

THE
NATIONAL FLAGS OF ENGLAND:
THEIR HISTORY AND ASSOCIATIONS.
WITH A GLANCE AT THE FLAGS OF
OTHER NATIONS.

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PART I.—INTRODUCTORY.

FROM the very earliest periods in the history of mankind of which any authentic records remain to us, we find it to have been an usage universally prevalent for both individuals and communities to be distinguished and known by some *sign, device, or cognizance*. The idea of symbolical expression, indeed, appears to be natural to and inherent in the human mind. A wide range of thought may thus be concentrated within a very narrow compass, and a visible form and a vocal expression may be given to the whole by the agency of figurative imagery.

On many occasions the use of some such distinctive insignia would be not desirable merely, but actually necessary. Thus, in the ratification of important documents, whether of a private or a public character, it would be requisite for the contracting parties to be provided with *seals*, which, both at the time then present and throughout all time to come, might appear as their corroborative witnesses. Again, the seal or signet of a potentate would form a peculiarly expressive, as well as a most consistent, symbol of high rank or of delegated authority. The application of the royal signet in the matter of the faithful and upright Daniel is a well-known and an early instance of such an usage. We have commonly substituted the written name for the impress of the signet: we preserve, however, a memorial of the original usage in our word "signature."

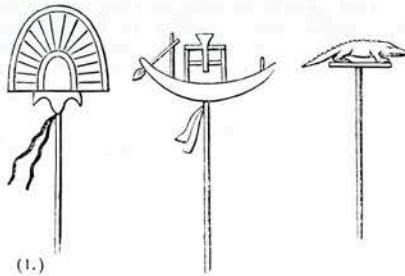
The same device with which the seal would be charged would also provide a ready and appropriate mark for various articles of property, as it might be employed for purposes of decoration and adornment. And then in war some modification of the device of the chief would naturally be adopted by his followers, as being at once a token for mutual recognition and a sign of community of feeling and purpose; while the presence of the chief himself would be indicated by the display of his cognizance upon his own person, and also upon some banner or ensign, which might be raised aloft, and so be seen and distinguished from afar. Hence the origin of **FLAGS**. They may, that is to say, be considered as having been first introduced in consequence of the necessity for some such blazonry in war. In the first instance, the flag of each chieftain would denote his own band or following, arranged under either his personal or his delegated command. Other flags would be added, as the collective symbols of the principal military divisions of an army, while the general-in-chief would have his own peculiar standard. In process of time, flags would naturally be invested with national as well as with personal symbolism; and so, on all peaceful solemnities and on all festive occasions, no less than amid the chances and in the front of war, the sentiment of a people's nationality would be significantly expressed by the national ensign floating in the wind. Such an ensign would instinctively be regarded with strong feelings of attachment and respect. The traditions and even the reputation of a people and of their country would be inseparably associated with the flag of the nation. Its preservation from all danger and from all insult also would become points of national honour; and any violation of the privileges attending its presence would be deemed a national disgrace.

In Holy Writ there occur frequent and express notices of standards, both as the distinctive insignia of certain confederacies of men, and as the ensigns of war. Thus in the Book of Numbers (chap. i. 52; ii. 2; and x. 14, 18, 22, 25) particular mention is made of the standards of the several tribes of Israel—of their stations, and of the order of their precedence. And, amid the poetic imagery of the prophets, the presence and the lifting up of

the banners of war are introduced with vivid and powerful effect.

The bas-reliefs which Layard and his successors have discovered inform us that the standards of the ancient Assyrians were carried by the charioteers, the standard-staff being partly supported by a rest, affixed for that purpose to the front of the chariot. In the examples that have been observed in the Assyrian sculptures, the devices of the banners are composed of symbolical figures,—the figures, for example, of a divinity standing on a bull and drawing a bow, and of two bulls running in contrary directions. These "are enclosed in a circle, and fixed to the end of a long staff, ornamented with streamers and tassels." (Layard, vol. ii. p. 347.)

Standards, somewhat similar to those represented in the Assyrian bas-reliefs, were also in use, and probably at even a much earlier period, in Egypt. Some sacred animal or emblem, or some royal



cognizance, was generally placed upon them, and they appear repeatedly amongst the wonderful remains of ancient Art that yet linger along the valley of the Nile (1).

In Europe, amongst the classic nations of antiquity, military standards were in general use, and they were regarded with the most chivalrous attachment. That standards were employed by the Greeks in their warfare, both by sea and land, is apparent from various passages in the writings of the Greek historians; but of the peculiar characteristics of the Greek ensigns, called by them ΣΗΜΕΙΑ (*Semēia*), we possess no distinctive details. Nor does any representation of a banner survive, so far as I am aware, amongst the yet existing relics of ancient Greek Art.

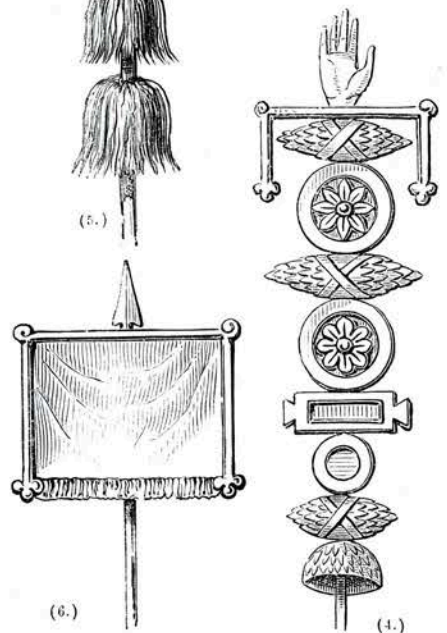
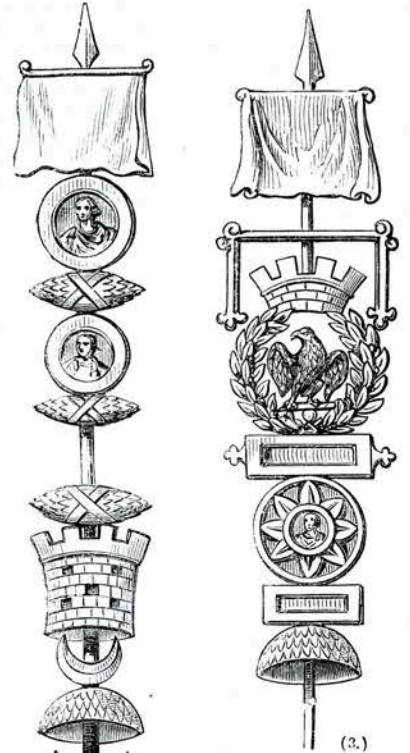
PART II.—ROMAN MILITARY ENSIGNS.

In the systematic organization of the armies of ancient Rome, the standards of the legions bore a part closely analogous to that discharged by regi-



mental colours amongst ourselves. Accordingly, in Roman military parlance, the advance, the halt, or the retreat of an army was expressed by the carrying the standards forward or back, or by their rest. Men were said to join, to follow, to defend, to desert the standards. "Hostile standards" implied the army of an enemy; and the act of closing in the mortal strife of battle was described as a "collision of standards." The standard-in-chief of each legion was the "eagle," and consisted of a figure of the imperial bird with expanded wings, standing, as if about to rise, upon a spear or staff, sometimes alone, and sometimes accompanied with other devices (2, 3). Every *manipulus* (the prototype of our "company"), of which three formed a *cohort*, had its own standard, which consisted of certain symbolical figures placed one above another. In

the primitive simplicity of the earliest Roman times a bundle (*manipulus*, handful) of hay was said to have been borne on a spear before each division of the little army. In later and greater days the standards—**SIGNA**—of the *manipuli* retained figures of the old hay-bundles, and with them were associated circular plates or discs, variously ornamented and inscribed, and sometimes bearing the portraiture of some general or deity. The figure of an

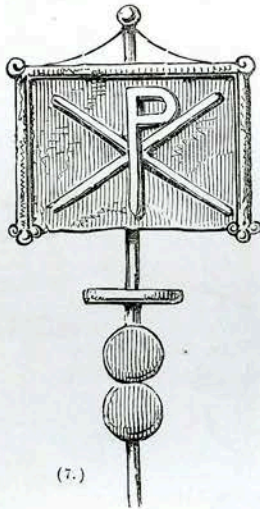


open hand (*manus*) significantly surmounted many of these *signa*, and sometimes it was encircled with a laurel wreath. Occasionally, also, some famous exploit had its figurative memorial—as a small turret, to indicate the capture of a hostile fortress (5). These standards being thus simply carved figures, notwithstanding their use, may perhaps be scarcely regarded as flags: those ensigns, however, which distinguished the bands of the "allies" (*socii*) from the legions of Rome herself, were strictly and pro-

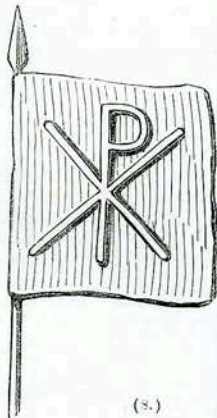
perly flags (6). They resembled the banners of the Roman cavalry of the empire (*equites*), which were called *VEXILLA*, and were formed of a square of silk or other rich material, displayed from a frame fixed transversely at the head of an ensign-staff. The small flag thus displayed is sometimes seen to have surmounted the groups of symbolical figures (3, 5). Fine examples of the Roman *signa* and *vexilla* exist amidst the sculptures of the columns of Trajan and Antoninus, the Arch of Titus, and other historical monuments; also upon the almost innumerable series of the coins and medals of ancient Rome.

In addition to the eagle, Pliny (*Hist. Nat.* x. 5.) speaks of figures of the wolf, boar, horse and minotaur, as Roman "*signa militaria*," before the second consulship of Marius, that is, B.C. 104. The British Museum contains, amongst other Roman relics, an eagle of brass, with a wreath about its head, standing upon an hemisphere which rests on the shaft socket, and the figure of a boar, which also appears to have once formed a military ensign. In the armoury at Goodrich Court, there is one of the horse-ensigns mentioned by Pliny.

The imperial standard carried before Constantine and the Roman emperors, his successors, in form



resembled the *vexillum* of the cavalry, and consisted of a square of imperial purple (scarlet) silk, attached by a cross-bar to the shaft, and richly ornamented with gold and embroidery. It was called *LABARUM*, and was emblazoned, in token of the Christian faith then recognised by Rome, with the figure of a cross and a monogram of the title of Christ. This monogram, shown in the accompanying example (7),



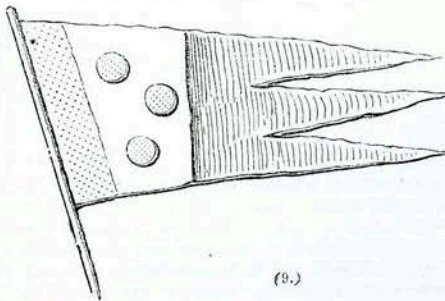
is formed from the three Greek characters X. P. I. (*CH. R. I.*). The *LABARUM* was also occasionally displayed, without a cross-bar, from an ensign-staff, as in (8). Thus a coin (figured in Wilberforce's "Five Empires,") represents Constantine standing erect in the ship of the Roman State, which is steered by an angel, and carrying the standard of his Christian profession in his hand—or, rather, the emperor grasps it as his support, and is resting upon it. In his right hand the emperor holds a ball, upon which rests a phoenix, to intimate that he was

the second founder of the Roman empire. It will be remembered that the *labarum* derived its origin from the luminous standard, charged with a cross, and bearing the legend, *IN HOC SIGNO VINCES*, which is said to have appeared to Constantine, when he was about to engage in battle with Maxentius for the empire. The *labarum* appears on coins of Constantine, Magnentius, and others, besides those of Constantine himself.

The high importance attached by the Roman soldiery to the safety of their standards, on more than one occasion, led to the achievement of those brilliant deeds of arms that encircled the eagle-banner with imperishable lustre. The Roman historian Livy tells us that, on one hard-fought day, the consul, in order to excite the ardour of the soldiers to the highest possible pitch, seized the eagle of the legion beside him, and flung it amidst the lines of the enemy. To win back the symbol of Roman fame, and in so doing, to carry the hostile trenchments, followed almost on the instant. On another memorable occasion, the eagle-bearer (*AQUILIFER*) himself made a rush, eagle in hand, towards the enemy, in order to attract his comrades forward. He was the first who bore towards the shores of Britain the ensign of imperial Rome. When the invading Romans under Julius Caesar hesitated to attempt a landing in the face of the hostile array of the islanders, and the more so (as their chief tells us in his admirable "*Commentaries*," because of the depth of the water into which they would have to leap from their ships, having first invoked the favour of heaven upon his purpose, the eagle-bearer of the tenth legion cast himself into the sea, and, with his precious charge, waded towards the shore. "Follow me, comrades," he cried, "if you do not desire to deliver the eagle to the foe. I shall not shrink from the discharge of my duty. I advance!" He did advance, struggling with the surf. The safety of the eagle must be made sure at any hazard; they hesitated no longer; the rush was made by the entire force, and the shore was gained. Then there arose a fierce strife at the water's edge—"pugnatum est ab utrisque acriter." But, the eagle was safe. We know the rest. On a very different day, when the three legions of Varus, with their chief, fell victims to the fierce treachery of the Germans, the captured eagles were placed in the most sacred of their temples by the conquerors, and there kept by them as trophies of inestimable value.

The great Roman has not told us whether the gallant *aquilifer* of the tenth legion fell in that act of heroic duty which has immortalized him; but we know that in later times many a good soldier has sacrificed his life while imitating this example. Thus, with a mournful pride, we remember how, on the heights of Inkerman, a young hero of our own, Ensign Clutterbuck, fell gloriously with the "Queen's Colour" of his regiment in his hand, while leading his comrades against the dense masses of the Russians, and with the words in his mouth, "Come on, sixty-third!"

PART III.—MEDIEVAL FLAGS.



There was abundant occupation for every warlike device throughout the stormy period of the middle ages. The peculiar institutions of the feudal system at this era identified the flags displayed in war with each chieftain, who appeared in person, and brought his own armed vassals or retainers into the field with him, to serve under the supreme banner of the king or suzerain prince, or of the great baron to whom the king might have entrusted the command-in-chief. The use of defensive armour at this period rendered it necessary for each warrior of high rank

to assume and wear some personal cognizance, without which he could not have been distinguished. *Crests* were for this purpose placed upon basinet and helmets, and the rich *surcoats*, (whence the heraldic phrase "*coats of arms*,") that the knights wore over their armour, were also emblazoned with appropriate devices. In the flag of each knight the same device, or some modification of it, was repeated. The number and variety of the devices assumed by the knights of the middle ages necessarily led to the adoption and recognition of a system of laws for their regulation. This system we know under the title of *Heraldry*. Like many other matters that, in the first instance, are associated with times long passed away, heraldry is now generally regarded as a dry and antiquated science, researches in which can at best attain to certain quaint and obsolete usages, once prevalent during dark and turbulent conditions of society. Such, however, is very far from being really the fact. Beneath a superficial dryness that does not actually extend beyond certain technical peculiarities of expression, the student of heraldry will find that this science comprehends vast stores of equally valuable and useful information. With this brief passing tribute to the real worthiness of heraldry, and more especially in the capacity of an handmaid to history, I proceed to consider and describe the flags that were borne in England during the middle ages.

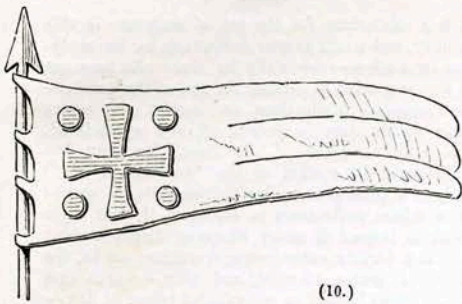
The devices that appeared in the military ensigns of the middle ages, while occasionally they must have been the choice of mere fancy or caprice, more generally had some direct signification, or conveyed some special symbolism. As would naturally be expected, the earlier examples exhibit a much greater simplicity than those which succeeded, or were added to them at subsequent periods. Of these devices, there is one variety which, from the peculiarity of its character, and from its close association with the flags now in use by us as our national ensigns, demands especial attention. The devices to which I refer are the *emblems of tutelary, or patron saints*. They were assumed, at an early period, by both individuals and communities, and were borne by them either as their own peculiar cognizance, or (as was more frequently the case) associated with some other device. By Richard II., for example, the armorial ensign attributed to Edward the Confessor was placed side by side (*Heraldic*, "impaled") with the royal arms of England; and after this manner was the royal banner of that unfortunate prince emblazoned. In the church at Felbrigg, in Norfolk, there is still preserved one of those memorials known as "monumental brasses," which exhibits the portraiture of Sir Symon de Felbrigg, K.G., banner-bearer to Richard II., with the royal banner resting on his arm. I believe this to be the only known instance of such a monumental representation. (The royal banner at Felbrigg is represented in Part V.) Royal banner-bearers, as in the instance of Sir Symon de Felbrigg, who was one of the knights Founders of the Garter, were always personages of eminent distinction. Nigel, son of Roger, came over with William of Normandy as his banner-bearer, and he received from his victorious master lands in the counties of Derby and Stafford. He was ancestor of the present Sir Nigel Gresley. In Westminster Abbey, in the chapel of St. Paul, there is a remarkable monument to Louis Robsart, K.G., (*jure uxoris*), Lord Bouchier, who died A.D. 1431. He was banner-bearer to King Henry V. Four sculptured banners, supported alternately by a lion and an eagle, are introduced as architectural accessories of the canopy of the monument; they bear the quartered arms, not of the king, but of Lord Bouchier himself. Sir — Waterton carried St. George's banner, which appeared beside the ensign, charged with the royal fleurs-de-lys and lions, at Agincourt; thus we read—

"And Waterton the banner bore
Of fam'd St. George, at Azincour."

The office of royal banner-bearer still exists in connection with Her Majesty's Honourable Corps of Gentlemen-at-Arms, and it is now most worthily held by Major D. J. Harmer, formerly of the Life Guards.

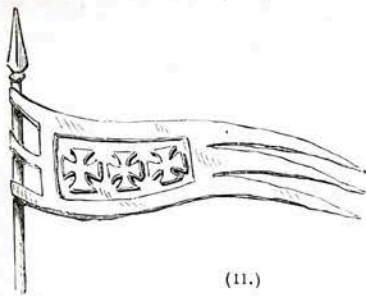
However indiscriminately such words as "standard," "banner," "colours," "ensign," and others may be used at the present time, each of these terms had formerly its own distinct and definite meaning.

The three principal varieties of mediæval flags, distinguished each by its peculiar title, are the PENNON, the BANNER, and the STANDARD.



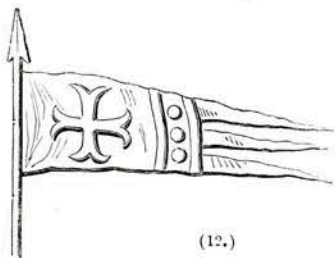
(10.)

But before these varieties of flags had assumed distinctive attributes, consequent upon the systematic regulation of heraldry, princes and knights had long been accustomed to display from their lances flag-like appendages, generally adorned with crosses, a group of circles, or a series of bars. They were in many instances loosely attached to the lance-staves by loops (10 and 11), and they may be denominated



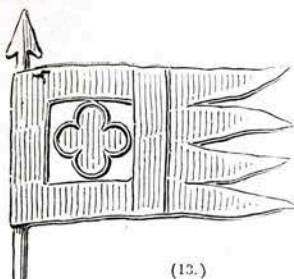
(11.)

LANCE-FLAGS. Examples of these lance-flags appear in the illuminations of MSS. of Saxon and Norman times, upon some few seals, in the Bayeux tapestry, and in certain other early relics. It is remarkable that they generally appear to terminate in three points, and that their circular devices are three in number. This triplicity, coupled with the presence of the cross symbol, has led to the supposition that these ensigns were of a religious character, and designed to symbolize the Christian faith. Similar circles and crosses appear in many of our early coins, and in the great seal of Henry I. (12). I have



(12.)

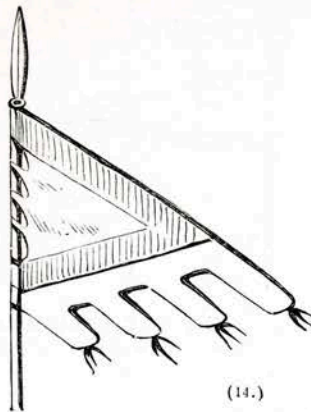
introduced several of these singular and very interesting early ensigns, from various authorities. The examples here figured from the Bayeux tapestry are Nos. 9, 10, 13, 14, 15, 16, 18, 19, 20, and 21. The flag that appears in the Bayeux tapestry, near the person of William, probably represents the consecrated standard sent to the Conqueror by Pope Alexander IV. (13). The chronicler (Ordericus Vitalis)



(13.)

informs us that it was carried near the person of William throughout the day at Hastings, by the

knight Toustain, the son of Rollo, and not by Nigel, the duke's banner-bearer. The Saxon standard is displayed in the tapestry near the spot where Harold and his brothers fell (14). Another curious ensign is



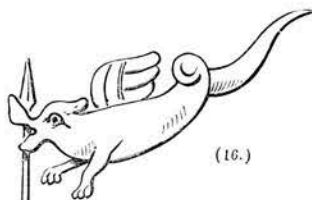
(14.)

also introduced into this graphic record of the famous conflict of Hastings: it is fringed, and bears a bird, and has been considered to be a flag derived from the old Northmen by the Danes of those days (15).

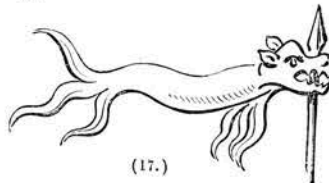


(15.)

A dragon was another device used at this period as a military ensign in England (16). It was borne by Harold at Hastings, and is represented in the tapestry. Similar dragons also are depicted upon many of the Norman shields; and others, apparently of the same class, may be seen in the Arch of Titus, and in the Column of Trajan, held aloft on spears, as the ensigns of ancient barbarian warriors (17).



(16.)

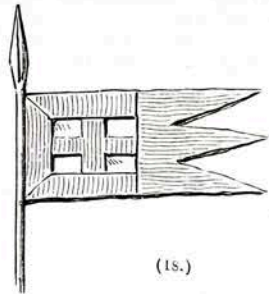


(17.)

In the accompanying woodcuts, from the Bayeux tapestry, no attempt has been made to improve upon the simplicity, and, indeed, the coarse roughness of the originals. The example, No. 11, is drawn from an illumination in the MS. in the British Museum, Roy. MS. 2 A. xxii. fol. 219. The whole figure, which is very curious, is engraved in Hewitt's "Ancient Armour," p. 255.

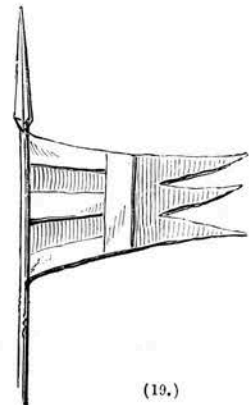
Besides the lance-flags, certain other ensigns of considerable size were in use in the same early times, and were evidently employed to distinguish the different divisions of armies. The standard-in-chief sometimes was of such ample dimensions that it was necessarily conveyed from place to place in a car

provided for that purpose. The *car-standard*, or *carrocium* of King Stephen, gave the title of "Battle of the Standard" to the conflict between the English, under the command of Thurston, Archbishop of York, and the forces of David, King of Scotland, which was fought at Cuton Moor, near North-



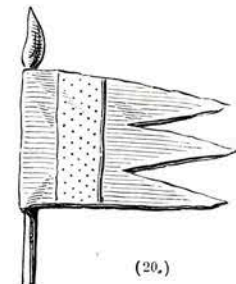
(18.)

allerton, in August, 1138. This extraordinary ensign is described as having consisted of a tall mast, placed upon a car, bearing at its head a silver pix, with the host, and beneath this the three flags of St. Peter of York, St. John of Beverley, and St.



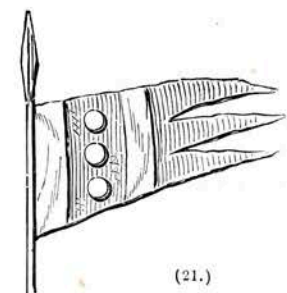
(19.)

Wilfrid of Ripon. These saintly flags were probably adorned with portraitures of the saints themselves. At the battle of Lewes, in 1264, between Henry III. and his barons, De Montfort and the revolted nobles displayed the ancient *car-standard*; and, at that same



(20.)

battle, Matthew Paris tells us, that "the king went forward to meet his enemies with unfurled banners, preceded by the *royal ensign*, which was called the DRAGON." Richard Cœur-de-Lion (A.D. 1190) also retained the dragon in his armies as we are

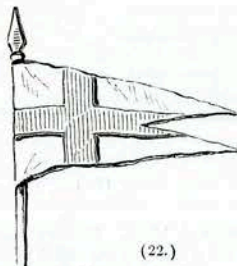


(21.)

expressly informed by Hovedon and Richard of Devizes, the latter of whom says, "The King of England proceeded in arms; the terrible standard of the *dragon* is borne in front."

PART IV.—THE PENNON.

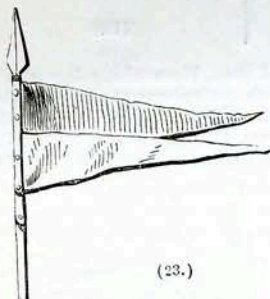
Some years before the close of the thirteenth century, the regular *Pennon* appears to have taken the place of the lance-flag. Of comparatively small size, and in its proportions long and narrow, the pennon was either swallow-tailed, or pointed at the extremity. The pennon was charged with the armorial cognizance of the bearer, or with the cross of St. George—an upright red cross, that is, upon a



(22.)

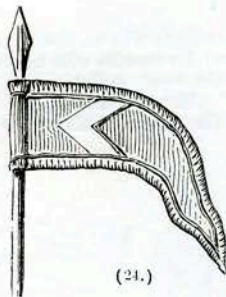
white ground, or field (22.) St. George himself, I need scarcely add, has long been regarded as the patron saint of England, as St. Andrew and St. Patrick are severally held to be the patron saints of Scotland and Ireland. Who this St. George may have been, that is so highly honoured, yet remains almost a matter for conjecture. He is generally considered to have been a valiant soldier of Cappadocia, who suffered martyrdom in Palestine during the great persecution under Dioclesian, A. D. 290. Under what circumstances and at what time St. George became associated with our far-off island, chroniclers say not.

The PENNON was borne by every knight, as well as by the more powerful feudal dignitaries, and by them all it was displayed upon their own lance, immediately below the lance-head. This appendage of the knightly weapon still flutters above the heads of our own chivalrous lancers, though now it is plain red and white, without any device (23). A valuable



(23.)

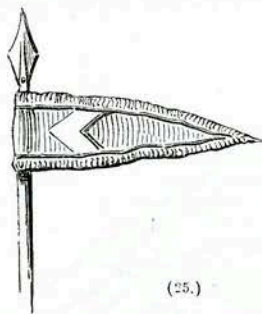
example of the military equipment of the times of Edward I. is supplied by the brass to Sir John d'Aubernoun, preserved in the Church of Stoke d'Aubernoun, near Esher, in Surrey. In this memorial the knight appears with lance and pennon. The pennon (24), which is fringed and pointed, bears the



(24.)

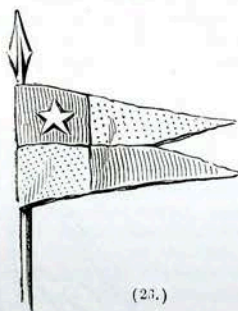
armorial cognizance of d'Aubernoun—*azure, a chevron, or*, (a golden chevron on a blue field); and in this instance the heraldic blazon is so set upon the pennon that the ordinary (or device) would then appear in its proper position when the weapon should be levelled for the charge, as is shown in 25. It is uncertain whether this method of placing pennons upon lances was frequently adopted. If such were the case, in very many instances the heraldic charges must have presented not only a

singular, but a perplexing effect, when the lances were carried erect. The pennon of De Vere, for example, which is *quarterly, gules and or; in the*



(25.)

first quarter a mullet, argent (a silver star of five points), affords a striking illustration of this. In (26) this pennon is blazoned correctly when the lance is levelled; but, in this case, when the lance is raised, the tinctures would necessarily have their



(26.)

positions reversed, and the mullet would shine in the wrong quarter.

The Sir John d'Aubernoun, whose engraven monumental effigy places before us so excellent a contemporary example of a pennon, was twice high sheriff of Surrey, an office involving no trivial responsibilities in the troubled times in which his lot was cast: and the brass to his memory is the earliest memorial of its class known to be now in existence. It is also the only instance of which I am aware of the introduction of the knightly lance, with a military effigy, into the composition of an English work of early engraven monumental art—except in the case of some of the small figures which appear in the compartments of the canopy of the fine Hastings brass at Elyng, in Norfolk. The brass to Sir John d'Aubernoun is engraved in full, in the noble work by the Messrs. Wallers, in my own "Monumental Brasses and Slabs," in the "Transactions" of the Surrey Archeological Society, in Hewitt's "Ancient Armour," p. 237, and, on a small scale, in the *Archeological Journal*. In the illuminations with which the MSS. of the middle ages abound, an almost innumerable series of knightly pennons and banners is introduced, and with them, in the later works, standards are associated. As a matter of course, they are charged with a great variety of heraldic devices. Other examples may be observed upon seals, and in stained glass, mural paintings, carved ivories, &c.

In the pages of the old chroniclers we find mention made of some variety or modification of the pennon, under the title of *gonfannons*. Thus Wace writes:—

"Li barons ouvent gonfannons;
Li chevaliers ouvent penons."

"The barons had gonfannons, and the knights had penons." It seems probable that the pennons of the more powerful members of the mediæval chivalry, which subsequently assumed the form, character, and title of banners, were distinguished originally by this title of gonfannon. The same name was also occasionally given by the early writers to the lance-flags.

Mention is also made of the *pennoncelle*, which would seem to have been an elongated, streamer-like pennon, the prototype, perhaps, of the standard that was introduced somewhat later, and became prevalent in the armies of England.

MAIDENHOOD.

FROM THE STATUE BY J. HANCOCK.

It is a misfortune for the art of sculpture in this country, and a still greater misfortune for the sculptors themselves—especially for those who have not as yet, succeeded in gaining the eye of the public—that original productions are rarely seen where their merits may be judged of, and appreciated. The sculpture-room of the Royal Academy has well-earned its epithet of the "condemned cell," and, as a consequence, few visitors enter it except those whose enthusiasm in favour of the art urges them to inspect it under whatever disadvantages; but, as a further consequence, numerous works, the result of genius, thought, and time,—works that would confer honour on any existing school of Art,—are never seen by the public at all: they are carried in by the back doors, as if guilty of some crime that renders concealment necessary, and are carried out the same way after having served their term of imprisonment, not to be let loose on society, who knows nothing of them, and cares little for them, but to be again immured in the studio of the sculptor, to his discomfiture, and to the continuance of that happy state of ignorance in which the public mind is left.

It is not presumption on our part to say, that through the medium of the *Art-Journal*, which circulates wherever the English language is spoken, the world has been made acquainted with the works of British sculptors, which, but for its existence, would have been as effectually hidden from mortal sight, as were those glorious productions of centuries ago, the "Venus de Medicis," the "Gladiator," &c., when buried among the *débris* of ancient Rome. It has been, and will be, our privilege to rescue from the oblivion, to which fate and not demerit may have consigned them, many beautiful examples of native talent, and to present them, by the aid of the engraver's art, to the notice of our readers.

To the long list of those which have already appeared, we now add the statue of "Maidenhood," by Mr. J. Hancock, a sculptor whose name has long appeared in the catalogues of the Academy exhibitions, but whose works are not so familiarly known to the public as they deserve to be, and, doubtless, would be, if seen under more favourable circumstances. The statue was in the Academy in 1856, and appended to the title in the catalogue were the following lines from one of Longfellow's poems, which it is presumed, suggested the idea and treatment of the work:—

"Standing, with reluctant feet,
Where the brook and river meet,
Womanhood and childhood fleet!
Gazing with a timid glance,
On the brooklet's swift advance,
On the river's broad expanse!

* * * * *

Childhood is the bough where slumbered
Birds and blossoms many numbered;
Age that bough with snows encumbered.
Gather, then, each flower that grows,
When the young heart overflows,
To embalm that tent of snows.
Bear a lily in each hand,
Gates of brass cannot withstand
One touch of that magic wand."

The remark we made on this statue when exhibited was, that "it shows great refinement of conception, and is beautifully modelled, though the appearance of the lower limbs through the drapery is scarcely a feature coincident in spirit with the rest of the work;" in truth, the lower limbs are crossed rather awkwardly, so much so as to render it somewhat difficult to determine to which leg the foot in advance belongs; the draperies and accessories give considerable richness to the composition.

By an error which escaped our observation till it was too late to have it rectified, the initial letter of Mr. Hancock's Christian name is wrongly inserted in the plate: it should be as it appears above this notice.

Among the works executed by this sculptor, we may point out "The First Impulse of Love," an angel teaching two children to kiss one another; a bas-relief of "Christ led to Execution," modelled for the Art-Union of London; "Miranda;" a statuette in bronze of Dante's Beatrice; "Ariel," "Ophelia," "Angel's Mission," &c. &c.

THE
NATIONAL FLAGS OF ENGLAND:
THEIR HISTORY AND ASSOCIATIONS.
WITH A GLANCE AT THE FLAGS OF
OTHER NATIONS.

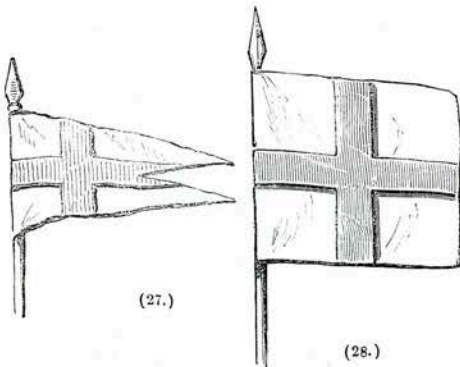
BY CHARLES BOUTELL, M.A.,
AUTHOR OF A "MANUAL OF BRITISH ARCHAEOLOGY,"
"CHRISTIAN MONUMENTS IN ENGLAND AND WALES," "MONU-
MENTAL BRASSES AND SLABS," ETC., ETC.

" In the air
A thousand streamers floated fair,—
Various in shape, device, and hue,
Green, sanguine, purple, red, and blue;
Broad, narrow, swallow-tail'd, and square;
Scroll, pennon, pencil, bandrol, there
O'er the pavilions flew:
Highest and midmost was descried
The Royal Banner floating wide."
Marmion, iv. 38.

PART V.—THE BANNER.

THE BANNER was of a square form, or nearly so, and it was charged with the complete coat-of-arms of the bearer or owner, but not with any other device. The armorial insignia were displayed upon the entire area of the banner, covering it as they would cover a shield. A pennon, with its points torn off, would very closely resemble a banner: and thus banners were often actually made in the middle ages on the field of battle, when a knight, because of his gallantry, was advanced to the higher rank of KNIGHT-BANNERET by the sovereign himself, present in person, under his own royal banner displayed. On such occasions, a part of the ceremony of creation consisted in the king commanding the points to be torn off from the heraldic pennon that every knight was entitled to bear, thus reducing it to the square form of the banner, by which the knight in question was thenceforth to be distinguished. For that purpose the knight, bearing his pennon in his own hand, was led between two other knights before the king, when an herald said,—“May it please your grace, this gentleman hath shown himself valiant in the field, and for so doing deserveth to be advanced to the degree of knight-banneret, as worthy to bear a banner in the war. Then,” adds the chronicler, “the king shall cause the points of his pennon that they be rent off.” Such was one of the customs prevalent in those dark ages, when, without either payment of money, or any other interest than his own worthiness as it was attested by his comrades in arms, a good soldier was promoted on the instant upon the field of battle.

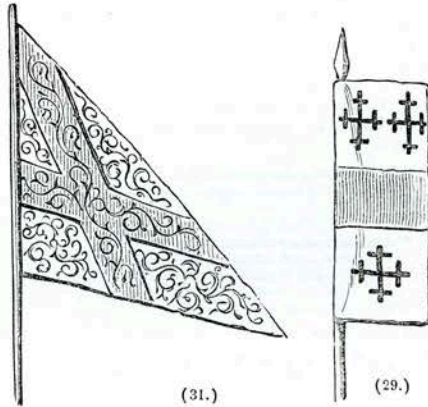
The difference in form and appearance between the pennon and the banner may be characteristically exemplified by placing side by side the pennon (27)



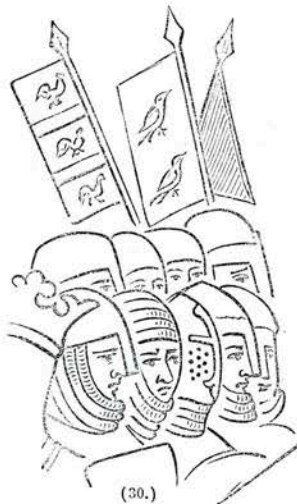
and the banner of St. George (28). The difference in signification between these two ensigns was very important, and amounted to this, that whereas the pennon was the personal ensign of the knight himself, who bore it upon his own lance, the banner was the collective ensign of a knight-banneret together with the knights, men-at-arms, and others who were under his command. Thus, while the pennon indicated knightly rank, the banner was the emblem of military authority. It was the *troupe-colour* of a knight's or baron's special command, and its position declared the presence of the chief himself or of his delegated representative. Every officer in command, from the king downward, had

his banner; and it was the heraldic blazon upon any banner which, by determining to whom it belonged, determined the military rank of the individual by whom it was displayed.

In many of the groups of military figures that appear in the illuminations and other works of mediæval artists, the banners borne by different chiefs upon their lances are represented to have been cut very short in proportion to their depths; in some instances, indeed, they extended but a few



inches from the shafts of the lances. Banners of this form were adopted apparently with the view to prevent their fluttering in the wind, and thus impeding the free action of the knightly weapon. The accompanying example (29) is from one of the illuminations in the celebrated MS. of Matthew Paris, preserved at Corpus Christi College, Cambridge. Other examples of these short banners appear in the fragment (30) of a painting that once adorned the walls of the “Painted Chamber” at Westminster. This same fragment contains a triangular flag, which may have been a pennon of unusually large dimensions. Similar triangular flags are not uncommon in the representations of mediæval warfare and jousting. I give another specimen (31) from the decorations of St. Stephen's

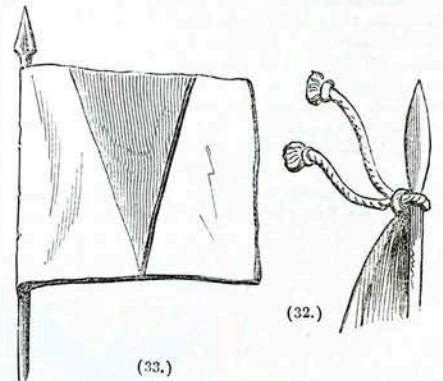


Chapel, Westminster; and I may refer to the knightly figures in the side niches of the canopy of the Hasting's brass, at Ely, in Norfolk, for further illustrations of this class of lance-flags.

The curious and interesting effigy of Sir Robert de Shurland (about A. D. 1310), at Minster, in the Isle of Sheppy, illustrates the manner in which banners were sometimes attached to lances by straps or cords (32), a usage of which the remembrance is retained by us in the cords and tassels that we attach to the heads of our own military flag-staves. The more prevalent custom, however, in the middle ages appears to have been to wrap the banner itself round the staff, and then fasten it by sewing, as may be supposed to be the arrangement in the greater number of my illustrative examples.

Froissart, in his admirable Chronicle, has given us the following graphic account of the first appearance on the field of battle of the banner of a newly-

created knight-banneret. Sir John Chandos, one of the Knights Founders of the Garter, appeared with his maiden banner at the battle of Navaret, on



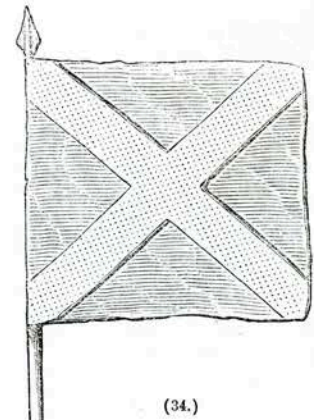
the morning of Feb. 3, 1367. “He brought his banner in his hand,” says the chronicler, “rolled up, and said to the Prince of Wales,”—the Black Prince—“My lord, behold here is my banner; I deliver it to you in this way”—furled, or rolled, round the staff, that is—“that it may please you to display it, and that this day I may raise it: for, thank God, I have land and heritage sufficient to support the rank as it ought to be.” Then the prince and the king—Don Pedro—“took the banner (which was of silver, with a sharp pile, gules, (33,) between their hands by the staff, and displayed it, and returned it to him, saying,—“Sir John, behold your banner! May God grant that you may do your duty!” Then Sir John Chandos bore his banner to his own company, and said,—“Sirs, behold here my banner and yours: keep it as your own!”

“Sir John, behold your banner,” said the Black Prince, “may God grant that you may do your duty!” In these memorable words the heroic son of the third Edward anticipated the sentiment with which, in after times, another true English hero should sum up his triumphant career. It was not, indeed, on the occasion of the first display of a well-earned banner that NELSON spoke; still, through the agency of flags it was that his last appeal thrilled through the exulting fleet, when

“Along the line the signal ran,—
ENGLAND EXPECTS THAT EVERY MAN
THIS DAY WILL DO HIS DUTY!”

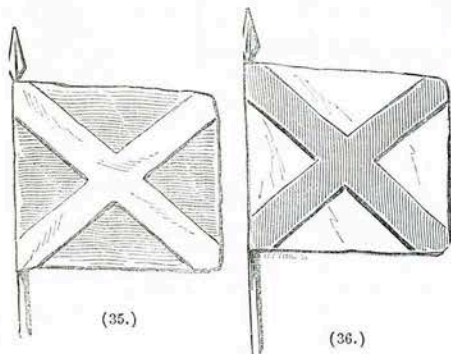
And the responsive cheer which spontaneously arose,—a fitting prelude to the thunders of the fight,—proclaimed that then, as of yore, as now also, England might rely upon the dutiful devotion of her sons.

I must return to Sir John Chandos, “the flower of English chivalry,” for the purpose of adding that he fell in a skirmish near the bridge of Lusac, Dec. 31, 1370. His death is described by Froissart in a manner no less vivid than that in which the chronicler has recorded the first appearance of his banner. He appears to have been buried at Mortemer, where he died of his wound. His tomb, as described by Sir S. R. Meyrick (“Archæologia,” xx.

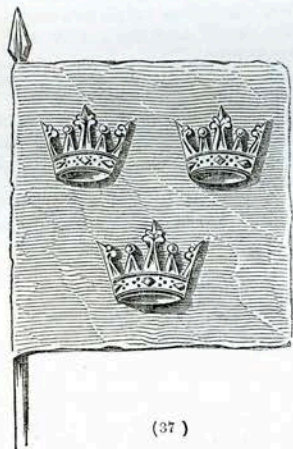


484), is a coped stone coffin, resting upon low pillars, and having sculptured upon it the banner, lance, and shield of the knight.

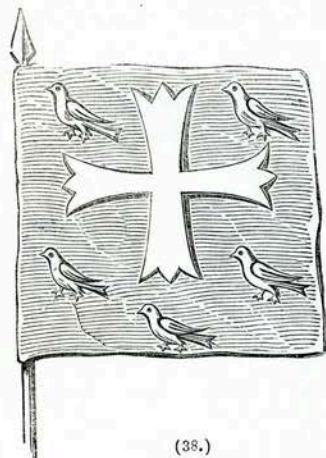
In feudal times lands and other properties were held by many persons and communities who were not members of the military profession, but who still were bound (in respect of their land and revenues) to contribute their contingents of men for military service. Banners, which might be displayed in the field at the head of their respective forces, were assigned to all such persons and communities. Thus, all the monasteries of England had their own banners. The banner of the great Abbey of St. Alban—the premier abbey of England—for example, bore on a field of blue a golden saltire, or diagonal cross (34). Such an ecclesiastical banner would be displayed in war at the head



of the armed vassals of the monastery, and its presence would denote that they appeared in that capacity. In processions, and other peaceful solemnities, the same banner would appear at the pleasure of the Abbot of St. Alban's. Famous and



popular saints had their own banners, which were not in all cases directly associated with any religious establishment. Such were the banners of St. George of England (28); St. Andrew of Scotland (35), a blue flag, bearing a white saltire;



St. Patrick of Ireland (36), a white flag, charged with a red saltire; St. Edward the Martyr (37), a blue flag, with three golden crowns; and St. Ed-

ward the Confessor, also a blue flag, charged with a cross fleury and five martlets of gold (38). In another class of ecclesiastical banners, portraits of sainted personages appear to have been represented, as in the instances of the banners of St. Peter of York, St. Wilfred of Beverley, St. John of Ripon, and St. Cuthbert of Durham. The banner of St. Cuthbert was regarded with peculiar reverence, and its presence was hailed as a most propitious presage of victory: it was displayed for the last time on the fatal field of Flodden, Sept. 9, 1513, by the Earl of Surrey, who took it northward with him, for that express purpose, from Durham. In one of his most effective passages, Sir Walter Scott has described, in such words as these, the agitated career of some of the noble and knightly ensigns at Flodden: he begins with the pennons of the lances,—

“ In the smoke the pennons flew,
As in the storm the white sea-mew.”

Then—

“ Amid the scene of tumult high
They saw Lord Marmion's falcon fly;
And stainless Tunstall's banner white,
And Edmund Howard's lion bright,
Still bear them bravely in the fight.”

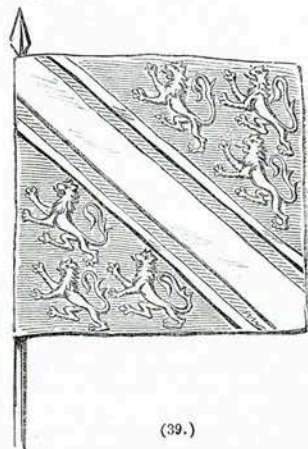
After a while—

“ Fortune, on the right,
With fickle smile cheer'd Scotland's fight
Then fell that spotless banner white,—
The Howard's lion fell:
Yet still Lord Marmion's falcon flew,
With wavering flight, while fiercer grew
Around the battle yell. . . .
Advanc'd, forc'd back,—now low, now high,
The banner sunk and rose;
As bends the bark's mast in the gale,
When rent are rigging, shrouds, and sail,
It waver'd 'mid the foes.”

Marmion's esquire, “a fiery youth,” could then no longer endure to gaze from his distant post upon the falling ensign of his lord; he galloped to the host, followed by the archers of his train, and

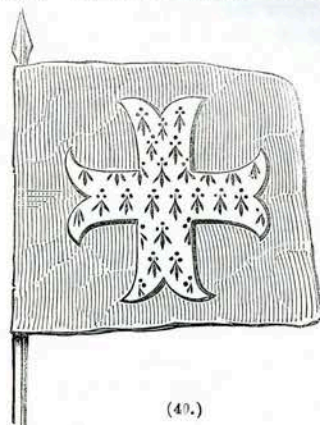
“ With desperate charge,
Made, for a space, an opening large;
The rescued banner rose:
But darkly clos'd the war around,—
Like pine-tree rooted from the ground,
It sunk among the foes.”

The most characteristic and interesting record of early mediæval banners that have waved in the breezes of England, is the “Roll of Caerlaverock,” a contemporary Norman-French poem, which contains an accurate blazon of the armorial insignia of 106 Bannerets, who were marshalled under the royal banner of Edward I., at his siege of that border-fortress, in the year 1300. With the heraldic descriptions of the banners, the writer has associated slight but expressive sketches of the good knights who bore them. As an example of these ensigns, I give the banner (39) of the hereditary



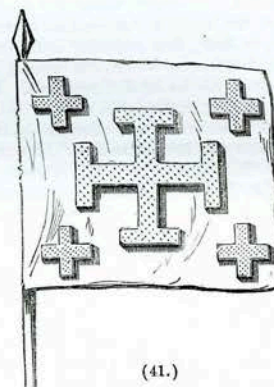
“Constable” of England, Humphrey de Bohun, the eighth of that name, Earl of Hereford and Essex, “a rich and elegant young man,” as the “Roll” declares him to have been, who, two years afterwards, married Elizabeth Plantagenet, youngest daughter of the king. The De Bohun banner was blue, and it bore a silver bend, having on either side of it a “cotise” (or very narrow bend), and three small lions rampant of gold. Another of the Caerlaverock banners, of which I have also given a

representation (40), was borne by the celebrated Anthony Bec, Bishop of Durham, who was present at the siege. His banner is remarkable from the



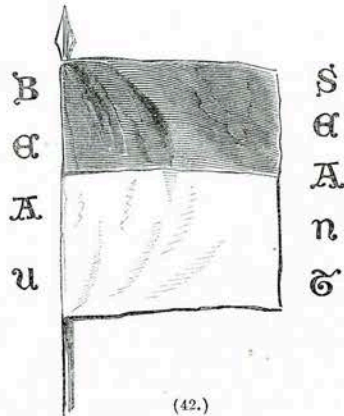
circumstance, that it is described to have borne, not the arms of his see, but his paternal coat of Bec—a cross moline, ermine, upon a field of scarlet. It may be presumed, therefore, that the prelate appeared on this occasion rather in his temporal than in his ecclesiastical capacity, and that the soldiers who followed him formed his personal contingent, and not a band composed of vassals of his see.

The banner of the crusader kings of Jerusalem (41) bore five golden crosses upon a ground of



silver,—a composition exhibiting an intentional violation of that fundamental law of heraldry, which forbids any device to be represented in gold upon silver, or in silver upon gold,—for the express purpose of distinguishing the ensign of the Christian sovereign of the Holy City from the insignia of all other potentates.

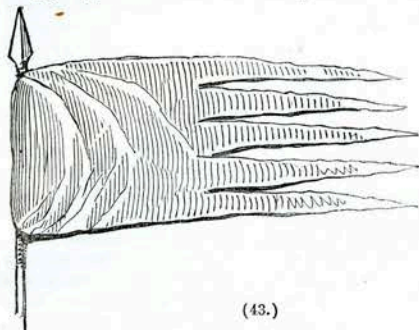
The famous banner of the Knights Templars, called BEAU-SEANT (42), had its upper half black



and the lower white,—the black to typify terror to foes, and the white to proclaim amity and goodwill to friends. This ensign of the order is repeatedly represented in the painted decorations of the Temple Church in London, where it appears of narrow proportions, and having its title set forth beside it.

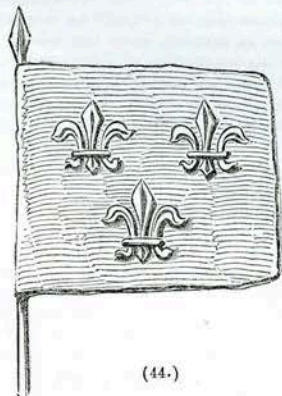
The war-cry of the Temple chivalry was also "*Beau-seant!*" and the Templars had for their devices the *Agnus Dei*; a group consisting of two knights of the order mounted upon one horse, indicative of their original poverty; and a red cross of eight points worn upon a white ground. The Knights Hospitallers, or Knights of St. John, were distinguished by a white cross, of the same form as that worn by the Templars, upon a black ground.

The *Oriflamme*, the celebrated ensign of France, which was taken by the French kings from the Abbey of St. Denys only on occasions of great importance and necessity, and then displayed in front of their armies for the encouragement of the troops, may be considered to have partaken of the



(43.)

nature of both the pennon and the banner. It was a square flag (43), composed of a very rich bright scarlet or flame-coloured silk, quite plain, and without any device whatever, but it terminated in five long flame-like points. This sacred flag was given to the breeze in front of the armies of France for the last time at Agincourt, Oct. 25, 1415, when it waved solemnly above the heads of 60,000



(44.)

princes, nobles, knights, esquires, and men-at-arms. Since that day, the national banners of France and England have but too often met in hostile array, and been witnesses to many a fiercely-contested fight; more recently, they have been displayed side by side, in friendly alliance, in front of a common foe; and it is to be hoped that, throughout all time to come, these united flags may proclaim an uninter-



(45.)

rupted friendship between the two greatest nations in the world.

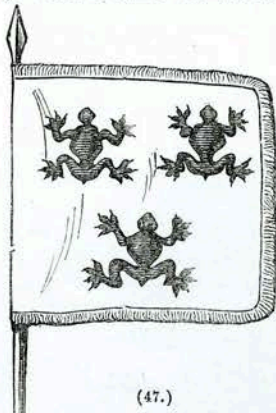
The royal banner of France, at the time of Agincourt, bore on a blue field *three golden lilies*, or

fleurs-de-lys (44). Before this period the *fleurs-de-lys* had been more in number, and they were scattered—*semée*—over the entire surface of the royal banner (45). Of these two banners, the earlier is distinguished as *France ancient*, and the later as *France modern*. The change was made by Charles VI. of France, on the accession of Henry V. to the English crown; for it is said that the French monarch very naturally felt aggrieved by the circumstance that the kings of England, as claimants of the crown of France also, *quartered* the lilies of France with the English lions (46),—



(46.)

accordingly, since the first and fourth quarters of the royal banner of England then were *azure, semée de lys*, Charles VI. reduced the number of the *fleurs-de-lys* in his own banner to three, thus producing a distinct heraldic ensign: whereupon King Henry V. of England did the like, and thenceforward for many years the three lilies of gold appeared in the royal banners of both England and France. The banner of Henry V., therefore, was the same with that of his successor of the house of Tudor, the eighth Henry (54), without the accessories of the green and white banner-staff or of a *fleur-de-lys* at its head. After the change effected by Charles VI., so long as the ancient *fleur-de-lys* continued to appear in a banner of France, the French kings ceased to make any further alteration in their armorial insignia. It is probable that King Charles VI. determined both on the number *three* for his *fleurs-de-lys*, and on their being so placed on his banner as to form a triangle resting upon its apex, in remembrance of a banner borne by his predecessors in very early days of the French monarchy. In this very ancient banner, which was white, *three black frogs* were arranged (as the heralds say), *two and one*—a single one, that is, beneath the two others (47). Such a banner has been assigned to



(47.)

Clovis himself, who may be considered to have founded the French monarchy in the beginning of the sixth century. The sketch that I have given is drawn from a copy of a representation of the ancient banner, that once existed in the cathedral at Rheims. The device of the three frogs, impaled with the *fleurs-de-lys*, is recorded to have been also borne by early French princes.

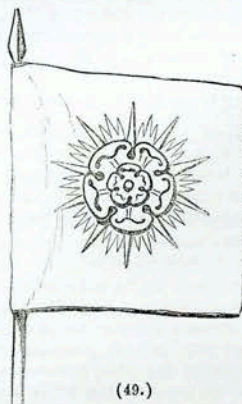
Throughout the fiercely-contested "*Wars of the Roses*," which began in 1455 at St. Alban's, and

were brought to an end on Bosworth Field in 1485, the royal banner that had been adopted by Henry V., and by him transmitted to his unfortunate son, was continually displayed at the head of both the conflicting armies. It was the royal banner of England, and the crown of England was challenged by the rival chiefs of both York and Lancaster; Lancastrians, therefore, and Yorkists alike followed to the field the quartered ensign with the lilies and the lions. Banners, bearing the arms of Warwick, and the other nobles who fought and fell in these devastating wars, were then familiar objects in England. With them might have been associated two other ensigns severally charged with the fatal "*Roses*" themselves—"the Red Rose and the White"—the Red Rose, deep ruby-coloured as the "*aspiring blood of Lancaster*" (48), and the white, encircled with the



(48.)

glittering rays of the "*Sun of York*" (49). The Lancastrian princes are supposed to have derived their well-known device from John of Gaunt, one of whose badges was a "*red rose*;" and the white rose of the rival house is supposed to have been first used by Edmund of Langley, from whom Edward IV. was descended in the female line. Edward IV. himself first assumed the *rose-en-soleil* as a badge after the victory of Mortimer's Cross, when three suns were said to have appeared in the heavens, which, as the day advanced, and the Yorkist arms prevailed, became united in one. Before, however, that this omen was fulfilled, more battles had to be fought,

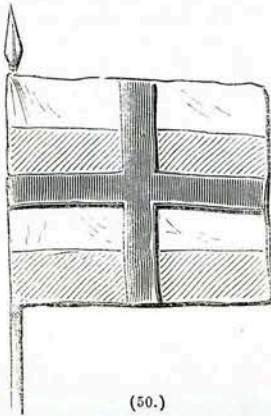


(49.)

and again the crown of England was destined to be both lost and won.

The banners in use in England after the accession of the sovereigns of the House of Tudor, in their general character resembled those of the previous period. STANDARDS then came into use, and appeared in association with banners in war, at tournaments, and on all solemn and festive occasions. It will be sufficient for me here to refer to two examples of Tudor banners, one of them a banner borne by Henry VII. before his accession, and the other a banner of his son and successor. Henry VII. took for the supporters of his royal arms a greyhound and a dragon. The dragon is said to have been the armorial ensign of Cadwallader, the last of the native British kings, from whom Henry, as a Tudor, apparently wished to declare his descent. This imaginary animal, a "*red fierce dragon, beeten upon white and greene sarcenet*," was the charge of one of the three banners which the victor of Bosworth

laid upon the altar of St. Paul's, when he made his triumphant entry into London. Silver (or white) and green were the Tudor "livery colours." The other banner appears on board a boat, close in by the shore, in the curious picture at Hampton Court, representing the embarkation of Henry VIII. from Dover, on his way to meet Francis I. at the "Field of the Cloth of Gold," in 1520. The picture is attributed to Holbein, and I shall have occasion hereafter more than once to refer to it again. The banner in the boat is a "St. George" of large dimensions; but, instead of the red cross being upon its own proper ground of white, in this instance it has been set upon the livery colours of the king (50), on a field, that is, formed alternately of white



(50.)

and green bars (*barry, argent, and vert*). Another banner of St. George, in all respects heraldically correct, waves from a tower by the water-side.

In our own times, banners identical with those of the middle ages may be seen hung up above the stalls in the choir of St. George's Chapel, at Windsor, and in the Chapel of Henry VII., at Westminster: they are severally the ensigns of the Knights of the Garter, and of the Knights Grand Crosses of the Bath. Other similar banners decorate Wolsey's Hall, at Hampton Court; and many other of these relics of the days of chivalry linger here and there, hung up high in dusty silence, perhaps in some old hall, or, by far more probably, above a tomb and an armed effigy, in some church or chapel that was "built in the olden time."

Banners, besides being borne on staves and lances, were constantly attached to trumpets. Thus Chaucer says,—

"Every trumpete his lordis armys bare."

At the Battle of Agincourt, the Duke of Brabant, who arrived late on the field, is said to have taken one of their banners from his trumpeters, and to have placed it about his own person, as his surcoat-of-arms. Shakspeare alludes to this when he says,—

"I will a banner from a trumpet take,
And use it for my haste."

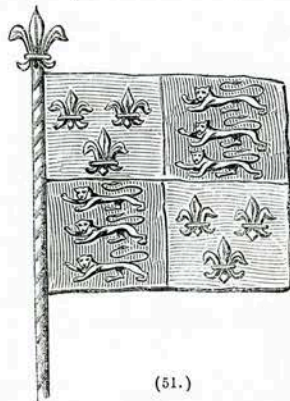
Banners continue to be attached to trumpets, both amongst ourselves and by other nations. In our trumpet-banners, however, we now so far deviate from the early practice as to place the royal arms, with the supporters and other accessories, upon the flags, instead of covering the whole area of each banner with the arms only.

Various modifications of the banner were, and still are, in use by heralds, on the occasion of state funerals, and other solemn pageants. Amongst these are the *bannerole*, an heraldic flag of rather small size, charged with the most important quarterings of the arms of any family; the *guidon*, a large white flag, emblazoned with certain appropriate heraldic devices, expressive of high rank and distinguished honour; the *great banner*, charged with numerous quarterings of arms; and others, of which the peculiar character and use would be in some degree determined by circumstances connected with the ceremonial at which they would be displayed.

PART VI.—BANNERS AT SEA.

At sea, it was customary, in the middle ages, for men-at-arms to be stationed in the tops, and at the bows, and on the forecastles of the different vessels, holding the banners of the chiefs who were on

board, and other similar flags; some of them, of a large size, were displayed from banner-staves fixed for that purpose at the sterns and bows of the vessels, or at their mast-heads. From the principal vessel of a squadron the royal banner would be displayed. The armorial insignia of the king, and of his great barons, were also emblazoned, in the early days of our glorious navy, upon painted shields which hung round the bulwarks of the ships (where the hammocks are now stowed), precisely in accordance with a usage prevalent in the ships of war of antiquity; and they were repeated upon other painted figures of shields, with which it was the custom to surround the "tops," or "top-castles," as they were then called. Strange and unshipshape to a modern nautical eye as all representations of these old vessels appear, they still are eminently picturesque, and they sometimes bear even a noble aspect. As vehicles for heraldic display, they were eminently in high favour. Their armorial splendour of banners and shields was commonly increased by the characteristic usage of *emblazoning the entire sails* with the arms and cognizances of princes and chieftains. Thus, the sails themselves were converted into nautical banners. In one of the illuminations of the Cambridge copy of Matthew Paris, the "king's ship" is represented with the three lions of England emblazoned upon her solitary sail. The great seal of Richard Duke of Gloucester (afterwards Richard III.) illustrates the same practice about the middle of the fifteenth century (A. D. 1467). The ships in the "Embarkation of Henry VIII.," to which I have already made reference, are splendidly dressed with various flags; and they all have shields and other heraldic insignia painted in different parts of their hulls and rigging; but there are not any emblazoned sails. The sails of the ship, however, that the king honours with his magnificent presence are of cloth of gold; her banners—and those of the other vessels of the squadron are identical with them—are charged with the royal arms, and their staves are painted of the Tudor colours (white and green), and surmounted by a fleur-de-lys (51). The trumpeters on board this ship have large banners attached to their instruments. Somewhat later, the arms of Charles Lord Howard of Effingham, Lord High Admiral of England, appear on his great seal upon a shield within a garter in the centre of his ship's mainsail. The ship also carries, besides her enormous streamers, two banners of St. George. This was the Lord Howard who commanded the English fleet which completed the destruction of the Spanish Armada, in 1588. At the same period the custom began to prevail of placing arms in a similar manner upon the flags that were hoisted in such liberal profusion on board ship. Two other pictures of great historical interest at Hampton Court exemplify the same practice in the following century. In one of these pictures Charles II. is represented embarking from Holland,



(51.)

in 1660, at the Restoration, and his ship carries a red flag with the royal arms upon a shield in its centre. The embarkation of William III., in 1688, is the subject of the companion-picture, in which the king appears in his barge, on his way to the ship, and the barge displays a red flag emblazoned with the royal arms of England on a shield, accompanied with supporters and other devices. The regular ships' ensigns, that were introduced towards the commencement of the seventeenth century, I leave for subsequent consideration.

THE ROYAL PICTURES.

ST. AGNES.

Domenichino, Painter. S. Smith, Engraver.
Size of the Picture 7 ft. by 5 ft.

DOMENICO ZAMPIERI, or, as he is usually called, Domenichino, born at Bologna in 1581, was one of the most illustrious painters of the Bolognese school, and among the most distinguished scholars who went forth from the studio of the Caracci: his talents and success throughout his career were so remarkable, as to excite the constant jealousy and ill-will of many of his contemporaries. Soon after he had entered the Academy of the Caracci, he bore away the principal prize from all his competitors, among whom were Guido and Albano; with the latter Domenichino formed an intimate friendship, and, on leaving the school, they visited together Parma, Modena, and Reggio, to study the works of Parmegiano and Correggio. Albano then went to Rome, whither he was shortly followed by his friend. The Cardinal Aguechi was the first who so far appreciated the genius of Domenichino as to extend to him his patronage: he employed him to decorate his palace, and gave him a commission to paint three pictures for the Church of S. Onofria. Annibal Caracci was at this time in Rome, occupied with his great work in the Farnese Gallery, and he engaged Domenichino to execute a portion of it from his cartoons: in the *loggia* of the garden he painted from his own designs "The Death of Adonis." On the recommendation of Caracci, whose failing health incapacitated him from undertaking any new commissions, Domenichino was employed, in conjunction with Guido, by the Cardinal Borghese, in the Church of S. Gregorio.

The next great Roman ecclesiastic who sought to avail himself of his talents was the Cardinal Aldobrandini, whose villa at Frascati he decorated with frescoes, ten in number, from the life of Apollo. Soon after his completion of these works he commenced his grand picture of "The Last Communion of St. Jerome," for the principal altar of the Church of S. Girolamo della Carità, at Rome: this work has universally been regarded as the *chef-d'œuvre* of the master, and second only to Raffaele's "Transfiguration" among the pictures of the world. When the French armies, during the wars of the Revolution, rifled Italy of her Art-treasures, this was one of the first works on which they laid violent hands; and, until the peace of 1815, it ornamented the gallery of the Louvre: it was then restored, with the other pictures and statues that had been carried off, and is now in the gallery of the Vatican, in the same apartment with the "Transfiguration," and four other pictures by Raffaele—a splendid exhibition in themselves.

The fame Domenichino acquired by this picture only redoubled the malevolence of his rivals, who at length succeeded in driving him out of Rome. He returned to Bologna, where he passed several years in the quiet exercise of his talents; but Pope Gregory XV., unwilling to lose his valuable services, prevailed upon him once more to visit Rome; and appointed him principal painter and architect to the pontifical palace. He died in 1641, after a life laboriously passed in the earnest and successful pursuit of an art which he loved and practised in all sincerity.

His "St. Agnes," one of the "heir-looms" of the British crown, was formerly an altar-piece, but from what church it was taken, and when it was brought to England, there seems to be no positive information: the picture, prior to its removal to its present locality, was at Kensington Palace. The youthful saint—who, according to tradition, suffered martyrdom at the age of thirteen, in the year 303—is standing in an attitude of deep devotion; an angel is flying towards her with a crown and palm-branch, while another is seated at her feet caressing a lamb, the symbol of St. Agnes, who is the peculiar patroness of innocence and purity of mind. The head—its long hair confined by a rich tiara—is of exceeding beauty; the figure is designed with great elegance, and the entire composition is elevated in character, is painted with great warmth and transparency of colour, and is regarded as one of the artist's best pictures.

It is in the collection at Windsor Castle.

THE NATIONAL FLAGS OF ENGLAND:

THEIR HISTORY AND ASSOCIATIONS.

WITH A GLANCE AT THE FLAGS OF OTHER NATIONS.

BY CHARLES BOUTELL, M.A.,

AUTHOR OF A "MANUAL OF BRITISH ARCHAEOLOGY,"
"CHRISTIAN MONUMENTS IN ENGLAND AND WALES," "MONUMENTAL BRASSES AND SLABS," ETC., ETC.

PART VII.—THE ROYAL BANNERS OF ENGLAND.

THE ROYAL BANNER of England has always borne the arms of the reigning sovereign. When displayed in war, this banner would always be regarded as the ensign-in-chief of the entire army, and wherever it might appear, it would invariably be considered to denote that the sovereign was present in person.

After the Conquest, William I. is said to have assumed the *two golden lions* of his Norman duchy as the arms of his kingdom of England. The two lions are considered to have been borne by his successors, until the accession of Henry II., in 1154, who is supposed to have added the *one lion* of Aquitaine (in right of his queen, Alianore of Aquitaine) to his own paternal and royal ensign. Since the time of Henry II. the three golden lions upon a ground of red have certainly continued to be the *royal and national arms of England*. Accordingly, in the Roll of Caerlaverock, the scarlet banner of Edward I. is described as having "three lions, courant, of fine gold, sette on" (52).



(52.)

In the year 1343, the fifteenth of Edward III., in consequence of the claim advanced by that monarch to the throne of France, the royal arms of the French kings were introduced into the English shield and banner, and *quartered* with the three lions, precedence being given in this heraldic arrangement to the fleur-de-lys, which then were *semée* over the field. Froissart supplies us with repeated examples of the royal banner of Edward III. thus emblazoned with *France and England quarterly*. It is represented in example (46).

The same banner was borne by Richard II. This prince, however, added to his armorial ensigns the arms attributed to Edward the Confessor (38), *impaling* them with the quartered shield of Edward III., and assigning to them the dexter side of his own shield. Banners of Richard II., accordingly, appear charged with these *impaled* as well as *quartered* insignia. The brass of Sir Symon de Felbrigge, K.G., I have noticed already; here I must again refer to it, as exhibiting the most valuable original example of that banner of Richard II., which I have been describing (53). The brass comprises two full-length figures, those of the knight and his lady, who had been a maid of honour to the Queen, Anne of Bohemia, with a rich canopy and various heraldic accessories. But very few examples of brasses have been observed into which banners have been introduced: there is a very singular fragment of such a brass, of the fourteenth century, at Ashford, in Kent; another, to Sir Hugh and Lady Halsham, A.D. 1441, is preserved in the church at West Grinstead, in Sussex; and at Dennington, in Suffolk, there lies, on a low tomb, a despoiled slab, which

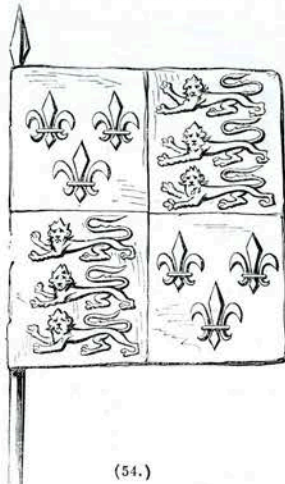
once bore a small effigy in brass, with four banners of comparatively large dimensions.



(53.)

Part of the brass to Sir Symon de Felbrigge, K.G., with the banner of Richard II.

Henry IV. bore the same banner as his grandfather, Edward III.; but before his accession, and during the lifetime of his father, Henry Bolingbroke bore on his banner the three lions of England, *differenced with a label of France*. Henry V. retained the quartered banner, reducing, however, the number of the fleurs-de-lys to three, in each of the first and fourth quarters; this same banner (54) was retained by all the succeeding sovereigns of England, until the accession of James I. Edward IV.,

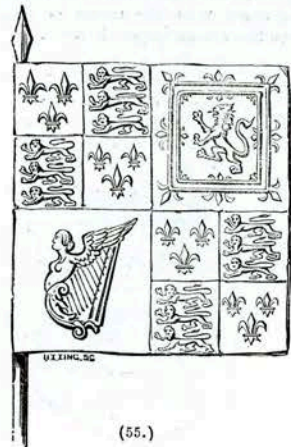


(54.)

indeed, followed the example of Richard II., and sometimes displayed a quartered banner, charged in its second and third quarters with France and England quarterly, and having the arms of the Confessor (38) in the first and fourth quarters. Queen Mary, also, after her marriage with Philip of Spain, *impaled* the arms of England with those of her husband.

When James I. ascended the English throne, the arms of both Scotland and Ireland were incorporated into the royal banner of Great Britain. The arrangement then adopted involved the complicated process of *double quartering*; thus, France and England quarterly occupied the first and fourth "grand quarters" of the new banner (55), and the composition was completed by the second and third grand quarters being severally charged with the ancient arms of Scotland and the golden harp of Ireland with its strings of silver. This same banner continued in use until the crown of these realms passed to William III., A.D. 1689, when he added his paternal arms of Nassau (56), placing them in a shield *in pretence* upon the English banner. In the year 1701 the Nassau arms were removed by Queen Anne, and the banner of the Stuarts was restored until the legislative union with Scotland, A.D. 1707. Another change in the royal banner

then took place: in the first and second quarters the three lions of England appeared *impaled* with the coat of Scotland; the three fleurs-de-lys occu-



(55.)

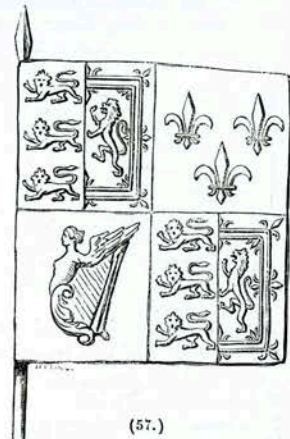
ped the second quarter, and the arms of Ireland remained in the third (57). Thus, for the first time since Edward III. quartered the arms of France and England, the lions and the fleurs-de-lys appeared



(56.)

under completely different conditions of heraldic arrangement.

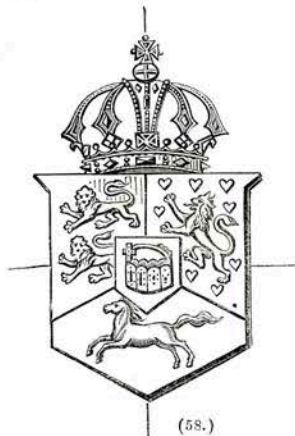
The succession of the House of Hanover once more affected the quarterings of the royal banner



(57.)

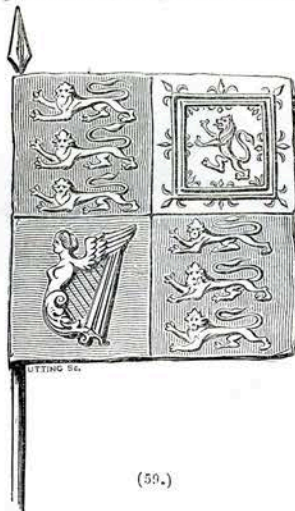
of England. By this change the arms of Hanover were placed in the fourth quarter of the composition, and the first, second, and third quarters remained unaltered, as in (57). It will be apparent that thus only half of one quarter of the royal banner of England was assigned to the lions of England. The banner thus emblazoned continued in use until January 1st, 1801, the forty-first of George III., when the quarterings first assumed the character with which we are now familiar. The fleurs-de-lys were on this occasion finally removed from the royal banner of England. The English lions occupied the first and fourth quarters of the new banner, and the arms of Scotland and Ireland appeared in the second and third quarters; over all, in the centre of the banner, were the armorial insignia of Hanover. This banner was retained by George IV. and William IV. The arms of Hanover in themselves form a somewhat complex group of devices. As will be seen from (58), this composition consists of *Brunswick* (two golden lions upon a field of red),

impaling *Lunenburg* (a blue lion rampant on a field of gold, which is also *semée* with blue hearts), and having, in the base of the group, *Sarony* (a white horse upon a red ground); over all is a small red shield, charged with the crown of Charlemagne, and above there is an imperial crown.



(58.)

On the happy accession of Her Majesty the Queen, the arms of Hanover were removed from the royal banner of England, which accordingly assumed the aspect of (59). Long may this banner wave over our heads in peaceful happiness! I know no change which any Englishman worthy of that



(59.)

name would for a moment think of admitting in its blazonry,—unless, indeed, the lions of England should yield the fourth quarter of the banner to some new device, that might symbolize the great *colonial empire of our sovereign*.

With the royal banners of England, the banner of the Principality of WALES (60) may be very con-



(60.)

sistently associated. It is quarterly of red and gold, having in each quarter a lion rampant,—gold lions in the red quarters, and red lions in the gold quarters.

The royal banner of SCOTLAND, also, (61) now in such auspicious union with the lions of England, claims a distinct notice. It is a banner of cloth-of-gold, upon which is emblazoned a lion rampant, within a double border (called by heralds a *tressure*) enriched with fleurs-de-lys, all of them red:—thus, when he refers to the royal banner of his country, Sir Walter Scott says, that it

“Gave to view the dazzling field,
Where, in proud Scotland’s royal shield,
The ruddy lion ramp’d in gold.”

Upon her signet-ring, Mary, Queen of Scots, bore the royal arms with the supporters, helm, crest, motto, and collar; above the supporters also there appear two banners—the royal banner of Scotland (61) to the right, and to the left the banner of St. Andrew (35). Both banners are fringed; and it is remarkable that the white saltire of St. Andrew is placed upon a ground *barry*, instead of blue. This may be another instance of the substitution of the royal colours, instead of the proper heraldic tincture, in the field of a banner, as we have seen to have been done in the instance of the “St. George” of England by Henry VIII. (50); the *barry* ground of Queen Mary’s “St. Andrew,” accordingly, may have been gold and blue. The “St. Andrew,” I may add, is found to have been sometimes *green*,



(61.)

charged with a silver saltire. Mary Stuart placed the same two banners upon her great seal, that she bore on her signet-ring. Her son, our James I., introduced the same accessories into the great seal of the United Kingdom.

PART VIII.—THE STANDARD.

As the BANNER was larger than the PENNON, so the STANDARD was larger than either; and it also varied in size according to the rank of the owner. The standard was always of considerable length, but not of a great proportionate depth; it tapered towards the extremity, where it was either pointed or swallow-tailed. In England standards, except when they bore royal devices, or were displayed by royal personages, *always had the cross of St. George at the head* (or, next the staff); then came the *crest*, or most favoured *device* of the owner; to which, in its turn, there commonly succeeded the *motto*; or, instead of the motto, some other devices were in-

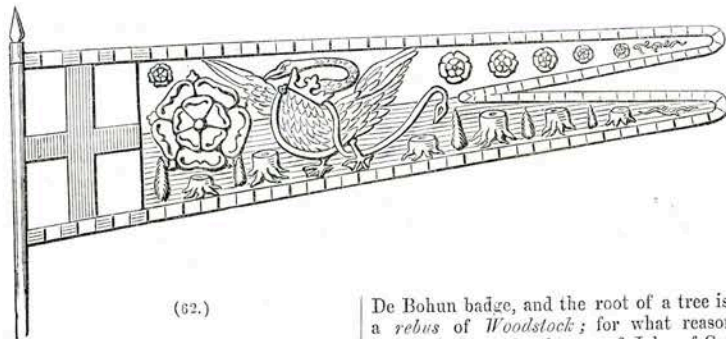
combination with other insignia; they thus are expressly distinguished from banners. These standards may be regarded as decorative accessories of mediæval armies, of tournaments, and military pageants. They might be displayed amongst the followers of a knight, who himself bore a pennon, and was not entitled to bear a banner, as well as in the ranks of princes, barons, and bannerets. Their number, however, was regulated by the numbers of the soldiers, as their size was (in some degree, at least) determined by the rank of their commander. When the ground of a standard was of two colours, the division was made longitudinally.

Standards were also displayed at sea, as well as on land; and they were evidently in high favour with those persons whose authority had any influence afloat.

The illuminator of Froissart has depicted two splendid royal standards of that magnificent prince, Edward III. One of them, next to the staff, is charged with the royal arms, France and England, quarterly; the upper part of the rest of the standard is red, and has upon it a series of lions of England, and the lower part, which is blue, is *semée de lys*. The other standard was displayed, by the side of the royal banner, by Philippa, the intrepid queen of Edward III., at the battle of Neville’s Cross, fought October 17, 1346, when she defeated David II., King of Scotland, and took him prisoner: this standard is white, and it is charged with the figure of St. George on his war-horse, thrusting down the dragon. In the illumination, the staves of both the royal banner and standard are painted of the *Plantagenet livery colours*—white and red.

In a MS. life of Richard Beauchamp, Earl of Warwick (British Museum, Cotton MSS., Julius E. 4), written and illuminated by John Rouse, the hermit of Guy’s Cliff (no mean artist in his day), in the second half of the fourteenth century, a standard of immense size is represented more than once, and it appears in scenes both on land and at sea. This standard is charged with the cross of St. George next to the staff, or mast; next follows the well-known cognizance of the house of Warwick, the “bear and ragged staff,” and then the “ragged staff” is repeated again and again. The ship, which carries one of these standards, is an early example of the adoption of marine artillery. Her mainsail is emblazoned with the arms of the renowned baron to whom the vessel belonged; and the top-castie of the main-mast, from which this proud standard floats, is adorned with his favourite device.

A standard of Henry Bolingbroke, afterwards Henry IV. (Harleian MS., 4632), is a peculiarly characteristic example of this variety of mediæval flags (62); the ground is white and red, within a border (probably of fringe) of the same colours. Next to the St. George’s cross is a large “red rose” of Lancaster; then there is a white swan, with coronet-collar and chain of gold, the device of the De Bohuns as Earls of Essex, and adopted by Henry of Lancaster after his marriage (A. D. 1350) with Mary, the younger of the two sisters, co-heiresses of the last Humphrey de Bohun; a series of small red roses fill the rest of the upper division of the standard, and upon the lower division are two very singular devices, which are supposed to be Lancastrian—a fox’s tail, or brush, and the root of a tree. The fox’s brush is said to have been a



(62.)

De Bohun badge, and the root of a tree is certainly a *rebus* of Woodstock; for what reason it may have been borne by the son of John of Gaunt is not by any means easy to determine.

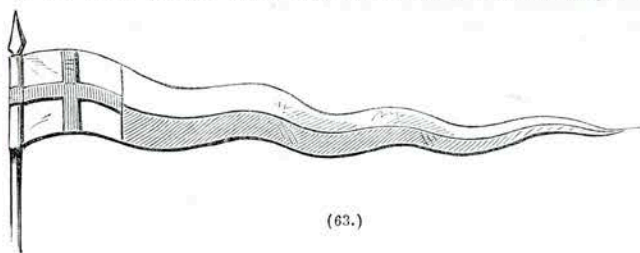
Besides his royal banner, several standards of Henry VIII. are displayed in the picture repre-

duced and repeated along the length of the standard. It is to be observed, that standards never bore the coat-of-arms alone, and very rarely in com-

senting the embarkation of that monarch for France, to which I have already referred. These standards are composed of the Tudor colours, white and

kind, are represented. The "Bataile of Spurs, anno 1513," forms the subject of a third picture of this series; I have introduced from it a short

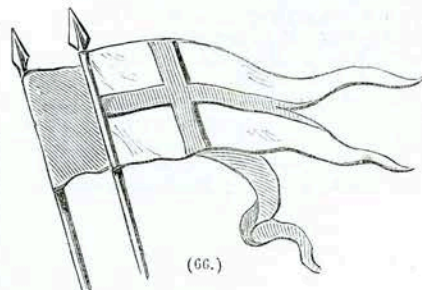
Stuart prince, while behind the English princess who had been espoused by Scotland's king, in complete armour, stands St. George; he holds a mighty lance, from which there waves a no less mighty standard. Next to the shaft of his weapon this standard bears the red cross of the saintly warrior; and beyond, upon its ample fringed folds of white and green (for the good saint has condescended to adopt the Tudor colours), in golden characters of antique form is written the precatory ejaculation, IHV : MARIA.



(63.)

green. A boat, under the stern of the king's ship, carries four standards, two near each end, and all of them with the cross of St. George (63). Three

swallow-tailed standard of St. George, which is carried side by side with a flag composed of cloth of gold (66), and another standard of similar form,



(66.)

The standards of the middle ages may be considered to have been superseded by the ensigns of modern times.

PART IX.—THE FIRST UNION-JACK.

It has been already stated that the banners of several sainted personages famous in English story were borne in mediæval times in the armies of England, with the red-cross banner of St. George, and with the royal banner charged with the arms of the sovereign. In process of time, the other saintly ensigns ceased to be used, and the banners of St. George and of the sovereign were displayed together without any other attendant flag. The banner bearing the royal arms of the reigning sovereign was always distinguished from the red-cross banner of St. George in this very remarkable respect—that it was invariably held to be the *special personal cognizance of the sovereign*; while the St. George was regarded as the *national flag of the country*—the symbol of our island nationality. This distinction still obtains. What we now call the "Royal Standard" (59), but which in reality is and ought to be called the "Royal Banner," bears the royal arms of Her Majesty, VICTORIA, the Queen. It is Her Majesty's own ensign, and it is displayed wherever the Queen is present in person. It is also the present custom to hoist the royal banner in honour of the presence of any member of the royal family; but, in strict propriety, on such occasions the royal ensign ought to be *differenced*, to denote with precision the royal personage present, and to preserve a becoming distinction between the sovereign and every other individual whatsoever. The armorial insignia emblazoned upon Her Majesty's royal banner are also the arms of England, as well as of the Queen of England. But the distinctive banner of England is still the red cross of St. George. England, however, now has no distinct nationality apart from the fair realms of Scotland and Ireland. The THREE now form the ONE imperial realm of GREAT BRITAIN AND IRELAND. And, when we now speak of "England" (unless we specially signify that the term is used with a distinctive and exceptional signification), we imply the *United British Empire*. The *national banner or ensign* is, accordingly, the banner or ensign of the *union*, and we call it the *union flag*, or *union-jack*. And this, with the royal banner, and with certain other flags, for the most part compounds or modifications of the royal banner and of the union-jack, we now designate the "national flags of England."

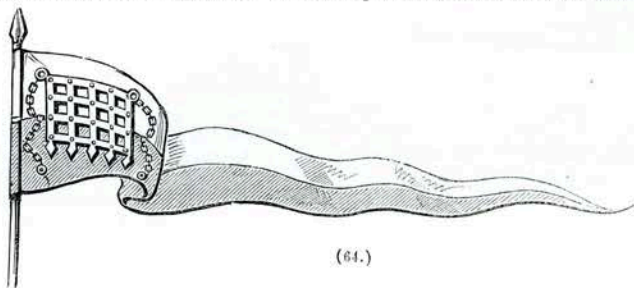
About three years after King James I. had ascended the throne of the two kingdoms of England and Scotland, and so had become the first sovereign of Great Britain, the banner of St. Andrew of Scotland (70) was *united* with that of St. George (69) by virtue of a royal ordinance, which was set forth in the words following:—

"Whereas some difference hath arisen between our subjects of South and North Britain, travelling by seas, about the bearing of their flags; for the avoiding of all such contentions hereafter, we have, with the advice of our Council, ordered that from henceforth all our subjects of this Isle and Kingdom

other varieties of the Tudor standard are carried in other boats that are in immediate attendance upon the royal ship: they are white and green through-

which reverses the colours of the "St. George," the cross being white upon a red ground (67).

A drawing, preserved in the Herald's College,

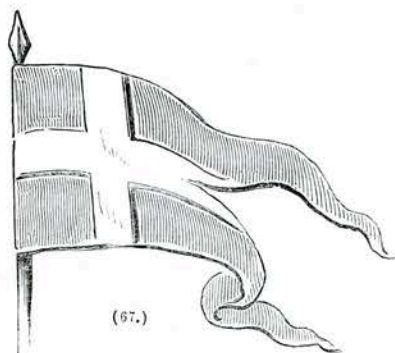


(64.)

out their length, and quite plain, with the exception that near the staff they are severally charged with a *portcullis* (64), a *rose*, and a *fleur-de-lys* (65).

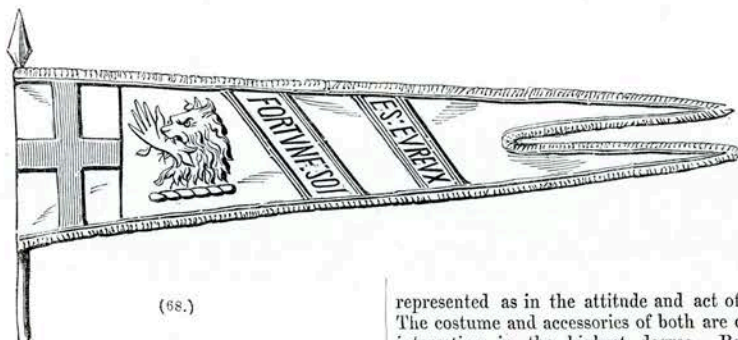
has supplied me with another characteristic example of a standard, which was granted by Henry VIII. to Sir Henry Long, of Draycot, in commemoration of a gallant charge made by him at the battle of Therouenne, in Picardy. The body of this standard is blue, with the cross of St. George at the head; the crest is a white lion's head, holding in its mouth a bloodstained and rent gauntlet; the motto and fringe are of gold (68).

It will be sufficient for me to refer to one other standard as a specimen of its class of flags. Besides those that I have mentioned, there were two other historical pictures of singular interest in the collection at Hampton Court, which were sent, by command of the Queen, to the Manchester "Art-Treasures Exhibition," and from thence they have journeyed still further northward to the Royal Palace of Holyrood, where it is Her Majesty's pleasure that they should remain. They are full-length portraits, by Jan de Mabuse, of James IV., of Scotland,—the gay and gallant James, who fell at Flodden,—and his queen, Margaret Tudor, sister of our eighth Henry. Both royal personages are



(67.)

In the companion picture, of which the subject is the meeting of the two youthful sovereigns at the



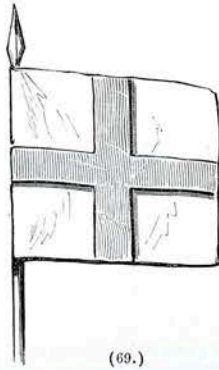
(68.)

actual "Field of the Cloth of Gold," it is remarkable that no banners, standards, or flags of any

represented as in the attitude and act of devotion. The costume and accessories of both are curious and interesting in the highest degree. Behind them appear figures of the patron saints of Scotland and England—the figure of St. Andrew behind the

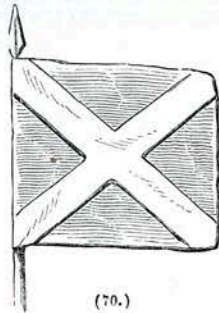
of Great Britain, and the members thereof, shall bear in their main-mast the red cross, commonly called the St. George's cross, and the white cross, commonly called St. Andrew's cross, *joined together*, according to a form made by our heralds, and sent by us to our Admiral, to be published to our said subjects: and, in their fore-top, our subjects of South Britain shall wear the red cross only, as they were wont; and our subjects of North Britain in their fore-top the white cross only, as they were accustomed. Wherefore, we will and command all our subjects to be conformable and obedient to this our order, that from henceforth they do not use or bear their flags in any other sort, as they will answer the contrary at their peril. Given, &c. &c., 12th of April, 4th of James I., A.D. 1606."

The ancient rivalry would thus be no longer displayed in conflicting struggles to obtain a precedence and pre-eminence for the two banners of St. George and St. Andrew, but the *two in union* would float from the main of every British ship, while at the



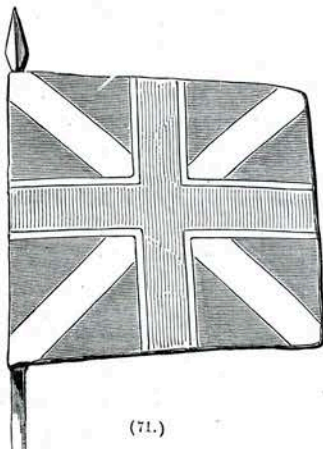
(69.)

fore each vessel would carry, as in time past, one of the distinctive ensigns of the two realms of the United Kingdom. The "Union-Jack," accordingly, under its first aspect, was a combination of the two



(70.)

crosses of St. George (69) and St. Andrew (70), in the manner shown at (71). This flag is constantly introduced into the pictures of Vandervelde, Heywood, and other marine painters, who flourished after

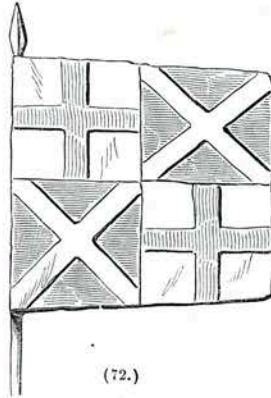


(71.)

the ordinance of James I. It may be seen in many pictures at Hampton Court and Greenwich Hospital. By a royal proclamation, dated July 28, 1707, pursuant to the authority which was vested in the

crown by the "Act of Union," this flag was declared to be the "*ensigns armorial of the United Kingdom of Great Britain.*"

The true heraldic principle for arranging the two banners in combination (*heraldicé*, "marshalling them"), would have led to the *quartering* the two



(72.)

crosses, as in (72), precisely in the same manner that the lilies of France were quartered with the lions of England, in the royal banners (46, 54, 55), and as the armorial insignia of the three realms of England, Scotland, and Ireland are at the present time quartered in the royal banner (59) of Her Majesty the Queen. The heralds of King James, however, entered upon their task without any intention of being guided or influenced by heraldic precedent. They made a new flag, and they made it after a new fashion, the laws and traditions of heraldry notwithstanding. Instead of quartering the two crosses, therefore, they *engrafted* one cross upon the other. The result was a thoroughly united flag, and one that was at once intelligible and expressive. The imperfection of this flag consisted in the red cross of St. George having only a narrow border of white, instead of its own white field. The narrow white border (called by the heralds a "fimbriation"), while apparently introduced in order to intervene between the red cross and the blue ground of the new flag, in reality produced a direct violation of the heraldic law that "metal should not rest upon metal." The new flag may be considered to have been constructed after the following manner:—first, upon the blue field or ground of St. Andrew, the white saltire of the Scottish saint was placed; then, over this, the white fimbriation; and finally, over all, the red cross of St. George. Such was the "first union-jack," and such the mode of its construction. Perhaps a quartered flag, like (72), might have been more correct as an heraldic composition; but there are memories and associations inseparable from the flag of King James (71), which forbid us for an instant to entertain a desire to substitute for it any other ensign.

The term "union-jack" is one which is partly of obvious signification, and in part somewhat perplexing. The "union" between England and Scotland, to which the flag owed its origin, evidently supplied the first half of the compound title borne by the flag itself. But the expression "jack" involves some difficulty. Several solutions of this difficulty have been submitted, but, with a single exception only, they are by far too subtle to be considered satisfactory. A learned and judicious antiquary has recorded it as his opinion, that the flag of the union received the title of "union-jack" from the circumstance of the union between England and Scotland having taken place in the reign of King James, by whose command the new flag was introduced. The name of the king in French, "*Jaques*," would have been certainly used in heraldic documents: the union flag of King "*Jaques*" would very naturally be called, after the name of its royal author, "*Jaques' union*," or *UNION Jaques*, and so, by a simple process, we arrive at *UNION-JACK*. This suggestion of the late Sir Harris Nicholas may be accepted, I think, without any hesitation.

The term "jack" having once been recognised as the title of a flag, it is easy enough to trace its application to *several* flags. Thus, the old white flag with the red cross is now called the "St. George's jack;" and English seamen are in the habit of designating the national ensigns of other countries as the "jacks" of France, Russia, &c.

THE ROYAL PICTURES.

CHILDHOOD.

Greuze, Painter. A. J. Annedouche, Engraver.
Size of the Picture 1 ft. 6½ in. by 1 ft. 4 in.

WERE we asked to point out a notable example of the baneful influence exercised upon the genius of an artist by the social state of the people to whom he belonged, and among whom he laboured, we should unhesitatingly mention the name of Jean Baptiste Greuze, who was born at Tournus, in France, in 1726, and died at Paris in 1805—a period in the history of the country signally characterized by its moral corruptions. Had he chanced to have been born in Italy when sacred and legendary art found almost unlimited patronage, he might have rivalled Guido or Carlo Dolce in their representations of female saints and martyrs; in the long calendar of the Roman Church Greuze would have found a wide field for his glowing and luxuriant colouring, and his vivid imagination; provided, that is, he kept these qualities in proper subjection to ecclesiastical canons and the consciences of orthodox churchmen.

Greuze lived the greater part of his life in Paris; and all who have read French history know what Paris was during the last century: the licentiousness of the French Court during the reigns of Louis XV. and his successors, was an example the subjects of these monarchs were not slow to follow, and it yielded only to the still more brutal and degrading freedom of the revolutionists and republicans. Greuze had almost outlived his years of labour before the red flag of the latter was unfurled; but the influence of the former is too manifest in the pictures to which allusion has been made, to be doubted. Art, instead of being the handmaid of "things lovely and of good report," becomes here the aider and abettor of that which tends to debase human nature.

It must not, however, be inferred from these remarks that Greuze's works are invariably of such a character; many of his *genre* pictures are exceptional in subject and expression: the most important of these are,—"*A Father reading the Bible to his Family*," "*The Paralytic Father*," "*The Unnatural Father*," "*The Good Mother*," "*The Village Bride*," "*The Broken Pitcher*," "*The Little Girl and her Dog*," "*The Blind Man cheated*," "*L'Enfant au Capucin*," "*Le Gateau des Rois*," "*La Dame de Charité*," "*La Bonne Education*," "*La Paix du Menage*," "*La Prière à l'Amour*," "*Le Fils Puni*," "*La Fille Honteuse*," &c. &c.,—all of which have been engraved, and by the best engravers of France. There are six of his best pictures in the Louvre: namely, "*The Broken Pitcher*," a pair entitled respectively, "*The Departure*," and "*The Return*" (of the Prodigal), "*The Village Bride*," and two portraits, one being of himself. "*The Village Bride*" was purchased for the Louvre collection at the cost of £665; the Marquis de Menars, to whom it previously belonged, paid £360 for it. Greuze was never a member of the French Academy; he was for a long time on the list of Associates, but being placed in the class of *genre* painters when elected to the higher grade, he considered it an indignity, and retired altogether from the Academy.

The pictures of this artist are by no means numerous in this country; but copies of the heads of female and children painted by him are frequently to be met with, and are sought after as presumed original works. Original pictures in his best style fetch a high price here when offered for sale: the Marquis of Hertford, for example, gave five or six years ago, at a sale by Messrs. Christie and Manson, as much as £600—we are not quite sure that it was not £800—for a life-size head and bust of a young female: and yet Greuze cannot rank as a great painter, even of those subjects in which he most excelled: his delineations of character are clever, though exaggerated, a fault in which French artists, generally, are too apt to indulge. Only one historical picture by him is known to exist, "*Severus reprimanding his son Caracalla*."

The picture engraved here is a good specimen of his pencil; the head is well modelled, the expression animated yet child-like, and it is painted with great care and freedom. It is in the collection at Buckingham Palace.