal ordered, which will not, however, be used till January. We understand that by an act of Council the title of King of France is no longer to be inserted in the customary papers and documents."[3]

[1] *Henry VI*, Pt. I, Act I, Sc. 1.
[2] *Ibid.*, Sc. 5.
[3] *Lady's Magazine*, 1800, 622.

Among the beautiful encaustic tiles at Dale Abbey, Derbyshire, is one with a kind of interlacing fret, which cleverly epitomises the Royal Arms, the ends of the strap-work terminating in lions' heads alternating with fleur-de-lis.[1] Apart from the coat, the Lion of England destroying the Gallic Cock has been conspicuously sculptured over the portals of Blenheim House, in memory of the Duke of Marlborough's victories.[2]

The position of the French arms in the national coat has varied, sometimes being in the chief quarter, at others in the second, and I have a standard weight of Charles I. in which France modern has been relegated to the fourth quarter.

In England during the middle ages only bishops impaled the arms of their sees with their own, and later on with those of their wives also, but recently, so close has become the connection of other cathedral dignitaries with the sees of whose chapters they are members, that they do not hesitate to impale the arms of the diocese with which they are connected with their own coat armour. An instance of this may be seen at Hurstpierpoint, Sussex, where, on the monument of a former treasurer of Chichester Cathedral are his arms joined with those of the see and of his wife.

On the brass of Lambert von Brunn, Bishop of Bamberg from 1374 to 1399, of which an engraving is given in the ninth volume of our Journal, a large shield appears beneath a demi-figure of the bishop, and on it are quartered the arms of the four bishoprics with which he was connected, whilst an inescutcheon bears his paternal coat.

Many bishops took religious emblems for the charges on their arms, such as those of the Evangelists, the figures of the Magi, or the crowned initial of the Blessed Virgin. Cardinal Ximenes assumed the wounds of St. Francis as his own arms, and encircled them with the cord of the Franciscan Order of Friars.[3]

The arms of the Bishopric of Sodor and Man have an

[1] See engraving in *Reliquary*, V, N.S., Plate II.

[2] See *Gentleman's Magazine Library*, "Popular Superstitions," 311.

[3] *Histoire du Card. Ximenes*, 526.

inescutcheon charged with those of the Isle of Man, or, as Weever says, " the armes or rather if you will the legges of the Isle of Man."[1] These singular arms are still borne by the family of MacLeod of Lewes, and they appear to embody a very ancient conceit, for F. Sanadan says of Sicily that, being of a triangular form, it is represented on an ancient coin as a woman with three legs.[2] A somewhat similar charge is given by Gwillim as being the arms of Tremaine of Devon, namely, three conjoined human arms (Fig. 2).

Fig. 2.

The arms of the new see of Newcastle, Australia, are those of Beaulieu Abbey, Hampshire, the first bishop of the new foundation having been incumbent of Beaulieu.[3]

Abbots and priors but rarely impaled the arms of their monasteries with those of their families, but an example is, however, furnished by a shield in painted glass engraved in the thirteenth volume of our Journal, and on which are depicted the arms of Walsingham Priory impaled with those of Prior Vowel.

On the brass of Thomas Aileward, Rector of Havant, Hants, 1413, the garbs on his arms are prettily introduced

[1] *Funerall Monuments*. 686.
[2] *Œuvres d'Horace*, VI, 245.
[3] *Diocesan History of Winchester*, 97.

in the orphrey of the cope which his effigy is wearing, and the curious effigy of "Grofyn ap Davyd," *ca.* 1370, at Bettws-y-Coed, Carnarvonshire, has the arms of the deceased both on the jupon and on a small shield fixed in front of the sword-belt.

Of rampant lions we have enough and to spare in heraldry, native and foreign, but another savage beast, *the tiger*, is not so common. The arms of Lightwood, as given by Glover, are *ar.* a chevron *azure* between three tigers *vert*, beholding themselves backwards in a glass *or*, and he gives the armorial bearings of the Tatersall

Fig. 3.

family as being the same with different tinctures.[1] Gwillim engraves similar arms but with a single tiger, and states that he saw them at the church of Thame, in Oxfordshire (Fig. 3). Somewhat resembling the above arms was a sotyltie or device exhibited at the coronation feast of Katharine, Queen of Henry V., which conceit Fabyan tells us was "a tigre lokyng in a mirror and a ma syttyng on horse backe clen armed holdyng in his armys a tigre whelpe—and with his one hande makynge a countenannce of throwynge of mirrours at

[1] See Glover's "Ordinary of Arms," printed in Berry, *Encyclopædia Heraldica*, Vol. I.

the great tigre."[1] This curious device of the tiger and mirror is explained by the following passage from John Swan's *Speculum Mundi* (p. 435), in which he describes the "Tigre and his properties." When the hunters would steal the tiger's whelps he says that "some times they make round spheres of glasse which they cast before her (*i.e.* the tigress) when she cometh, and thinking by reason of her own shadow that she seeth her young ones there, she rolleth it to her denne where she breaketh it with her claws, and finding herself deluded, runneth after the hunters again, by which time they are gone too far for her to find."

The brass of Nicholas Kniveton, 1494, at Mugginton, Derbyshire, bears his effigy with a helmet under the head, showing the crest of a tiger *regardant* a mirror (see engraving in *Archæological Journal*, XXXI, 382).

Planché observes of that fabulous animal the *unicorn* that it is "rarely met with as a coat of arms"[2]; but this, I think, is scarcely correct, and it is seen in those of Chapman, Cooke, Farrington, Head, Harling, Misterton, Shelley, Wombwell, and many others.

The *water bouget* is a charge supposed to have been derived from the East, and Maspero engraves an example of Egyptian pottery singularly like this device, it consisting of two conjoined but quite independent vessels.

Among singular charges, that of the *Man in the Moon* may be noticed as being reported the armorial bearing of John Presberger, of Euwelstadt, Bavaria, who lived in the seventeenth century.[3] The Newtons of Beverley are said to have borne "a *Spectre* passant shrouded sable," whilst a *nude man*, with arms extended, was the sole charge in the arms of the Irish Earls of Carnworth. Those of Bromall are *argent*, three *Bacchus faces*, couped at the shoulders, and the crest another portrait of the jovial god—singular bearings should that family be a "temperance" one.[4]

[1] *Chronicles*, 587.

[2] *Pursuivant of Arms*, 99.

[3] *Proceedings of the Society of Antiquaries*, 2nd series, XIV, 24.

[4] To bear arms reversed was a token of disgrace and contempt, as noticed by the poet Spenser, who says of the vanquisher of Sansfoy that the shield of the latter

". . . He beares renverst, the more to help disdayn."

Faerie Queene, Bk. I, Canto IV.

When in 1407 Pope Benedict XIII.

Mr. Grazebrook notes that even in the thirteenth century a lozenge-shaped shield seems to have been reserved for ladies,[1] but I confess I know of no examples

Fig. 4.

earlier than the fifteenth century, at which period one occurs in a MS. illumination showing Christine of Pisa

(Della Luna) excommunicated the King of France, Master Sansein and the messenger from the Pontiff, "who had brought the letter and bull of excommunication to the King, with mitres on their heads, and having surcoats emblazoned with the armes of Pietro della Luna reversed, were carried most disgracefully in a dung cart from the Louvre to the court of the Palace, and" were set on a pillory (see Wright's *Archæological Album*, 107).

In England the same treatment was awarded those considered traitors, and when in 1497 James, Lord Audley, was executed, he was, it is said, led from Newgate to Tower Hill in a paper coat, torn, and painted with his arms reversed, and there beheaded.

[1] quo. *Reliquary*, 1890, 255.

presenting her book to the Queen of France; also another is seen in a picture of Charlotte of Savoy, second wife of Louis XI. of France, where the arms of France modern are represented impaled with those of Savoy, both being dimidiated. In the next century examples

FIG. 5.

are common at its close. Two earlier in that epoch may be seen on the brasses of John Leigh, Esq., and Isabel, his wife, dated 1544, at Addington, Surrey, and on that of John Shelley and Mary, his wife, dated 1550, at Clapham, Sussex.

Whilst on the subject of the manner in which arms are borne by ladies, it may be noted that Francis Nichols, in his little work the *Irish Compendium or Rudiments of Honour*, published about 1745, gives little sketches illustrating the correct method of marshalling arms, headed as follows, "Batchelor, Maid, Marry'd, two wives, three wives," and so on up to "six wives," beyond which he does not carry us.

Ladies, we all know, had arms emblazoned on their gowns and mantles, and I am acquainted with only one existing example of an exception to this, and in which a lady is represented in a tabard of arms, though Weever, in his *Funerall Monuments*, engraves the effigies, he supposes, of Adrian d'Ewes and his wife from a window in the church of St. Michael Bassishaw, London, both figures wearing armorial tabards (Fig. 4). The example still left us is the brass of Lady Elizabeth Goring,[1] wife of Sir William Goring, and who died in 1558 (Fig. 5).

Camden remarks of arms that they "as silent names doe distinguish families," which in the early days of heraldry was probably true, but when the number of families entitled to bear arms increased, it became necessary that the names of the bearers should be written near their respective coats. At first the name was placed above the coat of arms, as on the brass of Cuthbert Blakedon, 1548, at Thames Ditton, but the modern practice of placing the owner's name under the coat occurs on the memorial of John Fuller, 1610, at Uckfield, Sussex. Initials and arms were often combined, and a very quaint example of this is engraved in Blomefield's *Norfolk*, I, 107. It remained in 1736 in the windows at Fersfield Church in that county, and showed, the author states, "a J and H joined for John Howard, with the bend and cross-crosslets of his coat; also an M with six scallops in it to signify Margaret Scales, his mother. These," he adds, "are memorials for Sir John Howard, knight"[2] (Fig. 6).

Beyond a few hatchments, we seldom find funeral achievements remaining in our churches, but the writer just quoted mentions that at Langford, Norfolk, there

[1] At Burton, Sussex.

[2] *History of Norfolk*, I, 107.

was, when he compiled his history, a monument to members of the Garrard family, which retained a "shield, mantle, torse, helmet, spurs, sword, and several banners."[1] In 1858 I noticed a tabard, helmet, and iron gauntlets hanging in the nave of Kingston Church, Kent. A hatchment was usually placed outside the house of a deceased person, even when not one of the nobility, and this practice continued down to the middle of the nineteenth century, but appears to have now almost died out. When the deceased was the last of his or her race, a skull was painted above the arms.

The *mitre*, which is used by bishops instead of a crest, seems in some cases to have been also employed instead of armorial bearings, as may be seen on the monument of Bishop Langton, *ca.* 1360, at Chichester Cathedral, where

FIG. 6.

the six panels in front of the tomb are filled with mitres only and not the usual shields. The arms of Archbishop Parker, granted him in 1559, are surmounted by a mitre round which is inscribed MUNDUS TRANSIT, a very unusual addition, and one which may have been suggested by the mitre of the Jewish high priest, which, by divine direction, had inscribed on it HOLINESS TO THE LORD.

Prince-bishops, so common on the Continent, appear to have been unknown in England, with but one exception, that of the Bishops of Durham, who are both spiritual and temporal peers. As such, a ducal crown encircles the mitre over each episcopal coat of arms. Lord Crewe, when Bishop of Durham, was pictured in his episcopal

[1] *History of Norfolk*, VI, 24.

robes, and holding in his hand the coronet of a baron, as symbolical of his episcopal and temporal dignity.

From the commencement of the seventeenth century, the clergy in many cases have had crests placed over their arms, as may be seen on the brass of Isaiah Bures, 1610, vicar of Northolt, Middlesex, and on that of Radulphus Rand, 1648, Rector of Oxted, Surrey.

Crests, apart from the arms to which they belong, were sometimes used as decorations, as in a window near the tomb of Dr. Butts; 1583, at Thomage, Norfolk, which is plentifully powdered with his crest of a black wivern.

Gwillim observes of the ostrich that "some have doubted whether he should be reckoned a *beast* or a *fowle* in respect of some participation of both kindes."[1] But, whether bird or beast, the ostrich, or estridge, as it was anciently called, forms a rather favourite crest, and has often a horseshoe in its mouth, as in the crests of members of the Digby, Fagge, and Fraser families; at other times it holds a key, as in those of Baron Carysfort, or a spear-head, as in that of the Carique family. The reason why the ostrich holds one or other of these metallic objects is found in a statement of John Swan that she "is of such strong digestion that she will eat iron."[2]

Adam of St. Victor, in one of his sequences, compares St. John the Evangelist to the eagle gazing at the sun, and Shakespeare, alluding to the legend that the eagle soars with its eaglets towards the sun, and if any of them cannot bear its brightness, drops them as not being his true progeny, makes Richard, Duke of Gloucester, exclaim—

> "Nay, if thou be that princely eagle's bird,
> Show thy descent by gazing 'gainst the sun."
> *Henry VI.*, Pt. III, Act II, Sc. 1.

And an eagle gazing at the sun forms the crest of the Monteiths, Culmes, and Seymours, also Monros of Scotland.

The *mermaid* is not often seen as an armorial bearing, but occurs in the arms of the family of Ellis of Lanca-

[1] *Display of Heraldrie*, 225.

[2] *Speculum Mundi*, 387. An ostrich holding an horseshoe forms the crest also of the families of Dewelles, Edgar, Ferrers, Ketley, and Kentish; with a key in its mouth, of those of Echard and Hutton.

shire, but as a crest it is more frequent, being that of the Garneys of Suffolk, and may be noticed, cast in terra-cotta, over a monument outside Ringsfield Church in that county; the Pooles of Cheshire have the same crest, and it is on the brass of a Captain Richard Poole, 1632, at Old Shoreham, Sussex.

Besides her appearance in heraldry, the mermaid is often met with in the art and literature of the middle ages. Her reality was firmly believed in from early times almost to the present day. Beowulf, the Anglo-Saxon, speaks of—

> " . . . The sea-wolf of the abyss,
> The mighty sea-woman."

And later on Swan, in his *Speculum Mundi*, after describing the wonders of the ocean, exclaims, " But above all, the mermaids and mermen seem to me the most strange fish in the waters," and even Chambers, in his *Cyclopædia*, published in 1752, deals cautiously with this subject, saying that "however naturalists may doubt of the reality of mermen or mermaids. if we might believe particular writers, there seems testimony enongh to establish it."[1]

The Blounts of Sodington have the peculiar crest of "an armed foot in the sun," and the Blunts of Sussex "the sun in glory, charged in the centre with an eye issuing tears."

Edmonson, in his *Body of Heraldry*, remarks that "there have been many who although they were neither ennobled, nor ever enjoyed any public office under the Crown, assumed and bore SUPPORTERS, which were continued to be used by their descendants until the extinction of the family; as, amongst others, the Haverings of Sussex; the Stawells of Somersetshire; Popham of Hants; Covert of Sussex; Savage of Cheshire."[2]

Among supporters we find one which was used soon after their introduction, and which appears to have continued a favourite through many ages, namely, the

[1] *Encyclopædia*, II, article "Mermaid." The merman sometimes figured in public pageants; thus in 1590, at the Lord Mayor's Show of that year, there appeared a merman ridden by a man who recited some doggerel verses, and made a speech in favour of fish as well as flesh days.

[2] *Body of Heraldry*, I, 191.

woodhouse, woodwyse, or wild man—a figure common in the pageants and festivities of the middle ages, and one which appears to have been most popular. A notable instance, though a melancholy one, is furnished in the account by Froissart of the ballet performed by the French King, Charles VI., and four of his courtiers, who dressed as woodhouses, or savages, when, as is well known, in the midst of a wild dance their dresses took fire and all except the King were burnt alive. In our own land the woodhouse was also a favourite, and we read that on Twelfth Day, 1515, when Henry VIII. kept Christmas at Greenwich, amongst the shows performed before the King and Queen was one of a "rich mount" covered with golden damask and which was drawn before the royal spectators by four woodhouses.[1] In 1575, when Queen Elizabeth visited Kenilworth, she was suddenly met by a man habited like a savage, covered with ivy, and holding in one hand an oaken sapling torn up by the roots. This savage man recited a laudatory poem in honour of Her Majesty, and the same monarch, when she in a progress stayed at Cowdray House, in Sussex, in 1591, was again entertained by a wild man clad in ivy.

Curiously enough, the woodhouse was not only a popular feature in secular festivities, but was introduced into religious art and ceremonial, and at Acle and Ludham, in Norfolk, seated lions and woodhouses are grouped round the stems of the fonts, and in the latter example the savages are male and female. Perhaps, being associated with lions, these odd images may typify the strength given in baptism. In a niche over the entrance of the south porch at Potter Heigham, Norfolk, is now placed the mutilated statue of a woodhouse, and in a volume of the books of accounts still extant of the College of Mettingham, Suffolk, under date 1415–1416 is the entry, "Item. solut. eidem pro j wodwyse faciend', 40^{d}," the sum paid for this image to the sculptor, Thomas of Yarmouth.[2] Even in religious processions the woodhouse made his appearance, and as late as 1799 a writer

[1] See Strutt, *Sports and Pastimes*, 161. At the Lord Mayor's Show in 1553, Machyn tells us there were "ij grett wodyn with ij grett clubs all in grene and with skwybes bornyng . . . with gret berds and syd here and ij targets a-pon ther bake" (*Diary of Henry Machyn*, p. 47).

[2] See *Archæological Journal*, VI, 64, 67.

in the *Sporting Magazine* of that year was able to describe a religious procession at Dunkirk, where he tells us there was a pageant of a large wood with men in it dressed in green, a green scaly skin drawn over their own, and their faces masked to appear as savages.

Spenser, in his *Faerie Queene*, describes woodhouses thus—

> "But far inland a salvage nation dwelt,
> Of hideous giaunts and hafte-beastly men,
> That never tasted grace, nor goodness felt."
> *Faerie Queen*, Bk. II, Canto X.

And again—

> "It was to weet a wilde and salvage man,
> Yet was no man, but onely like in shape,
> And eke in stature higher by a span,
> All overgrown with haire. . . .
> And in his hand a tall young oke he bore,
> Whose knotte snags were sharpened all afore."
> *Ibid.*, Bk. IV, Canto VII.

The woodhouse is not often met with as a charge in arms, but Glover gives three wild men with clubs and shields as the arms of Wood, it is the sole charge in the arms of Emyly, and as a crest it forms that of the Middleton family · but the chief use of the wild man in heraldry is as a supporter of arms, an early instance of which occurs in connection with those of Patrick de Dunbar, Earl of March, as seen on his seal appended to a document dated 1334.[1] Baron Woodhouse naturally had wild men for his supporters.

I have enlarged somewhat freely on the subject of the woodhouse because his importance in heraldry has been strangely overlooked in modern works on the subject, being entirely passed over by Berry, Boutell, and Planché, yet a glance over the pages of Burke's *Peerage* shows that forty-nine noble families have woodhouses for one or both of their supporters.

According to the French writer on heraldry, Menestrier, the use of *angels* as supporters was not a privilege of the Kings of France and royalty only, but was considered fit also for use by others in churches. "Thus," he says, "one often sees that a family which has lions,

[1] Engraved and described in *Archæological Journal*, XXXVII, 200.

eagles, dragons, or savages for supporters has angels in churches."[1] If such a privilege obtained in England, royalty seems to have used it freely in association with their arms, an instance of which is seen on the screen connected with Henry V.'s Chapel at Westminster Abbey, which has in the spandrils of its arch two shields of the royal arms, each scutcheon upheld by four angels very beautifully grouped; another example occurs in Henry VII.'s Chapel, where a band or string under the inside of the windows is entirely composed of angels bearing the badges of that monarch (Fig. 7). In Sussex there are several monuments, about 1530 in date, which have armorial scutcheons supported by amorini, as at Petworth and Racton, and in the little chantry chapel of the

Fig. 7.

De La Warrs in Boxgrove Priory Church there are panels forming a cornice in which are shields upheld alternately by nude amorini, or fully vested mediæval angels.

Sir John Hobart Caradoc, Baron Howden, had *ibises* for his supporters, each holding a serpent in its beak, and of this bird Swan says, "This is a strong bird with a bill of great length, he doth exceeding much good in destroying serpents."[2]

Oliphant being the old name for *elephant*, we naturally find that the Barons Oliphant in Scotland had two elephants to support their arms and an elephant's head for a crest.

On the brass of Sir Hugh Halsham, dated 1441, at West Grinstead, Sussex, and on a few other examples, small banners of arms are inlaid, and perhaps the

[1] *Usage des Armoiries*, 1673, *quo. Archæological Journal*, VIII, 99.

[2] *Speculum Mundi*, 387.

banners carried by the supporters of some arms may be a survival of this practice. An instance may be cited in the men in armour supporting the arms of Sir William Hamilton, who carry banners charged with his armorial bearings.

BADGES form most interesting objects in heraldry, and many families appear to have held them in equal honour with their armorial bearings, and who paraded them on all possible occasions, and decorated every object capable of being ornamented with them. Ben Jonson, in his well known ballad of the *Old and Young Courtier*, eulogises the old courtier's lady, who "kept twenty thrifty old fellows with blue coats and badges," and sometimes even sovereigns, and not only serving men, assumed the badge of a noble to do him honour. Thus Rous relates of Earl Beauchamp, who died in 1439, that "the Empresse of Almayne, taking the Erle's livery, a Bere, from a knight's shoulder, and for great love and favour setting hit on her shouldre"; and at Parham, Sussex, is a portrait of Queen Elizabeth, in which she appears in a gown embroidered with the ragged staft of Dudley, Earl of Leicester.

Shakespeare has many references to badges, some of which clearly indicate that his hearers must have had a fairly good knowledge of heraldry to perceive the drift of his allusions, as, for example, in this passage in *Richard II.*—

> "See! see! King Richard doth himself appear,
> As doth the blushing discontented sun,
> From out the fiery portal of the east,
> When he perceives the envious clouds are bent
> To dim his glory."
>
> *Richard II.*, Act III, Sc. 3.

The monarch's badge of the sun emerging from a cloud being thus beautifully described. Again, how full of pathos is the following from *Henry VI.*, in which the King, gazing on one slain at Towton, soliloquises on the York and Lancaster badges—

> "The red rose and the white are on his face,
> The fated colours of our royal houses;
> The one, his purple blood right well resembles,
> The other, his pale cheeks, methinks, presents."
>
> *Henry VI.*, Pt. III, Act II, Sc. 5.

Lastly may be cited two allusions to the Yorkist badges, the first from the same play, when York exclaims—

> "Then will I raise aloft the milk-white rose,
> With whose sweet smell the air shall be perfumed."
> *Henry VI.*, Pt. II, Act I, Sc. 1.

The other from *Richard III.*, the beginning of Gloster's well-known speech—

> "Now is the winter of our discontent
> Made glorious summer by the sun of York."

Some badges take forms of great antiquity. The Bourchier knot, for instance, is met with on a bas-relief of Roman work found at Resingham, Northumberland, and now preserved in the Library of Trinity College,

Fig. 8.

Cambridge. The device of the L'Estrange family (Fig. 8), the clasped hands, is also found in Roman times, being on a ring engraved in Jones's *Finger Ring Lore.*

Two Sussex knights, John de Pelham and Roger de La Warr, captured John, King of France, at Poictiers, and both received augmentations to their armorial bearings in consequence of their deed, Pelham being granted the device of a buckle, and La Warr that of a crampette, or the end of a scabbard. The Pelham family were extremely proud of their badge, the buckle, and displayed it wherever it was possible to do so. We find it on the walls of several East Sussex churches; at Chiddingly, Crowhurst, and Laughton it forms the ends of the labels over the tower doorways; and at Burwash

and Crowhurst it is ingeniously introduced into the window tracery, whilst it figured as a stained glass bordering in the window-ways, an example of which is preserved in the museum at Tufton Street, Westminster (Fig. 9). It was frequent on fire-backs and dogs, and the Pelhams marked their sheep with it. The La Warrs were not so profuse in the use of their crampette, but it is seen on tombs of the family at Broadwater. In monumental inscriptions, badges are often inserted between each word or sentence, an early example of which occurs on the beautiful brass of Alianore de Bohun,

Fig. 9.

1399, in Westminster Abbey, and the celebrated badge of the bear and ragged staff is thus introduced on the monument of Earl Beauchamp at Warwick.[1] In St. Michael's Chapel, Westminster Abbey, the inscription on the mural monument of a Mrs. A. Kirton, dated 1603, is plentifully *guttée de larmes*, or besprinkled with tears.

Badges, however honourable they may have been originally, were subject to abuse, and as early as 1399, Knight tells us, an Act was passed to restrain the

[1] Shakespeare has allusions to this badge, and in *Henry VI.* makes Warwick exclaim—

"Clifford of Cumberland, 'tis Warwick calls,
And if thou dost not hide thee from the bear,
Now, when the angry trumpet sounds alarum."

Henry VI., Pt. II, Act V, Sc. 2.

Warwick in the same drama also says—

"Now by my father's badge, old Nevill's crest,
The rampant bear, chain'd to the ragged staff."

And York cries out—

"Call hither to the stake my two brave bears."

i.e. Warwick and Salisbury.

reckless giving of badges to a host of vagabonds who generally did no service and received no pay, being only called upon in times of trouble and confusion to strengthen the turbulent lord whose badge they wore, and who on his side bound himself to protect them against the ordinary officers of the Crown or law, but this abuse lasted long after the passing of the Act, and we find traces of it as late as the time of Charles I.[1]

The brothers and sisters in almshouses were often distinguished by badges, generally those of the founders, or their arms, but occasionally of the patron saints of the houses the almspeople belonged to. Sanctuary men also had their distinctive badges, and those at Westminster bore the crosskeys of St. Peter on their garments.

Badges were also used as tokens of infamy in the wearers, and were employed in this manner to distinguish the Jews from other people. Sometimes the badge worn by them was in the form of a wheel, red, yellow, or party-coloured, fixed upon the breast. In Germany and Italy a red cap was the mark of a Jew, but in the latter country the Israelites were compelled to change the colour from red to yellow owing to the following circumstance recorded by Evelyn in his *Diary* for 1645:—"The Jews," he says, "in Rome wore red hats till the Cardinal of Lyons, being shortsighted, lately saluted one of them, thinking him to be a Cardinal as he passed by his coach; on which an order was made that they should only use the yellow colour."[2]

In our own country, an Act of William III., 8th and 9th of his reign, cap. 30, required all persons receiving relief to wear a badge containing a large Roman P and the first letter of the parish from which they received relief.[3]

Some families were as proud of their MOTTOES as others were of their arms or badges. This was the case with the Percys, who were remarkably fond of their motto "*Esperance en Dieu*," even down to the commencement of the nineteenth century, and these simple words, with a very short inscription, form the sole memorial of Isabella Percy (wife of Algernon Percy), who died in

[1] Knight's *Pictorial History of England*, II, 6.

[2] *Diary*, I, 183, ed. Brav, 1854.

[3] *Edinburgh Review*, 1841, 9.

1812, and lies in Westminster Abbey. Shakespeare was well acquainted with the value the Percys set on their motto and mentions it twice in *King Henry IV.* Henry Algernon Percy, 5th Earl of Northumberland, had couplets on his motto placed about the inside of his hall at Leckynfield such as—

> "*Esperance en Dieu*—
> Trust in Him; He is most true.
> *En Dieu esperance*—
> In Him put thine affiaunce.
> *Esperance in the world*—nay,
> The world varieth every day."[1]

Some mottoes seem to have been chosen for the alliteration of the words composing them, as in that of the Suffolk Garneys, "*God's Grace Governs Garneys.*" Some families had a punning motto as well as a canting coat of arms; thus the Mackerells of Norfolk bore per fesse *ar.* and *vert* three mackerels *or* for arms and had "*Macte virtute patrum*" for motto.

In the LIVERIES, still worn to a certain extent by the men-servants of the nobility and others, we see relics of mediæval customs, and it is within the recollection of many that the Beefeaters, as they were termed, in charge of the Tower treasures, wore their royal livery resplendent with the national arms embroidered on it. The colours of this livery seem to have varied, and in the *Chronicle of Calais* we are told that in 1511 Margaret, Duchess of Savoy, gave to the Englishmen then with Lord Poynings, when they left Gilderland for England, "coats of whit and grene, red and yelowe, the whit and grene for the King of England's livery, the red and yelowe for the Duke of Burgoyne's livery, and the four colours were medeled together."[2]

As a late example of the ceremonial use of a livery, it is related of Elizabeth Chudleigh, Duchess of Kingston, that when she was at St. Petersburg in 1776 she gave magnificent entertainments, at one of which one hundred and forty of her own servants attended in the Kingston livery of black turned up with red and silver.[3]

[1] Simpson's *Henry, Lord Percy*, 9, (privately printed).

[2] *Chronicle of Calais*, 8, ed. Camden Soc.

[3] Baring-Gould's *Historic Oddities*, 47.

The ORDER OF THE GARTER has at all times been held in the greatest esteem both at home and abroad. Each member of the Royal Family invariably places immediately after his own name the letters K.G., and Shakespeare, in *Henry VI.*, makes Suffolk exclaim in proof of his nobility, "Look on my George, I am a gentleman."[1] A beautiful example of a knight's arms surrounded by the Garter is seen on the brass of Lord Camoys at Trotton, Sussex, 1426 in date (Fig. 10).

FIG. 10.

Another of the succeeding century is met with at West Firle, in the same county, on the monument of Sir John Gage, 1557, who, the inscription informs us, was a member "preclari ordinis Garterii."

The monastery of St. Paul Without the Walls, Rome, having been under the patronage of the English monarchs, the abbey arms, a hand grasping a sword, were accustomed to be surrounded by the Garter and its

[1] *K. Henry VI.*, Pt. II, Act. IV, Sc. 1. This exclamation is an anachronism on the part of the poet, as the George was added to the other insignia by King Henry VII.

motto, and foreign monarchs still wear the insignia of this English order on special festivals; whilst in like manner, I believe, our Kings assume those of foreign orders on like occasions. Machyn informs us of an instance of this, and says that in 1551 "the XXIX day of September was Saynt Myghell, the King grace (*i.e.* Edward VI.) dyd where the robes of order of Myghell with skalopshelles of France."[1]

Camden mentions "the Judges red roabes, and COLLAR OF SS which they used," he says, "in memory of St. Simplicius a sanctified lawyer and a senatour of Rome."[2]

According to a communication made by Mr. Albert Way at a meeting of our Institute in 1859, he found in Italy examples of the Collar of SS on the tombs of certain distinguished Italians, who had, he believed, visited our country in the earlier part of the fifteenth century, and he supposed these insignia to have been conferred on these persons as marks of royal favour.

A chain of the Lord Mayor of London is of pure gold, ornamented with links of double SS and Tudor emblems, and the Lord Mayor of Dublin has a silver collar of SS, presented in 1697 by King William III. to a former Mayor. An interesting paper on the collar of SS by Mr. A. Hartshorne, F.S.A., will be found in the *Journal*, XXXIX, 376, illustrated by some of the best examples of this curious device.

Boutell informs us that "to investigate, display, and enrol GENEALOGIES is part of the duties of the Heralds of the College of Arms,"[3] and a pedigree surrounding a shield of arms occurs as an example of the union of arms with genealogy on the brass of members of the Lindley and Palmer families, dated 1593, at Otley, Yorkshire. But it has been said that the fancies of some writers on heraldry in tracing genealogies back to Adam, and furnishing the patriarchs with coats of arms, has brought discredit on the science of heraldry itself. But heralds alone have not been the only persons who have concocted fanciful genealogies, for imaginative descents were in fashion in ancient Rome. Probably the most remarkable

[1] *Diary*, 9, ed. Camden Soc.
[2] *Remaines*, 193.
[3] *Heraldry, Ancient and Modern*, 332.

genealogy is that of the Jewish Rabbi Judah, son of Bethera, who is mentioned by his fellow-countryman, Benjamin of Tudela, in his travels in Palestine during the twelfth century. This Rabbi Judah, Mr. Wright informs us, "is said to have traced his descent from one of the skeletons restored to life by the prophet Ezechiel."[1]

In conclusion, I must ask the kind indulgence of my readers for the very miscellaneous collection of heraldic notes I have placed before them.

[1] *Early Travels in Palestine*, 89 and note.