

any occurrences during the absence of the medical attendant.

There is a general and popular belief that the work of nursing the sick is so easy that fatigue is impossible, a belief which mainly prevails among those who have not taken any opportunity of trying the duty themselves.

I remember once the relative of a patient coming to me to complain very indignantly that the nurse had fallen asleep beside the invalid; and on my inquiring how long she had been on duty, I was told, "only twenty-four hours." Now, as a matter of fact good nursing must necessarily be rather fatiguing, and no one can possibly nurse well for more than twelve or fourteen hours at the outside every day. Very often when men are ill I am assured by their wives that they will do all the nursing required, and that they could not think of allowing anyone else to share such a duty; but in cases of serious illness no human being can bear the strain of continuous nursing for any lengthened period; more especially when combined, as in such cases it is, with deep personal anxiety for the wellbeing of the invalid. To maintain one's health during a period of nursing, two conditions are absolutely necessary: the first is rest for a certain number of consecutive hours every day, and the second is a reasonable amount of outdoor exercise. Without these two the strongest person is sure in no long time to diminish much in usefulness, and is not unlikely to break down entirely.

For the satisfactory fulfilment of the duties of a nurse certain mental and physical qualifications are requisite. Among the mental qualifications probably patience holds the most prominent place. Although in some ways illness often tends to develop the better side of human nature, it cannot be denied that many invalids, and more especially perhaps those of more advanced age, are apt to be very fractious and impatient. One finds them not unfre-

quently misconstruing one's best efforts for their comfort and welfare, intolerant of measures which are intended entirely for their benefit, and reluctant to assist in carrying out the means which it is hoped will promote their ultimate recovery. A good nurse must meet these trials and difficulties with constant patience, trying to persuade rather than to order, and keeping such guard over her temper that not even strong provocation will tempt to a hasty word. After training and experience, one generally can regard such ebullitions of temper as simply symptoms of disease, to be watched and studied, and no more to be found fault with than the development of any physical symptom. As a rule I am quite sure that it is undesirable for a nurse to attempt the part of a mentor to the invalid; any remonstrance about undue irritability or display of temper should come from some relative or other friend, and not from the nurse.

Another qualification in a good nurse of almost equal importance is cheerfulness. Among the many influences which, small in themselves, in the aggregate affect so materially the progress and ultimate result of disease, the constant presence of a cheerful and bright disposition is prominent. Not that undue levity is demanded or desired; but the mental attitude which always looks, as far as possible, on the brighter sides of things, reflects a fund of moral sunshine on the sick-room, which is as valuable in its way as the physical rays of the sun which enter by the window. Such an attribute is not only extremely useful to the patient, but undoubtedly it enables the nurse herself to bear the fatigues of her duties much more easily than if they are undertaken under a distressing sense of mental depression.

Strict truthfulness and accuracy of language are also essential qualifications of a nurse. The faculty of observing properly, and describing exactly what one sees and hears, can be cultivated with care and attention, but exists

naturally in most people only to a very limited extent. A well-known historian remarks in one of his works that writing history would be comparatively easy if only eye-witnesses of events agreed as to what they actually saw and heard; and nothing in daily experience is more common than contradictory descriptions of the same occurrence by different witnesses. A nurse must strive to report accurately all that she may have seen or heard regarding the patient, and must avoid most carefully the very common fault of mistaking her own views or interpretation for the actual facts. It is the business of the nurse to observe the facts, and the duty of the doctor to arrive at conclusions from what is observed.

It is unnecessary to illustrate the advantages of such other mental characteristics as general intelligence, courage, and presence of mind, as experience in nursing cannot fail to develop these traits of character.

A good nurse should be also fairly strong physically, and should be free from any disagreeable deformities, or any defects of the organs of sight and hearing. The slightest degree of deafness is a very great drawback to any nurse, invalids being often very irritable when what they say is not understood at once. And it is very necessary in many cases of nursing that the slightest movement of the patient or the faintest sound should attract the nurse, so that acuteness of hearing is really one of the most important qualifications of a good nurse.

Any girl, then, gifted to a moderate extent with the qualities which have been already described, has in her the making of a good nurse; and I hope in the papers which through the kindness of the editor will follow this, to attempt to impart such information as will enable the amateur to utilise her faculties to the greatest advantage, so that acting as sick nurse she may both add to the comfort and promote the rapid recovery of the invalid.

(To be continued.)

THE DAYS OF CHIVALRY.

BANNERS AND BADGES.



GREEABLY to the promise made in our last article on Heraldry, I commence another series on the subject of Flags and Standards; Badges and Devices; Seals, Merchants' Marks, Orders, Knots and Twists, War-cries, Signboards, etc. The reader must not expect to obtain exhaustive information—I only offer as much as might be condensed into a pleasant half-hour's chat with those of our girls who may not have given their attention to these subjects hitherto.

With reference to flags, a greater variety was in use in bygone times than in the present day, and even the names of some are unfamiliar, or at least convey no idea of their character. Their size and form signified the rank of the bearer, and in the case of the improvised banner of the knight-banneret (represented as a "canton" on his escutcheon) it proclaimed to the world some remarkable deed of heroism, and served the purpose of our Victoria Cross. But an important difference

exists between them, for, in the first case, the distinction became hereditary, whereas in the second the reward lies by in a box, a forgotten relic in the hero's family, soon after the winner has succumbed before "the last enemy," and laid down his arms for ever.

Some young reader of the chivalrous romances of Sir Walter Scott may remember many allusions made to flags of old-time use, as, for instance, those in "Marmion"—

"A thousand streamers flaunted fair,
Various in device and hue;
Green, sanguine, purple, red, and blue,
Broad, narrow, swallow-tailed, and square;
Scroll, Pennon, Pensil, Bandrol—there
O'er the pavilions flew."

The use of flags is of the most remote antiquity, and they take precedence in point of age of the bearing of charges upon shields.

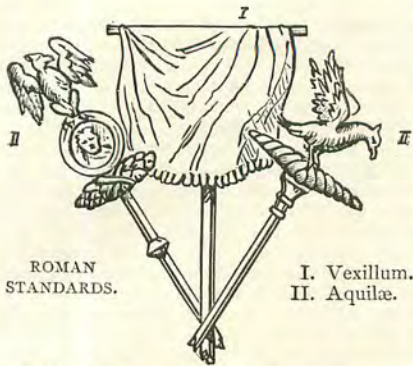
The banner was somewhat small and nearly square. An idea of them may be formed by seeing a sculptured specimen to be found on the monument of the Standard Bearer of Henry V. in St. Paul's Chapel, Westminster Abbey. It is represented at each corner of the tomb of Lewis Robsart, K.G. A distant view of the old battle-torn, dust-begrimed remains of such trophies may be seen high up in the dusky mysterious light of many cathedral aisles, and afford more food for the imagination than historical information respecting their characteristics of form and emblazonment.

The subject of standards is very interesting,

and quite as much so to women as to men, because, in addition to their historic reminiscences, they were the production (perhaps for the most part) of female fingers, those of the loyal and the loving who were, many of them, rendered immortal in the history of their country by their "cunning work" in her service.

To you who read the Scriptures the term "standard" must be more or less familiar. See the Book of Numbers ii.; and the graphic simile employed by the prophet Isaiah—"and it shall be as when a standard-bearer fainteth"—is indeed most strikingly suggestive, as emblematic of the extreme climax of lost hope, when the very worst of all fears have been realised, and the last glimmerings of waning light are extinguished. Of course, the fall and disappearance of the standard in the hands of the fainting bearer would naturally suffice to turn the tide of the battle, and lead the army to suppose—even were it not probably the fact—that the standard had fallen into the hands of the enemy, and that all was lost.

Of the ancient Roman standards most people have seen engravings. It was first introduced in the country about the middle of the fourteenth century, temp. Edward III. The Red Cross of St. George on a silver shield was usually blazoned next to the staff, and the charges of the owner's escutcheon, or his badge and motto, occupied the rest of the space. But they were specially employed for the display of badges by personages of rank,



ROMAN STANDARDS.

I. Vexillum.
II. Aquilæ.

and likewise for adding to the grandeur of pageants. The edges were fringed; the colours were those of the owner's livery, or the chief tinctures of his coat of arms; and the form of the extremity "swallow-tailed," unless the standard were that of a prince of the blood royal, in which case it was pointed.

The Royal Standard was placed before the king's pavilion at a tourney, or in an encampment. It usually measured from 8 to 9 yards long; those of the nobles were regulated in length according to a fixed scale, determined by their rank, diminishing until it reached its smallest dimensions in that of a simple knight, whose standard was only 4 yards long.

The charges on these were so placed as to meet the eye correctly when the wind blew out the folds horizontally, and so presented an even surface.

Banners in ancient times were often made of some relic, and very many of representations of sacred subjects. It is recorded that King Arthur carried the image of Christ and the blessed Virgin upon his shoulders in his eighth battle against the Saxons.

Sometimes votive offerings were made of these trophies of victory, as exemplified by Henry VII., who, after the victory which secured to him the throne of England, went in solemn and gorgeous state to St. Paul's, and there offered three of his standards in commemoration of that event, and as an act of acknowledgment. One was that of St. George; another represented a red fiery dragon beaten upon white and green sarcenet—the livery colours of the House of Tudor; and the third was that of the Dun Cow, probably notifying his parentage from Guy, Earl of Warwick.

It was a very usual practice to employ the sails of our ships to serve the purpose of banners and standards in the display of armorial charges and badges. Of this fact we have illustrations preserved upon seals, such as that of John Holland, Earl of Huntingdon, "Admiral of England, Ireland, and Aquitaine," A.D. 1436. The three lions of England are blazoned within a *bordure* of France (*fleur de lys*). Also the badge of Richard II.—"the sun in splendour"—blazoned on the sail of the ship in which the king returned to England, is to be seen in

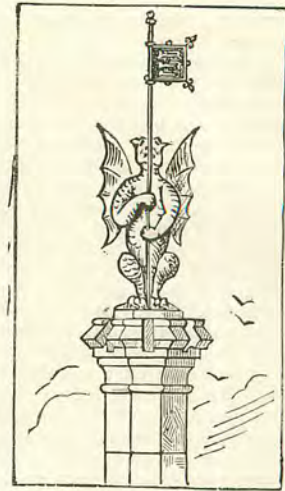


EXAMPLE OF MÆDÆVAL ENGLISH STANDARD.

an illuminated MS. in the Harleian Collection (No. 1,319).

The standard embroidered by Queen Adelia, second wife of Henry I., for her father, became of special historical interest. It was worked in silk and gold, and of European celebrity for its great beauty in both design and workmanship. It was employed in the contest to recover his patrimony, and was captured near the Castle of Duras, 1129, by the warlike Bishop of Liege, and the old competitor of Godfrey for Lower Lorraine, the Earl of Limbourg. In memory of their victory this standard was placed in the great church of St. Lambert, Liege, and until destroyed when that church was burnt (during the Revolution) it had for some centuries been carried in procession through the city on certain annual festivals. This beautiful trophy gave the name to the plain where it was taken, i.e., "the Field of the Standard."

The reader may often observe that the vanes or weathercocks employed to denote the direction from which the wind blows, take the form of flags—notably the ancient one to be seen over the Library of Lambeth Palace. The origin of placing these vanes on the summit of castle towers and pinnacles of



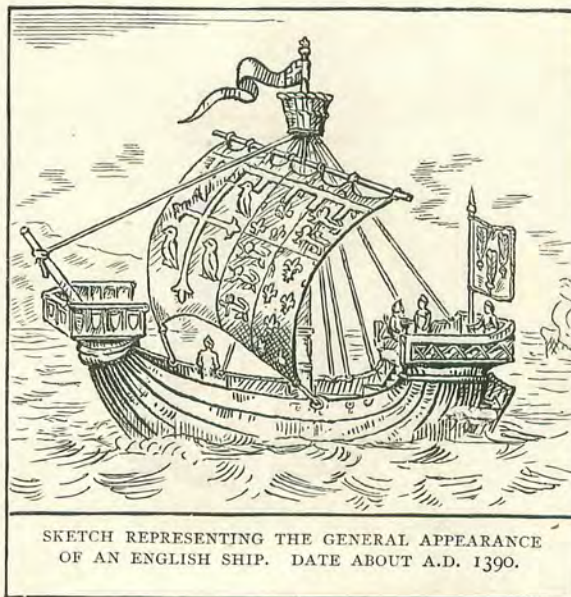
HERALDIC VANE AT HAMPTON COURT.

prehension of our verbal descriptions. Lance flags were in use prior to the period of a regularly organised heraldic institution, and the devices upon them were only decorative and fanciful, having no special signification. The *Pennoncelle* or *Pensil* was probably the very long and narrow ribbon-like flag, which we call "streamers."

In modern times the term "colours" has been adopted to denote the flags of the Line, and those of the Cavalry "standards"—incorrectly so-called for banners, the true name. Our Union Jack dates from the year 1606, in a somewhat different composition, but as now existing, and employed to typify the United Kingdom, from the year 1801.

The *Oriflamme* was an ancient banner of France having five tongues, and as of this, so of the banner and war-cry of the Knights Templars, we subjoin illustrations.

Badges must now claim a little consideration. It will be remembered that in one of a series of articles on Heraldry the utter impropriety of displaying family arms or crest on livery buttons was



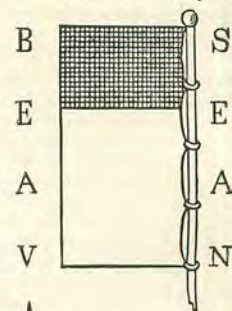
SKETCH REPRESENTING THE GENERAL APPEARANCE OF AN ENGLISH SHIP. DATE ABOUT A.D. 1390.

churches may be traced back to the thirteenth century. They bore the arms of the feudal lords who owned them, and took the shape of banners, otherwise called fanions, abbreviated into fanes, and still further corrupted into vanes.

The *Pavon* was a small flag of an oblong square, of which one-half was cut off diagonally from the upper sinister, to the lower dexter corner, and attached to a lance.

The *Gonfannon* was a banner suspended from the centre of a staff by the top corners, and hanging across it. The top was horizontal, attached to a stiff cross-piece, but the corners of the oblong square were rounded off at the lower end, and it was bordered all round the sides and at the bottom with a thick twist of silk, or with fringe.

The *Pennon* was a small narrow flag, forked at the end, or "swallow-tailed," but sometimes pointed, of which an illustration was given in our series on Heraldry. It was hung immediately under the head of the spear or lance, and was likewise called "the Ancient." It was the ensign of knightly rank, and was charged with an armorial device or badge of the owner. A visit to the Painted Chamber, Westminster, will assist the reader's com-



BANNER AND WAR-CRY OF THE KNIGHTS TEMPLARS.

ANCIENT BANNER OF FRANCE, KNOWN AS "THE ORIFLAMME."

discussed; and the use of a badge as a distinctive mark, having reference to the master whose livery is worn, was insisted upon. The badge or cognisance was a figure selected from some part of the family coat of arms; or chosen according to the fancy of the owner, with a special reference to some deed of arms, to his name, his estate, or his office. It was sometimes also a mark of distinction granted by the sovereign. This badge, in whichever way it came to be adopted, was recognised as distinctive and personal; and while employed and worn by the owner himself, had its special use on the dress of his retainers and servants, so that there could be no mistake as to the liege lord to whose service they were attached. It was also embroidered on banners and on the dress, and later on was engraved or embossed on a metal plate, and attached to the sleeve. One of the last memorials still existing of this wearing of a metal badge on the sleeve may be recognised on that of the modern waterman.

More than once allusion was made to badges by Shakespeare, as, for instance—

"Might I not know thee by thy household badge?"

Henry VI., Part 2.

"Sweet Mercy is Nobility's true badge."

Titus Andronicus. Act i. scene 2.

Badges were of three classes: the hereditary—already described; those of the second class, which were borne exclusively by the exalted personages who assumed them, sometimes for temporary use only, their primary object being to assist recognition. The Device, on the contrary, with its legend or motto, was invented rather with the design of mystifying the beholder, and it sometimes took the form of a rebus, frequently of a very quaint and curious character. Such eccentricities appear to have had their origin on the occasion of the jousts, masques, and such like pageants. The third class was known as "Merchants' Marks."

To deprive a man of his hereditary family badge was a punishment of extreme severity, and constituted a mark of great degradation. Again quoting from Shakespeare you may recognise this fact—

"From my own windows torn my household coat,
Raz'd out my impress, leaving me no sign—

Save men's opinions, and my living blood—
To show the world I am a gentleman."

Richard III. Act iii. scene 1.

While often a charge, selected from the family escutcheon, the badge was in the first instance quite distinct from any coat of arms, since we find that "it was in use, and with decided heraldic significance," prior to the institution of a systematic heraldry. So we learn from good authority, including that of C. Boutell. The badge differs from a charge, inasmuch as it is borne by itself, without any shield or other accessory, a motto only excepted, and that not always united with it. Besides this, while sometimes resembling a crest, it differs from this cognisance likewise, because it is unaccompanied by a wreath, coronet, cap of maintenance, or helm.

Our national emblems—the rose, shamrock, thistle, and leek—are all badges; so were also the roses of York and Lancaster, which were respectively white and red; both white and red of the House of Tudor. According to tradition, they had their origin as badges in about 1450, during the contention between Somerset and

the Earl of Warwick in the Temple Gardens. Somerset plucked a red, and Warwick a white one, and they called upon every bystander to declare his party by taking a rose of a similar colour to that selected by him whose cause he espoused. But this idea was clearly taken from the fact that Edward I. had adopted for his badge—"a golden rose stalked proper."

The Plantagenets adopted the signification of their name (*planta genesta*), derived, it is supposed, from Foulke, Count of Anjou, their ancestor, who wore a branch of broom in his helmet. This was adopted by his descendants, and introduced during the pageants of Henry VIII.

Richard *Cœur de Lion* adopted a star, supposed to be that of Bethlehem, as it bore allusion to Christ, being an emblem of Divine selection ("I am the bright and morning star"), and this star rises from between the horns of a prostrate crescent moon, thus symbolising his conquest of the Turks, and the

their grand old family seat—one of the few remaining feudal castles still kept up as residences—will remember the helmet and the spear of the redoubtable Guy, reputed to have been seven feet high, and certainly no ordinary gigantic man could have worn the one, nor wielded the other.

Lack of sufficient space must preclude any mention of more than a few amongst the remarkable of our badges. They were in special favour between, and inclusive of, the reigns of Edward III. and Queen Elizabeth, who appropriated many for their own private use; and, being very simple, and placed on the liveries of such a multitude of persons, were better known as distinguishing marks, by the world in general, than the heraldic bearings on the escutcheon of a patrician family, being of a so much more complex character, and far less often exhibited. In France and Italy they were extensively employed, and great ingenuity and much play of fancy was shown in their composition.

All the great orders, hereditary or otherwise, have their distinctive badges. That of the Garter is a medallion bearing as a device St. George and the Dragon, and the motto "*Honi soit qui mal y pense*" on a garter encircling it, and buckled below. That of St. Andrew, patron saint of Scotland, a figure of the Apostle holding his cross in front of him, and a border round the device, containing the motto, "*Nemo me impune lacessit*," by the way, a somewhat inappropriate motto to be used in connection with the humble martyr-saint, who yielded up his life to his enemies! The badge of the Order of St. Patrick bears a shamrock on a St. Andrew's cross, and, being the great order of Ireland, one cannot but feel struck by the motto which encircles it on a blue band, within an outer border of shamrocks, "*Quis Separabit*." Doubtless, it was adopted from an ancient motto, employed in those days when passages of Holy Writ and pious sentiments and prayers were significantly adopted by those God-fearing heroes who had sworn to give their lives, rather than deny their faith. But in the present crisis, *apropos* of the union of England and Ireland, "Who shall separate?" is singularly pertinent and appropriate.

The ostrich feathers of Edward Prince of Wales were a badge. It was a very general custom for a knight to show two shields at a tournament: one emblazoned with his coat of arms, the other bearing his badge or "impress." A visit to the tomb of Edward the Black Prince will supply ocular demonstration of this fact; for agreeably to the will of that Prince, three shields, bearing respectively his arms and his badge, were sculptured on each side of the monument—the former labelled with the words "For War," the other "For Peace." To quote his own directions: "*L'un pur la guerre de nos armes entiers quartellés; et l'autre pur la paix, de nos bages des plumes d'ostruce*." Of the latter shield an illustration was given in one of the articles on Heraldry. The mottoes, "Ich Dien" and "Houmout," are old German; and the former appears to be in pious reference to the words of our Great Example, "I am amongst you as him that serveth"; and again, to the declaration, "The Heir differeth not from a servant," etc.; thus likewise the prince and the heir felt proud to carry that grand motto on his standard into the battlefield, and in times of peace and festivity into the tournaments and the royal processions—"I serve." The second was equally worthy of his greatness, "*Houmout*"—"Magnanimous."

(To be continued.)



THE EARL MARSHAL IN THE ROBES OF A KNIGHT OF THE GARTER.

victory of Christianity over Mahomedanism. He had other devices and mottoes, one of which was "*Christo duce*"—Christ my Leader.

The "Bear with the Ragged Staff" was the badge of the Earls of Warwick (two being united to form one). The bear owes its origin to Arthgal, a knight of the Round Table—the name *Arsh* or *Narsh* in the British language signifying a bear. This was also a play upon his name, for the first lords of Warwick after the Conquest were the Newburghs, his descendants. The "ragged staff" owes its origin to Morvidus, an earl of the same family, remarkable for his valour and prowess; who slew a formidable giant by means of a young tree which, by his extraordinary strength, he had torn up by the roots for the purpose. Wonderful specimens of muscular power and size have appeared amongst the heads or scions of the Warwick family. Anyone who has visited

proaching, and expected that someone else, overtaken by the rain, had bethought him of her snug hiding-place, and immediately the place of sanctuary was invaded by a gentleman, who arrived there in breathless haste. He raised his hat, seeing a lady there before

him, and said, in a reassuring tone, that he believed the storm would very soon pass over. Avie assented, after which there was a silence, which neither of them were disposed to break.

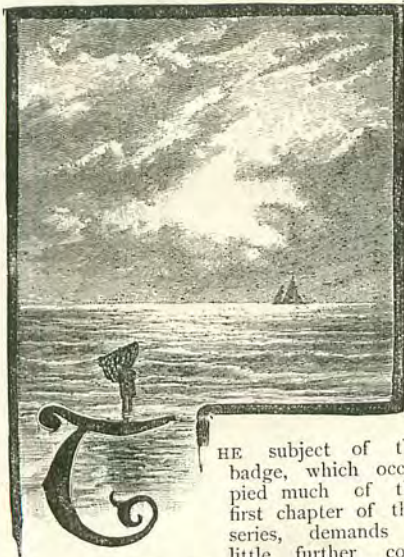
The intruder was a man about fifty, with a

light, active form, a finely-cut, intellectual-looking face, and iron-grey hair and whiskers. Everyone at Closeholm knew Mr. Wilpraham by sight, but few had any particular intimacy with him.

(To be continued.)

THE DAYS OF CHIVALRY.

PART II.



THE subject of the badge, which occupied much of the first chapter of this series, demands a little further consideration before being dismissed. It is more suitably termed a "cognisance"—a word derived from the Norman, signifying a token by which a thing is recognised, and which marks the difference between it and a device with a hidden meaning and very mystifying intricacy of character.

Before proceeding further, let me warn those who claim their right to adopt either a cognisance or device for a letter-seal or letter paper, in place of a monogram, that they must never be guilty of the mockery (illegal as well as puerile) of placing the same on a distinctly heraldic foundation, nor a motto on a garter. To be more explicit, the badge must not stand on a cap of maintenance, crest-coronet, wreath, nor mural crown, and a motto must be inscribed on a fillet or ribbon.

There was another form of self-chosen cognisance which in one respect resembled armorial bearings, viz., in its hereditary perpetuity. This class is represented by knots and twists, originally of silken cord, and likewise of buckles. Representations of these, like orthodox heraldic insignia, are found depicted on memorial windows, sculptured on tombs, and engraved on seals.

Perhaps one of the best known of all our badges is the hand, borne by legal right as an inescutcheon in the centre of the shield of a baronet. Well known as it is, however, comparatively few are acquainted with its origin. Its history is as follows.

Following out Queen Elizabeth's work in reducing the turbulent condition of Ireland to some degree of order, James I. devised the idea of raising an army of occupation in a novel way. He bestowed the hereditary title of baronet on every gentleman who, owning a rental of £1,000 per annum, would maintain thirty soldiers in the province of Ulster at the rate of 1s. 6d. a day each, and would likewise remit the amount of one year's such

pay to the Treasury. The red hand *appaumé*, or open erect, and showing the palm, was the badge of the province of Ulster; and thus for their valuable and sometimes arduous services, these gentlemen obtained the honorary reward of bearing on their shields the badge of the province. It was a distinguishing mark of the titular honours granted for their loyal self-sacrifice, in pecuniary loss, personal exertion, and sometimes imminent danger incurred. This method of raising military forces and creating baronets was extended to this country, and a well-earned distinction, which greatly served the country, yet cost it nothing, has thus been preserved amongst us as an example to after generations.

Some readers may perhaps inquire as to the origin of the badge of Ulster in the first instance. In an ancient expedition to Ireland, the adventurer O'Neile cut off his left hand, and threw it upon the shore, on finding his own rowboat outstripped by another, and in consequence of a compact made between him and his companions, that he who first touched the land should possess the territory which he touched. From this man the kings of the province of Ulster descended, and the Sir Phelim O'Neile, who was hanged for the murder of Lord Caulfeild, and whose estates were forfeited for high treason by command of James I., was surnamed "Lamh-derg Eirin," meaning "the red hand of Erin." Assuredly a large portion of his countrymen have kept up their right and title to this terribly descriptive surname, for red-handed they are too often found, following in the footsteps of their *lamh*-like chieftain. The strange act of the adventurer O'Neile, who naturally cut off the left hand, accounts for the circumstance that the badge represents a hand sinister.

But others besides the O'Neiles are found to bear the cognisance of the "bloody hand" on their escutcheons as a charge. This was in punishment (and to last for ever after) of the crime of murder to families of this country, of which fact we might cite at least four examples.

The most part, if not all, of our sovereigns and knights adopted a cognisance, and these were exhibited at tournaments on their banners and shields, one shield being blazoned with heraldic insignia, and another with a badge or with an *impresa* (as a device was otherwise designated).

Hereditary charges were not as personally distinctive as either of these self-chosen cognisances, inasmuch as all the chief's family had a right to bear his heraldic insignia, only with a difference. Thus we find that in ballads and other historical records the nobility were individually referred to (not by their names and arms, but) by their badges.

The Lancastrian collar of S.S., worn by heralds, was a badge instituted by Henry IV., and is supposed to have been the repetition of the initial letter of "soverayne"—his own favourite motto. Another example of this very simple kind of badge was that worn as a collar or necklace by Henry VIII., which consisted of the repetition throughout its length of his own initial letter "H."

We here give a cognisance worn by several of our Plantagenet kings. From Cœur de

Lion downwards, who assumed the badge of the Star of Bethlehem, surmounting the crescent and issuing from between the horns, in token of his victories over the Turks, and the triumph of Christianity over Mahommedanism (Fig. 1).

Likewise the Tau badge from the tomb of Sir Roger de Bors, in Ing'lan Church, Norfolk (Fig. 2).

We may now pass on to consider what was entitled a "rebus." This was a fanciful combination of two or more figures, whereby the name of the owner was formed, and dates from a period of great antiquity. Speaking of the quaint practice of adopting a cognisance of such a kind, Sir William Dugdale says, "They who lackt wit to expresse their conceit in speech, did use to depaint it out in pictures, which they called 'rebus.'"

Most of my readers are aware that this style of composition consists of pictorial hieroglyphics. Referring to history, we find that the clergy of Picardy used to compose certain squibs, respecting current events, for the carnival, and the rebus derived its name from them—*de rebus quæ geruntur*; and in the Middle Ages many ecclesiastics and knights used to make puns on their names, and used them as cognisances. To make this explanation of the rebus the plainer, the following example may suffice:—

On the letters S. T. a gorgeous cockatoo sits perched, whilst beneath is a wretched moulting bird; of which hieroglyphical representation the explanation is as follows:—"On S. T. (honesty) is the best Poll I see (policy)." Thus the rebus of the Derings was a deer and a ring.

In illustration of this description of cognisance, the rebus of the abbot, John de Wheat-hamsted, A.D. 1460, sculptured on his tomb in St. Albans Cathedral, is here given for the benefit of those who cannot make an excursion, well worth their while to accomplish, to inspect it for themselves (see Fig. 3). Fig. 4 combines both a knot and a rebus—"A. Bell"—and is taken from a stained glass window in Newdegate Rectory, Surrey. Fig. 5 is the rebus of "J(ohn) Bol-ton," from a stained glass window in York Minster; and Fig. 6 is another combination of a knot, with a device and initials. It is of Alured Comyn, Prior of Nostel, from the roof of Nostel Church, Yorkshire.

Knots, twists, and buckles were hereditary badges, so to say, although not armorial bearings. They were not exclusively the cognisance of one individual, like his badge or device pure and simple, but remained as a sort of heirloom in his family.

They were sometimes adopted merely as an ornamental device, to form as it were a link between successive repetitions of another subject. For instance, a portrait of Henry VII. at the Society of Arts shows a collar composed of knots and *roses-en-soleil* alternately. So likewise one representing Henry VIII. as Prince Henry, shows a collar of white and red roses, each successively separated or united by a series of knots. Some nine or ten families still retain an ancient cognisance of this description, and perhaps more. Those illustrated are:—(Fig. 7) the Draper knot (also that of Ann. of Bohemia, surnamed The Good, and seen on



FIG. 1.



FIG. 2.

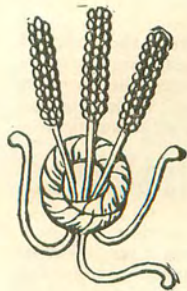


FIG. 3.



FIG. 4.

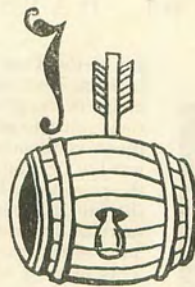


FIG. 5.



FIG. 6.

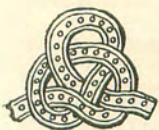


FIG. 7.



FIG. 8.

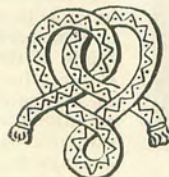


FIG. 9.

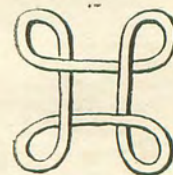


FIG. 10.



FIG. 11.



FIG. 12.



FIG. 13.

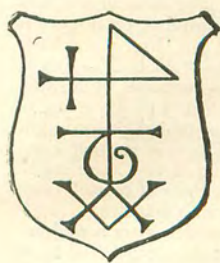


FIG. 14.



FIG. 15.



FIG. 16.

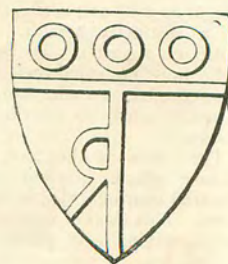


FIG. 17.

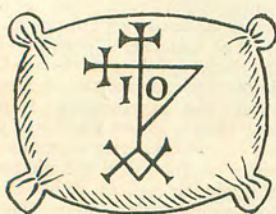


FIG. 18.



FIG. 19.

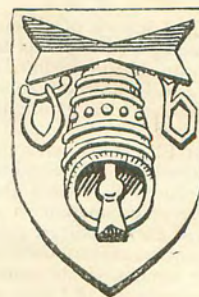


FIG. 20.

the robe of her effigy on her tomb in Westminster Abbey. Fig. 8, that of Stafford. Fig. 9, Heneage. Fig. 10, Bowen. Fig. 11, The Ormond and Wake. Fig. 12, the Bouchier, taken from a tomb in Westminster Abbey; also to be seen scattered all over the splendid tomb in Canterbury Cathedral of Thomas Bouchier, Archbishop, second son of William Bouchier, Earl of Eu, in Normandy. He was remarkable as having lived after his first consecration fifty-one years, the longest period of time that any Englishman ever lived as bishop or archbishop. Fig. 13, the Dacre knot and badge. There are a few others which have not been illustrated, as, for example, the Harrington knot—a fret argent representing a fishing net, borne from the time of Edward III.; and the Lacy knot, which was adopted by Henry Lacy, Earl of Lincoln, “an eminent warrior,” temp. Edward I. (French, *lacet*, a knot). Lincoln’s Inn was his house in town, where he died. The beautiful knot is to be seen on a sculptured shield on the ruins of Whalley Abbey, Lancashire, which was built by him A.D. 1296.

Merchants’ marks were accorded to citizens to be placed upon their merchandise, when not possessing the hereditary right to bear arms—a right strictly guarded by heavy fines and severe punishments on its nefarious appropriation. The modern trade marks or trade brands represent the original, which date back to 1400, and have been adopted by individuals, and not by guilds of the several trades only. Perhaps amongst the earliest formed of these societies was that of the woolstaplers, which was instituted in the fourteenth century; and equal justice was meted out to these worthy industrious persons, in the stringent laws passed for the protection of their rights, as for those of the nobility of the first and second degree. It would appear that the pious feeling which shone out so clearly in word and sentiment amongst the patrician circles, the knights and

others, pervaded those of the class below them. “A straw will tell which way the wind blows”; and we cannot but observe that these “good men and true” united their initials with a cross. In some cases, gentlemen entitled to bear arms adopted the vocation of a merchant; and under such circumstances both his families—cutcheon and his merchant’s mark were represented on his memorial brass, window, or tomb.

Those of my readers who frequent the library of the British Museum may read the following statement in one of the Harleian MSS.—

“They be none Armys, but a marke as merchaunts use; for every man may take hym a marke; but not Armys, without a herawde or purevante.”

The woolstaplers, as I said, were the first to employ these marks, which used to be impressed on leaden seals attached to their bales of merchandise; and many examples are frequently discovered, especially in the neighbourhood of Hitchin. A few of the early examples of these are subjoined.

Fig. 14 is the trade mark of Thomas Pownder, St. Mary Key, Ipswich, taken from his tomb, dated 1635. Fig. 15, that of John Pergett, Chipping Norton, Oxon, A.D. 1487, also taken from the tomb. Fig. 16 is that of Geoffrey Dormer, as seen on his tomb in Thame Church, A.D. 1502. Fig. 17 is to be seen in Westhampton Church, near Chichester. Fig. 18, on the tomb of John Orgone, in St. Olave’s Church, Hart Street, London, A.D. 1584. Fig. 19, the mark of John Carr, sculptured on his tomb at Stonton Massey, Essex, A.D. 1570. And Fig. 20 that of Thomas Bullesdon, copied from a bell in St. Bartholomew’s, Smithfield, A.D. 1570.

Bellfounders’ marks became general about the beginning of the fifteenth century, the introduction of the bells into England dating to shortly after the time of St. Augustine, and first of all into Kent. The inscriptions upon the

latter, as well as the character of the devices, both in form and emblematic meaning, were quaint and beautiful—either or both. According to Stahlschmidt (whose interesting and exhaustive work on the Kentish bells deserves much commendation) the badge of the “Bell-makers’ Guild,” about the middle of the fifteenth century, was a shield bearing a large chevron and three laver-pots, placed respectively at the dexter and sinister chief of the shield, and at the base—the latter being larger than the former two.

As an example of the pious feeling exhibited by the founders, a bell at Stodmarsh bears the following inscription:—“Above all things love God.” One at St. Paul’s Cray:—“Praise the Lord.” Another at Ickham:—“LORD IEVS CHRIST RESEVE EACH SOL, FOR HOME THIS BELL SHAL TOL. AMEN. JOHN PALMAR MADE ME, 1641.”

At Tonbridge, St. Peter and St. Paul, the inscription on the seventh bell is—“Ye people all, who hear me ring, Be faithful to your God and King. 1774.”

Other societies besides the City mercantile guilds availed themselves of the right of using distinctive marks and badges. Amongst these, one may be of special interest to girl-readers, viz., the “Blue Stocking.” It dates from the year 1400, when the first mixed club of both sexes was instituted at Venice. These members wore blue stockings as a distinguishing livery; and later on, in the sixteenth century, the society and its badge were introduced into England, and the first to wear the latter was Mrs. Montagu. In 1840 its last patron died, in the person of the then Countess of Cork (*née* Monckton).

In our third chapter of this series we shall look into the history of the buckle, or *fermail*; of seals and signets; and rings set with engraved gems, employed as signets; and those also bearing posie mottoes.

(To be continued.)



A KISS FOR A POET.—The most honourable of kisses, both to the giver and receiver, was that which Queen Margaret of France, in the presence of the whole Court, impressed upon the lips of the ugliest man in the kingdom, Alairs Chartier, whom she one day found asleep, exclaiming to her astonished

attendants—“I do not kiss the man, but the mouth which has uttered so many charming things.”

ON THE WAY TO SUCCESS.—There are few things, truly set about and followed perseveringly, that cannot be accomplished.

HOW TO HAVE WHAT WE LIKE.

Let this plain truth those ingrates strike,
Who still, though blessed, new blessings
crave,
That we may all have what we like,
Simply by liking what we have.

KNOWLEDGE OF THE WORLD.—That sort of observation which is called knowledge of the world, will be found much more frequently to make people cunning than good.

A WIFE’S REVENGE.

Husbands who play chess with their wives pursue a perilous practice, as may be seen from the following anecdote:—

Ferrand, Count of Flanders, having constantly defeated the countess at chess, she conceived a hatred against him, which came to such a height that when the count was taken prisoner at the battle of Bovines, she allowed him to remain a long time in captivity, though she could easily have procured his release.

THE USE OF TRIALS.—Trials are moral ballast that often prevents our capsizing. Where we have much to carry, God rarely fails to fit the back to the burden; where we have nothing to bear we can seldom bear our-

selves. The burdened vessel may be slow in reaching the destined port; but the vessel without ballast becomes so completely the sport of the winds and waves, that there is danger of her not reaching it at all.

FEW AND EVIL.

Lord! if our days be few, why do we spend
And lavish them to such an evil end?
Or why, if they be evil, do we wrong
Ourselves and Thee, in wishing them so long?
Our days decrease, our evils still renew;
We make them evil, and Thou mak’st them few.

IN SOCIETY.—If people never met except when they had something to say, and always separated when they had exhausted their pleasant or profitable topics, how delightful, but alas, how brief, would be our social assemblages!

CONSOLATION.—A man had married an old and ill-natured wife; her only good feature was that she was very rich. He used to say, “Whenever I find my temper giving way, I retire to my closet and console myself by reading her marriage settlement.”

A TEST OF JUDGMENT.

“Do you pretend to have as good a judgment as I?” exclaimed an enraged wife to her husband.

“Well, no,” he replied slowly; “our choice of partners for life shows that my judgment is not to be compared with yours.”

came round, as it did whilst the spring was yet early, she had the "robe so pretty," and many other nice things to increase her attractions, goes without saying. Madame Leeson was not one to forget a promise, or Ellen Martin one to withhold forgiveness, so the simple dress worn by the bride was a triumph of good taste, having been planned by the two in concert.

It is pleasant to add that Craik was not only proud of his bonny bride, but that he was kind, loving, and thoughtful for her comfort. Better still; the girl, blessed with a sensible and judicious husband, as well as an affectionate one, grew in wisdom and became a true helpmeet to David.

In time, when the solemn duties of motherhood came upon her, the husband

and wife together felt their responsibilities, and assisted each other to train their children in the nurture and admonition of the Lord.

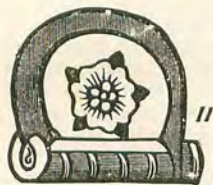
In the eyes of most of her friends, Mrs. Craik, the comely, still-young matron, is fairer than even pretty Fanny Gregg was deemed to be in her girlish days.

(To be continued.)

THE DAYS OF CHIVALRY.

PART III.

As knots and twists were hereditary cognisances, so likewise were fetterlocks and buckles. The fetterlock (a shackle, or padlock) is to be seen on the brass of Sir S. de Felbrigg, Knight, in Felbrigg Church, Norfolk. (See the illustration example of this peculiar badge, combined with the white rose, which constituted the Essex badge.) This may be seen in a window of Woodhouse Chapel, Leicestershire, from which our artist (Mr. G. A. Lee) has made the illustration given, No. 11. The fetterlock and rose or falcon was the Yorkist cognisance.



The substitution of a falcon, standing on and within the fetterlock, instead of a rose, was due to Edmund Langley, Duke of York, son of Edward III., on the occasion of the gift to him of Fotheringay Castle, which he rebuilt, and formed it and the keep in the shape of a fetterlock, indicating that he, like the falcon, was locked up from all hope of the kingdom.

The Lockharts, of Lee (Lanarkshire), bear the fetterlock and a human heart within it, the origin of which was the commemoration of a curious and notable commission and act of public trust. Sir Simon de Locard was appointed, with Sir James Douglas, to carry the heart of Robert Bruce to the Holy Land. In memory of this, however, Sir Simon changed the spelling of his name to "Lockhart," as having had the guardianship of one of the two keys of the padlock affixed to the casket containing the sacred relic.

Buckles are formed like open brooches, somewhat after the style of the Irish and Scotch brooches. The Pelham buckle is shaped rather like a horseshoe, with elongated points drawn together, the point of the pin directed towards them. The family had long borne it as an hereditary badge and as a crest, before it became an augmentation. It was granted to them in the seventeenth century, in commemoration of the capture of John, King of France, effected by Sir John de Pelham and Sir Roger la Warr, at Poitiers. It was afterwards used as a seal manual. Throughout Sussex it may be seen on cast-iron chimney-backs, on ecclesiastical and other buildings, and on signboards of inns. It is likewise borne by the Duke of Newcastle.

Sir John de Willoughby, hero of the battle of Cressy, bore a buckle which he derived from his wife, Dame Joan, co-heiress of Sir Thomas Rocelyn.

With reference to the subject of seals and

signets, it will be necessary to condense what has to be said as much as may be possible, for it is one which carries back investigation to a very remote period. The Assyrians appear to have initiated the idea; to them real gem-engraving can be traced, in examples dating to about the seventh century B.C.; and from them the beautiful art passed successively onwards to the Phœnicians and the Greeks. By the latter for the first time these intaglios were set in gold rings for wear.

The Assyrians engraved on serpentine for the most part, and upon cylinders; and the Egyptians chiefly on soap-stone and glazed terra cotta; nevertheless, one jasper, at least, so engraved, of Egyptian origin, is still extant, which is believed to date back as far as to the fifteenth century B.C. As a rule, they continued to employ soft materials and gold for their signets, down to the time of the Ptolemies. The famous ring of Polycrates was made by a Samian engraver about 600 years B.C., at which period gem-engraving was a well-known art amongst the Greeks. About the same time it was cultivated by the Etruscans, who evidently derived their inspiration from the East and from Egypt. The most ancient example of their art is called "The five heroes before Thebes," and is, so Professor Winckelmann declares, not only so as regards Etruscan art, but of gem-engraving in general.

The use of seals was known to the Medes and Persians, a fact patent to any student of the Holy Scriptures, for a reference to the sixth chapter of the Book of Daniel will prove that both Darius the king and his lords sealed the stone with their signets, which was "laid upon the mouth of the den" of lions, into which the faithful prophet was thrown. Ahab's signet was used by Jezebel, 899 B.C.; but whether set in a ring does not appear. The Romans, we know, thus set engraved gems in the time of the Tarquins, with which they sealed money-bags, rooms, and granaries.

They learned it from the Greeks, and in their hands it attained its highest eminence in perfection during the period of Augustus, and for some centuries after that. But the rapid decline of the art commenced after the reign of Severus, and became (in the fifth century) degraded into the careless inartistic engraving of amulets and charms. But this declension was not to be of perpetual continuance. At the commencement of the sixteenth century, that of the "Renaissance," it not only revived, but it flourished till it attained a higher state of perfection than that by which it was distinguished a thousand years previously in the same country.

As before observed, seals were anciently set in rings, by which commands—royal or legal—were signed; and the giving of such a ring endowed the receiver with all the authority possessed by the giver. Thus we can understand why a ring was given in marriage, when two persons were united in one.

In Genesis xxxviii. and Esther iii. we find historical evidence of the use made of such rings. Another allusion to them is found in the Song of Solomon, iv. 12—"My spouse is a fountain sealed;" and tradition carries out the idea, for travellers (so Maundrell says, in his "Travels") in the neighbourhood of Bethlehem are shown certain springs which the natives affirm were shut up and sealed with Solomon's signet, to preserve them for his private use. In the Song of Solomon we find another mention of these seals, chapter viii. 6—"Set me as a seal upon thy heart, as a seal upon thine arm," by which it would, I think, appear that seals were sometimes inserted in bracelets as well as in finger rings. The following list of references mentioning signets in Holy Scriptures may be interesting: Genesis xxxviii. 18, 25; Exodus xxviii. 11, xxi. 36; xxxix. 6, 14, 30; Daniel vi. 17; Hag. ii. 23; Jeremiah xxii. 24, 28, xxxvii. 1.

While on the subject of signet rings named in Scripture, I must give a brief notice of one which seems to me of greater interest than any which has been or could be discovered. Perhaps but few of my young readers are aware of the fact that in 1824 a tomb was opened in the course of some excavations made by the Swedish Consul, in the necropolis of Sakkara, near Memphis. In this tomb—evidently that of one of the Pharaohs, from the decorations in gold, or at least of some great grandee of the Egyptian Court—a mummy of the time of Thothmes III. was found, every limb of which was encased in gold. Nay, more, every finger was wrapped round with a covering bearing an inscription in hieroglyphics, viz.: "So Joseph died, being an hundred and ten years old, and they embalmed him, and he was put in a coffin in Egypt." A signet ring was found in his coffin, a gold chain round his neck, to which a scarabæus was attached, and other articles of value. The gold bracelets included amongst his decorations bore the same name as the signet ring, and are in the Leyden Museum; while the latter is in the possession of Lord Ashburnham. It is a large round one, having a square tablet, turning on a swivel, showing inscriptions on both sides. The cartouch of Pharaoh is upon it, and the name Paaneah: "a Revealer of Secrets," or "Preserver of the World." An illustration of this wonderful relic will be given in Part IV., which gives special attention to the subject of rings.

I would now refer the reader to the elevation, and the naming of the Patriarch Joseph by the king; and the double cause for which he was so exalted, as related in the whole of Genesis xli. verses 42—45 inclusive, specially to be noticed. For confirmation of the discovery of these wonderful relics, read Wilkinson's "Manners of the Egyptians," III., 374; Pote's "Inquiry into the Phonetic Reading of the Ashburnham Signet" (Pickering, 1841); and Edwards' "History of Finger Rings" (Redfield, New York).

Here a difficulty will present itself to the student of Holy Scriptures, in view of the dying charge given by Joseph to his people—Genesis iv. 25, 26—and the actual fulfilment of that sacred trust, recorded in Exodus xiii. 19. That the children of Israel were placed

"Finger Rings," by Charles Edwards, an American writer (1855). The stone is said to be a species of agate. I am inclined to think, from its deep-red colour, it is a jasper. Surmounting two clasped hands are the letters "CCPS," and beneath them "IPD," while

was first employed by King Duncan, A.D. 1094, and likewise in the twelfth century in Ireland. Maximilian introduced it in Germany in 1486; and when Henry VIII. was unable to write from the swelling of his hands, he empowered some of his council to seal with

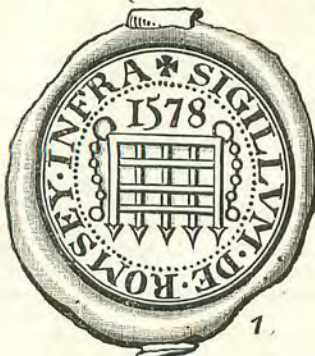


FIG. 1.



FIG. 3.



FIG. 5.

in a position of great difficulty is obvious, considering that the patriarch had become a naturalised Egyptian, and was an exceptionally honoured ruler amongst them, married to a princess, the daughter of the High Priest of On; and, moreover, that to violate the tombs of their dead and disturb them in their resting-place was regarded with great horror, and such feelings of reprobation that a breach of their national laws would be both powerfully resisted and resented. Under such circumstances the children of Israel must have had to resort to private stratagem in order to carry out the last will of their great kinsman and deliverer. Thus while they dared not steal away the royal signet and the gold chain of office, which Pharaoh presented him as governor of the land second only to himself, they contrived to take possession of the embalmed remains, and substituted those of another man. This supposition would clear up the whole difficulty, and the solution would be a very natural and wholly satisfactory one.

The Early Christians have left many signet rings which are interesting memorials of their faith, held steadfastly through fearfully troublous times. Sometimes the gems themselves alone remain, possibly because their rapacious persecutors kept the gold, but threw away the emblematic memorials of their victims' Christianity and the words of Christian faith inscribed indelibly upon them. But now and then a relic has been found in its original

on the outer side of the thirteenth century gold hoop are two more inscriptions, viz., "+XPS-VINCIT - XPS - REGNAT - XPS-IMPERA," i.e., "Christ conquers, Christ reigns, Christ commands." The second inscription was, "+ET-VERBU - CARO-FACTU - E-ET-ABITAVIT-INOB," i.e., "And the Word was made flesh, and dwelt in us." Round the stone in the gold setting appears the name of the owner, "Thomas de Rogeriis de Suessa," in Latin and in capital letters like the rest of the inscriptions. The ring belongs now to George Borrett, Esq., of Southampton.

From the records of far remote and of later classic times we pass down to those with which these articles have chiefly to do, the ring-signets and seals of our own land. It is scarcely possible to disunite the two within such restricted limits as those at my disposal.

In the olden times, when the art of writing was not so commonly practised as it now is, those who possessed armorial bearings in our own country employed them to attest the "mark" which served as their signature. A

his signet, and put his stamp to all acts to which his hand was required (1546). Again, during the illness of James I. his stamp was placed in the safe keeping of the Earl of Annandale (1624); and during that of George IV., his signet was employed in the same way (1830). We have impressions of the seals of our Saxon kings, including the English Great Seal, attributed to Edward the Confessor (1041-66). The most ancient English seal with arms upon it is said to have been that of Cœur de Lion, or else of John, his brother.

Seals of three English towns, respectively, are given in the first instance. Fig. 1 is that of Romsey, Hants; one of the most ancient in this country. It shows the Tudor badge. Fig. 2 is the corporate seal of Lyme Regis, Dorset, temp. Edward I., who granted it. The arms of Edward and his wife—badge and devices—are shown on it. Fig. 3 is of the town of Buckingham. The badge is a chained swan, that of the Staffords, Dukes of Buckingham.

The next illustrations of seals represent those of the following historical personages:—

Fig. 4 is a copy from the original in the South Kensington Museum, and is that of Margaret, Queen of Edward I. (appearing on the obverse). She was the second wife of the king, and daughter of "Philip le Harde," King of France. The three lions of her husband are emblazoned on her tunic or "kirtle," the shield of France on her dexter side, and on the sinister one bearing a lion rampant.

Fig. 5.—Anne Courtenay (née Talbot), Countess of Devon, temp. Henry VII., taken from the original, belonging to a private individual.

As special mention was made of the O'Neils in our second part, in reference to the "Badge of Ulster," I may observe that the signet ring of Turlough Lynnoch was found at Charlemont, co. Antrim. It is of silver, and bears the "bloody hand" of the O'Neils.

Before closing the subject of seals and signet rings, we must give two illustrations of those



FIG. 2.



FIG. 4.



FIG. 6.



FIG. 7.

A.D. 1550

charter was found at St. Denis, near Paris, bearing the seal of Offa, King of Mercia, 755-794, and another bearing that of Ethelwulf, King of Wessex, 837-858.

In Scotland the use of a "Privy Seal" or signet accompanying the Royal "sign manual"

employed by our merchant citizens. The first is taken from one of gold, engraved in the bezel; the date 1580. The second is of bronze, engraved in like manner; the date 1550; both to be seen in the South Kensington Museum.

(To be continued.)

entirety; and one of the third century (between the reigns of Severus and Constantine) was found at Sessa, kingdom of Naples, in 1845. A full account of this signet ring may be read in No. 32 of the *Archaeological Journal*, as well as in a work on

THE DAYS OF CHIVALRY.

PART IV.



WITH God hath wrought this choice in thee, So frame thyself to comfort me."

"Is this a prologue? or the posy of a ring?" So asked Hamlet, though not in reference to the distich above quoted, and it is probable that many who read them do not recognise them as the motto inscribed on an ancient ring, nor have an idea what the great dramatist

meant by the words he used. Nay, even amongst those familiar with the term "posy," as applied to the inscription on a ring, there are those, doubtless, who are un-

acquainted with its origin.

The word is a contraction of "poesy," otherwise, "poetry"; for a custom obtained in the olden days to make complimentary presentations of a verse or more, tied to a small bunch of flowers. Thus the latter, in course of time, acquired an equal right (usurped in the first instance) to bear the name of the verses with which they were presenter: while the rings on which such a motto was engraved bore, and with better right, the name of "posie rings." We find an allusion to these love-tokens in *The Merchant of Venice*; the "second Daniel" being supposed to have received such from many aspirants to her favour.

Posie rings were usually plain hoops, the inscription being engraved either inside or out. They date from early in the fifteenth century, and were used more especially as betrothal rings. One dated fourteen hundred and odd, was dug up at Godstow Priory, Oxon, representing the Holy Trinity, and other devices; and the inscription in delicate black letter. Another was found at Glastonbury Abbey, of the next century.

We find allusions to such love-tokens in many old works; two more in Shakespeare, *i.e.*, in *The Merchant of Venice*, act v., scene 1; and in *As You Like It*, act iii., scene 2; also in Ben Jonson's *Magnetic Lady*.

"Have you a wedding ring?" "Ay, and a posie." Good old Herrick, likewise, in his "Church Miserie," and his "Hesperides" speaks much of them. These mottoes were, for the most part, pretty, poetical, and often very devout. A few of them may be given as specimens.

"Pray to love, and love to pray."
 "Where hearts agree, there God will be."
 "In love abide, till death divide."
 "A faithful wife preserveth life."
 "In God and thee my joy shall be."
 "My life is done, when thou art gone."
 "We join our love, in God above."
 "Not two, but one, till life be gone."
 "I love myself in loving thee."
 "My heart and I, until I die."
 "Who fears the Lord are blest, we see;
 Such thou and I, God grant, may be."
 "United hartes, death only partes."
 "Dieu nous unisse, Pour son service."

The spirit of religious faith breathes forth most gratefully to our ears in these quaint old mottoes, the more so as we live in such free-

thinking times, yet enjoying far greater spiritual advantages than our forefathers.

The posie ring given by Henry VIII. to Annie of Cleves bore the words, "God tend me well to keep," which, though somewhat obscure, was one of good augury, since that lady escaped with her head from the hands of the tyrant.

But amongst the loving and devout inscriptions which we find on these poor memorials of the worthy dead, and gone (at least from our view), we sometimes find one more quaint than pretty, that jars on our better feelings. A noteworthy case of the latter description is still on record, and that—to his shame be it said—of one Dr. John Thomas, Bishop of Lincoln, A.D. 1753, on marrying his fourth wife. Few "John Thomases" in a far humbler sphere of life would have the daring effrontery, not to say the unkindness, to present such a motto, as a *gage d'amour*, to his Mary Ann. The offensive inscription ran thus:—

"If I survive, I'll make them five."

But, shocking to relate, we find a match for this unseemly joke, perpetrated on one of the most solemn occasions in life, and that we find in Burke's "Anecdotes of the Aristocracy." Lady Cathcart, on marrying her fourth husband, Hugh Macquaire, followed suit, and had nearly the same words inscribed on her wedding ring, *i.e.*—

"If I survive, I will have five."

Whether this woman had the reputation of being a frivolous wag, like the bishop, I do not know; but of such are the "jestings which are not convenient;" and to put the indignant feelings and offended propriety of my readers a little more in tune, I conclude my list with two other old mottoes—

"Remember Him who died for thee,
 And after that, remember me."

The second is couched in almost the same words; and the ring on which they were inscribed was taken over to America by an early settler, the owner having, we believe, received it from his grandmother. A piece of jet, cut in angular facets, is set in it; and inside the hoop are the following words—

"First love Christ, that died for thee;
 Next to Him, love none but me."
 "T. A. G."

The subject of betrothal rings is a wide one, and must be touched upon lightly. Mr. Wood, in his "Wedding Days in all Countries," observes, "In Ireland a large ring was used for the ratification of all engagements, of bone, jet, gold, or silver. Sometimes it was as large as to allow the palm of the hand to be passed through it. So, in the solemnisation of a betrothing contract, the bridegroom passed four fingers and his palm through one of these rings, and in this manner he received the hand of his bride. Sometimes these rings for confirming mutual contracts were placed upon the altar, and there used." We may trace this custom in the old form of marriage in the Orkneys, where the contracting parties join their hands through a perforation in a stone pillar, or ring fixed in it. We here illustrate three old betrothal rings of a somewhat different character. The first two are preserved in the South Kensington Museum. That marked "A" is a silver betrothal ring, in the form of two clasping hands. It is German, date 1540. "B" is of gold, engraved on the bezel with the initials "M.H.," interlaced with the lover's knot. On the inside are the Royal Arms of Scotland, and the name, "Henry L. Darnley, 1565." Probably a love token, passed between Mary Queen of Scots and her husband. "C" is a silver ring, which

forms a setting for a "toad stone"; so called from a popular belief that such might be found in the heads of very old toads; and that it could indicate the presence of poison by changing its colour, or "sweating"; and if applied to the poisoned part, would effect a cure. The example engraved is English, of the fifteenth century, and the stone bears on its surface the figure of a toad; but whether of natural formation, or artificially produced, has not been ascertained. It is in the Londesborough collection.



GERMAN BETROTHAL RING.

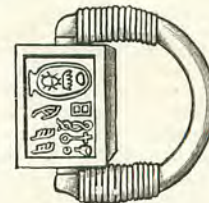


MARY QUEEN OF SCOTS' BETROTHAL RING.



TOAD STONE.

Three more very interesting rings are next illustrated; that of the Patriarch Joseph, of which I have before spoken, under the heading of Signets, Martin Luther's betrothal ring, and a specimen of a Jewish wedding ring.



JOSEPH'S RING.



LUTHER'S BETROTHAL RING.



JEWISH WEDDING RING.

The latter is of gold, and chased; and inscribed round the tower, or sacred edifice, are the words "Joy be with you," in Hebrew characters; pronounced Mussultaub. This curious ring dates back to early in the sixteenth century. We give an example of one in the Londesborough collection. The "tower" is a hexagonal building with the Eastern domed roof, and little turret-shaped buttresses at each angle. It is in blue enamel and gold. In some cases (if not in all) the "tower" is meant to represent the "Ark of the Covenant." Some showing a building with a high-pitched roof, have two openings in it, in allusion to the dove in Noah's Ark. Of course the ring is, both in size and shape, unsuitable for wear; and used to be kept in the synagogue for the ceremony only, and was

placed successively on the index finger of bride and bridegroom during the service. They now wear an ordinary ring; which, having been placed on the first finger, is then removed for permanent wear on the third, or "ring-finger."

Luther's marriage ring was a double one, two complete rings being so linked together as to be permanently united when taken apart, emblematic of the marriage vow. It bore the motto, "Was Got zussamen füget, Soll kein Mensch scheiden." A diamond is set in one hoop, emblem of fidelity and durability; and on the inside, concealed when the two are united, are his initials, and after them a "D," denoting his academical title Doctor. On the corresponding surface of the other ring are his wife's initials, C.V.B. (Catherine Von Bora). These initials lie against his when the rings are closed together. A ruby is set in her half-ring, emblematic of exalted love. The design of the entire ring is attributed to the Reformer's great friend, Lucas Cranach, a famous artistic jeweller and goldsmith.

We are told by Mr. Wood, in his "Wedding Rings in all Countries and Days," that in Ireland large rings of gold and silver, bone and jet, were employed for the ratification of all engagements, and which were sometimes so large as to allow the palm of the hand to pass through them. In the solemnisation of a marriage contract, the bridegroom passed four fingers and his palm through one of these Broddingnagian rings, to receive the hand of his bride. Sometimes the rings were laid on the altar, and there used. This custom may be traced to the old form of marriage in the Orkneys, where the contracting parties join their hands through a perforation, or ring, in a stone pillar.

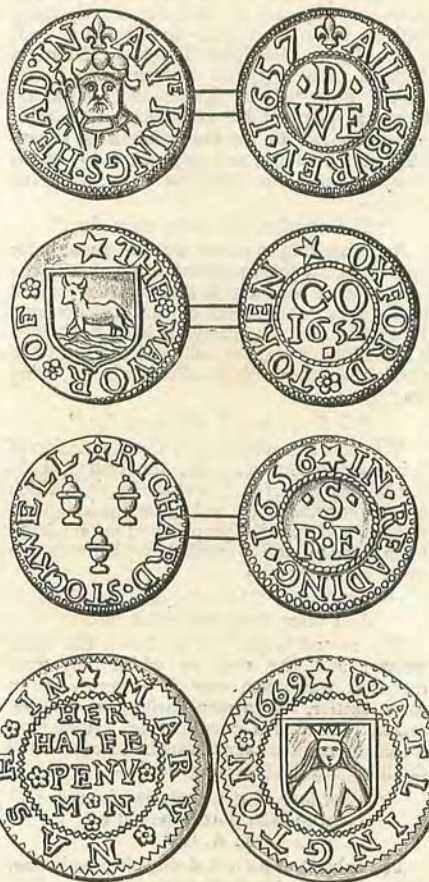
The "Claddagh ring," still in use among a peculiar race of fishermen in Galway, consisting of two hands holding a heart surmounted by a crown, resembles those employed for the same purpose by the peasants of Brittany; and like the Claddagh community, they pass them on as heirlooms, from a mother to the daughter first married. Whether the distinctive characteristics of these Galway fisherfolks, who hold themselves apart from their Irish neighbours, may point to a long ago colonisation of that locality by shipwrecked mariners from the Coast of Brittany, may form a subject for interesting research.

It would be impossible in this brief article to enter into the history of all the other kinds of rings, such as mortuary and memorial; curative, and especially "cramp rings"; the poison-charged; reliquary, charm and cabalistic rings; and those devoted to "the black art," of very evil repute. There are likewise a large number of historical rings; with the distinctive stories of each, my readers are very generally acquainted. Besides these which are connected with that of our own country, the subject embraces those of all civilised nations in far remote ages, of which specimens exist to this day. Thus I am constrained to relinquish

a pleasure to myself in writing of them all under their several classifications, and must only refer those who wish to know more to the interesting works on finger-ring lore, in which the whole subject is exhaustively treated.

The days of Chivalry were not over at the period when Tokens came first into use, and thus they may not be regarded as out of place in this series of articles.

The initial letter of this Fourth Part of the collection gives illustrations of a few good examples. But before I describe them, I forestall the question, "What are Tokens, and what was their origin?"



TRADESMEN'S TOKENS.

They were a description of coinage not authorised by the State, which first came into use in the reign of Henry VIII. Tradesmen and poor people found it difficult to transact small business matters, and make purchases without tenders of trifling value. Thus, before a regular copper coinage was introduced, a large number of tradesmen's tokens in copper,

brass, tin, lead, and even in leather, were circulated in lieu of money, bearing the name of the proprietor, who was pledged to return their value in lawful money. These tokens represented half-pence and farthings, and late in the last century one penny, two penny, and three penny pieces were thus represented. These all were of copper or brass; but very early in the present century, bankers issued silver tokens, from sixpence to six shillings; but the use of these bank tokens ceased in 1817, being abolished by law, and no longer needful for the purposes of small trade transactions.

As I said, four examples are here given, *i.e.*—No. 1: obverse, a crowned head, with sceptre, and inscription, "At Ye King's Head In." On the reverse, the initials D.W.E. in the centre, and the inscription round them, "Aillsburey, 1657." No. 2: an ox, as a charge upon a shield surmounted by a star, and the inscription round it, "The Mayor of." In the centre of the reverse the initials "C.O.," and beneath them 1652; and the inscription round them "Oxford Token." No. 3: obverse, three covered chalices, inscription "Richard Stockwell." In the centre of the reverse the initials "S.R.E.," and surrounding inscription, "In Reading, 1656." No. 4: obverse, as a charge on a shield, a woman (full face) crowned, with long flowing hair; inscription round the shield, "Watlington, 1669." On the reverse, "Mary Nash In," and in the centre, "Her Half Penny, M.N." The size of all these has been reduced in the engravings to one-half the original dimensions.

In addition to these proprietary tenders, I may name the introduction and use of the Spanish dollar, rendered current in this country by the stamping of a small profile of George III. on the Spanish king's neck; and passed for five-and-sixpence in 1811. These were called in on a revision of the coinage. To such of my readers who desire to know more respecting tradesmen's tokens, I may recommend a book published in 1858, by William Boyne. Old Stowe informs us that coin was made sterling in 1216, the first coinage being struck at Colchester, then Camalodunum; before which time, he says, rents were chiefly paid in kind, and money found only in the coffers of the barons.

Before closing the consideration of tokens, it may be well just to observe that while apparently intended to benefit the poor in making their small purchases, it was hard to them in one respect; since the spurious currency only obtained value in exchange at the tavern or warehouse whence each, respectively, was issued; and the introduction of a small legal currency of universal acceptance was a more real and very great boon to all. The farthing tokens in lead were struck prior to 1613. Gold and silver tokens have been in circulation, but their coinage and use was prohibited by law to all but the English and Irish bankers, in July, 1812.

(To be continued.)

MELICENT;

OR,

PARADISE GARDENS.

By SUSAN LARA HANDS, Author of "The Wrong Made Right," etc.

CHAPTER VII. NEW YEAR'S EVE.

THE hours, dragged on: eleven, twelve, one, struck solemnly in the still night air, and yet Madge Wylde's candle was alight, and her door on the latch. She was weary with watching, heart-sick with her fruitless tramping to and from the gate to look for Bill; but night turned to dawn, and dawn to day, and

still he did not come. Then the days sped into weeks, and his mother's customers waited, in vain, for his cheery cry of "Firewood!"

Madge was as a woman beside herself, as a wolf deprived of her cub. Her neighbours dared not speak to her, and she passed the dreary time that followed in a state of semi-stupefaction. The shock of her boy's disappearance seemed to stun her. She had no

friend to whom she could go in this trouble; no one to counsel her as to what she should do; no, she could only sit and brood over her misery the whole day through. Nothing seemed to rouse her, and no one, except a few daring children, cared to venture into her presence.

It was the fourth day of Bill's absence; Madge was sitting in her small dwelling, when

to be overlooked. Domestic service is represented by the coloured element as well, more of which anon.

Emigrant girls and women, especially English, are in great demand at present. In the highest families they will obtain, as housekeepers and nursery governesses, \$10, \$15, and \$20 per month. In the homes of the middle class their wages are very much less, often not more than \$5, \$7, or \$10 dollars per month; and very little freedom is allowed, or if allowed, is scarcely obtainable; for the American women are not stay-at-homes. They leave, if possible, the care of their children and the management of the household to competent servants. This is doubtless the reason of the demand for good English girls, or such as can be trusted of other nations. This custom, for such it is rapidly becoming, necessarily entails a great responsibility upon the domestics. And to a shy, backward girl it is, at first, very trying. The word "servant" is seldom used. Perhaps because so many of the girls and women them-

selves are often upon an education level with their mistresses. The American girl never engages in such service unless by necessity compelled. A foolish pride often prevents her doing so even then. But in the cities, generally speaking, a domestic is never allowed to feel her subservient position, not even among her superiors in this world's goods. And here comes in the ever-vexing question of coloured "help." For whatever hopeful philanthropists may say, the hard fact still remains—the races will not associate. No respectable white girl will care to be seen upon the street with her darker sister. She loses all that she most values at once if she does. This deeply-rooted dislike is the housekeeper's woe and ever-increasing worry. For in large establishments, where several of both are employed, it is necessary to provide a separate table, and, to prevent collision, to keep them apart as much as possible. There is a growing desire on the part of the negroes for social and other equality. And to non-residents the pug-

nance, or, to use a milder term, the dislike of the higher race to such a possible state is very difficult to be understood. One must live amongst them to comprehend it. It is a telling fact, that as a rule emigrants will have none of the coloured people; though they make good servants, if closely superintended, as waiters, nurses, and cooks.

It is the fashion now to hold up the advanced type of American womanhood as an admired and eligible focus, but whether this system of perfect freedom and unrestrained development will benefit the coming race must remain as yet undetermined. It is a certain fact that to-day the womanly women and girls of this great republic are the prime movers of many social and other reforms. Though of course there is little of that old world seclusion and sweetness best described as

"A violet, by a mossy stone
Half hidden from the eye."

But such a wide field of future development merits further notice, and space forbids it now.



THE DAYS OF CHIVALRY.

By SOPHIA F. A. CAULFEILD.

PART V.



THE subject of badges has already been briefly considered in this series of articles. Their specific object was publicity; that of the device was exactly the reverse, being designed to mystify the beholder. Before giving a few descriptive examples of the latter, I may be allowed to add two more badges to those previously given, viz., that of Edward the Confessor, and that of the Mandevilles and their descendants.

The badge of Edward the Confessor was very simple, and one of the most artistic. The story connected with it was, doubtless, very well known, and thus a motto was rendered superfluous. It will be seen in our illustration that it represents a hand dexter erect, showing the palm, and rising out of a ducal coronet, holding a gem ring of the first jewelled sapphire. This represented or commemorated a very curious and pretty legend, which is recorded in St. Edward's Chapel, Westminster Abbey, sculptured in *basso relievo*, where, it is said, the original ring was deposited. The story is that the holy king presented a ring to a pilgrim at the consecration of the church of Havering-atte-Bower, in Essex, the name being interpreted "Have ring." The pilgrim was reputed to have been St. John the Divine, appearing as "a fair old man," to whom the church was dedicated. The only thing that the monarch had to bestow just then was this same ring, and he gave it to him.

Some years afterwards two pilgrims arrived, who returned the king his gift, having re-

ceived it from the same "fair old man" when travelling in the Holy Land; and with it brought him the following injunctions: "Say ye to Edward, your king, that I greet him well by that token; that he gave me this ring with his own hands, and at the hallowing of my church; which ring ye shall deliver to him again. And say ye to him that he dispose of his goods; for within six months he shall be in the joy of heaven with me, when he shall have his reward for his chastity and good living." The device illustrated (Fig. 1) is given as a crest of St. Edward, in the Harleian MSS., No. 2165.

I said that portions of the charges borne on the escutcheon were sometimes adopted as badges. For example, the Bohuns, descendants of the Mandevilles, used the white swan, ducally crowned and chained as a badge. The Earls of Essex, Hungerford, Northampton, and High Constables of England derived it by the marriage of Maude Mandeville (heiress of her brothers) to Henry de Bohun, Earl of Hereford. In Exeter Cathedral you may see the monument of Margaret Bohun, and her husband Hugh Courtenay, third Earl of Devon; and her feet rest on a swan, at once the charge on her family escutcheon and their badge. Their son was the "blind, good Earl" of Devon, on whose monument at Tiverton the celebrated inscription is related to have been sculptured, now no longer to be seen, as the ancient church was destroyed in the Parliamentary Wars.

"Hoe, hoe! who lies here?
I, the goode Erle of Devonshire,
With Maud, my wyfe, to mee full dere;
We lyved together fyfty-fyve year.

"What we gave, wee have;
What we spent, we had,
What we lefte, we loste."

I now enter on the subject of devices. Although they were in the zenith of their popularity during the wars of France and Italy, yet they had been very extensively employed as early as in the fourteenth century. The Continent of Europe was the chief field for their display; but though less popular in England, we have some very interesting historical examples of this offshoot, so to speak, of Heraldry, to which scientific art the oftentimes curious and pretty device owed its origin. It consisted of a picture painted, embroidered or sculptured, and of a motto, without both which parts it was not perfect. The Italians called these the *corpo* (or pictured emblem) and the *animò* (or motto), otherwise the body and spirit, or soul. The motto was required to be very brief, consisting of from two to five words.

A device was adopted, not alone by distinguished personages, but by academies and



FIG. 1.

other societies, as well as for orders of merit and distinction. It will prove more interesting to my readers generally to speak of some of our own historic devices, than to enter very

extensively upon the wide field of foreign examples.

Few amongst distinguished personages designed and adopted more devices than Mary



FIG. 2.

Stuart, Queen of Scots, and perhaps one of the prettiest ideas amongst them, or indeed any of which we have historic records, is that of the liquorice plant, with the motto, *Dulce meum terra tegit*, "The earth covers my sweet one" (her late boy-husband, the Dauphin Francis). To understand the aptness of the symbol, it should be explained that all the sweetness of that plant is in the root which is buried in the ground, while all above the latter is bitter.

Doubtless you have read of some of her beautiful pieces of embroidery, the designs being very frequently illustrations of her own *Impressa*. Agnes Strickland names that of a hand issuing from a cloud, holding a pruning knife, with which a withered branch is being cut from a vine. The motto attached to this device was *Virescit vulnere virtus*, and which was interpreted by her as "Virtue is strengthened by affliction" (otherwise carrying out the idea in the words of Holy Writ, that "Faithful are the wounds of a friend.") This device, Miss Strickland says, was embroidered on a cushion which she sent to Norfolk, surmounted by the Royal arms of Scotland. Her mother, the late Queen Mary of Lorraine, decorated a state bed with devices wrought in gold and silver. One of these *Impressa* was a loadstone turning to the pole, her name being turned into an anagram, *Sa vertu m'attire*; also another, *Veritas armata*, "Armed truth," having reference to a crucifix before which she is represented as kneeling in her Royal robes, with the word *Undique*, "On every side," indicating that through the cross she was armed on all sides. On the cloth of state worn by Mary of Lorraine, Drummond of Hawthornden observed a phoenix, with the motto, *En mon fin git mon commencement*, or "In my ending exists my beginning." These words proved



FIG. 3.

an enigma to many, but Miss Strickland divined the beautiful idea they proclaimed, *i.e.*, that death will prove the gate of life eternal, when "this mortal shall put on immortality."

The same idea appeared in the device chosen by or for Jeanne d'Arc (1430), and painted in the Gallery of the Palais Royale—a phoenix, with the motto, *Invito funere vivat*, "Her death itself will make her live."

A hawthorn bush in blossom was a badge adopted by Richard III.; and when fighting desperately in his last conflict, the crown on his helmet being cleft from it (very significantly), was picked up and concealed in a hawthorn bush by a soldier. Having been discovered accidentally in the adjoining wood by Sir Reginald Bray, and given by him to Lord Stanley, it was placed on Richmond's head by him, and he was pronounced and hailed King of England, on "Crown Hill," so called to this day. To this incident Sir Thomas Wyndham referred when he counselled his son "Not to desert the crown, though it hung on a bush;" otherwise very commonly rendered, that we should be "loyal to the crown, though it hung on a hedge stake."

The device illustrated (Fig. 2) is another of Richard III.'s, *i.e.*, a falcon with a maiden's head, holding (or facing) a rose for Conynsburg. The illustration given was taken from the Somerset Chapel, Windsor.

One of the devices of Henry VIII. represented an armed leg, *couped* at the thigh, the foot passing through three crowns, thus signifying that he had trodden the triple crown of the Pope under foot. All his Queens had their distinctive devices. Queen Mary has amongst others the significant one of a sword erected upon an altar, with the motto, *Pro ara, et regni custodia*, "For the altar, and defence of the kingdom." Queen Elizabeth had many devices, her favourite motto being *Semper eadem*, "Always the same."

James I. employed two or three *Impressa*; one of his mottoes, struck on the shillings sent to Ireland (significant in reference to the present state of affairs), *Henricus rosas, regna Jacobus*, implying that Henry united the Roses, but he himself united the kingdoms!

Queen Anne adopted the favourite motto of Queen Elizabeth, *Semper eadem*, by a Royal act, in addition to the use of others. A heart crowned, amid oak foliage, was the device she had caused to be struck on the reverse of her coronation medal, and the motto, "Entirely English."

Figure 3 represents the device of Count Weinsberg, from his effigy. It was formerly on his tomb, now in the National Museum, Munich, German of the fifteenth century. It will be seen that it is in the form of a dragon, twisted into a circle, and having a cross on its back.

Figure 4 shows that of Marmaduke Huby, the last Abbot but two of Fountains Abbey, Yorkshire, the tower of which he built, and on which the device is sculptured. It dates back to early in the sixteenth century (*circa* 1520), and represents his official insignia, *i.e.*, a mitre and pastoral staff. His initials are formed of fighting birds and monsters. We also illustrate the device of Oulton (Owlton), properly a rebus—taken from the ceiling of an old mansion at Northgate, Wakefield (Fig. 5).

Our examples of devices and mottoes would be incomplete without some mention of those adopted by the good and illustrious Margaret de Valois, the beloved sister of Francis I.; his "Marguerite des Margarites," his "Mignonne," and pronounced by others to be *une Marguerite* (*Margarita*, pearl) *qui surpassait en valeur les perles de l'Orient*. Marguerite was the daughter of Charles, Duke of Orleans, and Louise de Savoie. She was twice married: first to the Duc d'Alençon, 1509; secondly to the King of Navarre, Henri de Bourbon, 1527. One of her devices was the sunflower (assumed while Duchesse d'Alençon), with a motto taken from Virgil, *Non inferiora secutus*, meaning, "I have followed no inferior things." This

emblem and motto, says Brantôme, were meant to signify that "she directed all her thoughts, will, and affections towards that great Sun which is God." The whole object



FIG. 4.

and effort in life of this devout woman were truly exemplified in this statement, as she directed her lifelong influence in the behalf of all sufferers, through oppression or otherwise. Her influence ruled paramount over her Royal brother, and was always exerted for good, to the last day of her life. Upon such beautiful examples of practical and self-forgetting religion, whether under the advantages of great or little light, it is wholesome to dwell; and the adoption by such persons of devices and mottoes became the means, in their hands, of giving an instructive lesson and an example to others. It was, as it were, the "setting of their candle in a candlestick," and placing "their light upon a hill."

This "Queen of Navarre" was a very highly cultured woman, and her Court (at Nérac) was the resort of the learned and literary. She had great intellectual abilities, and in addition to her classical acquirements she was a poet. In one of her poems her motto is *Ung pour tous*, "One for all," meaning "God for all"; and in another, *Plus vous que moy*, "More you than I," this latter being her rule of life. She gave refuge to many of the Reformers of her time—Erasmus, Beza, Calvin, Clement, and Marot amongst them. They called her "a pearl"; but that most beautiful of Christian virtues, humility, with which, as with a mantle, the Apostle St. Peter says, "Be ye clothed" (1 Peter v. 5), was one of her most characteristic graces. In allusion to her name, and what was said of her, she speaks (of herself) in a letter to Bricconnet (Bishop of Meaux), "that imperfect, ill-shaped, and counterfeit pearl." Well did she merit the epitaph on her tomb—



FIG. 5.

"The tenth Muse, the fourth of the Graces, Margaret, favourite sister and wife of Kings, lies here."

Yet, alas! how incorrect was the statement in one respect! The poor clay-casket

alone "lay there," of her whose happy ransomed soul had heard and responded to the call, "Come up hither."

Her niece, Marguerite de France, Duchesse de Berry and Savoie, and wife of "the hero of St. Quentin," Emanuel Philibert, followed in the footsteps of her illustrious aunt, and earned the title bestowed upon her by her grateful subjects, *La mère des peuples*. She likewise was a distinguished scholar, and much devoted to the arts. One of her devices was an olive branch entwined with serpents, with the motto, "Wisdom, the guardian of affairs," having in view the Divine injunction, "Be ye wise as serpents, and harmless as doves," the olive branch being an emblem of peace.

In olden times we find that many elected to unite their favourite mottoes to sun-dials, which they placed either in their gardens or on the walls of their dwellings, a charming practice

we still see amongst the Swiss and Tyrolese peasantry, and elsewhere on their picturesque chalets. Sometimes the mottoes were passages from Holy Writ; sometimes they expressed the thought of the owner, or consisted of some quotation from the classics, or other source. Amongst such inscriptions we find—
"Watch and pray—Time steals away."

"They die away, and they are reckoned up," these precious hours that "die away" with the shadow, marking each in its turn, and for every one of which we shall have to make a reckoning when the shadows fall no more on the dial for us!

In strange contrast to the frivolity of the age, such dial mottoes were much in vogue, in France more especially, in the seventeenth and eighteenth centuries, which points to the fact that there were a goodly number of those who had learnt to pray like the Psalmist, "So teach

us to number our days, that we may apply our hearts unto wisdom."

One more example that has long survived the worthy man or woman who had it inscribed on a dial may suffice.

"Haste, traveller, haste! the sun is sinking low, He shall return again, but never thou!"

Before closing this fifth part of the present series I will observe that anyone may choose and employ a device without application to the Herald's Office for its legalisation, and without incurring taxation for the same, as a device is not a hereditary heraldic cognisance. Thus you may have one stamped on your letter paper, inside your book covers, and on your pocket-handkerchiefs, just as you might otherwise use a monogram.

Our last article of this series will deal with sign-boards and war-cries.

(To be concluded.)

BESSIE'S SACRIFICE.

By LADY MARGARET MAJENDIE.

CHAPTER II.



H, what a beautiful place!" murmured the bride-elect, as she and her step-mother came within view of Springfield Farm.

It certainly looked very attractive,

the long, low house, with its square windows and three gables. It stood in a large garden, which was now gay with spring flowers, and later in the year would be brilliant. The outbuildings, barns, and stables encircled a great yard which was behind the house. An ornamental pump, decorated with a monumental-looking urn, adorned the centre, and on its very summit a gigantic Cochin-china cock poised itself, and emitted a sound of welcome that was more like a hoarse roar than a crow. Over all the spring sunshine poured down; it shed its glow on the eager, welcoming faces of Tom and Bessie as they stood waiting outside the door, and catching the glass of all the windows and the golden weather-cock on the top of the centre gable, multiplied itself into dazzling, shining lights, which overflowed in little streams and ladders of sunshine.

"Welcome a thousand times!" cried Bessie, as she helped her future sister-in-law to descend from the gig. "Dear Lettice, we cannot welcome you enough."

"It is all so beautiful," Lettice murmured again, as Bessie led her in, hold-

ing her hand tightly in hers. "I did not expect it to be like this."

"We are very fond of the old place," said Bessie; and she looked round the pretty panelled room with pardonable pride. "But it must appear very homely to you and Mrs. Colston, Lettice."

Lettice did not seem to hear her words; she was watching Tom with eager, anxious eyes as he talked to her step-mother. Bessie had the opportunity of seeing her well.

A wonderfully beautiful young woman, rather older than she had fancied her to be, probably five or six years older than Tom, who was only one-and-twenty. Lettice was very tall, a good deal above the usual standard of woman's height, but she was beautifully made, the noble proportions taking away all look of undue height. Her face was colourless, and she had large, stag-like brown eyes, with square-cut eyelids and a strangely pathetic mouth. She smiled very rarely, and when her face was in repose it fell into lines that had in them something tragical; it was difficult to see in which of the perfectly shaped features the expression lingered.

"It is all so good," she said again and again; and Bessie's face beamed with pleasure.

"You will find the country very quiet after life in town," she said; but Lettice only shook her head.

"You don't know what it feels like to me," she said. "So pure, so sweet; and the smell of the fresh earth and the young green things is like drinking to the thirsty."

Bessie wondered why the colour rushed into Lettice's face so suddenly as she spoke, and receded, leaving it deadly pale.

"I do not think that you are very strong, Lettice," she said kindly.

"No; I am not very strong. I am very nervous, wonderfully nervous, Bessie. I have suffered from it for a long time, but Mrs. Colston says the country life will cure that."

"How terribly she will miss you!"

"Miss me? Oh, yes, we are never apart; but she is anxious to see me married; she has plenty of friends. Leaving her was not my doing, but she wished it so very much."

"After all, however much one may love one's stepmother," said Bessie, half-laughing, half-puzzled, "she could scarcely enter into competition with Tom."

Lettice suddenly rose from her chair and came up to Bessie; there was something a little mysterious in her movement, and Bessie looked up startled. The great dark eyes had a strange look in them, and the hand that was laid on hers was tremulous and very cold.

"Bessie, dear," she began, in a very low voice, "I want to say something to you."

But Mrs. Colston's loud voice interrupted them as she came hastily into the room, followed by Tom, and went up to Lettice.

She was a fine, showy woman, dressed in rich silks, and shining with jet-beads. She had been a milliner, and was living comfortably on the savings of a good business, when she had first met Mr. Colston and married him.

People said she had been a very good stepmother to Lettice, a most devoted guardian; so devoted since her father's death that she hardly let her out of her sight night or day.

Now as she swept in, the large presence seemed to envelope and monopolise the gentle girl, and Lettice with an instinctive movement turned towards her, as if to a natural protector.

Bessie wondered a little, but remembered again how she and her brother had remarked on the clinging nature that had fascinated them both.

Tom proposed that they should go out; he wanted to show off his stock, his beautiful shorthorns, and the dairy that was the pride of Bessie's heart; his ducks and fowls and turkeys and pigs innumerable.

"And you believe me? You will believe me?"

Bessie nodded; she could not speak. "I know what it is, Bessie; it is not hidden from me. This thing is a degradation, a terrible disgrace; but I try, oh! I do try."

"Yes."

"My life is all one fear. If I had but courage I would go to the deep mill-dam

and step down into the cold, dark water and sleep there, but I dare not. I dare not die, I dare not lose my soul. Help me! help me! Bessie, hold it away from me. Save me from myself. Oh, tell me that this mercy that God has given me cannot be to deepen my curse, but to save me—save me, Bessie!"

Her agitation was frightful. Bessie threw her arms round her and strained

her to her breast. The appeal went to her very heart; the cry of that falling, trembling soul seemed to her to be a call from heaven; there could be no drawing back now. As Bessie gathered up the shrinking, shuddering creature into her arms, she accepted her own fate—she resigned all and everything to the duty that lay before her.

(To be continued.)

THE DAYS OF CHIVALRY.

By SOPHIA F. A. CAULFEILD.

PART VI.



THE subject of signboards must come next under our consideration. They were in use amongst the most ancient nations, including the Greeks and Romans.

According to Pliny, Lucius Mummius was the first amongst the latter who placed a picture outside his house.

In Herculaneum and Pompeii many signboards have been discovered, including those of a baker, dairyman, wine merchant, and shoemaker; the sign of the latter representing a flying cupid, holding a lady's shoes, one in each hand. This interesting relic was found at Herculaneum. Perhaps the most remarkable at Pompeii was that indicating a schoolhouse. Alas! poor scholars, if really significant, it represented a boy under the operation of birching!

Not only were signs in use among the ancients having reference to the living of the "work-a-day" world, but they were carried to the grave, as memorials of the dead. The "tire-woman," Veneria, is distinguished from others of her name by a sculptured comb and mirror; while Diogenes, the grave-digger, is distinguished by an axe and a lamp, the latter indicating that his lugubrious vocation was carried on at night in those olden times. Every profession and trade was represented on these Roman tombs.

In our own country they were restricted to the use of the living (with some rare exceptions), but they served a double purpose; viz., they indicated the profession or trade of the inmate of a house, and likewise served the purpose of street names, as guides to pedestrians, purchasers, and business folk. Later on they took the form of heraldic coats of arms and crests, indicating the head proprietorship of the house, who bore arms by hereditary right, and was distinguished by his family cognizance. Many houses not employed for purposes of trade, or that only subsequently became so, were distinguished by these heraldic signs, not merely as an indication of ownership, but because they were essential for the reception of travellers, at a period when hostels were very rare. Hospitality was then accorded free of cost by the gentry to their own class, and to others of apparent respectability; and this fact will account for so many signs carried down on successive houses, replacing the original, which have no connection whatever with the recep-

tion of travellers, nor the selling of wines and beer. Many names and charges of old escutcheons have, in the course of generations, been so corrupted that they can scarcely be traced back to their origin, nor the combinations reduced to common sense. For example, "The Pig and Whistle" is probably derived from the "Boar's Head and Wassail Cup;" of the olden banquets, the "Bag of Nails," which was originally represented by a Satyr of the Woods, surrounded by his fellows, the chief being painted black, and thus supposed to be the devil, while the rest were called "Bacchanals"—was corrupted into "Bag-of-Nails." This sign of dancing figures, so mis-called, indicated a celebrated tavern by the river's side at Chelsea.

Then there were misconceptions of certain armorial charges of the landowners or house proprietors. For example, "The Cats," a common sign in Sussex, is a corruption with which the sign painter of long ago was chargeable; tortoiseshell, or black and white cats being substituted for the "Two Leopards, argent, spotted sable," which are the supporters of the Dorset family. "Catt" is the name of one of the very old yeoman families of Sussex; probably owing its origin to the same mistake as to the arms of their liege lords.

Signboards were very picturesquely conspicuous in the representation of "Old London" at the exhibitions at South Kensington; but many still more quaint and curious might have been given.

Every article of dress was represented for tavern-hotel signs, which, by order of government, were hung out to indicate a place of rest for the traveller, and were, as I said, adopted by tradesmen to show where certain wares could be obtained. Sometimes a good deal of quaint humour was exhibited by these signboards as, for example, the picture of the shirt hung out by a despairing tavern-keeper, bearing the touching inscription, "This is my

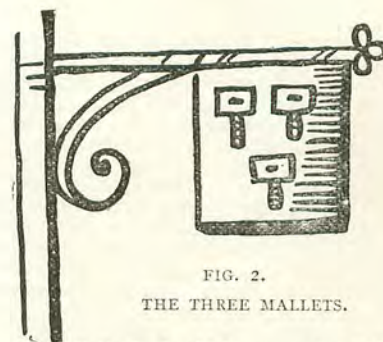


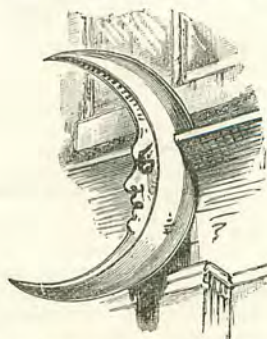
FIG. 2.
THE THREE MALLETS.

last shift." It should be remembered that in Saxon times no distinction of terms existed between the garments which we distinguish as a "shirt" and a "shift." The sign adopted by the unprosperous Boniface might have been of a very handsome and decorative character; for at certain periods of our history those undergarments worn by the nobility, titled and untitled, were both handsome and costly; and those who have seen the tomb of Cœur de Lion, at Fontevault, may have observed that the undergarment serving the purpose of a shirt has a border of gold and raised studs.

"The Tabard" inn, in Southwark, famous in history as the resting-place of the "Canterbury Pilgrims," is spoken of by Stowe, who describes the sign. According to ancient usage, it was suspended across the road on two uprights, and it bore an inscription commemorative of the resting in that hostelry of Sir Jeffrey Chaucer and the twenty-nine pilgrims, A.D. 1583. The original name "Tabard," representing the ancient building, is now corrupted to "The Talbot," which designates the more modern tavern now standing on its site.

"The Good Woman," a headless figure, found likewise as "The King's Head and Good Woman," points grimly to the origin of its own name, for the king represented on one side of the signboard is the portrait of our "Bluebeard" sovereign. The headless woman on the other represented Anne Boleyn, styled "good," as having identified herself very prominently with the interests of the Lollards, and having come of a Lollard family. But the idea had a still earlier origin, although its application in our own country was that which I have stated; for in early Roman times the sign had reference to saints martyred by decapitation, often represented as holding their heads in their hands. The idea which has been very ungallantly associated with it by persons of a different sex, i.e., that to be "good" a woman must be deprived of her tongue, is simply not true as regards the origin of the sign.

Another, amongst the most ancient, is that



THE ONLY OLD SHOP SIGN THAT REMAINS IN ITS ORIGINAL POSITION IN A LONDON STREET—HOLYWELL STREET, STRAND.

of "The Cock," which was common amongst the Romans. In Christian times it obtained a new signification and prestige, from the religious and mystical idea connected with that bird. Thus we find in that curious book, "The Armory of Byrdes," by Skelton, Poet Laureate (Poems imprinted at London by John Wyght,—tempo. Henry VIII.), the following stanzas—

"The Cocke dyd say—
'I use alway
To crow both first and last.
Lyke a Postle I am,
For I preache to Man,
And tell him the nyght is past.'

'I bring new tydynges,
That the 'king of Kynges,'
In tactu profudit chorus;
Then sang he, mellodious,
'*Te Gloriosus,*
Apostolorum chorus.'"

In Bourne's "Observations on Popular Antiquities" (1725) we find that at the "cock crowing" our Saviour was reputed to have been born; and the third watch was the time supposed to be that of our Lord's coming to judgment, and of the morning of the Resurrection. The "cock crowing" was likewise regarded as a warning voice, having been thus specially notified as a sign and reminder of the Divine prediction to St. Peter, of the grievous fall to which self-sufficiency, in a time of great trial, would involve him.

An illustration (fig. 1) is given of the only old shop sign, as some have said, that remains in its original position in a London street, *i.e.*, Holywell Street, Strand, W.C. Some twenty years ago, or rather more, the shop was that of a mercer; now it is a book-seller's. The corner post of a court beside it is decorated with a boldly carved lion's head and paws, acting as a support. The house beside the "Half Moon" (really a crescent moon) is still older. But while granting that the distinction above given to the "Half Moon" may be due to it, another sign disputes that honour. An old tin hat, minus all its original plumes and decorations, may

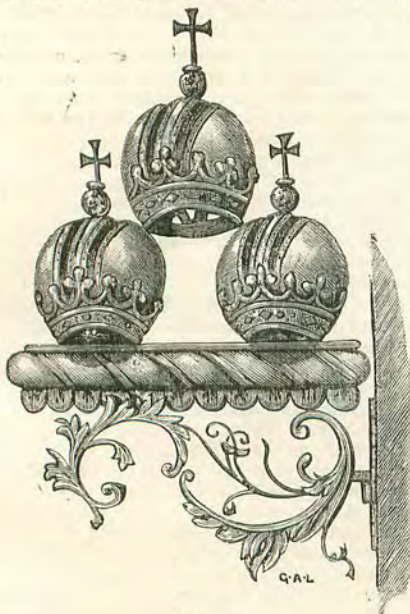


FIG. 3.

still be seen somewhere in Whitechapel, once known as the "Cocked Hat;" representing the manner of headgear worn towards the latter part of the last century.

Another illustration (fig. 2) shows the sign

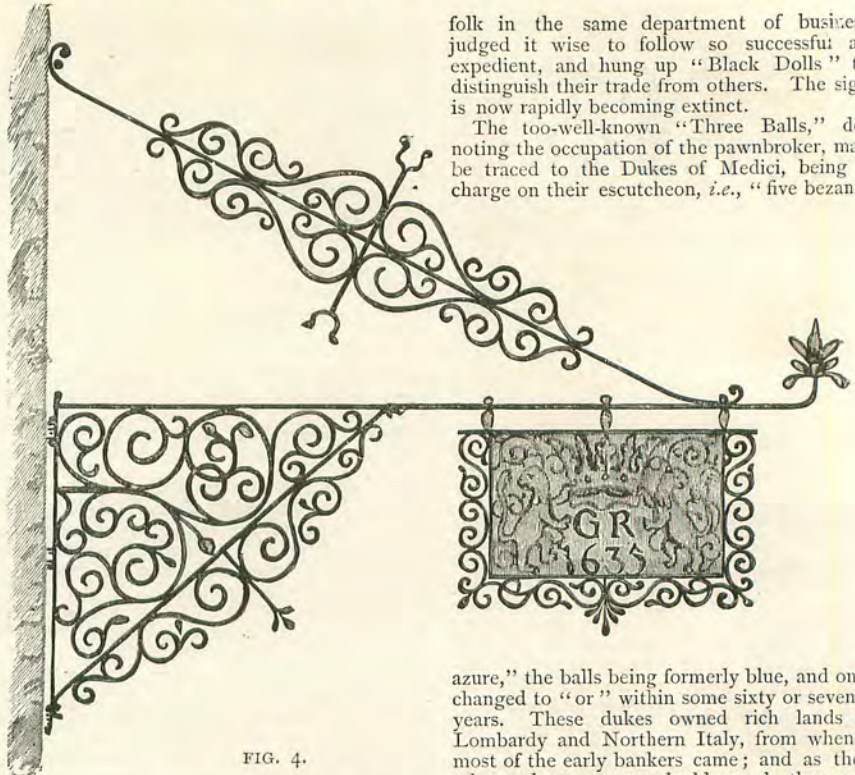


FIG. 4.

of the "Three Mallets," taken from a French "broadside," 1641.

Our third sketch is a very handsome wrought-iron Italian sign, designated what it represents, "Three Crowns" of very Turkish or Saracenic style (to be seen in the South Kensington Museum).

Fig. 4 shows a Royal Crown, supported by two lions, surmounting the initials "G.R.," and the date 1635. It is of German wrought-iron; and with its brackets and supports projects ten feet over the street represented at South Kensington.

Fig. 5 is the "Golden Key," and is the sign of a locksmith, date early 17th century. The sketch is taken from the original in Nuremberg.

"The Goat and Compasses" is of old Puritan origin; and the corruption is so great that the interpretation must be given. "God encompass us" was the devout prayer of the pious proprietor of the house first so distinguished, long gone, we hope, to his rest.

The last I shall name is "The Black Doll." To this day such a sign is to be seen indicating a shop for the purchase and sale of second-hand clothing, including a miscellaneous collection of marine stores. The origin of the selection of such a sign, so unconnected apparently with the trade it was designed to indicate, is one which was very creditable to the "Good-man" who first employed it. It seems that some equally honest—because very trustful—dame left a bundle of apparel in the hands of the dealer for his inspection and consideration at leisure, proposing to call again and be paid the next day. Whether she failed to find her way back, or what became of her, history and tradition fail to tell; but discovering a pair of diamond earrings and a black doll wrapped up, clearly by accident, in the bundle of clothes, our worthy storekeeper conceived the idea of hanging the doll over his shop door, to indicate his whereabouts to the poor woman, that he might restore the valuable trinkets she had inadvertently left with him. The honesty of the dealer was rewarded through this novel expedient, for it is recorded that the new sign attracted customers to his shop; and other

folk in the same department of business judged it wise to follow so successful an expedient, and hung up "Black Dolls" to distinguish their trade from others. The sign is now rapidly becoming extinct.

The too-well-known "Three Balls," denoting the occupation of the pawnbroker, may be traced to the Dukes of Medici, being a charge on their escutcheon, *i.e.*, "five bezants

azure," the balls being formerly blue, and only changed to "or" within some sixty or seventy years. These dukes owned rich lands in Lombardy and Northern Italy, from whence most of the early bankers came; and as they advanced money on valuable goods they gradually became pawnbrokers.

Before closing the subject of signboards I will return to that of the "King's Head," as represented outside a little rustic hostelry up in the Oxfordshire hills, at a place called "Collin's End." The sign, now faded by long exposure, represents the unfortunate monarch Charles I., and the painting, which has considerable merit, is a copy from an original by Van Dyke. Tradition informs us that during his residence as a prisoner at Caversham he rode with his escort to this little inn, hearing that it possessed a bowling-green which was patronised by the gentry of the county. Here he tried for a brief time to forget his cruel position and terrible anxieties, by joining with them in the favourite game of those times. Beneath the portrait the following inscription may still be read—

"Stop, traveller, stop; in yonder peaceful glade

His favourite game the Royal Martyr played.
Here, stripped of honours, children, freedom,
rank,

Drank from the bowl, and bowled for what he drank;

Sought in a cheerful glass his cares to drown,
And changed his Guinea ere he lost his Crown."

The adoption of distinctive signboards, as of heraldic insignia, shields, banners and badges, trade-marks and devices, seems to be an outcome of natural human feelings, and an inherited necessity, both of our nature and our external circumstances, under a great variety of phases. We need to express ourselves by other means than that of spoken words, whether to proclaim our rank and parentage, our prowess in arms, our craft and trade, our faith, or even our private domicile. Thus we may trace to a kindred source the inscriptions from Holy Writ, which artistically and sentimentally beautify the wood-carved dwellings of Alpine, as of other countries of an equally unsophisticated and primitive character. The simple faith of the proprietor, and oftentimes the welcome offered to the stranger, are gracious in a two-fold sense, and pleasant to behold.

Our last subject is that of War-cries, or *Cris*



FIG. 5.

de Guerre. So far as we know respecting them, their first mention is found in sacred history, and the occasion of their use was the battle between the Israelites and Midianites, in the Valley of Jezreel. (See Judges vii. 18.) The battle-cry of the former was "The Sword of the Lord and of Gideon." The "war whoop" of the Red Indians is a veritable "war-cry," and most savage tribes have one. All civilised nations have had their distinctive shout of battle, to stimulate the *esprit de corps* of their armies, more especially when reverses have damped their hopes and paralysed their *elan* in the struggle for victory. Our National Anthem embodies the watchword and countersign appointed by the Lord High Admiral, under Henry VIII., A.D. 1545, to be used throughout the Royal Navy, *i.e.*, "The watchwords in the night shall be thus: 'God save King Henrÿe;' th' other shal answer, 'And long to reign over us.'" "Cœur de Lion" was, it is recorded, heard to say, "Not me, but God and our right have vanquished France and Gisors," and this statement was probably adopted (in part) as a war-cry, and thence became a Royal motto of our English arms. "God and St. George," and "St. George for Merrie England," were favourites amongst our armies, and quoted by Shakespeare in *Henry VII.*, Part 3, Act II., where Prince Edward exclaims—

"Then strike up, drums;
God and St. George for us!"

Who is not familiar with the *Slogans* of Ireland and Scotland? The *Faugh-a-Ballagh* of the Goughs—of which the meaning is, "Clear the Way!" the *Crom-a-Boo* of the FitzGerald; the *Thanet-a-Boo* of the Earls of Desmond; and the *Butler-a-Boo* of the Earl

of Ormond. It seems that the word *Aboo!* was the ancient war-cry of the aboriginal tribes of Ireland, and it became affixed to the names of their nobles and leaders in battle, or to their castles.

Certain distinguished families were granted the privilege of having a special *cri de guerre* of their own; but the *cri*, and the *droit de bannière*, were prerogatives appertaining to the nobility only. In Sir Walter Scott's "Marmion," the Scots are made to cry, "St. Andrew and our right;" and at the battle of Hylton-on-the-Wear it was, "The Lord of Hosts is with us," and, "Now or never," that of the Marquis of Northampton. Those of you who have read "The Lord of the Isles" will remember the lines—

"The Bruce, the Bruce! in that dread word
The knell of hundred deaths was heard."

Both here and all over the Continent of Europe the name of the chief leader of a battle was adopted as the war-cry more commonly than any motto.

In addition to the honour of giving their names as the *cri de guerre* to an army, some noble families were distinguished by a *sobriquet*. It would seem, however, that this descriptive title was chiefly confined to certain ancient historic families of Dauphiné, Provence, and Vaud (Suisse). Sometimes these *sobriquets* were highly complimentary, some otherwise, as for instance, "Inconstance de Baux," and "Desloyauté de Beaufort." We find them indicative of personal beauty, as "Visage d'Arvilard" (of Dauphiné); and wealth likewise gave a name, as in "Riche d'Aperioculos," and "Grandeur des Porcellets," which might have denoted magnanimity, nobleness, or personal size. These all, with one exception, were of Provence. Lack of space precludes the mention of further examples amongst the French nobility.

Of the *Pays de Vaud* we find the "Antiquité de Blonay," whose grand old hereditary *château* stands nobly on a height overlooking the Lake of Geneva, to the east of Vevey, where the chiefs of the great representative family, once petty sovereigns of the canton, have lived for the last thousand years. The noble and ancient family of de Joffrey, now extinct in the male line, and represented by a lady and her two nieces only, was distinguished by the significant *sobriquet*, "Parenté de Joffrey." Then there is the "Grandeur d'Alinges Coudrée," the "Hautess-de-Cœur de Gingins," the "Prudence de Tavel," the "Noblesse d'Estavaye," etc. The family de Gumöens is rightly a Bernese family, though named in M. le Roux de Lincy's "*Proverbes Français*," among the families of Vaud. But their ancient *château* "de Worb" stands to the left, in view of the railroad, on the line from Berne to Lucerne. Here they have resided

(though owning more than one more modern family place) for nine hundred years; and were distinguished by the gracious characteristic *sobriquet*, "Amitié de Gumöens." But one, at least, of the few remaining descendants of this family resides in Vaud, married to a member of the noble family Couvren de Deckersberg.



JOAN OF ARC'S BANNER.

The banner of Joan of Arc is taken from a piece of contemporary German tapestry, in the Orleans Museum. Tradition affirms that this is the actual banner which was worked into the design representing Joan arriving at Chinon.

The tail-piece at the conclusion of this article gives our national war-cries, and an illustration of our national patron saint vanquishing the dragon. In "The Golden Legend," 1500, you will find confirmation of this fact: "The blyssyd and holy martyr, Saynt George, is patron of this realme of Englande, and the crye of men of warre," and thus it ran,

"St. George for merrie England!
Dieu et mon droit."

We hear much of "merrie England" in those days of the May-pole dances on the village greens; of the harvest-home festivals; of the "Minnie singers," when England was more rural and agricultural; the "Fear God, honour the King" days, when the country was not cut in pieces by iron railroads, and the trees and flowering hedgerows were fresh and fragrant, unblackened with the smoke and sulphur of manufacturers' chimneys; and all the good simple folk of the country side went to their churches and believed what they were taught. The merriness which existed under a simpler condition of things, in spite of terrible storms of civil war and religious persecutions, is a story of the past; and the ancient laws of chivalry, gallantry to women, and outward distinctions of class, are gradually becoming obsolete, in the ever-increasing hurry and struggle for the means of subsistence. The war-cry of this present day is one of general adoption, "Everyone for himself"; while few comparatively can realise the blessedness of the latter clause of the motto, "and God for us all!"

