

and passing them through rollers. The *leaves of plants, branches, roots, sea-weeds, feathers, or any substance that is capable of being impressed into lead* (as the patentees have described it) are made to impress their figures upon lead-plates in a similar manner. The thickest parts of the plants, the roots and stem, make a deep impression in the lead, and all the other parts produce indentations equal to their thicknesses. It will be evident, therefore, that the thin leaves of flowers and leaves are the most superficial parts of the impression; and, in all the printed specimens we have seen from Vienna, as well as those produced by Messrs. Bradbury and Evans, are exceedingly transparent, but all the venations of the leaves are drawn with the greatest delicacy and fidelity to nature.

To print impressions from a lead-plate would obviously be impracticable; therefore, a copy of the lead-plate is obtained by the electrotype process in copper, and from these any number of equally perfect impressions can be obtained. The Austrian patent includes every process by which copies can be obtained from natural objects; hence, such as are bulbous, and which could not be squeezed, are copied by means of gutta-percha moulds.

Agates are represented on paper with very great fidelity. The several layers constituting the agate itself are not equally dense; they are therefore acted on by fluoric or other acids; some lines are thus etched to a greater or less depth, and others left untouched. A proof might be taken at once from the stone; but in printing the Vienna specimens, the face of the agate after biting in with acid has been copied by means of the electrotype process. Several impressions are arranged upon one sheet of the gutta-percha; consequently, the resulting electro-plate may include any number of copies of the etched agates. Fossil remains that will not, from their brittle nature, admit of being pressed, are copied by means precisely similar in result, though not in manipulation—instead of applying gutta-percha by pressure, it is applied with care in a soft soluble state, forming a mould, and when dry removed and copied by means of the electrotype process.

The extensive capabilities of this new art are already shown in the very perfect manner in which we have seen the wing of a bat copied by it; the resulting impression on paper showing in the most delicate manner the peculiar structure of the membranaceous part, and preserving all the firmness of the bony framework. The copies of mosses produced in the Vienna establishment are so singularly true to nature, that it is difficult to believe that the representations on paper are not the plants themselves, mounted with great care, and we shall look forward with some interest for the progress of an art which in its infancy affords so many proofs of the immense value it is likely to afford towards revivifying nature with such truthfulness.

This *Natural Printing*, as Auer has called it, exhibits some remarkable facilities for the reproduction of natural images. The processes are simple, and when by experience a few of the existing imperfections are overcome, we may look to it as a probable means of affording illustrations for many works on natural history.

The plates of flowers are printed in colours, and we learn that it is not necessary, as in chromolithography, to employ a separate plate for every colour; the colours are applied to the plate, and all the colours obtained on the paper, by one application of the press.

Messrs. Bradbury and Evans have afforded us the opportunity of seeing the process in work, and from the explanations given by these gentlemen, it is very evident that, simple as the process may appear from reading of it, there are a great many troublesome details that only experience can explain.

The English patent embraces, in addition to phytoglyphy, mineralography, and the other processes of copying from nature, each of which, strictly speaking, is nothing more than phytoglyphy, the difference being only in the manipulation—not in the result. Towards spring the public may expect to have an opportunity of expressing their opinion upon the subject, which is one of exceeding interest. We

have submitted some of the specimens to a first-class botanist, and he assures us the value of the process—as showing the venations of the leaves and the most delicate lines of structure—must ultimately be great. A series of leaves thus printed would furnish the geologist with the means of identifying the fossil plants; and the reproduction of the images of fossil animals, as they lie imbedded in the rock, cannot but be of great assistance to the palæontological student. To the designer this process offers many advantages, as procuring for him truthful representations of nature, and disclosing peculiar lines of structure—available for the purpose of ornament, which could not be obtained in any other way.

The impulse which has been given to industrial instruction, particularly in the National and British schools, has led to the production of scientific diagrams, at an exceedingly cheap rate, by the means of block-printing, and we have lately seen some specimens of botanical diagrams, produced by Mr. Griffin, of Finsbury, by the process of cylinder-printing, remarkable for their correctness in drawing and in colour. A large sheet containing as many as twelve or fourteen colours can thus be produced for about sixpence. The educational means afforded us are being increased with remarkable rapidity. We must hope that the result will be the gradual introduction of more correct knowledge than that at present possessed by the masses, and the diffusion of a higher order of taste. By increasing the rapidity of production, by applying steam to the lithographic press, by the process of chromolithography which appears equal to the production of works of the highest order in Art, by the introduction of this new means of copying nature with ease and certainty, may we not hope we are advancing the state of civilisation? This advance, too, is not in the direction of those luxurious habits, which by enervating soon produce a retrograde movement, but in that of stimulating the mind to the study of the true and beautiful in art and nature, thus giving strength to the mind, and improving, as a consequence, the moral condition of the race.

ROBERT HUNT.

WHAT IS HERALDRY?

OR,

AN ENQUIRY INTO THE ORIGIN AND NATURE OF ARMORIAL ENSIGNS

IN CONNECTION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.

UNDER this title it is not intended to write a formal treatise on heraldry, with all its details and technicalities; of such learned works there is a sufficient number already extant, expressly and only fitted for those who mean to make it the business and profession of their lives. But are there not a large number of persons in every possible branch of Art and manufacture, ornamental and decorative, who have constant occasion for some heraldic badges, devices or symbols, in various portions of their works, and to whom a little more correct idea of the real nature of such symbols, and how they should be treated, would be a benefit—inasmuch as it would give consistency where it is now very frequently wanting, and thus improve the style and raise the tone of their works; besides another very large class of intelligent general readers, who, not wishing to delve into all the intricacies of the subject as professed antiquaries or archaeologists, yet would always be interested in seeing the correct meaning of many hundreds of passages and allusions in our historians, poets, &c? For this purpose it is proposed to embody, in a few papers, the substance of a course of lectures, which have been delivered at many of the principal literary and mechanics' Institutions.

We will not now pause to dispute with the learned the relative antiquity of heraldic ensigns; some maintaining that they are as old as civilisation itself; others can see the origin of family distinctions in the phonetic alphabets of ancient

India and China; some have found its origin in the lofty national banners and the double shields, titular and patronymic, of the ancient Egyptians; some, again, in the crests and cognominal ovals, since discovered in the sculptures of ancient Mexico; not a few, again, have seen in the emblematical standards of Nineveh a remarkable agreement with the symbols used by Daniel, Ezekiel, and the Apocalypse, as the origin of symbolical distinctions, and have maintained the connexion, or even the identity of the standards of the twelve tribes of Israel, with the twelve signs of the zodiac. But all these opposite systems are not so hostile as they at first sight appear, if we only recollect for a moment that they are all parts of that great system of symbolical teaching, which prevailed among the nations of antiquity before the use of letters.

Those who say there was no heraldry before the time of the Crusades should state in what sense they apply the term. It is evident, if we reflect on the early stages of society, that as mankind increased from individuals to families, from families to tribes, and tribes spread into states, nations, empires, and as civilisation progressed, all the relationships and requirements of society would become more complex, and would induce a self-evident necessity for some mode of recognition, by which the head of a family, or the chief of a clan, might be readily distinguished from other leaders. Hence ensigns and landmarks; indispensable in time of peace for order and discipline, much more so in war, to distinguish friends from foes. This principle appears manifest in the early history of every nation. All the writers of remote antiquity give to their chief personages certain symbols. Diodorus Siculus ascribes to Jupiter a sceptre, to Hercules a lion, to Macedon a wolf, to the ancient Persians an archer; and we all know the Roman eagle, a term synonymous with Rome itself from B.C. 752, down to the fall of the empire. These allusions in the earliest writers, poetical and mythological as they may be, all testify to one great principle or fact, viz., that no nation has ever yet appeared on the page of history, nor has any poet ever conceived the idea of any tribe or state, which did not use symbolical distinctions of some sort; what those distinctions were, and in what way they were carried out, is another question which we shall consider subsequently; it is sufficient now to establish the universality of the principle, and of which we have a fine example in Holy Writ, (see the Book of Numbers, ch. ii.) When the oppressed Israelites were brought out of Egypt, and encamped in the wilderness, the first thing was to marshal them in order; the twelve tribes forming four grand divisions, each with three sub-divisions; thus, on the east, under the standard of Judah, were to be planted the tribes of Judah, Issachar, and Zebulun; on the south side the standard of Reuben, and the tribes of Reuben, Simeon, and Gad; then the tabernacle in the midst of them; on the west the standard of Ephraim, and the tribes of Ephraim, Manasseh, and Benjamin; on the north side the standard of Dan, with the tribes of Dan, Asher, and Naphtali; "And thus every man of the children of Israel shall pitch by his own standard, with the ensign of his father's house; far off about the tabernacle of the congregation shall they pitch." Now there can be no question that the ancient modes of distinction were very various; in some cases they would be standards carried aloft in the field, in others a device depicted on their tents, or dwellings, in some a mark on the costume, in others on the skin itself, as in tattooing, which strange to say is heraldry.

In Fenimore Cooper's "Last of the Mohicans," we have an admirable anecdote to this effect. A young Indian is taken prisoner by a hostile tribe, and in the struggle his hunting shirt is torn, and discloses the figure of a tortoise tattooed upon his breast; they at once identify him as a leader of the principal family of the Delawares, who had seceded some years before, and supposed to be lost, the tortoise being the known badge of that family, and thus, instead of being put to death as a prisoner, he received the honours due to a chief of high blood, and

was restored to his rank. We have again the testimony of the Venerable Bede, that tattooing was used as a mode of distinction among our ancestors the early British tribes, and that the practice had not entirely ceased even as late as the seventh century. This then is heraldry.

Again we hear from Catesby, that the North American Indians take the beaks of the *picus principalis*, or the American woodpecker, which is of a beautiful ivory whiteness, and by forming them in a circle, make therewith a kind of radiated coronet, for the heads of their chieftains, and which is to them a mark of distinction, as truly heraldic as the richly gemmed coronets of our noblest princes and barons. This again is heraldry.

Again, in the museum of Kew Gardens, is a beautiful coronet of a South Sea chief, brought home by Captain Kellet, R.N., and is formed of the young cuticle of the palm leaves, beautifully curled like threads of gold. These and plenty more of examples, all indicate the same principle, that heraldry is the science of distinctions; or, a classification of all the various modes of distinction which have been devised in every age and nation for the sake of honour, order, and discipline.

The standards of the twelve tribes of Israel, above alluded to, have been taken by some as the origin of real ensigns, and are so given by U. Borhaus, who is quoted by Guillim, and they have been adopted by the Freemasons, and many other bodies where symbolism is used. But it is easy to see by looking at the Book of Genesis, ch. xlix., that they have only taken the predictions of the dying Patriarch, of the future destiny of his twelve sons and their descendants, and have made of these so many literal coats of arms. But there appears no good reason for supposing they actually carried such devices on their banners.

It appears much more probable that the real origin of armorial shields was devised from another source, viz, the descriptions given by the poets of antiquity of the enriched shields of their heroes. Homer, for example, gives to his hero, Achilles, a very magnificent shield, which we will presently notice. Hesiod gives to his hero, Hercules, a splendid shield, filled with devices typical of his twelve celebrated labours, and Virgil gives to his hero, Æneas, a highly enriched shield, on which is depicted all the principal events in Roman story, from the escape of Æneas from the flames of Troy, down to the Augustan age when Virgil wrote.

Now it is highly probable that these descriptions so given by the ancient poets, whether fabulous signifies not, being handed down from age to age, gave the impulse, kept alive the feeling, and originated the practice which we know prevailed, through all the historical periods among the military leaders of Greece and Rome, of having their shields highly enriched with devices. But these were not then subject to any rule, only depending of course on the means or the taste of the owner, and the state of the arts and manufactures at the period, and on this point it is a highly interesting subject of enquiry to every one connected with decorative Art, even independent of heraldry.

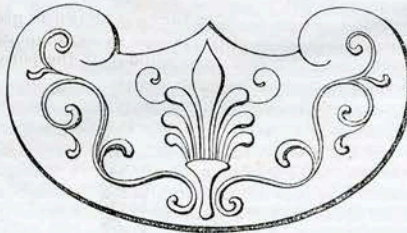
These enriched shields, then, continued in use from the earliest ages of which we have any record, and through all the historical periods of the ancient nations of Europe and Asia, and down to the middle ages. But on the establishment of the Feudal system, they gradually assumed a method, order, and arrangement, and then by that great movement throughout Europe, the Crusades, they became defined with still greater accuracy, until at last, partly by the circumstances of the times, they were modelled very nearly into that exact form and arrangement of armorial bearings which we now call heraldry.

Having shown what heraldry is, we will now look at a few of its principal features, and the way in which they were principally carried out; the first and most obvious of which will be the shield and the banner.

For nearly four thousand years the shield has been a term synonymous with safety and defence; the first promise made to the Patriarch was, "Fear not, Abram, I am thy shield." The

shield was in early times, of course, a matter of very simple construction.

From the earliest accounts we have of the primitive Greek shields, it appears that the oval shield was invented by Proetus, and the round shield by Acrisius of Argos, and was called by the Greeks the *aspis* or *sacos*, among the Latins the *clipeus*, and from the place of its origin, it was known as the Argolic buckler. There was a smaller round shield called the *parma*, and also the smaller oval shield called the *pelta*. But eventually, when the Roman rule and the Latin language became predominant, the general term *scutum* implied a shield of any kind; hence we have *scutum* for a shield, target, buckler or escutcheon, and from the same source we have *scutiger*, a page bearing his master's shield or buckler, in other words an esquire of arms. Hence certain divisions of the Roman foot were termed *scutarii*, armed with bucklers or targets, and a maker of shields was a *scutarius*.



Cut of the Pelta Greek Shield, from Hope's "Costumes of the Ancients."

It is necessary to remark here that it was not the practice of the great warriors of antiquity to carry their own shields, except when actually engaged in combat, at all other times the shield was borne by the scutiger or shield-bearer; see a good example in 1 Sam. xvii. When Goliath, the Giant of the Philistines, came out to challenge the armies of Israel, "one bearing a shield went before him." The office of shield-bearer was esteemed a post of considerable honour, as the immediate personal attendant on the great captain. When Geoffrey Chaucer, the poet, was introduced to the court of King Edward III, the King, as an honourable compliment, appointed him to be his shield-bearer.

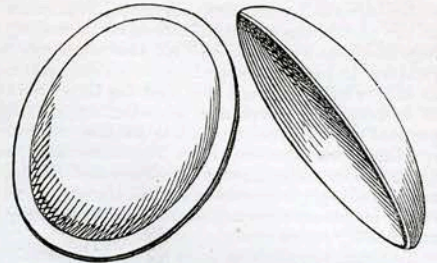
The construction of the shield, like all other works of Art, or of manufacture, has of course been progressive, from its earliest condition of rude simplicity, down to its perfection as a highly wrought work of art.

The first shields were made of osiers or twigs twisted together in a circular form, like a basket lid; afterwards of wood, then covered with leather, and sometimes several thicknesses of leather, which Homer alludes to when he speaks of "the seven-hided shield," that is, seven coverings of a bullock's hide, or seven coats of leather. And the Zanguebar Islanders even now make for the Imam of Muscat, round shields covered with rhinoceros hide, soaked and boiled, then pressed into a round form, a foot and a half in diameter, and they will resist a musket-ball. The same may be said of the people of Afghanistan, Kandahar, and Abyssinia, who are very successful in making similar shields, covered with the hides of the giraffe, rhinoceros, elephant or buffalo.

Xenophon describes the Egyptian shields in his time, as being made of wood, and the edge defended with a rim of iron, or other metal, and from the centre projected a sharp point or spike, called the *omphalis* or the *umbo*, and Plutarch says that, after the war with the Sabines, the Romans laid aside the *aspis*, or Argolic buckler, and adopted the larger and broader shield of the Sabines.

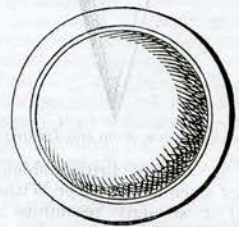
In the Lycian sculptures in the British Museum, in the frieze of the Parthenon, and in the frieze of the temple of Apollo Epicurius at Phygalia, representing the battle of the Greeks and Amazons, and the battle of the Lapithæ and Centaurs, the warriors are armed with simple round and oval shields, and in all of these it may be observed that the round shields are small and rather flat, while the oval shields are much larger and very convex. But in the pediment of the Temple of Egina, the principal

warriors, Hector, Ajax, Patroclus, are without costume or armour of any kind, except a helmet, and a large round shield with a rim. Subjoined is a fac-simile of the shield of Hector, which his



AMAZON'S SHIELD. GREEK'S SHIELD.
From the Phygalian Sculptures.

proportion to the figure would be about three feet diameter. By favour of Mr. Graves I have copied the shield with its device upon it, of a warrior on an Etruscan vase of very early date,



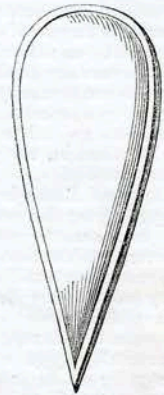
HECTOR'S SHIELD, from the Temple of Egina.

in his possession, and the accompanying sketch of the Pelta with its device, is from Hope's Costumes of the Ancients. The early Saxons used the simple round shield with a spike or



WARRIOR'S SHIELD, from an Etruscan Vase.

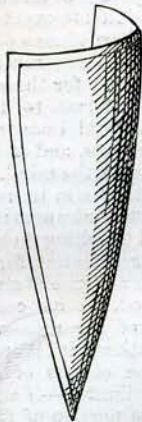
boss in the middle, as did the Anglo-Saxons down to the eighth century, and the shields of the early Normans were very similar. In the Bayeux tapestry, which still remains an inter-



NORMAN SHIELD, from the Bayeux Tapestry.

esting memorial of the great struggle between the Saxon King Harold, and Duke William of Normandy, we have a most admirable series of trustworthy, because contemporary examples of

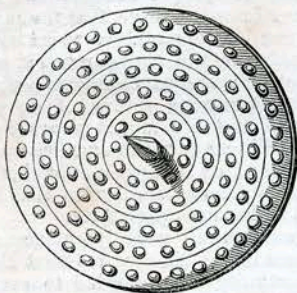
the costumes, arms, and armour of the two nations at this period; and we there find the Saxons with the round shield, and a few rude flourishes round the centre boss. The Normans have the long pointed shield here sketched, and since called the Kite shield, but called by the Normans, "Escu," derived from "Scutum," as above stated, and corrupted by the moderns into "Scutcheon;" the other sketch is from one of the fine Norman shields in the Temple



NORMAN SHIELD, from the Temple Church.

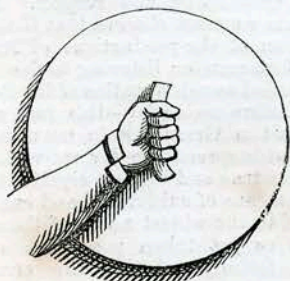
Church. An ancient British shield was found a few years since in the River Witham, Lincolnshire, and it strongly resembles the Roman scutum; it had been originally gilt, and the umbo or boss adorned with a carnelian, which were common in ancient Britain, and the surface covered with studs in concentric circles. It is in the collection of Sir J. Meyrick, and is considered by that eminent authority to be a British work of the Roman period, having a mixture of British ornament, with as much Roman taste as might belong to a people less civilised.

Very similar was the Highland target or shield, called *tarians* or *clashers*, armed like the British shield with rows of knobs, in concentric



ANCIENT BRITISH SHIELD, found in the Witham.

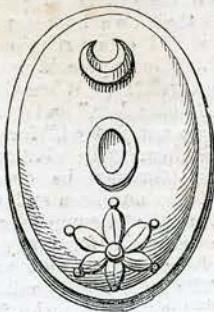
circles, and a hollow boss in the middle to receive the hand, being held at arm's length; And it is a singular fact that the Nineveh



SHIELD, from Nineveh Sculptures.

Sculptures show us the same mode of handling the shield. Instead of the generally received mode of having two handles at the back through one of which the arm is thrust while the other is held in the hand, they have a small round shield with one handle in the centre, by which the soldier holds it out before him, exactly in

a similar style to the Highland target. Another of the finest sources of authority we have for Roman shields, decorated and plain, under the Empire, is in the sculptures of the Trajan



ROMAN SHIELD, from Trajan's Column.

Column at Rome, where they are shown in great variety, and are highly valuable as contemporary examples of the arms and armour of the period. I introduce two examples.



ROMAN SHIELD, from Trajan's Column.

But the Shield of Achilles being the most celebrated in all antiquity, we will notice a few of its leading features, as a key to some subsequent conclusions. In the 18th book of Homer's Iliad, we find Achilles mourning the death of his friend Patroclus, and to assuage his grief Thetis descends to the cave of Vulcan, and prays him to make a suit of armour for her son—the suit is made, and described as of transcendent beauty, but the principal feature is the shield, of which we have this description—

— "the immense and solid shield,
Rich various artifice emblaz'd the field,
Its utmost verge a threefold circle bound,
A silver chain suspends the massy round,
Five ample plates the broad expanse compose,
And godlike labours on the surface rose."

He goes on to describe what those "godlike labours" were—a representation of the heavenly bodies, the earth and the ocean, Orion, the Pleiades, and the other constellations, and then

"Two cities radiant on the shield appear,
The image—one of peace, and one of war."

The peaceful city is represented by a religious procession, a marriage ceremony, music, dancing, a sacrifice to Diana, a Forum of Justice, with witnesses, &c., and to preserve order

"The appointed heralds still the noisy bands,
And form a ring, with sceptres in their hands."

On the opposite compartments of the shield this peaceful scene is contrasted with another, in which

— "the prospect different far,
Glows with refulgent arms and horrid war."

And here are depicted all the horrors of a besieged city, plunder, violence, and rapine being the principal features. The remainder of the shield is filled with pastoral and other devices, suitable to primitive society, and thus

— "the broad shield complete, the artist crown'd
With his last hand, and pour'd the ocean round—
In living silver seem'd the waves to roll,
And beat the buckler's verge, and bound the whole."

The shield thus completed, and with the rest of

the armour presented to Thetis, she at once bears the present to Heaven—

"She, as a falcon, cuts the aerial way,
Swift from Olympus' snowy summit flies,
And bears the blazing present to the skies."

This beautiful description of the poet would seem to imply not only a degree of refined taste, but also a very advanced state of artistic skill and manufacture. I need scarcely remind the reader of Flaxman's fine treatment of the subject, which may be seen in the British Museum.

Now in the above description one fact will strike the reader (and the same remark is equally applicable to Hesiod's Shield of Hercules, and to Virgil's Shield of Æneas), which is, that after the shield, the account of all the rest of the armour—as sword, helmet, breastplate, and all, is told in a few words; but all the eloquence of the poet is poured out in an elaborate description of the enriched shield, all tending to maintain the position which I took up at the onset, viz., that the enriched shield was the distinguishing feature of the great leaders of antiquity, and the accounts of them, handed down from age to age, kept alive both the principle and the practice, until in the middle ages society resolved itself into other forms under the feudal systems and the Crusades, and the devices upon shields received arrangement and method, and eventually settled very nearly into that system of armorial ensigns, which we now call Heraldry.*

RAISING THE MAY-POLE.

F. Goodall, A.R.A., Painter. E. Goodall, Engraver.

We consider ourselves most fortunate in being able to present our subscribers, at the commencement of a new year, with an engraving from a picture which, though not forming a part of the Vernon Gallery, is among the best works of one of our most popular artists, and consequently is worthy of a place in any collection of Art.

Mr. F. Goodall's picture of "Raising the May-Pole" was exhibited at the Royal Academy in 1851, where it formed one of the great "features" of the season; the subject is among those scenes of old English festivity which the painter takes especial interest in portraying. Prior to the time when Puritanical austerity had closed up every avenue to popular recreations, the act of raising the May-pole for the sports of May-day was one of great ceremony and rejoicing. "It was a great object with some of the more rigid reformers," writes an historian, "to suppress amusements, especially May-poles; and these 'idols' of the people were got down as zeal grew fierce." Among the "restorations" of the "Restoration," however, rose the garlanded pole once more, amid the cheers of the assembled villagers.

The work before us exhibits this important ceremony going forward on what may be presumed to be the village green; before the public-house, we suppose, although we can discover no sign: the squire from the neighbouring mansion occupies, with some of his family, a prominent position as a spectator of the scene; to the left a group of villagers are carousing in true rustic fashion; in the centre a knot of sturdy men, among whom the blacksmith is elevated, are busy on the great event of the day: on the right of the foreground is a highly picturesque group of maidens, children, and old men, who give a grace to the subject it would not otherwise have.

Without the common-places and vulgarities apparent in so many of the pictures by Teniers, Mr. F. Goodall's composition exhibits not a few of the excellences of the great Flemish painter;—his life, his humour, his vigour, and his brilliancy of colouring.

It would almost seem needless to remark on the manner in which the engraving has been executed by Mr. E. Goodall, the father of the artist: not less desirous of upholding his own well-earned reputation with the *burin*, than to sustain that of his son as a painter, he has produced a plate which is honourable to both.

* To be continued.

mixed with white lead, and worked with the simplest wood or ivory modelling tools, is used.

Printing.—The greater part of pottery printing is under the glaze, and done by means of a transfer from copper to paper. A copper-plate is engraved, rather deeper than for ordinary printing, and is rubbed only with a varnish, which being again rubbed off, leaves it only in the engraved pattern. The paper is rubbed on the copper-plate, and takes the impression, which is transferred by gentle hand-friction to the bisque plate, and the metallic oxide, say cobalt, is dusted on, and adheres to the varnish lines. The surplus colour is then dusted off by a fine brush or cotton wool. Outside glaze printing is nearly the same as before described, but the medium of transfer is a glue bat, being of a very elastic mixture of the thickness of calf-skin. The same glue bat is used more than once, but the paper transfer can only be used for one impression. An enormous quantity of paper is used in the Staffordshire potteries, chiefly for printing blue table ware. Circular lines of colour or gold are painted upon plates, or cups and saucers, by means of a simple hand-rotating table or stool, which is kept in motion by the left hand, while the right hand holds a camel's hair brush, which, gently pressing it with colour, gives the finest line with the greatest accuracy.

Copper-plate printing by glue bats, or by means of paper, is comparatively a slow process to that of block-printing by raised type, which, by means of a press machine, will take off at least ten times as many impressions in the same time, and with less injury to the raised type, than accrues to the copper-plate sunk engraving. Mons. de St. Amans, a gentleman residing at Agen, in the south of France, has made many improvements in china, and for several years had an official department at the Royal Porcelain Works, at Sèvres, near Paris, to which he gave the benefit of his inventions. This gentleman also introduced into England his improvements on the Bohemian plan of introducing encrusted figures into glass, which was subsequently patented; and recently a commission has been appointed at Agen, and a favourable report has been made of his method of printing colour and gold from projecting stereotype plates, produced by electro-deposit from fac-similes, or, rather, originals in stone, the pattern being produced on the surface exactly similar to lithography.

In the potteries for the ornamentation of useful ware, such as tea-table and dessert services, division of labour is practised to a large extent, by which women and children earn remunerating wages. What are termed Japan patterns, after the Chinese showy style of colouring, are printed simply in outline, or partly shaded inside or outside the china or earthenware glaze, the dark blue being filled in by hand, more generally under the glaze, and all the reds, yellows, and other colours or grounds, being done by hand.

Many interesting details are necessarily omitted that the space allotted to an ordinary essay may not be exceeded, but we cannot conclude without a few words of well merited praise due to the memory of the late Josiah Wedgwood, Esq., one of the greatest of potters, chemists, and revivers of his art, infusing into it a vitality, originality, and perfection of finish. He was not only the founder of the Staffordshire Potteries, but he moulded exhumed ancient vases for reproduction; he employed, without reference to cost, the finest modellers and men of the highest genius, among others the late Flaxman, whose fame is imperishable. His productions were patronised by monarchs, and the whole artistic world acknowledged his unrivalled merit. He emerged from humble origin by self-education, and rose ultimately to fame and fortune, and had the ceramic art continued to progress as he had left it, there would not have been for several years since his decease a protracted stagnation in onward progress, though recent energy has effected a revival in British Fictile Art.

Wedgwood was a philosopher and a gentleman; he died as he had lived, a philanthropist and a Christian. No man so justly deserved a nation's monument, and his ashes ought to repose in the cemetery of princes.

WHAT IS HERALDRY?

OR,

AN ENQUIRY INTO THE ORIGIN AND NATURE OF ARMORIAL ENSIGNS,

IN CONNECTION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.*

HAVING traced the origin of armorial bearings from the enriched shields of the great captains of antiquity, and the descriptions of them handed down by tradition and the poets, through the historic periods, until, under the requirements of the feudal system, and the Crusades, they assume, in the middle ages, very nearly their present system of order and method; it may be remarked that, although, with the altered system of warfare, the use of a shield as a defensive weapon among the nations of Christendom has long since passed away, yet its importance as a mark of honourable distinction has in no wise diminished. Besides the perpetuation of family honours in the emblazoned shield, we find from the time of the Maccabees down to the present that an enriched shield has been considered a gift worthy of the greatest princes to bestow and to receive. When the Jewish ambassadors were in treaty with Lucius the Roman consul and with Ptolemy, they sent as a present a shield of gold, of a thousand pounds.† Hence we have also the Napoleon shield, the Wellington shield, and many others. There is now preserved in the guardroom at Windsor Castle an elaborate shield, which was presented to King Henry VIII. by Francis I., at the Field of the Cloth of Gold. It is the work of Benvenuto Cellini, and represents the life of Julius Caesar, exquisitely wrought in Damascene work, in steel, silver, and gold, and is a most admirable specimen of art by that accomplished Italian.

But still more recently, the King of Prussia having stood sponsor to the heir to the English throne, resolved to commemorate the baptism of the Prince of Wales, by a suitable present, and none more appropriate than an enriched shield. On his return to Berlin therefore the King gave a commission to Director Peter Von Cornelius, and to the first Privy Architectural Counsellor, Stüler, to prepare the work. It was modelled by the sculptor August Fisher, cast in metal, chased by August Mertens, and the figures cut in onyx by T. Calandrelli. The goldsmith's, enameller's, and carved works were completed by G. Hossauer, goldsmith to the court, and it was finished on the 18th of January, 1847. This magnificent shield, chased in silver and in the highest style of Art, and enriched with gold and gems, is now in her Majesty's possession, and was shown in the Great Exhibition in 1851, very near to the famed Koh-i-noor.

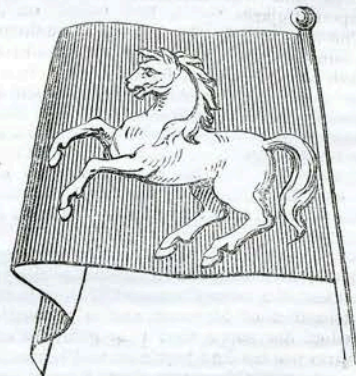
After the shield, the most important feature in Heraldry is the banner. By a banner we understand a piece of drapery, or other object, elevated on a pole, and carried aloft in the battle-field, and either with or without a device upon it; and all the various terms of Flag, Standard, Banner, Colour, Ensign, Pendant, Streamer, Bannerroll, Pennon, Pennoncell, &c., are only technical variations of the same thing. But the general terms, Banner, Standard, and Ensign, comprise all that belongs to the subject in History, or Scripture, or Poetry.

Banners have been in use from the earliest ages. Xenophon gives us the Persian standard as a golden eagle, mounted on a pole or a spear; and the well known eagle of Rome has been already noticed. We find banners very early in use among the nations of Europe. In this country the introduction of banners was clearly of a religious origin. Venerable Bede says, that when St. Augustin and his companions came to preach Christianity in Britain in the latter part of the sixth century, and having converted Ethelbert, the Bretwalda of the Anglo Saxons, (his Queen Bertha had already embraced the Christian faith,) the monk and his followers entered Canterbury in procession,

chanting, "We beseech thee O Lord, of thy mercy, let thy wrath and anger be turned away from this city, and from thy Holy Place, for we have sinned, Hallelujah;" and they carried in their hands little banners on which were depicted crosses. The missionaries were allowed to settle in the Isle of Thanet, and Canterbury became the first Christian church.

From this time religious houses arose in various parts of the kingdom, each of which had its banners in honour of its especial patron saint. Thus the monastery of Ripon had the banner of St. Wilfred. The Monastery of Beverly had that of St. John. Both these banners were displayed in the great fight at North Allerton, in the reign of Stephen, between the forces of King Stephen, commanded by Thurston, Archbishop of York, and those of David, first King of Scotland; and such was the struggle made for the possession of the banners, that this fight was called the "Battle of the Standard." The monastery of Durham had also a very rich banner, made in 1346, and dedicated to St. Cuthbert, and when this banner was brought out in an insurrection, called the "Pilgrimage of Grace," Wilfred Holme very quaintly says, "Saint Cuthbert's banner did cause the foe to flee."

Sir Francis Palgrave has brought forward excellent reasons for believing that the names Hengist and Horsa, who were invited by Vortigern to settle in Britain, were not the personal names of these Saxon chiefs, as proper names were then by no means fixed, but that the terms are equivalent in the old Danish tongue to a stallion or a horse, and that it most probably expressed the device on the banner which these sea rovers carried at their mast-head. A strong corroboration of this opinion is the fact, that from their settlement in Britain, the snow-white steed became the ensign of the kingdom of Kent, and is to this



BANNER OF THE WHITE HORSE OF SAXONY.

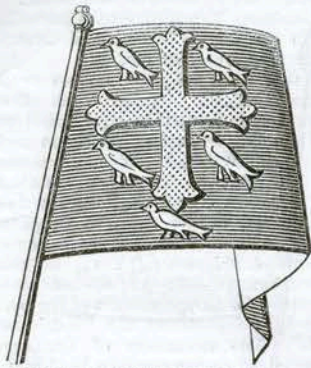
day of the county of Kent, and was the ensign of the old Saxons of Germany, before they came here in the year 449. It still forms an integral portion of the shield of Brunswick Hanover, and of the Order of the Guelph, and is most probably the oldest authentic heraldic ensign known in this country.

The raven has been regarded from very early ages as an emblem of God's Providence, no doubt from the record in Holy Writ of its being employed to feed Elijah the Prophet, in his seclusion by the brook Cherith; and it was the well-known ensign of the Danes, at the time of their dominion in this country. In the year 742, a great battle was fought at Burford, in Oxfordshire, and the Golden Dragon, the standard of Wessex, was victorious over Ethelbald, the King of Mercia. The banners of several of the Saxon Kings were held in great veneration, especially those of Edmund the Martyr, and of Edward the Confessor. The latter king displayed the ensign here given;—a cross flory between five martlets gold, on a blue field, and which may still be seen on a very ancient shield in the south isle of Westminster Abbey. When William the Norman set out to invade England he had his own ensign, the two lions of Normandy, depicted on the sails of his ships; but on the vessel in which he himself sailed, besides some choice

* Continued from p. 5.

† 1 Maccabees, chap. xv.

relics, he had a banner at the mast-head with a cross upon it, consecrated by the Pope, to give sanctity to the expedition. Indeed, it has been the practice in every age for the Pope to give



BANNER OF EDWARD THE CONFESSOR.

consecrated banners wherever he wished success to any enterprise, numerous instances of which might be cited in very recent times. And in our own army down to the present day, whenever any regiment receives new banners (or colours, as the modern term is), the regiment is drawn out in parade, the colours are then blessed by the prayers of several clergymen of the Church of England, and afterwards presented to the regiment by the fair hand of a lady of rank.

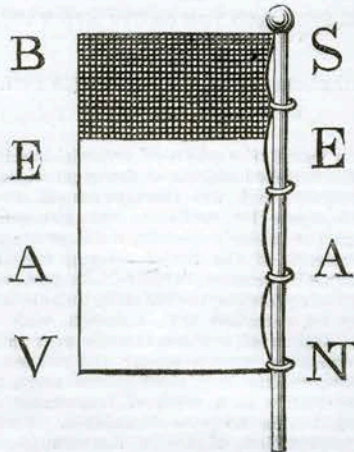
Cæsar has recorded a fine example of patriotism, to the credit of one of his own officers, when he attempted to land his Roman forces on our shores, and meeting with a warmer reception than they anticipated from the Britons, considerable hesitation arose among his troops; but the standard-bearer of the Tenth Legion with the Roman eagle in his hand, invoking the gods, plunged into the waves, and called on his comrades to follow him, and do their duty to their general and to the republic; and so the whole army made good their landing.

When Constantine the Great was on the eve of a battle with Maxentius, we are told that a luminous standard appeared to him in the sky with a cross upon it, and this inscription:—*In hoc signo vinces*, By this sign you shall conquer; and that this so encouraged Constantine and his soldiers, that they gained the next day a great victory.

When Waldemar II. of Denmark was engaged in a great battle with the Livonians in the year 1219, it is said a sacred banner fell from heaven into the midst of his army, and so revived the courage of his troops, that they gained a complete victory over the Livonians: and in memory of the event, Waldemar instituted an order of knighthood called "St. Danebrog," or the strength of the Danes, and which is still the principal order of knighthood in Denmark. Now, taking these legends for as much as they are worth, and no more; what do they prove? Not that this miraculous standard and cross came to the assistance of Constantine; not that this miraculous banner came to the aid of Waldemar; but they prove that such was the paramount importance attached to the sacred banner among the forces, that wherever it was present, it was a great means of inspiring the men with increased confidence and courage, and so contributed to the victory.

The great importance attached to the banner in the middle ages is not to be wondered at, when we consider that it was a kind of connecting link between the military and the clergy; it was a religious symbol applied to a military purpose, and this was the feeling which animated the Crusaders and the Templars in their great struggle against the enemies of Christianity. The contest then was between the crescent and the cross—between Christ and Mahomet. The Knights Templars had a very remarkable banner, being simply divided into black and white, the white portion symbolising peace to their friends, the black portion evil to their enemies, and their dreaded war cry, "BEAUSEANT;" they had also another device, which is here given from a seal belonging to the

Temple, now in the British Museum, and which is highly typical of the Cross rising superior



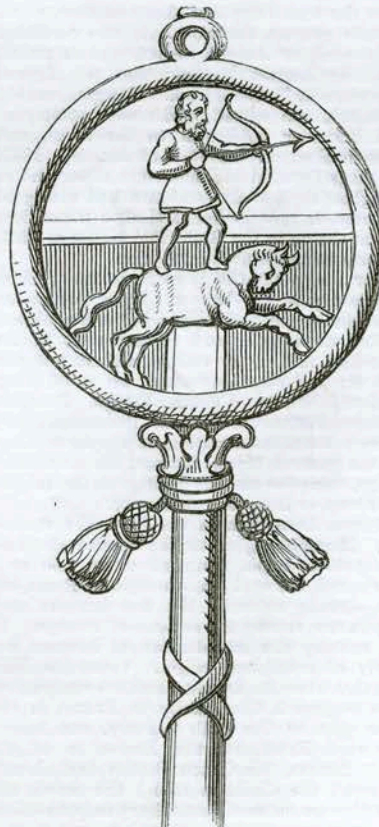
TEMPLARS' BANNER AND BEAUSEANT.

to the Crescent. Both these symbols may be



TEMPLARS' DEVICE.

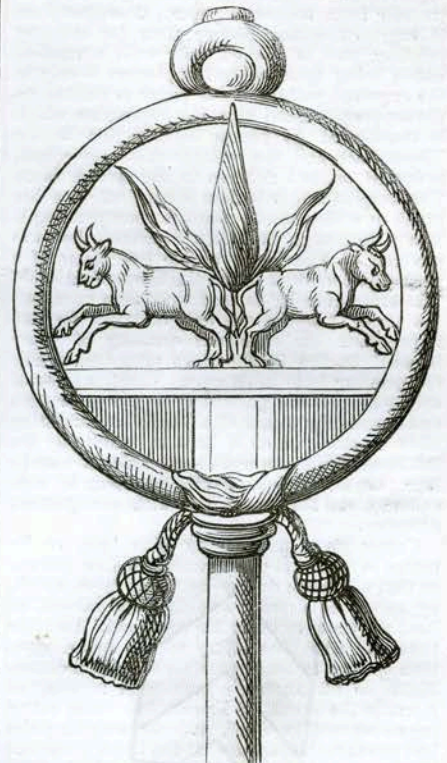
seen in the roof of the Temple church, London.



ASSYRIAN STANDARD.

We have in the Nineveh sculptures some

highly interesting specimens of the ancient Assyrian standards, consisting principally of two varieties, which are here given. The prin-



NINEVEH BANNER.

cipal archer appears to be drawing his bow, while the standard bearer elevates the standard on the front of the chariot.

The banners in former times appear to have been mostly embroidered. We have the account in the "Roll of Carlawerock," which we shall have occasion to notice again, that the knights in that expedition had their arms embroidered on their banners, and we have an order extant from King John to Reginald de Cornhull, dated 6th April, 1215, ordering him to furnish the monarch with five banners of his arms, embroidered with gold. This beautiful art we know employed the leisure hours of many of the high-born dames in the middle ages, so that while their liege lords were warring abroad, their fair fingers were employed at home in ministering, if not to the sinews, at any rate to the embellishments, of war.

While King Henry VIII. was engaged in his wars in France, the needle of Catharine of Arragon was employed at home in the same cause, and in a letter to Wolsey, she writes, "I am horridly busy with making standards, and banners, and badges." We must here notice an important feature connected with this part of the subject. In the middle ages the King had no standing army, properly so called, but nearly all the great feudal lords held their castles and lands on the condition of bringing so many men into the field whenever the King went to war, and all these men fought under the banners of their several lords. This gave rise not only to a very diversified appearance in the battle field, but sometimes also to equal diversity of opinions and interests. We have, for example, a piquant specimen of the manners of the time, and the way in which these proud barons could afford to brow-beat their sovereign. In the year 1297 King Edward I. had determined to send two armies, one to Guyenne, the other into Flanders; but the Earl of Hereford, who was Great Constable, and the Earl of Norfolk, who was Marshal of England, did not approve of the King's schemes, and refused to take their forces out of England. Turning to Norfolk, the King exclaimed, "By the everlasting God, Sir Earl, you shall either go or hang." Norfolk replied, "By the everlasting God, Sir King, I will neither go nor hang," and so saying he quitted

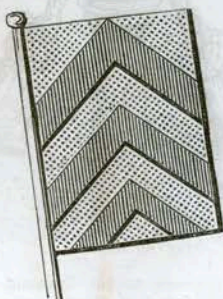
the King's presence together with Hereford, and giving the signal to their retainers, they all departed to the number of 30 bannerets, 1500 knights, and a much larger number of common soldiers.

Now the heraldic banners of these feudal lords were well known to their own men and



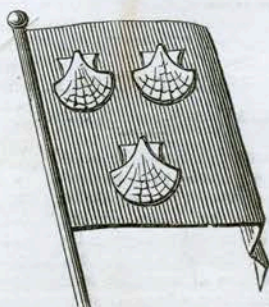
MOWBRAY BANNER.

followers. The crimson banner arrayed with the white lion rampant, was the ensign of the Mowbray, and the men of that division followed



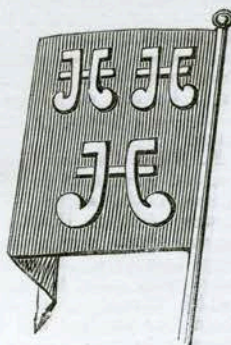
CLARE BANNER.

it; the gold coloured banner, charged with three red chevrons was the ensign of the Clare, and De Clare's men followed that; in like



DACRE BANNER.

manner the escalloped shells, the ensign of the Dacre, and the water bougets the banner of De Ros, and those of the other barons; each body



DE ROS BANNER.

of men knew their own standard, and it was to them a language as intelligible as though their names had been written on their several banners.

After the battle of Agincourt, King Henry V. rode over the field with some of his barons and heralds, and the French king-of-arms Mountjoye, to ascertain, as was then the custom by inspection of the coats of arms, the names and condition of those who had fallen, and they found that on the French side there were slain eight thousand gentlemen, knights, and esquires, and a hundred and twenty great lords who each had a banner of his own. This diversity of banners and ensigns in the field, produced a very picturesque effect, of which the poets of those days have not failed to take advantage, and they are consequently indebted to heraldry for some of their most interesting descriptions. One of the most amusing of these is the "Roll of Carlaverock," an old heraldic poem, of the English knights who went with King Edward I. to the siege of Carlaverock Castle in Scotland, in the year 1300; a translation of which was published by the late Sir Harris Nicolas. The author enumerates the name of each knight, with some sly remark on his personal qualities, and then tells us what arms he had on his banner; for example, he names

"John Paiguel, a jolly and smart bachelor, well versed in love and arms, had on a green banner a bunch of fine gold."

"Good Edmund Diencourt sent his sons with his banner of azure, billeted with gold, and surcharged with a dancettee."

These two banners are here given. In this manner he goes through the whole roll of names,



PAIGUEL BANNER.

one hundred and six in number, and as the descriptions are given in what would be termed good heraldic language of our own day, it is a proof that heraldry has been organised much in its present form, for at least five hundred and



DIENCOURT BANNER.

fifty years. The above Diencourt is the direct ancestor of the Right Honourable Charles Tennyson D'Eyncourt, many years M.P. for the Borough of Lambeth. Other poets, and some of the greatest in modern Europe, have described their heroes in connexion with their heraldic ensigns. Tasso, in his "Jerusalem Delivered," canto i., says,—

"— the gallant Franks advance, the flags
In whose field azure flame the Golden Lilies;—"

a plain description of the French standard; but notice here that the French arms were then Semée de lis, or Fleurs de lis strewed over the whole field, as here given; but Charles VI., of France reduced the number to three, which

it has been ever since, and I have long been convinced that by the alteration the French standard was denuded of all its beauty.



ANCIENT FRANCE.

Again when Tasso brings the Christian forces before Jerusalem, in canto iii., he says,—

"And noblest, bravest, foremost, rushed along,
The gay and versatile Rinaldo, light
As the wild winds, Erminia knew the knight
By his bold port, and azure tinted shield,
Where the bird argent spreads his wings for flight."

This Rinaldo is believed to be the reigning prince of the house of Este, Dukes of Ferrara, and the blazonry of the shield, azure an eagle displayed argent, expresses the arms of that



ESTE, FERRARA.

house. Tasso has another example still more remarkable, when, in canto i., Godfrey of Bouillon is reviewing the Christian leaders and their forces, he says—

"Nor to strong Otho be the verse denied,
Otho who conquered from the Paynim vilde,
The shield whereon the snake devours a naked child."

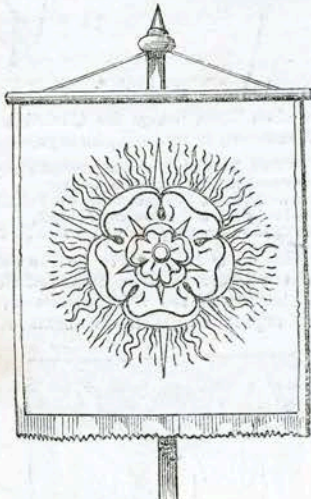
This is a direct allusion to Otho Visconti,



THE ARMS OF VISCONTI, MILAN, AND LOMBARDY.

the founder of that eminent Italian family, which for some centuries possessed sovereign

power in Italy, as Lords of Milan, and Dukes of Lombardy. The tradition has been preserved in that family, that in the first crusade this Otho conquered a huge Saracen, and took from him his shield, on which was portrayed this device, a serpent crowned and swallowing a naked infant. He adopted this for his own coat of arms, and it became not only the arms of the Visconti family, but has remained ever since the acknowledged ensign of the City of Milan, and of the Province of Lombardy. Out of many passages which might be taken from the Bard of Avon, the Poet of all time, I select one for an illustration. In the war between the Houses of York and Lancaster, equally well known as the War of the Roses, because the House of Lancaster had a Red Rose for its badge, while the House of York bore a White Rose; they also bore several other badges, as the Falcon and Fetter-lock &c., but the chief



"THE SUN OF YORK."

ensign of the House of York was a White Rose, emblazoned on the middle of the Sun; thus we see the full beauty of that passage—

"Now is the winter of our discontent
Made glorious summer by this sun of York,"

where Shakspeare beautifully expresses the success of the Yorkists, by apostrophising their heraldic ensigns.

To cite the many passages in Holy Writ, in which the banner is used as a prominent symbol, would be to quote a large portion of the prophecies expressive of power and dignity,

"There shall be a Root of Jesse, which shall stand for an ensign of the people, to it shall the Gentiles seek," &c.

Again, as a rallying-point in time of danger,

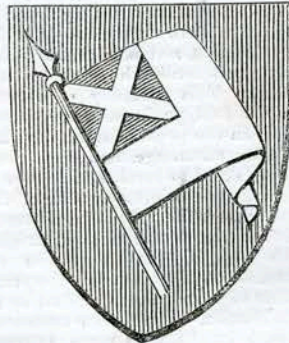
"When the enemy cometh in like a flood, the Spirit of the Lord shall lift up a standard against him."

As I have already shown in connexion with the shield, there was a shield-bearer. So the office of banner or standard bearer was one of considerable honour in every age, and many of our old families are justly proud of being descended from the banner-bearers of our former kings. Sir William Nigel Gresley, of Drakelow, is descended from Nigell, son of Roger the standard-bearer of Normandy, who came into England with William the Norman, and after his conquest of England, received considerable lands in Derby and Stafford, but chiefly at Graseley, where he settled; his son was William Fitz Nigell, from whom descends the present Sir William Nigel Gresley, Baronet. Another family named Waterton is descended from the standard-bearer who carried St. George's banner at the battle of Agincourt,

"And Waterton the banner bore,
Of famed St. George at Azincour."

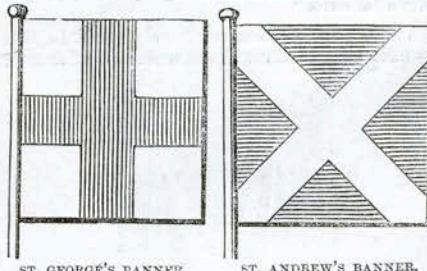
But the family of Bannerman in Scotland, carry the very office in their name, they are descended from a line of considerable antiquity, who were banner or standard bearers to the Kings of Scotland, and from hence they derive the name of Bannerman; and their family shield here given, plainly denotes their office, gules, a banner

displayed argent, thereon a canton azure, charged with St. Andrew's Cross; this family is represented by Sir Alexander Bannerman, of Elsick, Kincardine, Baronet.



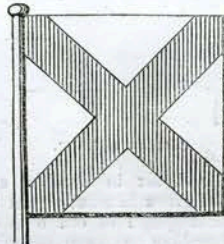
SHIELD OF BANNERMAN.

Before quitting the banner, an important point ought to be noticed: the difference between the banner of the nation, and that of the monarch. These are frequently confounded, for want of correct information, both in works



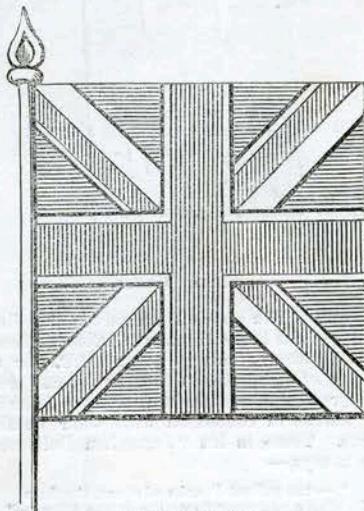
ST. GEORGE'S BANNER.

ST. ANDREW'S BANNER.



ST. PATRICK'S BANNER.

of Art, and of decoration. The banner of England is essentially a religious one. St. George being the patron saint of England for many ages past, the Red Cross of St. George



UNION STANDARD.

on a white banner has been the national standard. In like manner Scotland's patron saint being St. Andrew, her banner consists of St. Andrew's Cross saltire argent, on a

field azure; and St. Patrick, Ireland's patron saint, has a white banner, charged with a red saltire; all of which are here given, and from the union of the three nations, we blend them together. Now it is self-evident if you blend equally the two saltire crosses of St. Andrew and St. Patrick, and then lay over all the cross of St. George, you have at once the Union Banner here given, the religious standards of the three patron saints, and it is therefore the banner of the nation.

But the royal standard is a different thing. From the time of King Richard I., and downwards, when the monarch went himself into the battle-field, it was the custom to carry in his presence the King's banner, the three gold lions passant guardant on a crimson field. Now on the principle just named, when we became united with Scotland and Ireland, the royal ensign of England was quartered with the royal arms of Scotland and of Ireland, as



ROYAL STANDARD.

here given, England first and fourth, Scotland second, Ireland third. This is the royal banner, distinct from the banner of the nation, and is only with propriety elevated where the sovereign is residing.*

VAL ST. NICOLA.

J. D. Harding, Painter. R. Wallis, Engraver.

The plan we have found it expedient to adopt through the present year, to introduce with the remainder of the "Vernon Gallery" engravings from pictures by some distinguished artists whose works are to be found in that beautiful collection of British Art, enables us to offer an example of one of our best landscape-painters, Mr. J. D. Harding, whose name has a reputation, at home and abroad, second to none of his contemporaries, and whose pencil and pen have done more to create a love and knowledge of Art than those of any living artist: this is an opinion as universal as it is justly merited by his talents and his long and professional services.

By the admirable arrangement of the subject-matter which this painter selects for his pictures, the grace and freedom of his touch, and his skill in producing effect by a judicious management of light and shade, engravings from his works come out in a peculiarly striking and brilliant manner.

The Val St. Nicola lies contiguous to the Pennine Alps, and is west of the pass of the Simplon. Between the eastern side of the Simplon and west of Mount Combin is a tract of land, measuring about thirty miles in length with an average breadth of fifteen miles: this tract is covered with snow, ice, and glaciers. The space which it occupies extends over a surface of about four hundred and fifty miles, yet it contains only two valleys that are inhabited, St. Nicola and Saas: both are highly picturesque, especially the former; the view selected by Mr. Harding is full of beauty.

* To be continued.