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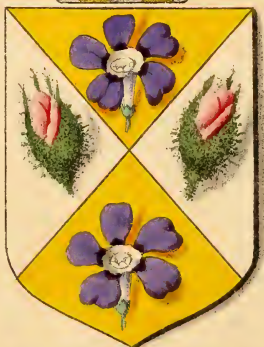
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FLOWERS AND HERALDRY.





Edw. Weatherley C

FLOWERS AND HERALDRY

OR

FLORAL EMBLEMS AND HERALDIC FIGURES

COMBINED TO EXPRESS

PURE SENTIMENTS AND PRINCIPLES IN A MANNER AT ONCE
SIMPLE, ELEGANT, AND BEAUTIFUL.

BY

ROBERT TYAS, M.A., F.R.B.S.

WITH TWENTY-FOUR EMBLAZONED PLATES,

DRAWN AND COLOURED BY JAMES ANDREWS, F.H.S.

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P R E F A C E .

A LONG time has elapsed since the idea of combining flowers and heraldic figures occurred to the writer of these pages. Heraldry has become more popular than it was then, and will probably be yet more so, because it may be made to add much to the ornamental character of works of art. It is also very useful, rendering various valuable articles easy of identification. This work will have a tendency to popularize the science. In reading the following pages many will become acquainted with the "barbarous jargon of Heraldry," who would have turned away with indifference from a more scientific treatise on that art. Such a work indeed they would very likely take up, and when they saw the nature of the contents, lay it down in despair, regarding the style

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and language as placing its treasures far beyond their reach. Here, however, a flowery path leads them to the mysteries of that subject, which, through ignorance, numbers have been led to despise ; and we mistake the minds of the fair, if this beautiful combination of flowers and heraldry does not lead them so to apply it in their ornamental needlework, as that we shall see floral-heraldic devices embroidered on chairs, worked on screens, painted on velvet, wrought on scarfs, and adapted in innumerable ways, to add to the refinements of home.

There may be those who will regard the subject as trifling. Be it so. The every-day life of countless thousands in this highly civilized country may be made up of trifles. If then we can connect with these trifles, or any of them, which occupy the mind and time of so many, pure sentiments, kind feelings, and excellent principles, we make those things profitable

and instructive which were erewhile unfruitful of good, and dissipating in their effect upon the mind.

We do not admit, however, that all those accomplishments which the utilitarian may condemn as trifles are such. Many exercise an influence of a highly refining character upon those engaged in them, just in proportion to their success in the acquisition of each respectively, and if that refining effect be more intellectual and less moral than is desirable, the fault lies with the teachers and with the parents who select them.

An objection has been made to the use of floral emblems, because forsooth they may be offensively applied. The same objection may, with equal reason, be made against any language, and against any system of signs of ideas which may be invented. The right use of every method of communicating our thoughts and feelings to others is innocent; the abuse cannot be

charged upon the method as a fault; the onus rests altogether with the perverted mind and heart of those who misuse it.

With these few prefatory remarks we send forth this unique volume, not doubting that it will be fully appreciated by those who have received with favour the former writings of the Author.

May 29, 1851.

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INTRODUCTION.

FLOWERS AND HERALDRY.

INTRODUCTORY.

FLOWERS present themselves to us as the spontaneous production of the earth. When we look upon them, we behold the same beautiful ornaments that decked the hills and dales when the first progenitors of the human race trod the yet unsullied fields. The verdant grass, the "flowers of all hue," which bloomed in the terrestrial paradise, still regale the pleasing sense, and glad the delighted eyes of mortal beings. Modes of life and habits of society have changed, and are changing, among divers nations, which come into existence, grow into importance, decline, and pass away. With these changes man's feelings in relation to his fellow-man undergo corresponding changes; but, in relation to the external

world,—in relation to the productions of the earth,—man's sympathies continue unchanged, whenever they are roused into action. This constancy of attachment to external objects is seen especially with regard to flowers; for there has ever been a remarkable permanence in man's associations with them. Hence, it would seem, originated their adoption as emblems of thoughts and feelings; and as generation has followed generation in the ceaseless roll of time, this association of flowers, as emblems, with the various thoughts and feelings which they were deemed to represent, has been perpetuated, continuing altogether unaltered with reference to the commonest of our flowers.

The origin of the use of flowers, as indicating the predominant sentiment of the mind, is, therefore, we may safely conclude, long anterior to the emblematic use of the figures of Heraldry. That these last are also of very ancient origin there can be no doubt. When the inhabitants of the earth increased to such an extent as that the spontaneous supply of vegetable food was insufficient for the maintenance of their flocks

and herds, as well as themselves, there would naturally arise, in the hearts of all, a desire to appropriate to their own exclusive use the most luxuriant spots. Hence, families, bound together by the ties of blood; tribes, by matrimonial alliances, or by leagues for purposes of aggression or defence, drawn together by mutual sympathies, similarity of physical constitution, or mental endowments, would contend with others, formed in like manner, for the possession of these favoured places. Tribes, defeated through inferiority of numbers or physical strength, would endeavour, by the invention and use of offensive weapons or defensive armour, to give effect to their attacks upon, or to diminish the probability of defeat by, inimical tribes. Among the portable means of defence, shields seem to have been one of the earliest contrivances, and the form of these would render them capable of being ornamented by sundry devices. Our knowledge of the habits of barbarous nations, and of the names given to famous warriors, leads us to the conclusion that the individuals of various tribes would adopt such devices as

were likely to convey an idea of the peculiar character of each. Different qualities and powers, as evinced in war, would cause men to be compared, according to such predominant qualities or powers, to some animal which had been observed to display the same. We need not adduce any instances, as many such will occur to persons of ordinary reading. In these comparisons may be traced the origin of Heraldry, as we shall presently show.

It will be readily perceived that the warlike notion prevailed in these comparisons. Happily, the fierceness of war has become tamed; the disposition for war, under the mild but powerful influence of Christianity, is diminishing; the qualities which are most esteemed among those nations who settle disputes by endeavouring to exterminate their foes, are gradually sinking in the estimation of men; while the sentiments and feelings which lead mankind to desire union, and produce love and peace, are rising in influence, and slowly, but most surely, bringing the hearts of the human race under their abiding sway.

It is in connection with warlike qualities that Heraldry has been hitherto mainly regarded. In this volume we claim it in connection with the gentler qualities of our race. Here Flowers and Heraldry will be found to form a pleasing combination, by means of which, purity of sentiment, kindness of feeling, and excellence of principle may be constantly kept before the mind, under symbols at once simple, elegant, and beautiful.

SHIELDS.

Around the hall were martial shields,
Which barons bold, and knights of yore,
Had borne in murderous battle-fields,
Where prince and peasant fell before
The well-aimed bow and hurled spear.

MS.

OF defensive armour, the Shield was evidently the most serviceable, because with it the warrior could ward off the weapons by which he was assailed, or receive upon it the missiles which were aimed at his person. The Persians, the Greeks, and the Romans adopted various forms and sizes. The Persian shield consisted of an oblong frame of wickerwork, which was covered with the skins of animals. Shields thus made were light, and but slightly impeded the march of the army; they were also useful in the construction of a breastwork, from behind which the archers could with safety ply

their arrows. The shields first used by the Greeks and Romans were circular. They sometimes formed them of osiers entwined together,

“flectunt salignas
Umbonum crates ;”

and also of wood. These they covered with many folds of ox-hides,

“clipei extremos septemplicis orbes ;”

and shields thus covered were used at a much later period. Sir Walter Scott, in the “Lord of the Isles,” speaks of the “targe of tough bull-hide,” as being employed in the Battle of Bannockburn:

“Earl Gilbert waved his truncheon high,
Just as the Northern ranks arose,
Signal for England’s archery
To halt and bend their bows.
Then stepped each yeoman forth a pace,
Glanced at the intervening space,
And raised his left hand high ;
To the right ear the cords they bring—
At once ten thousand bow-strings ring,
Ten thousand arrows fly !
Nor paused on the devoted Scot
The ceaseless fury of their shot ;
As fiercely and as fast,

Forth whistling came the grey-goose wing
 As the wild hailstones pelt and ring
 A down December's blast.
 Nor mountain targe of tough bull-hide,
 Nor lowland mail, that storm may bide;
 Woe, woe to Scotland's bannered pride,
 If the fell shower may last!"

The ancients also bound the shields round with a metallic rim, as we read in the Iliad of Homer, B. xviii. :

"—And first he forged a strong and spacious shield
 Adorned with twenty severall hewes; about whose
 verge he beate
 A ring, three-fold and radiant; and on the backe he set
 A silver handle; five-fold were the equall lines he drew
 About the whole circumference; in which his hand did
 shew

(Directed with a knowing minde) a rare varietie."

CHAPMAN.

Both the Romans and the Greeks emblazoned shields with different devices, whence armorial bearings had their origin. These devices represented heroic feats performed either by the bearer or his ancestors. Portraits were also sometimes delineated upon shields. How readily such a practice would spring up we may easily understand when we look over the pages of Livy, and

observe how continually individual soldiers received a cognomen, on account of some warlike deed, or commemorative of some singular incident in connection with a martial feat. We need only instance one. A Gaul having challenged any one of the Roman army to single combat, a tribune of the soldiers, Marcus Valerius, demanded the consul's permission to accept it. This being granted, the tribune advanced against the gigantic Gaul, when a raven came to the assistance of the Roman volunteer. As the combat proceeded, on each renewal of the conflict, the raven raising itself on its wings, attacked the face and eyes of the enemy with its beak and talons. The Roman soon slew the Gaul, who was terrified at the sight of such a prodigy, and troubled both as to his eyes and mind. The victorious tribune was, therefore, afterwards known as Marcus Valerius *Corvus*. What more likely than that he should cause to be depicted upon his shield a raven in the act of assault, subscribed with the motto, "*Corvo adjuvante vici?*" "The Raven assisting, I gained the victory." (Plate I. fig. 1.)

Thus the shield, as it was a defence against an enemy, became also, by the aid of the limner, the medium of recognition among friends and allies; and as we have before intimated, individuals, in whose life no very peculiar or remarkable incident had occurred, would select as an ensign, some animal to whose natural qualities their prevailing characteristics had some resemblance.

It were easy to show, more positively, that this was actually the way in which armorial bearings took their rise, and also how necessary it became that the use of them should be made subject to certain laws, the bearers being protected in such use, and that an exclusive right to them should be maintained. But that is not our province. Suffice it, that when shields, and the several parts of merely defensive personal armour, fell into disuse, the insignia borne upon the former were affixed to manor houses, engraved on seals, carved on furniture, chased on plate, emblazoned on carriages, and chiselled on monuments, and were and are as useful in perpetuating the records of facts in public and

private history, as they formerly were in denoting individuals.

It is worthy of consideration how the science of Heraldry may be rescued from the odium into which it has fallen, partly through ignorance, and partly through the abuse of it; and made more subservient than it can be at present in preserving the integrity of family and personal records, and in the promotion of the arts in various departments. This consideration, however, cannot have place here. We proceed, therefore, now to speak of the form and parts of the shield or escutcheon, or, as it is called in blazonry, the field, which is the plane superficies upon which the figures are portrayed which constitute the coat of arms. It is of various forms.

THE POINTS OF THE SHIELD.

It has been found convenient to fix definitively the names of certain parts of the shield, in order to facilitate the description or blazonry of arms, and to render the

language of blazonry more precise. With these parts and their names it is desirable that the reader should become familiar before advancing further into the subject.

Suppose the shield to be divided into two equal parts by a line drawn parallel to either of the sides, and this line to be cut at right angles by five lines drawn across the shield, and dividing it into equal parts. These five points, in which this line is cut by the lines drawn perpendicular to it, are thus named (Plate I. fig. 2):

- c, the middle chief point,
- H, the collar, or honour point,
- F, the fess, or heart point,
- N, the nombril, or navel point,
- B, the middle base point;

and the extremes of the lines on which the chief and base points are placed, are respectively,

- DC, the dexter or right-hand chief point,
- SC, the sinister or left-hand chief point,
- DB, the dexter or right-hand base point.
- SB, the sinister or left-hand base point.

Heraldic writers have assigned to these points respective degrees of dignity, whereof

it will be sufficient to say that the honour point holds the highest grade, and next to it the chief, and that the dexter is of greater esteem than the sinister.

THE TINCTURES.

HAVING described the points of the Shield, we now proceed to speak of the Tinctures, or varying hues, of Arms, which may be classed under three heads: I. Metals; II. Colours; III. Furs.

I. METALS,

Which are used to represent their proper natural colour. Two only are used, and these are two which have been and still are the most highly valued by man, as forming the most convenient and useful means of carrying on commercial intercourse in civilized nations.

GOLD.

Of these Gold claims the first rank, as being the most precious of the two, and yet

What use were gold, if seasons fail?

It is only the sign of wealth, the whole

of which has its origin and increase independent of man, except so far as he is made instrumental in combining agents, and in subjecting them to the action of other agents, of whose action he knows nothing otherwise than as he sees it in results. Notwithstanding, we must agree with Guillim, that it is a "most excellent metal;" and although he says the "possession thereof enchanteth the hearts of fools," we cannot approve of this implied censure of all who are careful of this indispensable representative of value. The mere possession of it may enchant the heart of a fool, because it enables him to gratify his folly or his pride; but the wise man delights in its possession, because it not only procures him all necessary means of support, but also confers the power of acting as the benefactor of the poor, the father of the fatherless, the friend of the widow, and as the benevolent promoter of every object which is designed for the highest good of his race. Nor can we coincide with Guillim when he says of gold, that "the colour thereof blindeth the eyes of

the wise;" unless, indeed, he means, as is very probable, that the wise of this world are very frequently unable to see honesty, truth, and justice, so as to act in accordance with these inestimable virtues, by reason of the interposition of gold, which attracts their eyes, and draws aside their hearts from righteous principles.— This powerful influence of gold for evil is asserted in Scott's "Bridal of Triermain," where also the author makes his hero of nobler nature than to succumb to its sway. The gallant knight advanced in his undertaking, "till to a lofty dome he came," and

"— there the gold, in sandy heaps,
With duller earth, incorporate, sleeps;
Was there in ingots piled, and there
Coined badge of empery it bare;"

and to add to the allurements of this temptation, there he found

"— in the midst four maidens stand,
The daughters of some distant land;"

one of whom, after a chorus sung by the four, directs his attention to the glittering metal, and reminds him of its power over

monarchs, and even over many who have professed to renounce the world and its treasures :

“See these clots of virgin gold!
Severed from the sparry mould,
Nature’s mystic alchemy
In the mine thus bade them lie;
And their orient smile can win
Kings to stoop and saints to sin.”

The remaining three maidens then successively urge upon his notice the higher value, and consequently superior claims to his care, of pearls, rubies, and diamonds; but this failing to turn the knight aside from his purpose, they join in chorus, and would fain persuade him to seize the whole of “the splendid store,” when, as a truly wise man, possessing a determined will to accomplish the great work he had taken in hand, we are told that,

“Calmly and unconcerned, the knight
Waved aside the treasures bright :—
Gentle maidens, rise, I pray!
Bar not thus my destined way.
Let these boasted brilliant toys
Braid the hair of girls and boys
Bid your stream of gold expand
O’er proud London’s thirsty land.

De Vaux of wealth saw never need,
Save to purvey him arms and steed,
And all the ore he deigned to hoard
Inlays his helm, and hilts his sword.
Thus gently parting from their hold,
He left, unmoved, the dome of gold."

In blazonry, gold is named *Or*, the French form of the Latin word *aurum*, of which our word *gold* is the equivalent. The English name of this metal is evidently derived from a Saxon word of kindred form, signifying a flame, whence it appears that the name gold is applied to it, from the resemblance of its colour to that of the glowing yellow flame of fire.

Gold is very commonly used by the heraldic painter, but where the materials are unsuitable, or the metal too costly, a bright yellow pigment serves his purpose. In engraving armorial bearings on plate, etc., the artist employs points or dots to express the metal, as in Plate I. fig. 3

SILVER

Is next to gold, but greatly inferior in several respects, while it very appropriately represents the brightness of light. Hence

we read of the "silvery stream," and of objects described as of "silvery whiteness." In blazonry, silver, or white, is called *Argent*. The metal is rarely, if ever, used by the painter, because it very soon tarnishes, losing its brightness and lustre; a pigment is therefore preferred, and the engraver leaves those portions of the arms which are white a plain surface. (Plate I. fig. 4.)

II. COLOURS

Follow next in order after metals. Of these there are seven, viz., 1, Black; 2, Red; 3, Green; 4, Blue; 5, Purple; 6, Tawny; 7, Murrey.

1. BLACK.

This is the exact opposite of white, as darkness is the exact opposite of light. Mackenzie and Wachter say that *Sable*, by which word black is always described in blazonry, is the name of a skin imported from Siberia, and that the best sable furs are black. The term is very ancient, and

has commonly been used as the heraldic term for this tincture. In "Uncertaine Auctors," in "thassault of Cupide," we have it introduced in the blazoning of Cupid's arms:

"The armes the which that Cupid bare,
 Were pearced hartes with teares besprent,
 In silver and *sable* to declare
 The stedfast love he alwayes ment."

In engraving, *Sable*, or black, is always represented by cross-hatching, in which one series of lines runs parallel to the sides of the shield, and the other series cuts them at right angles; or, as the heralds say, "by lines hatched (cut or graven) cross each other, in *pale* and *bar*." (Plate I. fig. 5.)

2. RED

Is that colour which is said to be compounded chiefly of white and black. When the deep shades of night change into the neutral tint of morning dawn, we perceive, as it were by the addition of light, glowing hues of red tinging the eastern sky:

“Soon as morning, from her orient bed,
Had tinged the mountains with her earliest red,
They joined the steeds, and on the chariots sprung.”

POPE'S ODYSSEY.

This colour represents fire, and in blazonry is called *Gules*. Steevens speaks very disrespectfully of the word, since it seems to have foiled all his etymological acumen; he “calls it a term in the barbarous jargon peculiar to Heraldry, signifying red.” Ritson, in the “Squire of Low Degree,” makes use of the term:

“And if ye pass the batayles thre,
Than are ye worthy a knight to be,
And to bere armes than are ye able,
Of gold and *goules* sete with sable.”

Gules, or red, is represented by the engraver by lines in pale, that is, perpendicular to the chief or head line of the shield. (Plate I. fig 6.)

3. GREEN,

Which is a colour containing more black than red. There is said to have been a controversy, at Constantinople, whether or

no this was a proper colour to be used in Heraldry; the determination of this controversy was in the affirmative. Horne Tooke says, that *green* is the past participle of *grenian*, *virescere*, to grow, or become, strong, as vegetation when growing becomes green. The Latins call it *viridis à vigore*, in reference to its strength, freshness, and liveliness. In these it resembles youth, since plants, while in their prime, are beautiful with verdure.

“And in each pleasing hue,
That greens the leaf, or through the blossom glows
With florid light, his fairest month arrayed.”

MALLETT.

Fletcher, in “The Purple Island,” has noticed this resemblance:

“Among the rout they take two gentle swains,
Whose sprouting youth did now but greenly bud;
Well could they pipe and sing, but yet their strains
Were only known unto the silent wood.”

Of all colours green is the most agreeable to the eye, hence the prevalence of this colour in all the works of nature is one of the strongest evidences that, in the

creation of the world, the greatest happiness of the creature was designed by the goodness of the Almighty and All-bountiful Creator. Spenser seems to have had the consciousness of this benevolent design pressing on his mind, when he wrote the following lines in the "Faerie Queene:"

"Beside the same a dainty place there lay,
Planted with mirtle trees and laurells greene,
In which the birds sung many a lovely lay
Of God's high praise, and of their loves sweet teene,
As it an earthly paradise had bene."

This colour is called *Vert*, in Heraldry, and the engraver represents it by lines drawn diagonally through the shield, from the dexter chief corner to the sinister base corner, as in Plate I. fig 8.

4. BLUE

Contains a large proportion of red and but little white, and is the colour of an unclouded sky in the daytime.

Etymologists say that this "word blue is of northern origin, and in those cloudy

regions may have been applied to that (colour) which was produced or exposed to view by the *blowing* away, clearing away, and dispersing of the clouds." The same hue appears to be produced upon terrestrial objects, when we look at them from a very remote point, whence it would seem that the atmosphere, which is perfectly transparent immediately around us, becomes less transparent, and a comparatively dense and opaque fluid, in proportion to its volume.

"Remoter views insensibly decay,
 And lights and shadows sweetly drop away.
 In bluish white the farthest mounts arise,
 Steal from the eye, and melt into the skies."

In blazon, this colour is termed *Azure*, which is delineated by lines drawn parallel to the head or chief line of the shield, or in bar, or, as Guillim describes it, "traverse the shield." (Plate I. fig 8.)

"And on his shield enveloped sevenfold
 He bore a crowned little ermilin,
 That deckt the Azure field with her faire pouldered skin."

FAERIE QUEENE.

5. PURPURE

Is a combination of red and black, the former largely preponderating. Chassaneus, having first described yellow, white, black, red, green, and blue, says that all being compounded together in certain proportions, there resulted this colour purple. This term alone is used in blazonry; the word purple, which is the English form of the word, being rejected, probably because of its uncertain meaning, owing to its being applied to so many shades of colour, from deepest blue to deepest red.

The name given to this colour is that of the shell-fish which yields it, called by the Latins *Purpura*. It formed the celebrated Tyrian dye, so called because the application of the secretion peculiar to this family, to the purpose of dyeing wool and linen was first practised in the city of Tyre. The chief occupation of the Tyrians, and the staple of their commerce, was that of dyeing; and no doubt the discovery of this dye in that city, and the skill of the inhabitants in its use, con-

tributed very materially to its wealth and grandeur.

That the use of this dye originated at a very remote period we are sure, for purple habits were among the portions of the spoil of the Midianite kings, which the Israelites presented to Gideon. We learn from Homer also the value set upon this dye, as well as its antiquity, since he describes all his heroes as arrayed in robes of purple.

Pliny distinguishes between the *Purpura*, from which the Tyrians obtained their world-famed dye, and the *Murex*; a distinction which we may imagine was unknown to Horace, and probably to the naturalists of his day, as he speaks of cloth dyed with the juice of the Gætulian *Murex*, in a way which would lead us to suppose that it was identical with, and of the same value as, the Tyrian dye. After enumerating various articles, the possession of which may have been thought to be confined to the wealthy classes, he says :

“*Vestes Gætulo murice tinctas,
Sunt qui non habeant, est qui non curat habere.*”

Whence we learn that the poet was himself one of those who owned no rich garments of purple, and further, that he was philosopher enough not to desire to have them. Ultimately, and subsequent to the time of Horace, we may conclude, the use of the purple was confined to royalty, a limitation which is thought to have been the cause of the decline of the art of dyeing this beautiful colour, in its highest efforts, if not of its utter destruction.

Purple is known in engravings by diagonal lines drawn from the sinister chief corner of the shield to the dexter base. (Plate I. fig. 9.)

6. TAWNY,

Or *Tenne*, as it is termed in blazon, is a deep orange colour, and does not appear to be of frequent use in Heraldry. Leigh says that it is a colour of worship, that is, of honour, and by some heraldic writers, it is called *Brusk*. It is compounded of red and yellow. We do not often find the word used by modern writers, still less frequently do we hear it. The colour

was known in cloth. Fabyan, in his Chronicle, uses the word in describing some livery: "All his housholde seruants beyng cladde in one liuery of browne, blewe, and dark tawny."

Pope, in his translation of the Iliad of Homer, applies it in speaking of the colour of the lioness's whelps:

"Thus in the centre of some gloomy wood,
With many a step the lioness surrounds
Her tawny young, beset by man and hounds."

Tenne is denoted by the engraver by diagonal lines drawn from the sinister chief corner, as *Purple*, crossed by lines, as *Azure*. (Plate I. fig. 10.)

7. MURREY,

Or *Sanguine*, as it is called in blazon, is the last of the seven mixed colours. Anciently, it seems, the Prince of Wales was almost exclusive in the use of it. It is held in high estimation by heralds, being used in certain robes of the Knights of the Bath. Stow, writing about a particular solemn ceremonial, describes the

canons as wearing robes of this colour, in the reign of Edward IV. (A. D. 1472): "The chanons of the same chappell in their mantles of murrey and roundlet of S. George."

This rarely-used colour is expressed in engraving by lines hatched across one another diagonally, or drawn from dexter chief to sinister base, as *Vert*, and from sinister chief to dexter base, as *Purple*. (Plate I. fig. 11.)

III. FURS.

Furs are the skins of different animals, which are preserved with the hair upon them. Their use in coat armour is probably of earlier origin than that of metals and colours, because we have only to suppose a shield of wicker-work, covered seven-fold with the dried skin of a white ox, and the dried skin of a raven, with its wings outspread, attached thereto by pieces of metal, or, which is more likely, by strips of leather, and we have at once, "white, a raven in the act of attacking, beaked and membered, proper;" the ap-

propriate insignia of the Roman military tribune, Marcus Valerius *Corvus*. Guillim says that white fur should be blazoned argent, but in this the learned herald must clearly be wrong.

There are seven kinds of fur used in Heraldry: 1, Ermine; 2, Ermines; 3, Erminois; 4, Pean; 5, Vaire; 6, Potent Counter-potent; 7, Erminites.

1. ERMINE.

Ermine is the fur of greatest estimation, and has always been used by persons of the highest rank. Holinshed speaks of its use by the representative of the sovereign, as though it would have been presumption in him to have used it in his private capacity. Swift, in his address to a lady, mentions it in a way which implies its special use by royalty:

“Should a monkey wear a crown,
Must I tremble at his frown?
Could I not, through all his ermine,
Spy the strutting, chattering vermin?”

Leigh alleges the use of it as a means

of indicating the rank of the wearer. Thus, he says that an emperor, a king, or a prince may have the powdering as thick as he pleases; but persons of inferior degree are only permitted to wear it to a limited extent. A duke may have on his cape four ranks of black ermine spots. A marquis three rows and a half. An earl only three rows.

This fur is the skin of a small animal, which, in England, we call the stoat (*Mustela erminea*). It is nearly allied to the weasel, but is much larger, measuring more than nine inches in length, exclusive of its tail. Like the weasel, it preys on hares, leverets, and other game of the larger kind. It is a destructive enemy to the water-rat, following these vermin into their burrows, and killing them in large numbers. It hunts its prey by the scent. So extensive are the depredations of this little animal, that there have been found in the retreat of one, two leverets, two leverets' heads, and two young partridges. In winter the stoat becomes partially white, even in our climate; but in the regions further north,

the whole animal becomes perfectly white, excepting the tip of the tail, which remains quite black. In this condition it is called the Ermine. In Norway, Russia, and Siberia, it is hunted and taken, on account of the value of its skin, large quantities of which are continually imported into this country. In 1833, we learn that 105,139 skins were imported.

In Heraldry, this fur is represented by white powdered with black spots, which are intended to resemble the tail of the animal. (Plate I. fig. 6.)

2. ERMINES.

This fur is exactly the reverse of Ermine, the ground of the fur being black, and the spots white.

Mackenzie says that this name is only a fancy of the English heralds. The French call it *Contre-Ermine*, which indeed seems more accurate, as it at once conveys a correct idea of the fur to those who are already acquainted with Ermine.

3. ERMINOIS.

This is a fur formed of a yellow ground,

with black ermine spots powdered thereon, and differing from Ermine in this only, that the field is yellow. It is esteemed a rich fur in arms, but not in doubling.

4. PEAN.

Pean is the exact opposite of Erminois, just as Ermines is of Ermine; the field being black or sable, while the powdering is yellow.

5. VAIRE.

“Ferrers his taberd with rich verry spred,
Well known in many a warlike match before.”
DRYDEN.

This fur is by some supposed to be formed of the skins of an animal, which were sewn together, placed alternately head to head, and tail to tail, so that it has the appearance of sections of bells, placed alternately pendent and inverted. When blazoned simply as Vaire, it is known that the colours are interchanged argent and azure. If other colours are intended, they must be named. This usage is very an-

cient, as it is observed in the roll of arms of the barons and knights who were engaged in the siege of Caerlaverock Castle (A. D. 1300). Thus the arms of John de Beauchamp are described :

“ Johans de Beauchamp proprement
 Portoit le baniere de vair
 Au douz tens et au sobest aier.”

With graceful air, a banner vair,
 John de Beauchamp did bravely bear.

William de Cantilupe and Hugh de Mortimer had each a charge vair (*i. e.*, argent and azure) on their respective banners ; but the banner of the Baron Robert de la Warde is described as “vaire of white and black.”

1304296

“ Le vaillant Robert de la Warde
 Ke bien sa baniere rewarde
 Vairie est de blanc e de noir.”

Valiant Robert de la Warde,
 Who his banner well doth guard,
 Bears it onward, flowing back,
 Graced with vaire of white and black.

This fur is delineated in Plate I. fig. 12.

6. POTENT COUNTER-POTENT.

This fur (Plate I. fig. 13) is thus named by Guillim, because the separate pieces resemble the heads of crutches, which Chaucer calls potents, "Quia potentiam tribuunt infirmis"—"Because they give strength to the weak;" in the "Romance of the Rose:"

"So eld she was that she ne went
Afoot, but it were by potent."

7. ERMINITES.

This fur differs very slightly only from Ermine, and the difference is caused by the addition of one red hair on each side of the powderings.

LINES OF PARTITION.

As it may frequently be desirable to divide a shield into two or more parts, by lines, so as to leave larger spaces, in which to portray floral charges, than can be obtained by using the various ordinaries, we shall here enumerate the different kinds of lines made use of in Heraldry. We shall also give an engraved specimen of the lines, so that the exact form of each may be fixed on the mind with an accuracy which no description in words can effect.

The lines which bound ordinaries, sub-ordinaries, and divide shields into divers parts are ten in number, viz.:

1, Straight; 2, Invecked; 3, Engrailed; 4, Wavy; 5, Nebulé; 6, Embattled, or Crenellé; 7, Dancetté; 8, Indented; 9, Dove-tailed; 10, Raguly.

1. STRAIGHT LINE.

A straight line is the shortest possible

line between two points on a plane surface; and is always intended, except when otherwise expressed.

2. INVECKED.

This line may be described as a series of equal semicircles, placed, touching each other, with the extremities of the segments upon a straight line. (Plate I. fig. 14.)

3. ENGRAILED.

This is the former line inverted, so that the semicircles seem to be pendant from the line which they touch. This word seems to be of French origin, and implies that the boundary line of anything is notched, indented, or jagged, as is represented in the heraldic line. (Plate I. fig. 15.)

“The people wondered,
And stood astonisht, th’ archer pleased, Æacides then
shewes
A long lance, and a caldron, new engrailed with twenty
hewes;
Prisde at an oxe.”

CHAPMAN, HOMER’S ILIAD.

4. WAVY,

Or Undé, that is, the uneven line formed by the waving surface of the sea. (Plate I. fig. 16.)

5. NEBULÉ,

Or Nebuly, is a word for which we are indebted to the French. It is a line intended to represent the appearance of clouds. This and the preceding line are suggested by heralds to be well suited for use in the achievements of persons engaged in navigation, to whom a knowledge of the sea and clouds and storms is of great service. (Plate I. fig. 17.)

6. EMBATTLED,

Or Crenellé, which is also of French origin, signifies battlements of towers and houses, as is seen in the figure. (Plate I. fig. 18.) This line is deemed suitable for the use of those who have defended castles, or distinguished themselves in architecture. It may also be very appropriately used in connection with flowers which grow near or upon castles, monas-

teries, &c.; and such also as are furnished with thorns, as being provided with defensive armour for their protection.

7. DANCETTE.

This form of line (Plate I. fig. 19) has long been used in Heraldry, not only as lines of partition but as affecting the whole form of ordinaries; as in the arms of the old Yorkshire family of Vavasour, which William le Vavasour bore at Caerlaverock, *or*, a fesse dancetté, *sable*.

8. INDENTED.

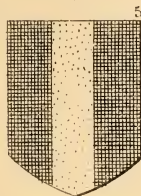
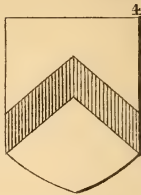
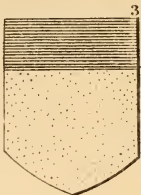
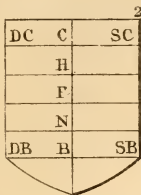
In which the angles are smaller than those in the Dancetté line. (Plate I. fig. 20.)

9. DOVE-TAILED.

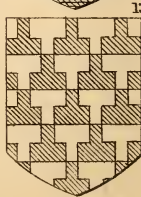
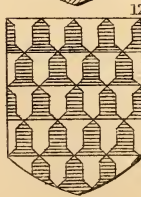
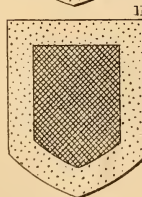
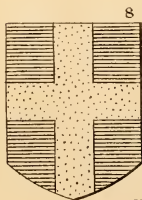
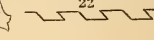
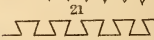
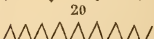
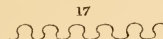
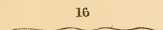
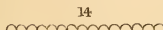
As in Plate I. fig 21, which is a line of comparatively modern use.

10. RAGULY.

Which is rarely used as a line of partition, but may frequently be found in



CORVO ADJUVANTE VICI.



ordinaries, especially in the bend, when it assumes the appearance of the stem of a tree, with the projecting branches sawn off near to the stem; such a portion only being left as is about equal to the diameter of the stem. (Plate I. fig. 22.)

In order to facilitate reference, when the metals, colours, furs, and lines are not immediately recognised, we repeat them in a tabular form.

METALS.

PLATE I.

| | |
|---|--------|
| OR, Gold (yellow); represented by dots..... | fig. 3 |
| ARGENT, Silver (white); left plain..... | „ 4 |

COLOURS.

| | |
|--|-----|
| SABLE, Black; represented by perpendicular and horizontal lines cutting each other | „ 5 |
| GULES, Red; represented by perpendicular lines drawn from chief to base..... | „ 6 |
| VERT, Green; represented by diagonal lines drawn from the dexter chief corner to the sinister base corner of the shield..... | „ 7 |
| AZURE, Blue; represented by horizontal lines, or lines drawn parallel to the chief..... | „ 8 |
| PURPURE; represented by diagonal lines drawn from the sinister chief corner to the dexter base corner of the shield..... | „ 9 |

- TENNE, TAWNY, Orange; represented by diagonal lines as Purpure, crossed by horizontal lines as Azure fig. 10
- SANGUINE, Murrey; represented by diagonal lines as Vert, and diagonal lines as Purpure, crossing each other „ 11

FURS.

- ERMINE; the field white, with spots and hairs sable, called powdering in heraldry „ 6
- ERMINES, or CONTRE-ERMINE; the field sable, the powdering white Pl. VIII.
- ERMINOIS; the field yellow, the powdering sable Pl. XIV.
- PEAN; the field sable, the powdering yellow..... „ „
- VAIRE; as vertical sections of the Campanula, ranged alternately pendent, and inverted, Argent and Azure..... Pl. I. fig. 12
- POTENT COUNTER-POTENT; is a series of figures of the form of crutches' heads, arranged so as to dovetail into each other „ 13
- ERMINITES; as Ermine, with the outside hair on each side of the powdering, Gules „ „

LINES OF PARTITION.

- Invecked, as delineated in „ 14
- Engrailed „ „ 15
- Wavy „ „ 16
- Nebuly „ „ 17
- Embattled „ „ 18
- Dancetté „ „ 19
- Indented „ „ 20
- Dove-tailed „ „ 21
- Raguly „ „ 22

Tinctures are sometimes expressed by the names of precious stones—

“Rubies blazing bright,
With the emerald’s fairy green,
And the topaz glows between;
Here their varied hues unite
In the changeful chrysolite.”

SCOTT.

in old writers on Heraldry, and by the names of planets; but this nomenclature is now exploded. Guillim used it, and in so doing, acted on the following rule:—The arms of gentlemen, who had no title of dignity, he blazoned by metals and colours; those of persons ennobled by the sovereign, by precious stones; those of royalty, by planets. For the use of those of our readers who may have occasion to refer to such old works, a table of these is given in the next page.

A Table of the Tinctures used in Heraldry,

WITH THEIR CORRESPONDING NAMES IN METALS, COLOURS,
PRECIOUS STONES, AND PLANETS.

| Tinctures. | Metals and Colours. | Precious Stones. | Planets. | Abbreviations in Heraldic Works. |
|-------------|---------------------------|---------------------|------------------|--|
| 1. OR | Gold, or Yellow | Topaz | Sol | Or. |
| 2. ARGENT | Silver, or White | Pearl | Luna | Ar. |
| 3. SABLE | Black | Diamond | Saturn | Sa. |
| 4. GULES | Red | Ruby | Mars | Gu. |
| 5. VERT | Green | Emerald | Venus | Vert. |
| 6. AZURE | Blue | Sapphire | Jupiter | Az. |
| 7. PURPURE | | Amethyst | Mercury | Purp. |
| 8. TENNE | Tawny | Jacinth | Dragon's Head | Ten. |
| 9. SANGUINE | Murrey | Sardonyx | Dragon's Tail | Sang. |

THE FIELD.

THE whole surface of the shield is in Heraldry supposed to be covered with some metal, colour, or fur, which surface is then called the Field.

CHARGES.

A charge is that which is placed upon the shield, which may be any of the ordinaries. These are called proper, and will be spoken of more particularly hereafter. Any terrestrial or celestial object constitutes a charge, and such are said to be common. Again, proper and common charges may be, and are very generally, capable of receiving some other object, with which they are then said to be charged. When any charge is borne upon an ordinary it is said to be "on a chief," "on a pale," "on a bend," in accordance with the fact. When common charges are placed in the position which

ordinaries take, they are described as “in fess,” “in saltire,” &c.

COUNTERCHANGING.

This term is used when a shield is divided by some one of the lines of partition into metal and colour, and the charges partake of both. Thus in Plate XVIII. the field is *parti per chevron or* and *gules*, three hollyhocks *counter-changed* two in saltire and one in pale.

BLAZON.

We have now stated sufficient of the elements of the science of Heraldry to enable the reader to understand Blazon, which is a term derived from the custom of winding a horn at tournaments when a knight intended to enter the lists. The announcement of his intention being thus made, a herald recorded his arms; whence to blazon a coat, means to describe the things borne upon a banner or shield, in their proper tinctures, position, and gestures.

The following general rules are to be observed in blazoning a coat of arms:—

1. Use conciseness, avoiding tautology.

2. The tincture of the field must be first stated; thus, "the field is *or*, *gu.*, &c.," or "He beareth *ar.*, &c." It is, however, better to say simply "*gu.*," "*az.*," that is, to name the tincture, for the first-mentioned tincture is understood to refer to the field.

3. In the second place, the principal charge must be mentioned, and then any which are around or upon it; always observing to name those first which are nearest to the field.

4. When any of the ordinaries which allow of charges being placed on different sides of them are used, then it is customary to name them first after the field; and if they are charged with any object, begin with the word "upon." Thus, "*or*, upon a chevron, between three trumpet flowers *gules*, three berberry flowers of the field." Those ordinaries which are bounded on any three sides by the extremities of the shield, are usually named last.

5. A metal, colour, or fur may frequently occur more than once in a coat of arms, but its name must never be re-

peated, but referred to as the *first*, *second*, *third*, according to the order in which it has already been mentioned; for example, Tatton, of Whitsunshaw, Cheshire, bears “quarterly, *ar.* and *gu.*, in the first and fourth a crescent *sa.*, in the second and third another of the *first*, with another of the *first* and *second* in the centre.”

6. It is an invariable rule in Heraldry, that metal cannot be placed on metal, as “*or*, a chevron *ar.* ;” nor colour upon colour, as “*az.*, a fess *gu.* ;” nor fur upon fur, as “*erm.*, a chief *counter-erm.* ;” but metal must be placed on colour or fur; colour, on metal or fur; fur, on metal or colour.

EXCEPTIONS. 1. The marks of cadency, indicating the relation of the bearer to the eldest line of his family, may be borne in a manner inconsistent with this rule. 2. *Purpure*, which is said to be a metal when on colour, and a colour when on metal. 3. The horns, claws, beaks, and tongues of animals, and the crowns upon their heads; the stems and leaves of plants and flowers; which are, however, only seeming exceptions, since they are to

be regarded as being upon the objects to which they appertain, and not on the shield or ordinary upon which they are depicted.

7. When any mineral, plant, animal, or any other natural or artificial object, is to be depicted in its natural colour, it is sufficient to say "proper," instead of naming the colour. It is obvious, however, that this would be insufficient if the object were naturally various as to colour.

8. The following terms are specially used in relation to plants :

1. *Barbed*; when the thorns are to be represented. 2. *Bladed*; when blades of corn or grass are to be portrayed upon the stem. 3. *Couped*; when the stem, or branch, of any plant is cut off, not *slipped*. 4. *Eared*; applied to corn of various kinds. 5. *Eradicated*; when the roots remain attached to the stem. 6. *Eradicated and coupéd*; when the roots remain, and the head of the tree, etc., is *cut* off. 7. *Erected*; when fruits are placed with the apex towards the chief or head line of the shield. 8. *Fruited*; when a tree is represented with fruit upon it. 9. *Pendent*; when a leaf is placed with its point to-

wards the base of the shield. 10. *Seeded* ; a term often used in connection with the rose, which seems to refer to the presence of the anthers, and would perhaps be more properly described (if we may coin a word) as *anthered*. 11. *Slipped* ; when a sprig is torn off at its junction with the branch. 12. *Trunked*, or more properly *truncated* ; when a branch is cut off short. 13. *Tendrilled*, having tendrils, as vetch.

We shall now enter upon a more full and particular account of the several ordinaries and sub-ordinaries, and, in so doing, we shall combine Flowers and Heraldry in a manner which will show the fitness of their association, and how admirably adapted the latter science is to aid in the expression of the language, or, as it has been perhaps more appropriately called, the Sentiment of Flowers.

ORDINARIES.

There are certain forms of charges peculiar to Heraldry, which, from their common use, are called Ordinaries, and from being specially appropriated to this

science are termed proper. When the science was in its infancy, the field, with one of these ordinaries upon it, very frequently constituted a coat of arms, and different persons used armorial bearings closely resembling each other in form and charges, but varying only in colour. Hence it is invariably found that the simplest coats of arms are the most ancient.

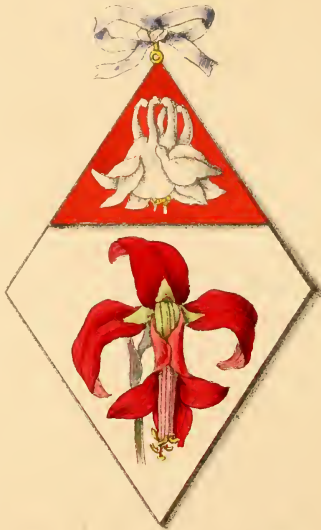
As time passed away and a greater number of persons assumed, or had granted to them, armorial bearings, it became necessary to add to these ordinary charges, when they were found to be capable of receiving upon them, beneath them, and on either side of them, sundry natural and artificial objects, and thus their use facilitates the multiplication of coats of arms in an almost endless diversity.

Of these ordinaries there are two kinds: the first kind being distinguished as honourable ordinaries, and these are in number eight, though some heralds affirm that there are ten, and others twelve. They are—1. The chief; 2. The pale; 3. The bend; 4. The bend sinister; 5. The fess; 6. The chevron; 7. The cross; 8.

The saltire. Guillim makes the escutcheon, which is a smaller shield upon the field, and the bar, which is only a diminutive of the fess, two of the honourable ordinaries; classing the bend sinister with the bend.

We proceed to speak, in the order in which we have placed them above, of

THE HONOURABLE ORDINARIES.



FOLLY WAITS ON PRIDE.

I.

THE CHIEF.

Upon a shield of richest green
Three pendent cowslip-cups are seen,
In saltire two, and one in pale,
In hues with which they deck the vale:
Above, an ermine chief is placed
With two faint-purple mallows graced:
Pensive, beauteous, sweet and mild,
Emblem meet of loveliest child.

ANON. ROLL OF ARMS.

THE Chief holds the first place among the honourable ordinaries. It derives its name from its position in the shield, being *dans le Chef de l'escu*, whence it would seem that it should be called the *chef* or head, rather than the chief. It occupies one-third of the shield, and is bounded on three sides by the outer edge of the shield, and on the fourth by any one of the lines which have been already described and delineated, the name of the line being given when it is otherwise than straight. Thus, when we say "a chief

gu.," it is understood that the boundary line which separates it from the rest of the shield is straight. On the other hand, if not straight, we should say "a chief *engrailed gu.*," or otherwise, according to the fact.

This ordinary allows of there being placed upon it all sorts of figures, which are called charges, as in the example Plate II., and it may be divided by lines of partition at the will of the herald.

The coat or shield of arms which illustrates this ordinary, its position, and the manner in which it and the field are charged, is thus emblazoned: Ar., an amaryllis (*Amaryllis formosissima*) couped, proper; on a chief engrailed *gu.* a columbine (*Aquilegia vulgaris*) flower pendent of the field. *Motto*, Folly waits on pride.

It will be observed that the shield, upon which these arms are emblazoned, is in the form of a lozenge, a shape appropriated to the use of ladies, whether spinsters or widows. In the former case, the lady bears the arms of her family simply in this form; if a widow, she bears a shield of this shape divided by a line in pale,

the dexter half occupied by the arms of her deceased husband, the sinister half, by the arms of her own family; when they are said to be *impaled*.

This usage of the lozenge by ladies is of high antiquity. Sir George Mackenzie states that Muriell, Countess of Strathern, carried her armorial bearings in a lozenge, A. D. 1284.

The amaryllis, which is here the principal charge, and therefore named next after the tincture of the field, is one of the most beautiful of our greenhouse plants. Rightly is she named *formosissima*, for when blooming in her full beauty, she seems to challenge comparison with all her fair sisters around. We are led by the aspect of the flower to think upon some fair votaress of fashion, glowing with all the vigour of youth, and in the full pride of her strength, moving in stately grandeur among her ball-room contemporaries, as if fearlessly asserting the superiority of her appearance. Her object seems to be to win admiration from all, and to cast the rest of her sex into the shade. And yet, how vain. For, like the frail flower by

which her pride is represented, her beauty will fade; the admiration which it commands will cease to be offered; and the honours which it wins will be withheld. Vain and worthless is the incense offered to beauty. They who covet beauty in its prime, despise it in its decay. They who seek her who possesses it, when in its full pride, too often forget the attractions with which it once decked her, when it has faded from her person. When unsupported by sterling qualities of heart and mind, which alone constitute the substantial beauty of woman, the conquest which personal charms achieve is no lasting victory. They win no permanent influence, but the present conquest is followed by cold neglect or heartless indifference, which is felt in bitter contrast with the flattery and adulation which once fell upon the deluded ear.

When amaryllis fair doth show
The richness of her fiery glow,
The modest lily hides her head;
The former seems so proudly spread
To win the gaze of human eye,
Which soonest brightest things doth spy.

Yet vainly is the honour won,
Since hastily her course is run;
She blossoms, blooms, she fades, she dies,
They who admired now despise.

The amaryllis, or Jacobæan lily, was imported into England from North America, in 1658, and has lost nothing of that admiration which its showy brilliancy first secured for it. Though not a very hardy plant, the amaryllis is easy of propagation, since a shell taken from the bulb, with a leaf attached to it, and planted in a pot of mould, will form a bulb.

Being a tender plant, the amaryllis fades and dies when subjected to the chilling winds and freezing atmosphere of winter; and so pride is humbled in the dust by the storms of adversity, when the icy coldness of those whose warm pressure of the hand, and cheering countenance, once yielded delight, now chills the life-blood as it flows, and seems to send it back to its fainting source. And again, if adversity has not entirely destroyed the germ of pride; if there be only one small green leaf of the feeling left; it will grow anew and flourish as

abundantly as ever, when prosperity assists its development. Scott, referring to human pride, compares its schemes to the foam-globes of a mountain torrent, which he says are

“Thick as the schemes of human pride,
That down life’s current drive amain,
As frail, as frothy, and as vain!”

ROKEBY.

Such is the charge of the field, and the sentiment which it conveys, and such some of the lessons which it reads to the young and the beautiful; and the ordinary, the chief, is charged with a flower which seems most naturally to suggest itself in connection with the vain results which follow upon the indulgence of unseemly pride. This is the columbine, white and beautiful, delineated upon a chief of *gules*. To fancy’s eye it looks like an assemblage of doves (*columbinus*), and who shall say that hence it was not thus named? And is it because these birds are simple, and that simplicity and folly are near akin, that the flower which resembles them is made the emblem of folly? Or is it, as some suppose, thus

emblematically used, because the form of its nectary may remind one of the pendants to the caps of jesters? Be this as it may, it well supplies the emblem we need for that folly which is the root, or the attendant upon, or the fruit of, pride; thus from it, either, as the root,—

“Thence raise

At least distempered, discontented thoughts,
Vain hopes, vain aims, inordinate desires
Blown up with high conceits ingendering pride.”

MILTON.

Or, as we may judge by the actions of those who are full of pride, folly seems to accompany it; or, by the painful consequences which succeed the frequent exhibition of this feeling, it has the appearance of being the fruit of it. It matters not in whom pride flourishes, for, in all, “pride cometh before destruction;” whether in the social intercourse of private life, amid the hollow splendour of courts, the vain grandeur of the camp, or the fierce strength and courage of the battle field. Of its exhibition in the two last places, Froissart makes mention in his “Cronycle,” where he deems military

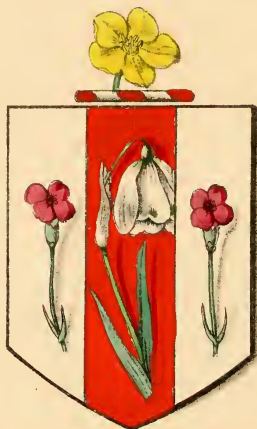
pride the besetting sin of our Gallic neighbours: "Ye shall lose the felde this daye by reason of the pride of the Frenchmen, theyre valyantnesse turneth to folyssh-hardyness, for they shall be all slayne or taken, none is likely to scape."

The columbine is a pretty flower, or, as Guillim says, is "pleasing to the eye, as well in respect of the seemly (and not vulgar) shape, as in regard of the azury colour thereof." He records an instance of their use in armorial bearings: "Argent, a chevron sable, between three columbines, slipped, proper, by the name of Hall, of Coventry." Hence it would seem that, by "proper," the learned herald means azure, since he commends their beauty partly on account of their colour. In another blazon of the same coat only two columbines are named, but the crest is added, "a dove, in the beak an olive branch, all proper;" which gives the key to the motive which led to the adoption of the columbine in the arms, and shows that they are there intended to represent the gentleness and harmlessness of the dove.

The columbine (*Aquilegia vulgaris*) is

indigenous to Britain, and is not unfrequently met with in our woods and plantations, in the merry month of June, with its flowers pendent at the extremity of its branches, and of different colours, as white, blue, tawny, flesh, &c.

These two flowers, the amaryllis, emblazoned on the field as emblematic of the quality whence the greatest amount of folly springs, and the columbine, placed upon the ordinary, the chief, denoting folly to be the chief fruit of pride, form at once a beautiful coat of arms, and constantly remind us of the truth contained in the motto, that "Folly waits on pride."



AMOR MUTUUS SOLATIUM PRÆBET

II.

THE PALE.

On Azure field a Pale engrailed of gold,
Whereon a Fuchsia pendent lies,
Between six Daisies which unfold
Their pearly face to sunny skies.
Where'er we seek in Nature, there we find
Sweet Innocence and Elegance combined.

ANON. ROLL OF ARMS.

It is not needful that we should refer the reader to any Museum or College of Arms, for the original MS. from whence the above lines are extracted; suffice it, that they describe, with sufficient accuracy, an achievement of no inconsiderable beauty which we have imported here, because it furnishes an additional example to that which we have emblazoned in colours, of the use of the Pale. Those who have learnt how to seize the transient beauty of the flowers which decorate our gardens and adorn our fields, and to transfer them to paper in their proper colours, may soon render the

words in a pictorial form, and in proportion to their taste in the execution will be their gratification at the result of their labour.

One line drawn parallel to the head of the shield is, as we have seen, sufficient to form the first of the honourable ordinaries, the chief; for the formation of the second, the pale, two lines are required, drawn perpendicular to the head line of the shield, and parallel to the sides thereof, and, consequently, parallel to one another; and enclosing between them exactly one-third of the breadth of the shield. The lines which bound the sides of the pale are understood to be straight when not otherwise expressed.

It may be necessary to observe, that when the pale is bounded on the sides by lines which are not straight, they are drawn in opposite directions; that is to say, if it were a pale engrailed, the points of the engrailed line should be directed towards that side of the shield to which it is nearest.

The armorial bearings which illustrate the use of this ordinary are thus emblazoned:

Ar., on a Pale gu., between two proliferous pinks (*Dianthus prolifer*) couped and anthered, proper; a snowdrop (*Galanthus nivalis*), proper. *Crest.* On a wreath, ar. and gu., a loosestrife flower (*Lysimachia vulgaris*), slipped, proper. *Motto.* Amor mutuus solatium præbet.—Reciprocal affection yields consolation.

The proliferous pink, with which the field is charged, is one of our choicest wild flowers. It is not, however, by any means plentiful, but is confined to a few localities. We do not, therefore, frequently see specimens which are known to be truly wild, but, during the present year (1850), we had the opportunity of noticing some very fine flowers which were gathered in the county of Surrey, but we do not know the station for them. They are also found in Sussex, Norfolk, Worcestershire, Kent, and in the Isle of Wight. They prefer a gravelly soil; are occasionally observed about ruined castles; and submit patiently to garden culture, which is more than can be said of most other wild plants.

“Pretty Pink of paly red,
Say where Nature makes thy bed.

Is it in some pasture sweet,
 Where with simple flowers we meet?
 Or, by ruined castles old,
 Where have happened deeds untold,
 Done by knights of ancient days,
 In their feuds and warlike frays?
 If, indeed, thou bloomest there,
 Canst thou—wilt thou—tell me, where
 Work of man hath left behind
 Traces of his cruel mind,
 Which kind Nature doth not hide,
 With her riches scattering wide?
 No; with living love and pure,
 She our hearts would thus allure
 To conceal a brother's sins,
 With the love affection wins."

The prolific pink is the emblem of a lively and pure affection; of that affection which, founded upon the highest principles and actuated by the purest motives, is at all times lively and active in its endeavours to benefit the objects of it. In speaking of one under this influence—the influence of the best affections of a social and relative nature,—we might well use the words of Surrey, as of one having

"An eye, whose judgement none affect could blinde,
 Friends to allure, and foes to reconcile;
 Whose persing looke did represent a minde,
 With vertue fraught, reposed, voyd of gile."

The snowdrop, which is the charge upon the ordinary, is the emblem of that which is produced by the natural operation of a lively and pure affection. This flower is the special favourite of all who are acquainted with the English language, and who have heard of its appearance amid the snows of winter ; still more is it prized by those whose eyes are cheered by its first arrival in groves and shrubberies, when yet partially covered with a white mantle of Nature's weaving ; for

— “in the mingled wilderness of flowers,
Fair-handed Spring unbosoms every grace ;
Throws out the snowdrop, and the crocus first.”

THOMSON.

The snowdrop is the earnest of the coming spring. It is the forerunner of that glorious train of flowers, in which follow on, in rapid succession, the various beauties which Flora brings before our enchanted eyes month after month. Who can look upon that flower without feeling a gush of reviving pleasure? Who can see its drooping head without his own heart rising in grateful joy at its assurance of

returning spring, and summer, and autumn with all its rich fruits? Who can fail to feel reanimated and enriched, with a sensation of happiness which yields more than enough of consolation for the cold, and dark, and chilling season, which is just passing away? Not that he would wish to be spared that season, which has its own peculiar pleasures; which has its own peculiar office in the economy of Nature; for then, as it were, she is being refreshed by her long sleep during winter's night, to be ready to labour with renewed vigour when awakened in the spring, the morning of the year; not, we say, that he would wish to be spared the severity of winter, for his own animated being, partaking of the nature of his mother earth, has a sensation of renovated life thrilling through his telegraphic nerves, by which intense delight is transmitted throughout his whole system. This is consolation, and hence he has a sympathy with the snowdrop which he never feels in connection with numbers of her more beautiful sisters of the field or the garden.

Amid all the trials of life, the greatest

amount of consolation derivable from human sources is furnished by mutual esteem and regard. Byron has somewhere said that

————— “ they who joy would win,
Must share it, Happiness was born a twin,”

and the experience of all mankind proves this to be true. This is the highest possible condition of earthly friendship, where there exists that intimate intercourse which implies a free interchange of thoughts and feelings, a mutual participation in all labours and enjoyments, and a constant readiness to supply each to the other advice and countenance, whether in adversity or prosperity.

The crest appertaining to this shield is the common loosestrife, which is a native of Great Britain, and frequently found wild in damp situations and on the banks of brooks and rivers. It is very ornamental in the months of June and July, when it displays its panicle of bright yellow flowers. This has caused the plant to be a favourite in gardens, and because it flourishes as well in a dry as a damp

situation, beneath the shade of trees as in the open border, it is very well adapted to represent that amiable and accommodating disposition which helps to perpetuate mutual affection. Its large, gay, and handsome flowers retain their beauty for a long time, a characteristic of the permanence of mutual regard.

This combination of heraldic forms and floral emblems constitutes at once a beautiful picture, and reminds us of the desirable qualities of reciprocal affection. On either side of the ordinary we have the proliferous pink, as the emblem of lively and pure affection, and on the pale the snowdrop, the emblem of consolation, as the result of the other sentiments; the whole surmounted by the loosestrife, and pictorially expressing the sentiment of the motto,—*Amor mutuus solatium præbet.*



III.

THE BEND.

An ermine field is charged with golden Bend
Between two yellow Daffodils, that lend
Their beauty to the early spring ;
Upon the Bend (by lines indented bound)
Two emblems beautiful of grief are found,
Grief which Deceitful Hopes do bring,
Blue bells of Hyacinth which, as fables tell,
Sprang up where once the Greek unlucky fell.

ANON. ROLL OF ARMS.

THE common daffodil (*Narcissus pseudo-Narcissus*) is the emblem of deceitful hopes, which generally result in disappointment and grief to those who entertain them. The wild blue hyacinth (*Hyacinthus non-scriptus*) is the representative of that painful affection of the mind which thus arises, and is here well placed between the two daffodil flowers, and the coat may very appropriately be subscribed by the motto, Deceitful hopes bring forth sorrow.

The Bend, which is the third of the honourable ordinaries, is, like the Pale, cut off from the field by two boundary lines, drawn from one side of the field to another, but, as its name implies, bendwise, that is, neither perpendicular nor horizontal. Between these two lines, when charged, is contained one-third of the whole width of the shield; when the Bend is not charged, it occupies one-fifth only of the entire width. We may observe that the shield, though not a square, may be supposed to have four right angles, and in order to form the Bend, we should first draw a straight line from the dexter chief point to the sinister base point; then, if the Bend were to be charged, we should draw a line on each side of this and parallel to it, at a distance of one-sixth of the entire width of the shield; if the Bend were to remain uncharged, we should draw these lines parallel to the other, but at the distance of one-tenth of the whole width of the field; and the space of the field cut off by those two outer lines would form the Bend in either case. These lines may be

of any kind, at the will of the herald. When wavy lines are used, the Bend should be of the same width throughout.

The Bend and some other ordinaries are sometimes said to be *voided*, that is, when the greater part of the whole content of the ordinary is cut out, showing the tincture of the field. A narrow strip remains at either side, separating it from the field, and retaining the proper tincture of the ordinary.

Mackenzie says that the Bend, or *Bande* as the French write, represents a Knight's Belt, and is called *Balteus* in Latin. By some heralds, the Bend is drawn so as to resemble the arch of a bow; by others, it is made to represent a ladder inclined in this way, to scale the walls of any castle or city, and intimates the bearer to have been one of the first to mount the enemy's walls.

The coat of arms which we have depicted as an example of the use of this ordinary, may be thus described.

Or, on a Bend, between two blue flowers of the hepatica (*Hepatica triloba*) az., three flowers of the lily of the valley (*Convallaria majalis*) proper. *Crest*, a

michaelmas daisy (*Aster trifolium*) couped proper. *Motto*, *Fiducia animum renovat.*— Confidence reanimates the mind.

The pretty little hepatica is indigenous to several continental countries. It is found in Sweden, as well as in the more southern countries of Switzerland, France, Italy, and Spain. But it is a well-known and familiar flower among us, although not a native of our land. It appears in our borders at the same time as the snow-drop, beginning to bloom a little later, when the number of our flowers is small. Coming to cheer us in the dull month of February, we regard it as a special favourite, and reckon it as one of those “heralds of the spring,” which Barton thus addresses:—

“Come forth, ye lovely heralds of the spring;
Leave at your Maker’s call your earthly bed;
At his behest your grateful tribute bring
To light and life, from darkness and the dead.”

The return of this lovely flower to our parterre reassures us of the native vitality of vegetable life, and we begin to look with confidence, of which feeling the

hepatica is emblematical, for a continued succession of our old favourites. Of all these perhaps there is not one which is associated with so many pleasurable reminiscences as the lily of the valley, three bells of which are borne upon the Bend. The lily of the valley follows the hepatica in due season, among Flora's train, modestly hiding her pure white flowers behind her ovate-lanceolate leaves, in the merry month of May. If then we

— “seek the bank where flowering elders crowd,
Where, scattered wild, the lily of the vale
Her balmy essence breathes,”

we shall perceive the sweetness of her fragrance ere we see her simple drooping bells, their whiteness rendered more pure and brilliant by contrast with the green foliage. So far as the pleasures of imagination are capable of contributing to the aggregate of human happiness, we know of no flower in connection with which these pleasures have been more generally found than the lily of the vale. Few

poets have neglected to weave it in their garland: Bruce claims it as the queen of flowers, and Keats agrees with him—

“No flower amid the garden fairer grows
Than the sweet lily of the lowly vale,
The queen of flowers;”

and we feel disposed to allow that, until the beauteous roses of June make their appearance, she may justly claim the rank.

Happiness is comparative, but moralists have ever taught that it is attendant upon contentment. Hence it follows, that they whose wants are few are most likely to attain this state. They who live in retirement, whose occupations are simple, whose station is humble, and whose mind is satisfied by present circumstances, not dwelling on past associations, nor indulging too much in future probabilities, have the best guarantee for happiness. Thus regarded, the lily of the valley may very properly represent happiness; hear also what Hurdis says:

"To the curious eye,
 A little monitor presents her page
 Of choice instruction, with her snowy bells—
 The lily of the vale. She not affects
 The public walk, nor gaze of mid-day sun ;
 She to no state or dignity aspires,
 But silent and alone puts on her suit,
 And sheds her lasting perfume, but for which
 We had not known there was a thing so sweet
 Hid in the gloomy shade. So when the blast
 Her sister tribes confound, and to the earth
 Stoops their high heads, that vainly were exposed,
 She feels it not, but flourishes anew,
 Still sheltered and secure."

That confidence, of which the hepatica has been made emblematical, so reanimates the mind as to impart fresh vigour to human exertions in every pursuit; and as the husbandman's toil is followed by those rich fruits which "fill the heart with food and gladness," so in the confidence with which those toils are borne, there is an amount of gladness very nearly equal to that which is felt on reaping the fruit of them. The two are in fact but different aspects of the same joy, the one produced by hope, the other by possession; the latter of which may very suitably be represented by the pretty starwort or michael-

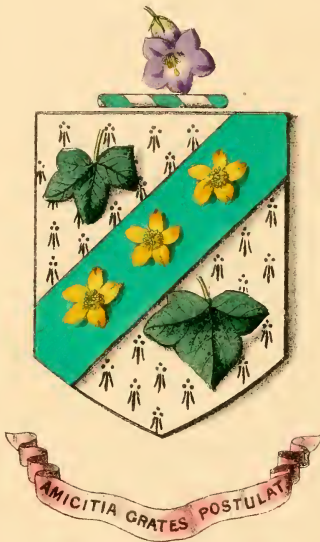
mas daisy, which surmounts the shield as the crest. It is the emblem of cheerfulness which should ever be the accompaniment of fruitful labours; and because this flower blooms in September, when few flowers deck the fields of England, it is also an emblem of afterthought, as if Flora had not already sufficiently shown her joy in the beauties of her kingdom. Besides the common michaelmas daisy (*Aster trifolium*), there are many other species, at least one hundred and fifty, varying in colour and beauty; some of them are highly ornamental, and hence have commanded the attention of cultivators. This attention has been well repaid, for they adorn our gardens when we have not many flowers left to throw them into the shade by their rivalry.

“ Hepaticas so fair, in beauty grow
Though February’s chilly winds do blow;
They tell us gladdened of the coming Spring,
When merry all the feathered songsters sing
How happiness returns to them again,
As lovely flowers deck the verdant plain.
The lily of the vale her odour sheds
Where they, self-taught, entwine their mossy beds;

Nor she alone,—for many are the flowers
Which ever richly decorate their bowers,
As roll the seasons on their stated course,
Ruled by the sun, of light and heat the source.
Thousands on thousands bud and bloom and fade ;
From morn of spring to autumn's evening shade ;
And last, not least, the starwort spreads its rays
And sheds its cheerful light o'er gloomy days."

No one can fail to admire the elegant coat of arms which the hepatica, the lily of the valley, and the starwort have enabled us to devise. Nor can their fitness to represent the sentiments which they are selected for be doubted. In the cold wet month of February we see the beautiful hepatica in full bloom, and bear with contentment that dull season, in the confidence that the lily of the valley will soon be seen among the many flowers which impart such delightful charms to the face of nature, and though the mind may pass on to the return of autumn, when the periods of light become briefer, and the heavy clouds enshroud the earth in gloom, yet even then the pretty michaelmas daisy will be found to cheer the season, and, as it were, to shorten the duration of Nature's

night. Hence, though scarcely adequate to the expression, the suitability of the motto, *Fiducia animum renovat.*—Confidence reanimates the mind.



IV.

THE BEND SINISTER.

A sable Bend sinister, black as night,
Is drawn athwart a shield of pearly white ;
On either side, a Blackthorn coupéd is laid,
And on the Bend three Lilacs white portrayed.
The path which youth doth tread is dark and drear,
Where'er he turns, there difficulty's near.

ANON. ROLL OF ARMS.

WHEN mention is made of the Bend in heraldry, we understand the Bend dexter as described in the preceding article. We saw there that this ordinary, as well as some others, might be voided ; and we may here state, that there are several modifications of it, all of which may be found useful in the construction of floral coats of arms. First, there is the bendlet, a diminutive of the Bend, three of which were borne by the poet Byron, the hereditary arms of his ancient house. Ar. three bendlets *enhanced gu.* ; because they

are placed higher than the usual position of the Bend. The bendlet contains one-sixth of the field in width, whether charged or otherwise; and the upper boundary line is drawn from the dexter point to the sinister base, and the whole width of the charge is on the side below this. Next, is the *gartier*, or garter, which is only one-half the width of the Bend. Besides these, there are the *cost*, which is one-fourth the width of the Bend, and the *riband*, which is only one-eighth.

The Bend sinister, which is governed by the same rules as the Bend, differs from it only in being drawn from the sinister chief point to the dexter base point, and is called by Baron the *Contrebande*. It is an ordinary which Mackenzie says is seldom used in Scotland, and very rarely found in English heraldry. It has two diminutives, the *scarp* and the *baton*.

The *scarp* is an ornamental part of dress, which is commonly called *scarf*, the word being formed from *escharpe*, and is worn by military men in the same way, from the left shoulder across the breast, and

under the arm, on the right side. It is about one-half the width of the Bend sinister.

The baton is about the breadth of the riband, and never touches the corners of the shield, its two extremities being coupéd, or cut off. This is the most usual mark of illegitimacy.

We have in the blazon at the head of this article, a coat of arms evidently suggested by the word sinister, in its sense of unlucky, inauspicious. The ordinary itself is black, representing the obscurity of the path of life to the young and inexperienced. On the Bend the white lilac is placed, being the emblem of youth in its simplicity. On both sides, the shield is white, showing how fair the prospect seems on the right hand and on the left; but amid these pleasant views, a sprig of blackthorn reminds us of the danger and the difficulty which meet us there when pleasure leads youth aside from the path of duty.

The emblazoned illustration of the use of the Bend sinister is expressive of a different sentiment, and is thus described:—
Ermine, on a Bend Sinister vert, between

two ivy-leaves (*Hedera Helix*) pendent proper, three agrimony (*Agrimonia Eupatoria*) flowers, proper. *Crest*, A bell flower (*Campanula pyramidalis*). *Motto*, Amicitia grates postulat.—Friendship demands our grateful thanks.

We scarcely need remind our readers, that ivy is the emblem of true friendship; that friendship indeed which knows no change, which, once formed, continues to exist under all the vicissitudes of life, and in the greatest storms of adversity. Such a friendship would, in truth, be deemed a reality; but when the character of the object of it is assailed, and with some degree of plausibility, friendship is tried to the utmost. Adversity may press hard, the tongue actuated by malice or by sordid motives may malign with seeming truth, the closest inquiry may leave the facts unascertained, and then there arises a doubtful matter, which would appear to justify the calumnies of enemies. If friendship stands this test, it is truly worthy of the name; for “amicitia vera in re incerta cerna”—true friendship is seen in a doubtful matter. Of this quality ivy

has been made emblematical, and Scott has expressed the tenacity of it in three short lines :

“The oak has fallen!
And the young ivy bush, which learned to climb
By its support, must needs partake its fall.”

Bernard Barton, in his beautiful address to Mrs. Hemans, has sung its permanent freshness :

“It changes not as seasons flow,
In changeful, silent course along;
Spring finds it verdant, leaves it so,
It outlives Summer’s song;
Autumn, no wan nor russet stain
Upon its fadeless glory flings;
And Winter o’er it sweeps in vain,
With tempest on his wings.”

An anonymous writer has connected it with the enduring character of woman’s love :

“Yes, woman’s love’s a holy light.
And when ’tis kindled ne’er can die;
It lives, though treachery and slight
To quench its constancy may try.
Like ivy, where ’tis seen to cling,
It wears an everlasting green.”

Ivy is a British plant, but by no means confined to our island, being well known to the ancients, as we learn from their works which have come down to us. It is a very useful evergreen, and of a highly ornamental character.

Agrimony is one of our pretty wild flowers, which displays its golden blossoms on a long terminal spike, in the months of June and July, in shady places, on our road-sides, and by the margins of our fields, and in our common and uncultivated lands. It grows erect, to the height of about two feet, the dark green leaves being placed alternately upon the stem, with a considerable space between them. At first the flower buds are placed compactly together upon the spike, but as they expand, the spike becomes elongated, allowing the petals to display their full size.

This plant is endowed with powerful astringent properties, which made it a desirable herb to the medical herbalist. It possesses a most agreeable aroma, which led to its frequent use in the composition of British herb tea, at one time alleged to

be of great benefit to the human frame. It has very often been used alone, being boiled in water, which thus impregnated by its valuable properties is esteemed a pleasant and refreshing beverage in fevers. The juice of the plant has been applied in dyeing woollen. The effect of the plant before it has flowered, when so applied, is to produce nankeen; after it has flowered it imparts a deeper yellow. Its astringent properties have also induced some to make use of it in tanning leather. The valuable services which this plant is thus capable of rendering us demands our grateful thanks, and makes it by no means an inappropriate emblem of gratitude or thankfulness; for the former is thus defined by Cogan, in his treatise "on the Passions:"—"Gratitude is a pleasant affection, excited by a lively sense of benefits received or intended, or even by the desire of being beneficial. It is the lively and powerful reaction of a well-disposed mind, upon whom benevolence has conferred some important good." Hence we see the beauty of the lines in which Gray eulogizes this quality:

“Sweet is the breath of vernal shower,
The bee’s collected treasure sweet,
Sweet, music’s melting fall, but sweeter yet
The still small voice of gratitude.”

Such is the character of that sentiment which animates the heart of the grateful recipient of the services of a true friend. It imbues all his thoughts, it is mixed up with every feeling, it directs the tone and expression of every word, it influences every action, where the feelings and interests of that friend are concerned. It is ever shown by the best of men. It is one of the noblest qualities of man when displayed towards his fellow-man, but when it rises to a higher object, when it is exhibited in a right estimate of the bounties of Providence, spiritual as well as temporal, it acquires a dignity which it has not in its connection with human benefactors. It leads to a thankful enjoyment of all blessings bestowed, a patient submission to afflictions and evils permitted, in an assured confidence that both are designed to lead the creature to adore and glorify the Creator. Eliza Cook has pointed out the object designed

by the mixture of good and evil in the lot of man in the following verses.

“I thank thee, God! for all I’ve known
Of kindly fortune, health and joy ;
And quite as gratefully I own
The bitter drops of life’s alloy.

Oh! there was wisdom in the blow
That wrung the sad and scalding tear,
That laid my dearest idol low,
And left my bosom lone and drear.

I thank Thee, God! for all of smart
That Thou hast sent, for not in vain
Has been the heavy aching heart,
The sigh of grief, the throb of pain.

What if my cheek had ever kept
Its healthful colour glad and bright?—
What if my eyes had never wept
Throughout a long and sleepless night?

Then, then, perchance, my soul had not
Remembered there were paths less fair,
And, selfish in my own blest lot,
Ne’er strove to soothe another’s care.

But when the weight of sorrow found
My spirit prostrate and resigned,
The anguish of the bleeding wound
Taught me to feel for all mankind.

Even as from the wounded tree
The goodly, precious balm will pour,
So in the rived heart there'll be
Mercy that never flowed before.

'Tis well to learn that sunny hours
May quickly change to mournful shade ;
'Tis well to prize life's scattered flowers,
Yet be prepared to see them fade.

I thank Thee, God! for weal and woe ;
And, whatsoe'er the trial be,
'T will serve to wean me from below,
And bring my spirit nigher Thee."

The crest placed above this shield is a bell-flower (*Campanula pyramidalis*). This plant has been known in England nearly three hundred years, and was at one time very much admired. It bears masses of pale blue flowers, and may be trained in any way and for any purpose. It is very ornamental in windows, but especially in large halls, on account of its size. Its submission to man's training hand, and the great beauty it displays in any form he may have moulded it into, have led to its being made the emblem of gratitude as denoting the effect of kind care

and attention, while agrimony represents that quality as referring to the valuable services which are the cause of gratitude in those who are benefited by them. Hence the combination in these heraldic insignia very aptly embodies the sentiment of the motto—"Friendship demands our grateful thanks." Ivy being the emblem of true friendship; agrimony, of those valuable benefits which are likely to cause gratitude in the heart of him on whom they are conferred; and the bell-flower, as representing the grateful thanks which, in thought, word, and deed, are expressed by the person benefited.



THE FESS.

Azure, upon a Fess dancettée gold,
 Between two Currant-branches white,
 Three pretty Mallow-flowers gules unfold
 Their petals to the brilliant light.
 Within a diamond shield these arms are borne,
 For temper sweet the fair doth most adorn.

ANON. ROLL OF ARMS.

THAT temper which we term sweet, is one which is desirous of pleasing and being agreeable. There is nothing of selfishness in it. It surrenders the will, so far as is consistent with right principles, to the will of others, in order to minister to their pleasure and advantage. Hence the exercise of such a temper gratifies all who delight in what is virtuous and pure. It is amiability in the full sense of that word, and wins for those who possess it the respect and affection of all whose esteem is to be desired. The quality is most pleasing, and

is most generally found in the character of woman. In that of man there are commonly too many asperities to allow of the successful cultivation of it; yet in proportion to his amiability he is ever loved and valued.

The Fess, of which this article treats, is an ordinary bounded by two lines drawn parallel to the head of the shield, and containing between them a space equal to one-third of its breadth. The middle point of this ordinary coincides with the middle point of the shield. It is supposed to represent a military belt.

There is not properly any diminutive of the Fess, but the bar would be strictly such if its middle point coincided with that of the shield. It exactly resembles it in form, differing from it in these only, that it contains but one-fifth of the breadth of the shield, and is capable of being placed in any part of it. If there be only one bar, Guillim says it must occupy the middle of it. If there be two bars, then the remaining part of the shield is divided into three equal parts, one of which occupies the middle and is interposed between the bars.

The bar is further subdivided into the closet and the barulet, two diminutives of great use in floral heraldry. The former is half the breadth of the bar, and there may be five of them in one shield. The latter is only one-fourth of the bar, its termination clearly pointing out its relation to it as a diminutive. This last may be borne wavy, engrailed, etc., at the will of the herald.

The illustration of this ordinary is thus blazoned: Vert, on a Fess wavy Or, between two Garbs of the second, three flowers of the bee orchis (*Orchis apifera*), proper. *Motto*, Wealth is the reward of industry.

Garb, a term from the French *gerbe*, is applied in heraldry to denote a sheaf of any kind of grain. Custom, however, has rendered it necessary to name the kind when it is not wheat, that being the most highly valued of cereals, and therefore understood.

Of the different species of corn which are used for food by man, wheat is to us the most valuable. We are told that rice supports the greater portion of the human race, and maize is extensively cultivated, but among nations with whose history we

are best acquainted, wheat has held the highest rank, and hence from time immemorial it has been regarded as the emblem of riches or wealth. It stands first in the enumeration of the inestimable products of the land of Canaan in the eighth chapter of the Book of Deuteronomy. "A good land, a land of brooks of water, of fountains, and depths that spring out of valleys and hills; a land of wheat and barley, and vines, and fig-trees, and pomegranates; a land of olive, and honey; a land wherein thou shalt *eat bread without scarceness.*" Wheat is in truth the most valued production in all temperate climates, and any great deficiency in the crop is productive of much suffering to the inhabitants of the land where it is scarce. So essential is the supply of bread-corn to the well-being of a people that he who refuses to sell it, from motives of covetousness, is assured in the word of God that the people shall curse him. "He that withholdeth corn, the people shall curse him; but blessing shall be upon the head of him that selleth it," Prov. xi. 26.

We know not what country can claim to regard this as an indigenous plant. Dr. Royle, in his "Himalayan Botany," states that "wheat having been one of the earliest cultivated grains, is most probably of Asiatic origin, as no doubt Asia was the earliest civilized, as well as the first peopled country." The uncertain origin of this plant has suggested the following lines :

"Mysterious plant! unknown thy native soil,
 A blessing springing from a curse thou art,
 Of sin-doomed man gladdening the weary heart.
 Abundant recompense for all his toil,
 When to the reaper's arms thou yield'st the spoil ;
 Yet must the reaper ply the sower's part,
 Nor from the stubborn clod thy green blades start,
 Unwatered by his sweat and ceaseless moil.
 Mysterious plant! uncultured thou might'st spring
 In Eden's bowers ; thou ownest no home on earth
 In which unbidden thou dost flourish now ;
 And thy rich harvests still the record bring,
 That blessing with His judgments God sends forth,
 Who bade man's bread be earned by sweat of brow."

M. H.

Wealth is then very appropriately represented by an ear, and abundance of

riches by a garb, of wheat. In order to acquire this wealth, man must break up the glebe, and prepare it for the reception of the seed, by adding such matters to the soil as experience has taught him yield nourishment to the growing plants. These, watered by the dews and fertilizing rain from heaven, and energised by the genial influences of light and heat, impart vigour to the inherent vitality of the grain, and straightway the seed-leaves force themselves above the soil, and rejoice in the beauteous light, drinking in the delicious breath of heaven which floats around them. Man did all he could do when he had finished the sowing of the seed, and now all the vital organs of the plant are fully developed, and their several functions are being discharged with unerring regularity. The invisible spongelets of the roots are busily absorbing from the soil the needful sustenance, which rises gradually up the stem and flows through the swelling vessels of the leaves; there, by the action of air, and light, and heat, the up-borne nourishment becomes assimilated to the nature of the plant, and augments

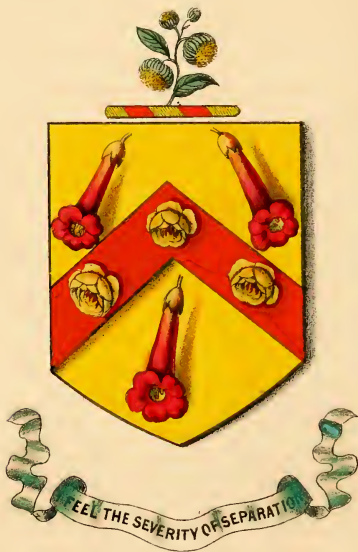
its substance, while that useless portion which remains is carried back by other channels, and downwards to the root, whence it is thrust out into the surrounding earth. Thus does the plant progress from small to greater, until a green spike appears at the summit of the stalk, a spike of apetalous flowers, which anon fructify, some sixty grains after the kind from which it sprung swelling within their membranous enclosure. And then, the supply of moisture being diminished, the ground becoming arid through lack of rain, and the increased heat of the sun as the summer season draws near its close, the grains begin to ripen; and soon the once green field assumes the colour of a pale flame, a field of golden corn, fitly resembling in colour that representative of wealth which is most highly valued by all civilized nations. Again industry is required at the hand of man; he has had no power to *increase* the produce of the earth during the growth of the corn—that increase has depended upon the will of his Maker; he puts in the sickle, and binds the cut corn in sheaves, and bears

them away to his barn, where, during the dark and gloomy days of winter, the sound of the flail may be heard, as it beats out with measured strokes the abundant-wealth with which man's industry is rewarded by the bountiful hand of his Creator.

The bee orchis, which is the charge upon the ordinary, has been sometimes used in floral language to represent the error which false appearances too often lead us into; but as the vegetable image of that industrious insect, which has always been so much valued by man, the honey bee, it is also made emblematic of industry. The bee orchis is the largest and the most beautiful of our insect orchids. It is indeed very handsome, and its appearance might well deceive any one into the supposition that it was the insect itself gathering honey from a flower. It is not a very common plant, but is most frequently found in the pastures and meadows of limestone countries and in chalk-pits. It is a perennial, and blooms in July.

Regarding then the bee orchis as the representative of the busy bee which, through-

out the bright days of summer, flits about from flower to flower to store up honey for the coming winter, and as such making it the emblem of industry, the three flowers are well placed upon the wavy fess, between the two garbs of wheat, the emblem of wealth, which thus show that industry may be rewarded with riches on every side; and hence the suitability of the motto—Wealth is the reward of industry.



VI.

THE CHEVRON.

Argent, upon a Chevron vert
Three Hawthorn flowers white express
That hope which never doth desert
The human heart that cares depress
Until despair ;
And all between three Tulips red,
Tulips which tell of love declared ;
And Thorn, of hope it well hath sped
With one who would his life were shared
With one so fair.

ANON. ROLL OF ARMS.

THE Chevron is the sixth of the honourable ordinaries. It is thought by some heraldic writers to represent the bow of a war saddle which rose high in front. It is thus formed. Draw a line perpendicular to the head-line of the shield through the fess point: this divides the shield into two equal parts. Then from a point, below and distant from the fess point about one-

tenth of the width of the shield, draw a line to the dexter base point, and another to the sinister base point. Then from a point as much above the fess point, draw two lines, parallel to these, to the sides of the shield.

This ordinary is said to be awarded to those who have brought aid to their king or country. There is rather a singular example of this in Guillim, which, as that beautiful flower the rose is introduced, and that emblematically, we shall quote here. "The Hepburns (a Scotch family) carry *gules*, on a chevron *argent*, two lions pulling at a rose. The reason of which was, says Mackenzie, "that when the Scots were near beaten at the battle of —, two brothers of that name came in with a fresh supply and recovered the battle (as Holinshed confesses), for which they got the chevron, to signify the supply they brought, the two lions to represent the two brothers, and that they were Scots pulling at a rose, which is the badge of England."

Leigh says that the Chevron should contain one-fifth part of the field, but Chassaneus says

one-third. Some writers say the latter is correct when the Chevron is charged, and the former when it is not. The first author allows two chevrons to be borne in one shield. When there are more, Guillim calls them chevronels, or little chevrons. Its boundary lines are varied, as those of other ordinaries.

The Chevron is sometimes borne *in chief*, that is, when the point in which the upper boundary lines meet is placed near to the head of the shield; *couped*, when the extremities are cut away, and the tincture of the field is allowed to become visible; *voided*, as explained at page 75; *rompu*, or *broken*, part of the chevron at the apex being separated, and elevated above the rest; *reversed*, when the apex points towards the base.

Besides the chevronel, a name only properly applied when there are three in the shield, there is another diminutive, the couple-close, which is one-fourth of the chevron. Guillim says that this is most correctly used when one is placed on each side of a chevron. Sir Nicholas Rainton, Lord Mayor of London, in 1632,

bore *sable*, a chevron between two couple-closes and three cinquefoils *or*. There is a very similar coat belonging to the family of Abdy, one member of which was created a baronet in 1647, being Lord Mayor of London: " *Or*, two chevrons between three trefoils slipped *sable*."

The emblazoned illustration of the Chevron is thus described: *Or*, on a chevron gu., between three trumpet (*Bignonia radicans*) flowers, proper, three berberry (*Berberis vulgaris*) flowers, proper. *Crest*. On a wreath, a sprig of wormwood (*Artemisia absinthium*).

The trumpet flower, which is here introduced as the charge in the field, is a beautiful North American plant, imported into this country about the year 1640. It is highly ornamental, is well known and very greatly admired, and flourishes well in the open air in England, against walls or sheltered trellis-work. The French call it the Virginian jasmine, and it is often imported into England under the name of the American jasmine. The French say that in its native land it is a favourite resort of the humming-bird, and because by its im-

portation, it is separated from its common inhabitant, it has been made the emblem of separation.

The berberry, the charge upon the ordinary, is a flower known to and very much dreaded by the farmer. It is to be found wild in every part of Europe. It sometimes grows to the size of a tree. It is at all times an elegant object; we admire it when its branches are simply clothed with its yellowish green, obovate leaves; we admire it yet more, perhaps, when its pretty racemes of bright yellow flowers hang pendent from amid its tufts of leaves; and not less beautiful is its appearance when these racemes of flowers become transformed into racemes of berries, somewhat oblong, and slightly curved, and of a bright rich scarlet colour. The berry contains much acidity, which renders it unpalatable to the feathered tribes. It forms a beautiful garnish for dishes when pickled; and a pleasant preserve when prepared with sugar. Its acidity has caused it to be assigned as the emblem of sharpness. It is very generally believed by the tillers of the soil that it destroys the fecundity of all

plants near it; a belief which is probably founded in error, and one which is gradually diminishing as the intelligence of the people is being augmented.

Separation from beloved objects, animate or inanimate, is always productive of more or less sorrow, the sharpness of which depends very much upon the amount of affection subsisting, the constitutional temperament of the individual, and the degree of intenseness of feeling. Shakspeare has thus described the feelings of one separated from his mistress, in the "Two Gentlemen of Verona :"

"And why not death rather than living torment ;
To die, is to be banished from myself ;
And Silvia is myself ; banished from her,
Is self from self ; a deadly banishment !
What light is light, if Silvia be not seen ?
What joy is joy, if Silvia be not by ?
Unless it be to think that she is by,
And feed upon the shadow of perfection.
Except I be by Silvia in the night,
There is no music in the nightingale ;
Unless I look on Silvia in the day,
There is no day for me to look upon :
She is my essence ; and I leave to be,
If I be not by her fair influence
Fostered, illumined, cherished, kept alive."

In addition to these, the emblems of separation and sharpness, we have a crest, a sprig of wormwood, the bitterness of which is notoriously great. This is emblematic of the effect of absence from beloved objects, which is the bitter feeling of regret. The plant is very commonly found in waste places, more particularly about villages, and shows its globose flowers, of a buff or pale yellow colour, in the month of August. It is a medicinal herb, and has been found beneficial in intermittent fevers, and other diseases. It possesses a very powerful, pungent smell, and the taste of it is intensely bitter and disagreeable. Hence it is peculiarly appropriate as the representative of that feeling,—a feeling so well indicated in Sir Walter Scott's song, "Wandering Willie:"

"All joy was bereft me the day that you left me,
And climbed the tall vessel to sail yon wide sea;
O weary betide it! I wandered beside it,
And banned it for parting my Willie and me.

Far o'er the wave hast thou followed thy fortune,
Oft fought the squadrons of France and of Spain;
Ae kiss of welcome's worth twenty at parting,
Now I hae gotten my Willie again.

When the sky it was mirk, and the winds they were
 I sat on the beach wi' the tear in my ee, [wailing.
 And thought o' the bark where my Willie was sailing,
 And wished that the tempest could a' blaw on me.

Now that thy gallant ship rides at her mooring,
 Now that my wanderer's in safety at hame ;
 Music to me were the wildest winds' roaring,
 That e'er o'er Inch-Keith drove the dark ocean faem.

[rattle,
 When the lights they did blaze, and the guns they did
 And blithe was each heart for the great victory,
 In secret I wept for the dangers of battle,
 And thy glory itself was scarce comfort to me.

But now shalt thou tell, while I eagerly listen,
 Of each bold adventure, and every brave scar ;
 And trust me, I'll smile, though my een they may glisten ;
 For sweet after danger's the tale of the war.

[lovers;
 And oh, how we doubt when there's distance 'tween
 When there's naething to speak to the heart through
 the ee ;
 How often the kindest and warmest prove rovers,
 And the love of the faithfulest ebbs like the sea.

Till, at times—could I help it?—I pined and I pondered,
 If love could change notes like the bird on the tree—
 Now I'll ne'er ask if thine eyes may have wandered,
 Enough, thy leal heart has been constant to me.

Welcome, from sweeping o'er sea and through channel,
Hardships and danger despising for fame,
Furnishing story for glory's bright annal.
Welcome, my wanderer, to Jeanie and hame!

Enough, now thy story in annals of glory
Has humbled the pride of France, Holland and Spain ;
No more shalt thou grieve me, no more shalt thou leave
I never will part with my Willie again." [me,

How well does the combination of these three flowers,—severally representing the sentiment of separation, the sharpness and the severity of the causes which produce it, and the bitterness of feeling with which it fills the heart,—with the heraldic blazonry, speak as it were the language of the motto—I feel the severity of separation.



VII.

THE CROSS.

Gules, upon a Cross raguly argent

A single Canterbury Bell is laid,
Between four berries of the Mistletoe,

Full brightly in their native hue portrayed.
They tell that constant perseverance made
Will cause all difficulties here to fade.

ANON. ROLL OF ARMS.

THE Cross raguly or raguled, represents the rough places which that man meets with who has to contend against all possible opposing forces in his way through the world. There are many such who have neither wealth to aid them in their course, nor friends to lend them a helping hand, nay, who even find that their "foes are they of their own household;" men who possess somewhat more than the average amount of mental endowments, and who feel with the Persian, when bound down by the necessity which circumstances impose, that it is a most hateful pain of those among mankind

that a man, though having much sense, is master of nothing, “ἐχθίστη δὲ ὀδύνη ἐστὶ τῶν ἐν ἀνθρώποισι αὐτή, πολλὰ φρονέοντα μηδενὸς κρατεῖν,” that he is not in a position in which he can carry his designs into effect; and yet the inward energy urges him forward, and though he never accomplishes all he desires, he sees one obstacle after another moved out of his path, and he feels sure that, if life were long enough and health were retained, all would yield before his indomitable perseverance.

The Canterbury bell is made the emblem of constancy on account of its rich blue colour. The mistletoe is emblematic of the expression “I surmount all difficulties;” hence the combination of these two declare that constant perseverance will subdue all difficulties which man is capable of overcoming.

“No, there is a necessity in fate,
 Why still the brave bold man is fortunate;
 He keeps his object ever full in sight,
 And that assurance holds him firm and right;
 True 'tis a narrow way that leads to bliss,
 But right before there is no precipice;
 Fear makes men look aside, and so their footing miss.”

DRYDEN.

The Cross, when thus simply named, is formed as though we had first placed a pale

upon the shield and then a fess upon it, yet so that where the two touch each other they are of the same substance only as any other part. Its content is one-fifth of the shield, but if charged, one-third.

This ordinary became a very common bearing immediately upon the commencement of the Crusades. Pilgrims, after their pilgrimage, took the cross for their cognizance. In Bloxam's "Gothic Architecture," there is a very pretty device, with a shield argent, a cross raguly gules, and beneath, the following lines—

“ a bloodie cross he bore,
The deare remembrance of his dying Lord,
For whose sweet sake that glorious badge he wore.
And dead, as living, ever Him adored :
Upon his shield the like was also scored.”

Mackenzie says that, in the Crusades, the English carried a cross, *or* ; the Scotch a St. Andrew's cross ; the French a cross *argent* ; the Germans, *sable* ; the Italians, *azure* ; and the Spaniards, *gules*.

The lines which bound the Cross may be of any kind, subject to the rule given at page 66. There are several kinds of crosses, viz. : *Patée*, the extremities being

couped, and the arms all *opening* out from the centre; *Patée fitché*, a short sharp point being attached to the lower limb, by which it may be fixed in the ground; *Patonce*, the limbs opening out like the former, but each extremity trifid, the middle portion extending beyond the other two; *Flory*, the extremities resembling the summit of the fleur-de-lis; *Avelane*, each limb having the appearance of an attenuated sheath of the filbert-nut (*Corylus avellana*); *Croslet*, the limbs about one-fourth the breadth of the cross, and each one being crossed near the extremity by a shorter arm; *Botoné*, the limbs being terminated by a trefoil; *Pomel*, by a knob; *Urdée*, by a diamond; *Potent*, by a crutch-head; *Calvary*, the base being placed upon three steps, and the transverse beam near the head of the perpendicular beam; *Croslet on degrees*, as the last with the head, and the transverse arms crossed; *Patriarchal*, containing one-fourth of the cross, couped at the extremities, and a transverse beam near the head of the perpendicular limb; *Anchored*, terminating in pairs of hooks; *Moline*, nearly resembling the last, but the hooks not

so long; *St. Anthony*, as the cross patée, the upper limb being altogether removed, and the lower one somewhat elongated.

Our illustration of this ordinary is thus emblazoned: Ermines, on a cross ar., five scarlet pimpernel (*Anagallis arvensis*) flowers, proper. *Crest*, a star of Bethlehem flower, stalked, coupéd, proper. *Motto*, Servabo fidem.

The beautiful scarlet pimpernel, with its rich deep purple centre, is very common in our corn-fields, as you will soon find, if you wander through them just when the corn has been reaped, and the sheaves are still standing, upreared in shocks, up and down the fields. If the day be fine, you will observe it at mid-day with its petals fully unfolded, to catch the bright beams of the sun; but if clouded, and the air be moist, you will see nothing more than a number of closed buds, just tipped with faint red. And hence, being so readily acted upon by atmospheric changes, it is called the Shepherd's Weather-glass. It has also been made the emblem of assignation, and may be well used to remind us of the im-

portance of keeping any engagement we may have made, and to urge us not to fail through any fault of our own. Here, being associated with the Cross, it seems to warn us that we are bound, under any circumstances which we can possibly control, to perform our promises. To do so may be inconvenient, may be attended with personal discomfort, and even by positive disadvantage, but these would not of themselves release us from the obligation; that is a matter of duty, not of convenience or of pleasure. To accomplish this, we must learn daily to deaden our own selfish desires, to subdue our own will, to combat every disposition which leads only to our self-gratification, when that is inconsistent with duty, and thus we shall be more free to perform those obligations which are paramount; and as we gain more and more this mastery over the will, the performance of positive duties once irksome, then sometimes unpleasant, will at the last become agreeable, if not delightful.

The flower chosen for the crest is the star of Bethlehem (*Ornithogalum umbel-*

latum), which is a clear white flower within, but outside the petals are greenish. The plant is occasionally found wild in pastures and meadows in England and near Glasgow, but it is by no means common. It blooms in April and May, and is very generally cultivated in our gardens. It grows from a bulb, which increases rapidly; and hence where it has become established, we usually find it growing in clusters. This flower has been made the emblem of faithful promises. Thus the combination of the pimpernel and the star of Bethlehem with the Cross clearly expresses the sentiment of the motto,—“*Servabo fidem.*” Although the observance of my promise may be attended with pain or damage to my own interests, nothing shall prevent my doing so but the paramount control of invincible difficulties.

“Where duty lies.

There is highest sacrifice.”

T. WILLIAMS.



VIII.

THE SALTIRE.

Vert, on a Saltire argent and invecked,
Two wheat-straws Saltire-ways are seen
By Dodder clasped, in colours proper decked,
Four golden Buttercups between.
How base the man, how lost to moral sense,
When ingrate for his friend's beneficence.

ANON. ROLL OF ARMS.

THE dodder (*Cuscuta Europæa*) is a true parasite. The ripened seed-vessel bursts transversely, and its contents fall to the ground in the autumn, and in the following spring they germinate and put forth their delicate stem and thread-like roots. The roots soon lose their power of abstracting nourishment from the soil and quickly die. The stem in like manner dies, if the plant be made to attach itself to any other growing near. This the dodder clasps with its slender branches, adhering at intervals to it by means of

a peculiar fluid secreted at the apex of certain small protuberances. Around this may soon be perceived a fringed border, and from the centre there protrudes a slender radical, piercing the bark of the plant to which it is attached. By means of this radical it draws from this plant the fluids which circulate through its vessels, and converts them to its own use. As it increases in size, it extends its branches to different plants, deriving juices from the box, the clove, the hop, the nettle, and others, all at the same time, and, changing them into nutriment for the increase of its own substance, thus flourishes and attains perfection! Hence it is made the emblem of baseness. It bears whitish-pink flowers, in the months of July, August, and September.

The buttercup (*Ranunculus acris*) is well known as a common flower in our meadows. The root especially is very acrid, and is capable of producing inflammation and blisters, and was at one time used in medicine as a counter-irritant; but as it was found that the sores thus caused were often difficult to heal, its

use was abandoned. It is said to be sometimes injurious to sheep and cattle. It has been made emblematic of ingratitude, on account of its irritating properties, and very properly so, for what is more likely to excite anger and just indignation than ingratitude?

“Ingratitude, how deeply dost thou wound!
Sure first devised to no other end,
But to grieve those whom nothing can offend.”

DRYDEN.

Thus heraldically combined, the buttercups and dodder express that thankless ingratitude which is the unmistakable evidence of baseness of soul.

As we stated the cross might be formed by first placing a pale upon the field, and then a fess, so the Saltire may be produced by a bend and a bend sinister crossing it. This ordinary is, in fact, a St. Andrew's cross. Guillim says that it consists “of a fourfold line, whereof two are drawn from the dexter chief towards the sinister base corner, and the other from the sinister chief, towards the dexter base point, and do meet about the midst

by couples in acute angles." Guillim's figures do not, however, agree with his words, for the shields being square, the Saltire is only the cross changed in position, so that the two beams become diagonal, instead of one being vertical and the other horizontal, and hence the lines which meet "in the midst" form there a right angle, exactly as in the cross. The Saltire contains only one-fifth of the shield, but if any charge be placed upon it, then it encloses one-third. It is borne coupé; in this condition it is sometimes crossed near the end, when it becomes a cross-croset placed in the position of a St. Andrew's cross, but it is then called St. Julian's cross.

The emblazoned illustration of this ordinary is thus described: Purpure, on a Saltire erm., five forget-me-not (*Myosotis palustris*) flowers, proper. *Crest*, a sprig of furze or gorse (*Ulex Europæus*) flowered, coupé, proper. *Motto*, Dinna forget.

The forget-me-not is supposed to be known to every one, and also the romantic story which acquired for it that peculiar name. Many persons, however, frequently

mistake another flower for this, or rather, we should say, other flowers. Whenever a little blue flower is seen by the roadside, in hedgerows, or even on the summit of a lofty hill, it is at once pronounced to be the forget-me-not. Thus the common germander speedwell, which we so often see growing in masses on sunny bank-sides at a considerable elevation, and the field scorpion-grass (*M. arvensis*), and the early field scorpion-grass (*M. collina*), which is almost peculiar to high places, are indifferently called the forget-me-not by those who do not know the favourite habitat of this flower.

The true forget-me-not (*M. palustris*), as its specific name implies, grows in marshy places, and by English herbalists is called the great water-scorpion-grass. Its flowers are the largest of any species in this genus, and are of an intense clear blue, with a small yellow eye, and are most beautiful ornaments by the banks of our streams and rivers throughout the whole of the summer months. In the effort to procure one of its attractive racemes, which was blooming on the bank

of one of the most rapid of European rivers, a youth fell in, and was borne away to a watery grave, calling to her, for whose sake he had made the attempt, "Forget-me-not."

How pleasant is it on a summer's day
Along the banks of winding brooks to stray,
And mark the many flowers blooming there;—
Flowers we loved when other friends were near;—
Friends who are gone before, but yet not lost,
While we are left, on life's rude tempest tost.

Those blooming flowers connect us with the past,
They tell of happy times which fled too fast,
Of kindred thoughts, of feelings interchanged,
Of holy converse sweet, as oft we ranged
Through fields and meadows, and by river's side;
Our hearts as pure as was the silver tide.

Who loves not thus upon the past to dwell?
Who seeks not scenes like these, which sweetly tell
How yet we hold communion with the dead
By all those sacred ties which friendship made?
Ties which death doth only seem to sever,
Since in spirit they shall last for ever.

And may we not such holy thoughts desire?
Oh, yes; for they, the flame of heavenly fire,
Consume the dross which links us with the earth,
Control the heart, and speed celestial birth;
Friends by their virtues still we call to mind,
By them alone our heart to theirs we bind.

If it be really so—and who can doubt it?—that the sweet intercourse of departed friends exerts a soothing and sanctifying influence upon the human heart, in proportion to the extent to which the virtues of those friends were developed, it surely must be of the highest importance that we should form our friendships with a careful regard to the future. It is, indeed, too often the case that men look around for sympathy, and, finding none, shut themselves up in their own heart. To some, nay to many, the friend of like thoughts, like feelings, like virtues, equal mental endowments, is denied. Their soul is like the dove that Noah sent forth from the ark, which, when it had fluttered about for awhile over the wide waste of waters and found no resting-place, returned to the ark. So in this manner does the soul of many yearn to pour out its inmost thoughts into another's sympathising heart, but finding none, it returns to shut itself up in its own hidden recesses. And yet, if men would look forward beyond this passing life, if they would but cultivate those virtues

and holy characteristics which alone shall have place in that higher state of being, of which we all *hope* to be partakers, there would be no difficulty in holding sweet communion then. And as one and another quitted this busy scene, they who remained behind would dwell upon the memory of departed friends, and daily growing in the virtues which each displayed not ostentatiously before men, they will have a daily increasing assurance that those virtues which are common to all shall reunite them in the world of spirits. Such is the only tie of affection which can endure for ever; and of this lasting, this enduring bond, the beautiful golden flower of the furze is the emblem; for there is no season of the year when its gay petals may not be found decorating heathy and desolate places, particularly where there is a sandy or gravelly soil. Thus it is that, in the waste wilderness of the world, we find here and there only a proof of that enduring affection which results from a perfect sympathy between two beings. In further proof of this we cite Mrs. Hemans's "Kindred Hearts:"

“Oh! ask not, hope thou not too much
Of sympathy below ;
Few are the hearts whence one same touch
Bids the sweet fountain flow :
Few and by still conflicting powers
Forbidden here to meet—
Such ties would make this life of ours
Too fair for aught so fleet.

It may be, that thy brother's eye
Sees not as thine, which turns
In such deep reverence to the sky,
Where the rich sunset burns :
It may be that the breath of spring,
Born amidst violets lone,
A rapture o'er thy soul can bring—
A dream, to his unknown.

The tune that speaks of other times—
A sorrowful delight!
The melody of distant chimes,
The sound of waves by night,
The wind that, with so many a tone,
Some chord within can thrill,—
These may have language all thine own,
To *him* a mystery still.

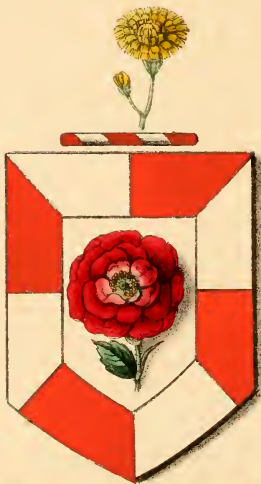
Yet scorn thou not, for this, the true
And steadfast love of years ;
The kindly, that from childhood grew,
The faithful to thy tears!
If there be one that o'er the dead
Hath in thy grief borne part,
And watched through sickness by thy bed,—
Call his a kindred heart!

But for those bonds all perfect made,
Wherein bright spirits blend,
Like sister flowers of one sweet shade,
With the same breeze that bend,
For that full bliss of thought allied,
Never to mortals given,—
Oh! lay thy lovely dreams aside,
Or lift them unto heaven.”

The motto, “Dinna forget,” is a favourite saying with our northern brethren. They who hazard their lives to serve us are not likely to be forgotten, and of such the forget-me-not would remind us, while the permanence of the furze blossom through all seasons, not excepting the cold and frosty period of winter, will suggest recollections of that lasting affection which knows no change, even when the blighting hand of adversity has deprived us of every external attraction.

SUBORDINARIES.





FORMA ECERE PRÆSIDIQ

THE GYRON.

The shield was vert on which there lay
 Two Gyrons bright as silv'ry day ;
 On each outspread a Crocus blue
 In richest bloom of native hue ;
 And in the verdant field were drawn
 Two Rose-buds white as fairest lawn :
 So youthful gladness warmest glows
 Where love no cloud or shadow throws.

ANON. ROLL OF ARMS.

IN order to reduce the above into a pictorial form, the shield having been first drawn, a line must be produced from the dexter chief corner to the sinister base corner, and another must then be drawn in fess, cutting the diagonal line in the fess point, *i. e.*, in the middle of the shield. The opposite triangles thus formed will be the two Gyrons, argent, on each of which a blue crocus is to be painted. The remaining parts of the shield will

be vert, and on each of these a white rose-bud is to be depicted. The crocus blooming early in the spring is the appropriate emblem of youthful gladness, as the white rose-bud is of that calm and peaceful condition of the youthful heart, which is yet undisturbed by those anxious doubts and fearful hopes which disquiet those who have just begun to feel how much their happiness is affected by the thoughts and feelings of another.

The Gyron is formed by two lines drawn from different parts of the shield, and meeting in the fess point, where they make an acute angle. It is an ordinary which may be borne singly, in couples, or in pairs of six, eight, ten, or twelve. The manner of describing it in blazonry is to say from what point it issues; thus, if we say a Gyron issuing from the dexter chief point, it is evident, from what has been before said of it, that the line so issuing must be met by another drawn half-way across the field, from the dexter side, and meeting the diagonal line in the fess point. Hence, if we say the field is Gyronny, it

follows that, by the previous method of construction, it would consist of eight Gyrons.

Our illustration is thus emblazoned: Gyronny, *ar.* and *gu.*, on an escutcheon of pretence argent, a damask rose (*Rosa Damascena*), stalked and leaved, proper. *Crest*, a flower of the succory-leaved hawkweed, coupé, proper. *Motto*, Forma egere præsidio — Beauty needs protection.

The damask rose needs no eulogium of ours, to win from every admirer of flowers the admission that it is a fair representative of beauty. All will join in addressing it in the language of Anacreon:

“Resplendent rose! the flower of flowers,
Whose breath perfumes Olympus’ bowers,
Whose virgin blush of chastened dye,
Enchants so much our mental eye.”

And they will also readily allow that not unworthily

“Oft has the poet’s magic tongue,
The rose’s fair luxuriance sung.”

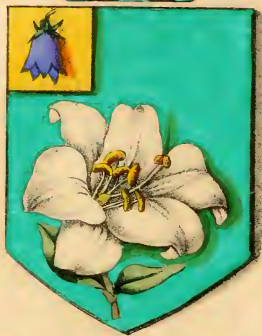
Alone, therefore, may we justly place

the rose in the shield as being the queen of flowers, and the choicest emblem of beauty.

The hawkweeds are a very pretty genus of British wild flowers, and well deserve more of our admiration than is usually bestowed upon them. They adorn our banks, our open pastures, our woods and rocks, our old walls, our mountains and our valleys, with their bright yellow florets. This species, the succory-leaved hawkweed (*Hieracium paludosum*), is the most common, and well were it for beauty, if those who possessed that dangerous attraction had the quality of quick-sightedness, of which this has been made emblematic, on account of its name, since that reminds us of the piercing sight of the hawk, which is not only quick but clear and far-seeing. Hence also it derives its claim to represent protection, as vigilance is one of the most valuable traits in the character of one who assumes the position of a protector.

The rose, then, as the emblem of beauty, and the hawkweed as the repre-

sentative of that protection so much needed by one who possesses that coveted attribute, well express the truth contained in the motto, *Forma egere præsidio*—Beauty needs protection.



PURITY AND SIMPLICITY

II.

THE CANTON.

Vert on a Rustre argent set
Is a sprig of the Broom Plantagenet,
With bright green leaf and golden flower
As it decks the field or adorns the bower ;
Besides, there's a Canton of shining gold
Whereon the rich purple petals unfold
Of *Centaurea moscháta*—Sweet Sultan of old.

These bearings will show

What you wish to know,—

For happiness all e'er desire to gain ;—

Then low you must bend

To gain that great end,—

Unless you're content to seek it in vain,—

And pass through the gate,

If not yet too late,

Of lowly humility, for that alone leads

Whither waters of life flow through evergreen meads.

ANON. ROLL OF ARMS.

Centaurea moschata is a Persian flower, which was first imported into England in 1629. In the East it is regarded as the emblem of supreme happiness. It is an annual, and presents a very handsome

appearance in the border, with its rich purple florets. There is also a white variety. The royal race of the Plantagenets are said to have derived their patronymic from the broom, one of their progenitors having either assumed a sprig of this plant as his cognizance, or submitted to flagellation with a rod made of the twigs of it, by way of penance for some offence. This incident, a very remarkable instance of the humble submission of the warrior to ecclesiastical censure, has led to the adoption of the broom, or plantagenista (called *planta-genêt* by the French), as the emblem of humility. Hence, the bearings adequately express the great truth that true humility is the pathway to happiness.

The Canton is an ordinary which occupies one corner of the shield, and unless otherwise stated, is always understood to be in the dexter chief corner. It is a perfect square, each side being equal to one-third of the length of the line which bounds the chief of the shield. This ordinary was thought by heralds a suitable mark of distinction to be given to gentle-

men, esquires, or knights, for services rendered by them, but scarcely honourable enough to reward any one of the higher nobility. The escutcheon of pretence is, however, deemed more honourable than this, or even than the quarter. Mackenzy says that it represents the banner, which may have been given to the bearer as a reward for military service.

The quarter, which is of the same form as the Canton, occupies one-fourth of the shield, as its name seems to indicate. It is by some considered an ordinary. In blazonry, the same rule applies which directs its position in the shield.

Our illustration of this ordinary is thus emblazoned:

Vert, a white lily (*Lilium candidum*), proper; on a canton, or, a harebell (*Campanula rotundifolia*), proper. *Crest*, a sprig of phlox (*Phlox pyramidalis*) in flower, proper. *Motto*, Purity and simplicity.

The beautiful white lily is one of the most valued flowers of our gardens. Its firm stem rises erect from the earth, and is adorned with graceful lanceolate leaves,

flowing in drooping curls all around; and at the summit of this elegant column several campanulate flowers of resplendent whiteness expand their delicate petals; the richness of their pure colour being increased by the fine yellow dust which falls upon them from the massy golden anthers. Well might Pliny regard this plant as of such excellent quality, as to place it next in rank to the queenly rose. It has always been the emblem of purity and moral excellence; and suggests to us the purity of the infant mind, illuminated with a soft hue of golden light flowing from those glorious realms where its yet unsullied being is viewed with complacency and love. The same thought appears to have occurred to the American poet Percival, who has thus written:

“A lily, in mantle of purest snow,
Hung over a silent fountain,
And the wave, in its calm and quiet flow,
Displayed its silken leaves below,
Like a drift on the windy mountain;
It bowed with moisture, the night had wept,
When the stars shone over the billow,
And white winged spirits their vigils kept,
Where beauty and innocence sweetly slept
On its pure and thornless pillow.”

The harebell (*Campanula rotundifolia*), which is the charge upon the Canton, is a well-known flower, indigenous to our own green fields and rustic wilds. In the glowing months of July and August, in September and even in October, this beautiful and graceful flower, pendent on its threadlike stem, greets us with its charms in many an unfrequented road, whose sides, covered with grassy verdure, are decked with daisies, and cinquefoil, and knapweed, and a host of other floral attractions. The harebell possesses a singular beauty, which makes it a very appropriate emblem of rustic elegance, one of the chief features of which is a rare simplicity.

The two qualities thus severally represented by the white lily and the harebell, are generally united in the same individual. If there be purity of heart there will be simplicity of character; if there be genuine simplicity it must spring from inward purity. This union of the two is well typified by the crest, a sprig of the phlox, in bloom, which is the representative of unanimity. We know not

why it has been thus appropriated; but since its name signifies a flame, or even a bright flaming fire, and since fire has the property of reducing all things to their prime elements, and thus bringing into reunion all particles which have a native affinity, its operation tends to arrange whatever it acts upon in positions of the greatest harmony, and therefore to produce unanimity. Hence it seems that the flower which is named phlox may fitly be used to denote that harmony and unanimity which is the general result of a combination of perfect purity and genuine simplicity, whence the heraldic combination of their floral emblems expresses in floral language this union in the motto,—Purity and simplicity.



III.

THE PILE.

The field is Argent, and on this is laid
A Pile of colour vert, whereon displayed
Observe a bunch of Currants red and bright,
The whole between two Shamrocks proper, slipped,
In Nature's ever-verdant hues equipped,
Contrasted with the scutcheon's lustrous white ;
These last, emblems of unity we call,
Which as the luscious Currant pleases all.

ANON. ROLL OF ARMS.

THE red currant is a shrub so commonly cultivated, and its fruit is so generally, we may say universally desired, as to render any lengthened account of it here unnecessary. The latter is very delicious, and is valued by every one in all the various forms in which it tempts the palate. We may remark that the shrub is peculiarly suited to the climate of England, and that many attempts have been made to acclimatize it in much warmer temperatures, but without success. This fact has led Dr. Deakin, in his very valuable

“Florigraphia Britannica,” to say, “that the Englishman when far from his native land, who still retains in memory the delights of this fruit, and the grateful taste of his mother’s preserves, must procure them,” if he would have them in perfection, “from his parent land.” These and other feelings manifold lead us to say, with Addison,—

“On foreign mountains may the sun refine
The grape’s soft juice, and mellow it to wine,
With citron groves adorn a distant soil,
And the fat olive swell with floods of oil:
We envy not the warmer clime, that lies
In ten degrees of more indulgent skies,
Nor at the coarseness of our heaven repine,
Though o’er our heads the frozen Pleiads shine.”

The fruit indeed is so grateful to the palate of the mass of those who have the good fortune to be born in a clime like ours, that it has been made emblematic of the expression, “You please all.” The shamrock or trefoil is an agricultural plant of great value, and is the emblem of Ireland. It has been always regarded as the emblem of unity, which, wherever it is to be found, is sure to be accompanied by harmony and

love, and must be pleasing to all who dwell within its influence.

The Pile, which forms the subject of this article, is an ordinary bearing a close resemblance to a wedge, the thick end of the wedge being bounded by the chief line, and its sides meeting and so forming an acute angle near the base of the shield.

Some writers have supposed the ordinary to have had its origin in the Roman Pilum, a javelin, the head of which was broad at the base and gradually tapered to a point. Lucan records their effective service thus :

“ But no dire crime could stain the stranger’s steel,
Nought could do mischief but the Roman Pile.”

Mackenzey says that the Pile represents the instrument with which soldiers secured the foundations of their buildings, and hence they have been given as bearings to those who had founded commonwealths, colonies, or families. He adds, that in his opinion three piles are often mistaken in Great Britain for Passion-nails, which were common symbols assumed by those who went to the Holy Land.

When there is only one Pile in the field,

its base should be at least equal to one-third of the width thereof; frequently it is of the same length as the whole of the chief line.

The Pile is borne in many ways. Sometimes issuing from one of the four corners of the shield, and occasionally its extremity adorned *flory* or otherwise; and its boundary lines may be of any form.

Our illustration is thus emblazoned: Sable on a Pile wavy ar., a wild pansy (*Viola tricolor*) stalked and leaved, proper. *Crest*, a sprig of fern. *Motto*, Pensez à moi.

The wild pansy is one of our greatest favourites among field flowers; although from its deep purple and dingy yellow petals, sometimes approaching a dim white, it often escapes the eye of the heedless passer-by. It is very common in our corn and clover fields, flowering throughout the whole of the summer months. In some parts of Surrey we have met with fields literally covered with it. The wild flower labours, however, under great disadvantages, for when we see it we are sure to compare it in our mind's eye with its aristocratic relative of the garden, where cultivation has developed its capabilities, and made it the admired of

all beholders. When we see these beautiful results of man's attention and care in the cotter's garden, we cannot help contrasting, with painful reflections, his comparative indifference to the development of his children's character and disposition. We look upon these perfect specimens of the pansy, and then upon the natural, wild, and heathenish children around, which, had the same care been bestowed upon them as on the plants, would have been as much more lovely and excellent as the garden flower surpasses its uncultivated sister of the wild wastes.

Shakspeare makes the mad Ophelia say,—

“ pray you, love, remember
There's pansies—that's for thoughts;”

and this flower has ever been considered as conveying the sentiment of the motto, *Pensez à moi*. And the crest adds a silent request that the remembrances may be such as a sincerē friend would treasure up in the heart; the fern, of which there are so many kinds, being the emblem of sincerity.



IV.

THE ORLE.

Argent, within a sable Orle you see
A blossom from the splendid Tulip-tree ;
Upon the field, around the Orle, behold
A wreath of Bramble doth the whole enfold ;
The glory which the world calls Fame,
Malice and Envy oft defame.

ANON. ROLL OF ARMS.

THE Liriodendron, or lily-tree, now commonly known amongst us as the tulip-tree, probably because the form of its flowers is thought to resemble the tulip more than the lily, is a native of Florida. It is one of the more lofty of forest trees. The bark of the tree is smooth, and its fiddle-shaped leaves are much to be admired ; but its tulip-like flowers, which are produced at the end of the branches, make it an object of singular beauty. The flower consists of six petals, three outer and three inner ones, forming a kind of bell-shaped flower, which is of a yellowish-red, and hence the North Ameri-

cans named it the tulip. The petals are also marked with green, yellow, and red spots, making a splendid appearance when in full bloom, and astonishing us with its magnificence. Thus glorious deeds strike us with astonishment, and exact from us the language of wonder and admiration which we call fame. But this fame produces in some hearts feelings of a far different nature. There are those who look with a jaundiced eye upon all that is done by others than themselves, hence noble deeds are viewed by them in such sort that, according to their estimate, they become ignoble. This is envy, and it is well represented by the bramble, which, by its wild and straggling growth, often chokes or impedes the growth of other plants, whence it has been made the emblem of envy.

“The Orle,” says Guillim, “is an ordinary composed of a threefold line duplicated, admitting a transparency of the field, throughout the innermost area a space therein enclosed.” It is, in fact, an inescutcheon, different from the tincture of the field, within which is placed another inescutcheon of the same tincture as the field.

Mackenzey derives the name from *orula*, a diminutive of *ora*, a border, and thereupon says that this ordinary was given to such as had given protection and defence to any besieged place, because this seems to protect whatever is set within it.

Sometimes this ordinary is borne flowered, when it is called a tressure; it is also borne double, or of three pieces, which consist of a series of inescutcheons of alternate tinctures, and which gradually diminish in size. From their being regarded as a series of inescutcheons, there seems to have arisen the practice of making the boundary line of each of various kinds. It is an ordinary well adapted for use in the combination of Flowers and Heraldry.

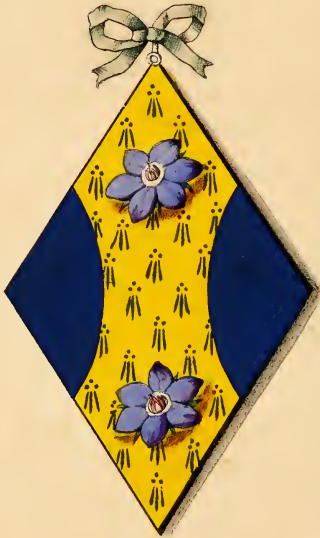
The illustration is thus emblazoned: Sanguine, with an Orle, ar., a strawberry (*Fragaria vesca*) flower, anthered, proper. *Crest*, the spider ophrys (*Ophrys aranifera*) couped, proper. *Motto*, Trust in promised excellence.

The strawberry is an humble but a very pretty plant. Its leaves are so elegantly cut that their form has been thought worthy of imitation by the artist, who has not deemed

it unsuitable to decorate the brow of the most illustrious order of our nobility; it being the graceful ornament of a duke's coronet. The flower is small and white, and of very modest pretensions, like all true excellence; it does not obtrude itself upon our notice in gaudy hues, but if we will tend it, and nurse it, and cultivate it, it will ultimately prove fruitful and reward all our attention. To bring it to its highest state of perfection much ingenuity and skill is required, of which the spider ophrys is the suitable emblem. Guillim tells us, in his peculiarly quaint manner, that the spider, which this flower resembles, is born free of the weaver's company; for, he says, "she studieth not the weaver's art, neither hath she the stuff whereof she makes her thread from anywhere else, than out of her own system whence she draweth it; whereof, through the agility and nimbleness of her feet, she weaveth gins, and dilateth, contracteth, and knitteth them in form of a net; and with the threads thus drawn out, she repaireth all rents and cracks of the same." The flowering spider ophrys blooms in the months of April and May, and is found in chalk quarries and on commons

in the counties of Kent and Surrey, but is by no means frequent.

Knowing how skill and care will improve what is apparently backward and retiring, we are led to regard in the young, the mild, obedient, and unpresuming, as the temper and character best calculated to repay careful culture. By such means we oft find those who progress slowly, advance more surely than the quick and precocious, and at last acquire the greatest amount of solid and permanent good. Thus in such there is a promise of excellence, in which we shall do well to trust, and are sure of finally reaping the reward of our confidence. Nurture such a disposition, surround it with all practicable defences against evil and adverse influences, and superadd thereto all the skill you are master of in directing it aright, and you shall not fail to reap a rich reward in acting upon the motto—Trust in promised excellence.



RUSTICUS CUM BENIGNITATE CONGRUET.

FLANCHES.

What queer device is this? On verdant field
 Two golden Crowfoot flowers, erewhile concealed
 Within the thickets of a wood,
 Display their shining petals to our gaze,
 Petals we've sought amid the prickly maze,
 Whose thorns our onward path withstood;
 These ranged in Pale, between two Flanches gold,
 On each a slip of blooming Privet bold,
 Forbidding rude approach to modest flowers,
 By choicè retiring to their leafy bowers.

ANON. ROLL OF ARMS.

THE crowfoot we shall have another opportunity of speaking of; suffice it here to say that it is the emblem of retiring loveliness, and that as such it needs the protection of some powerful friend, who shall keep off the rude approach of those who are attracted by what is lovely, though they themselves may have nothing estimable to boast of. Of this protection privet is made emblematical. It forms, as is known to all, at once an elegant and

nearly ever-verdant fence around our gardens, and thus protects them from those whose covetous admiration of our flowers and fruit might lead them to practise conveyancing upon such as we esteemed of the greatest value. True, it may be of little use against those who professedly and unhesitatingly act on the old border principle, and who, if you asked them why they took yours as theirs, would answer,—

“ For why? Because the good old rule
Sufficeth us; the simple plan,
That they should take who have the power,
And they should keep who can;”

but it is effective against those whose virtue is not powerful enough to enable them to withstand the seductive influence of sudden temptation, without the aid of some restraining force externally applied.

The Flanche is a very useful ordinary for the pleasing combination which this work points out, and consists of a segment of a circle, equal to about one-third of the whole circumference, the extremities of which touch either the chief and base

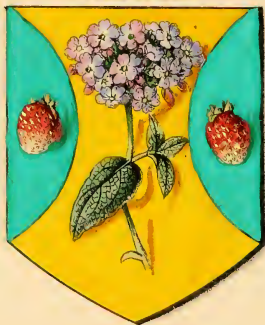
dexter points, or the chief and base sinister points of the shield. The space between these segments, at the points where they most nearly meet, is about one-third the width of the field, and toward the chief and base the space gradually increases. The line which bounds the circumference of the segment may be of any kind, but it must be named in the blazon.

The illustration is thus described: Ermine, between two Flanches az., two borage (*Borago officinalis*) flowers, in pale, proper. *Motto*, Rusticus cum benignitate congruet.

Borage is a native wild plant, highly ornamental in its appearance, bearing a large number of brilliant blue flowers in the delightful months of June and July. It is not by any means unfrequent among rubbish and in waste places. The former common locality and the beauty of the flower have led to the supposition that the plant has been naturalized, and hence that those specimens which we meet with on our roadsides and bye-lanes are stragglers from the garden. The fruit is a nut, somewhat depressed at the base, and

rough or tuberculated. The whole plant is clothed with rough hairs, whence it has been made the emblem of bluntness. It was, and in some countries is still, very much valued in certain diseases, and the possession of these qualities makes us overlook its roughness.

Thus it is that a rough external demeanour often hides from our view true kindness of heart, which is expressed by these bearings, and in the motto, *Rusticus cum benignitate congruet.*



I ASPIRE AFTER PERFECTION

VI.

FLASQUES.

Azure, two flowers of Cistus white
Between two Flasques of silver bright ;
On each a panicle of grass,
Such as in decorative glass
Oft shakes and trembles in your sight,
As agitated with delight.
Now agitation will procure,
From lively men and men demure,
And from all shades that lie between,
What agitators seek, I ween,
The votes of people, high and low,
Who more than all their fellows know.
Thus then these men have their reward,
For which we hope you've no regard.

ANON. ROLL OF ARMS.

THE rock-rose or gum-cistus is a very pretty flower, and is greatly admired by all who have any taste for the beauties of Flora. It is a native of Spain, but has for more than two centuries been known to the floriculturists of England, who have now attained to such an eminent position, as caterers for our pleasure and gratifica-

tion, in adorning our gardens and conservatories with the choicest of the products of other lands. The admiration which has been bestowed upon this flower has caused it to be made the emblem of popular favour, though evidently representing the object which secures it rather than the favour obtained. It is here well placed between two panicles of quaking or trembling-grass, which is at once symbolical of that agitation which is often the exciting cause of popular favour, and which not unfrequently accompanies the bestowal of it in the feelings of him who is the object of it. In either case the combination expresses, Agitation wins popular favour, or, Popular favour causes agitation.

The Flaque resembles the flanche in shape, but is the segment of a larger circle than it is, so that the space between any pair of them, at the points where they most nearly meet, is larger, and about equal to one-half the entire width of the shield. It is said by Leigh to be suitable in rewarding virtue and learning, and especially any good service performed in the capacity of ambassador or envoy.

Our illustration of this ordinary is a very pretty achievement, and is thus emblazoned: Or, between two Flasques vert, each charged with a strawberry proper, a corymb of Peruvian heliotrope (*Heliotropum Peruvianum*), stalked and leaved, proper. Crest, a cardinal flower (*Lobelia cardinalis*). Motto, I aspire after perfection.

The Peruvian heliotrope is, as its name implies, a native of Peru, from whence it was first brought into England, nearly a hundred years ago. It was greatly admired on its first introduction into Europe, its grateful fragrance rendering it peculiarly agreeable to the fair sex, who took it under their patronage. It is now a common, but highly valued, window plant, where it continues in bloom throughout the summer months, perfuming our rooms with its delicious odour. Its habit of turning to the sun has led to its being fancifully supposed to regard the source of its life and fragrance with affection; whence it is made emblematical of the expression "I love you." Others suppose this to have been appropriated to it from the alleged circumstance that the Parisian

ladies, on its first being known to them, were so delighted with it, that they called it the flower of love, and valued no bouquet in which it was not included.

We may well look upon it as representing that intense longing after the author of its existence, which seems to denote the earnest aspirations of the creature to drink in the life of its Maker, and so to approach as near to perfection as its being is capable of. Of this perfection, the strawberry, as possessing properties more excellent and more near to perfection than any other fruit, is the very fitting emblem; and accordingly the two express the language of the motto, I aspire after perfection.

This shield is surmounted by a crest, viz., a portion of the terminal raceme of *Lobelia cardinalis* in bloom. The genus *Lobelia* contains many beautiful flowers, of which the shining (*fulgens*), the splendid (*splendens*), and the principal or chief (*cardinalis*) are the three grand ornaments of the whole, and especially the last, which is the chief of *Lobelias*, the first or principal of the race, the most

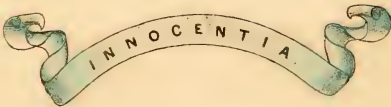
distinguished. Justice has given a full account of the culture of this last species, which he describes as “a flower of most handsome appearance, and which should not be wanting in curious gardens, on account of the rich colour of its flowers.” It is often called cardinal flower, or the cardinal’s flower; and thus by some has been made emblematic of distinction, because its name was erroneously supposed to have some reference to a Roman Catholic cardinal, a dignity of the Church of Italy, holding the first rank subordinate to the Bishop of Rome.

It is, however, as being the first in elegance and beauty of its genus, that *Lobelia cardinalis* may be very justly made the emblem of distinction; and if the distinction we aspire after be that of perfect excellence and goodness, we have an object in view which requires our unwearied exertion, and demands our incessant efforts to gain; and though we shall never attain it, yet the nearer we approach to it, so much the greater will be the amount of happiness we shall acquire, and be made capable of enjoy-

ing. Thus boldly advancing, the time will come when we shall reap the reward of our virtuous resistance to all seductive temptations.

“It is his, the first who e'er
Dared the dismal Hall of Fear;
His, who hath the snares defied
Spread by Pleasure, Wealth, and Pride.”

SCOTT.



VII.

THE LOZENGE.

Or, within a Lozenge vert
See the herald doth insert,
A fragrant Mock-orange flower,
Culled from richest scented bower ;
Where the sweet-briar bush exhales
Perfumes for the floating gales,
As they gather odours free
Over hill and over lea.
But what can we sweeter find
Than the ties which brothers bind ?
They are richer far than all,
For they're fond affection's thrall.

ANON. ROLL OF ARMS.

FRATERNAL love is most pleasing to behold. We know of nothing more gratifying to the noble-minded, than to witness the existence of sincere affection between two beings so closely bound by the ties of nature as brothers. This gratification may perhaps be enhanced by the painful consideration of the rarity of this love. So universal is the indiffer-

ence which one brother feels towards another, that we have sometimes been led to think that this feeling is wisely implanted for the purpose of dispersing families, and thus promoting the alliance of its individual members with those of other families. By this means it would seem as if constitutional temperaments and family characteristics would be modified, and a greater general harmony amongst mankind promoted. And yet this want of love is oft the cause of much pain, the source of angry contention, and the fuel of family discord, so that we cannot do otherwise than enjoy the contemplation of fraternal love when we see it developed. The circumstances, too, which call it forth are such as generally lend to it an additional charm. It is when a brother is afflicted, or when he suffers under the storms of adversity, that true fraternal love will show itself; and this it does by real heartfelt sympathy, by bearing as far as it can that brother's sorrows and adversities, and thus fulfilling that injunction of supreme authority, "Bear ye one another's burdens."

Of this fraternal love the mock-orange, or syringa (*Philadelphus coronarius*), has been made emblematical, doubtless on account of its name Philadelphus, which means "fond of one's brother or sister." In the above it is portrayed on green, which represents hope, surrounded with gold, which is emblematic of that glorious harmony which fraternal love produces in a family.

The Lozenge is an ordinary which is strictly an equilateral parallelogram, that is, it has all its sides of equal length; two of its angles are acute and two obtuse. This ordinary is so placed, that a straight line cutting the field in pale would join the acute angles, and a straight line joining the obtuse angles would part the shield in fess. It is to be observed also, that a line which would join the obtuse angles must never be less than one of the sides of the ordinary, for if otherwise it would cease to be a Lozenge.

Any number of the Lozenge may be borne in a shield; and the whole field may be and is divided into

Lozenges, when the arms are described as Lozengy.

Our illustration of the Lozenge is thus emblazoned: Ar., on a Lozenge az., a white daisy (*Bellis perennis*) proper. *Crest*, an oxlip (*Primula elatior*) proper. *Motto*, Innocentia.

It is not needful that we should tell the reader what charms are possessed by the daisy. Its very name summons up sweet recollections of childhood, and compels many of us to compare ourselves with what we were then, and to mourn the loss of that innocence and simplicity which then were ours. It is indeed the child's own flower, and therefore has with the greatest propriety been made the emblem of that pure innocence which we find in a child. It were well indeed if those early days, when we were ignorant of evil, were more frequently revived in our memories, and we were thus led to a comparison of the two beings. It could not but be attended with profit to contemplate the changes which had passed over us, and to review the various steps by which

we had turned aside from the path of innocence, the extent to which we had diverged, and the influences which had caused us to err. Such reviews as these would surely make us more cautious for the time to come, and would put us on our guard when temptation drew near; and, though they cannot remove the stains which errors have left, they would exert no small power in restraining our steps for the time to come, and keep us more firmly in the path of innocence. Sir Walter Scott has connected the daisy with childhood in his introduction to *Marmion* :

“My imps, though hardy, bold, and wild,
As best befits the mountain child,
Feel the sad influences of the hour,
And wail the daisy’s vanish’d flower;
Their summer gambols tell, and mourn,
And anxious ask,—Will spring return,
And birds and lambs again be gay,
And blossoms clothe the hawthorn spray?”

Yes, prattlers, yes. The daisy’s flower
Again shall paint your summer bower;
Again the hawthorn shall supply
The garlands you delight to tie;

The lambs upon the lea shall bound,
The wild birds carol to the round,
And while you frolic light as they,
Too short shall seem the summer day."

The oxlip, which forms the crest to this achievement, is nearly allied to the primrose, and loves the same localities, as groves and woods. It is not uncommon, though rare in comparison with the primrose. It is a perennial, and blooms in the months of April and May. It has been much cultivated, by which various colours and shades of colour have been obtained, and the plant is then known as the polyanthus. The oxlip, from its delicious fragrance, has been made the emblem of sweetness, which renders it a fit companion for the daisy, the two flowers reminding us of the sweetness of child-like innocence.



VOTRE QUALITES SURPASSENT VOTRE CHARMES

VIII.

THE FUSIL.

The field is Or, whereon is laid
A Fusil Azure as the sky ;
In this a Jasmine is portrayed
As bright as are the stars on high.
The Fusil charged, then lies between
Four Olive-leaves of brightest green.

ANON. ROLL. OF ARMS.

THE yellow jasmine is a species of the same genus as the white, and we think quite as pretty, though not so generally met with in our gardens. The common yellow kind (*Jasminum fruticans*) is a native of the south of Europe, whence it was brought into England in the year 1570. Its star-like flowers form an admirable contrast to the deep green stems and leaves, and the whole shrub constitutes a graceful and elegant ornament to the suburban or rustic villa. It has been made the emblem of grace

and elegance, and we think very appropriately, for such is its true character.

The olive-leaves are supposed, in the above rhyming blazonry, to be placed near the four corners of the shield. It is indigenous to the south of Europe. The cultivated kinds come originally from Asia, and it grows abundantly about Aleppo and Lebanon. It has always by all nations been regarded as the emblem of peace, and we think we may assume that it is a sacred emblem of that blessing. When the Creator manifested His anger against sin by destroying every living being on the face of the earth, except Noah and them which were with him in the ark, the olive-leaf was the first intimation which Noah received that the waters were greatly abated, and therefore that God's anger was withdrawn. Noah first sent a raven out of the ark, which did not return; he then sent a dove, which soon came back; seven days after he sent forth the dove a second time, which came again to him in the evening, bearing an olive-leaf which it had plucked off. It is not therefore unlikely that Noah and

his family would regard the olive with peculiar feelings, as the first intimation that God had so far ceased from His wrath against man, that He had caused the waters to retire to such a level as that the olive was growing visibly above them. If so, the same tree would ever be regarded by his descendants, as indeed it has been, as the token of peace and good-will.

The olive is here appropriately associated with the yellow jasmine, for it is in times of peace that those arts prevail which tend to promote the graces of social life, and all the elegancies of a civilized state.

The Fusil is an ordinary which is also a parallelogram as the lozenge, but its vertical length is much greater, and consequently the acute angles are more acute, and the obtuse angles more obtuse than those of the preceding ordinary. It is so constructed that a line which would join the obtuse angles is always less than any one of the sides of the figure.

The pictorial illustration of the Fusil is thus described: Az., on a Fusil ar., a sprig of mignonette (*Reseda odorata*) proper. Crest, blue bottle centaury (*Centaurea*

Cyanus). *Motto*, Vos qualités surpassent vos charmes.

The mignonette is a favourite with every one, on account of its highly odoriferous flowers. The flowers themselves are minute, and but for their fragrance the plant would be wholly disregarded. It is, however, cultivated to a very large extent for rooms and balconies. The plants are frequently sown and transplanted into pots, three or four being set in a pot of three or four inches in diameter. If you desire to have mignonette blooming from December to February, you must sow the seed in July in the open ground, and remove the plants into pots in September. To obtain a succession for March, April, and May, you must sow seed in August, and not later than the 25th of that month. The plants which spring from these seeds will not suffer by exposure to rain whilst they are young, but they will need protection from early frosts, like the winter crop. They will require to be thinned in November, when not more than eight or ten plants should be left in each pot. At this season the pots will require to be sunk three or four inches in old tan or

coal ashes, and to be covered with a frame, placing it fronting the west, so that when the sun sets clear it may be opened for the plants to catch its departing rays. The third or spring crop must be sown in pots not later than the 25th of February. The pots must then be put in a frame, on a gentle heat, and as the heat declines, it will be necessary to lower them three or four inches in the bed. By this method the roots are kept moist, and the leaves prevented from being turned brown by the sun's heat, in April and May. Plants thus obtained are in perfection at the end of May, and ready to succeed those raised by the autumnal sowing.

Thus we may have a constant succession of this fragrant flower, and by care be always in possession of those qualities which so infinitely surpass the charms of this flower.

This flower has been already placed in the armorial bearings of a foreign nobleman, for we are informed that it was the cause of leading a certain count to renounce a coquette whose hand he was seeking, and of directing him to one of humbler pretensions

and less external charms, whose excellent disposition and sincerity soon determined him to prefer her hand. On their alliance he added a sprig of mignonette to his family achievement, and selected for his motto the expressive words, Vos qualités surpassent vos charmes.

There is a delicacy in the appearance and fragrance of the mignonette which is very pleasing; and thus we find much delicacy of manner in those gentle beings whose superior worth and mental refinement surpass their beauty. Their whole bearing is marked by an amiable desire to promote the comfort and happiness of those around them, and this by unobtrusive attentions, which are the more grateful from the delicate manner in which they are paid. Hence the centaur is the beautiful emblem of that genuine delicacy of manner which we observe in those to whom it may be truly said, Vos qualités surpassent vos charmes.





IX.

THE MASCLE.

The shield is formed of polished gold,
On which a ruby Mascle glows ;
In this a Honeysuckle bold
Its charms in native fulness shows ;
And in each corner of the chief—
In base as well—in bold relief,
An Oak-leaf lies with varied hue,
Meet emblem that of bravery true,
Which nerves the heart of one who'd gain
The bondage of affection's chain.

ANON. ROLL OF ARMS.

IF we do but remember the wooden walls of Old England, we must allow that the oak has the first claim to be made the emblem of bravery. That tree bears no gorgeous flower, and its knotted and gnarled branches are not very tractable substances to be imported by the aid of the pencil into our fairy shields. We are, therefore, compelled to content ourselves with the oak-leaf, which may well represent the brave hearts of our countrymen, who have maintained the supremacy of

England over the wide waste of waters, where they have been borne about by ships built of the tough timber which our noble forests have produced. None are there who esteem a brave and courageous heart more than the fair daughters of our happy land, and he who would win their love, must possess that true courage which Shakspeare describes,—

“He dare do all that may become a man ;
Who dares do more is none.”

The honeysuckle has been constituted the emblem of the bonds of affection, to which allusion is made above. That it is rightly so appears from the need which that twining ligneous shrub has of support. It is unable to grow freely unless it can cling to some more independent object near it, and then it repays the protection which it receives by enfolding it in its winding embraces, by decorating it with beautiful flowers, and surrounding it with an atmosphere of peculiar sweetness. How well do these resemble the intertwining ties of domestic and family love ! how fair are the flowers which adorn the path

where love flourishes ! how pleasing the atmosphere of that home where peace and harmony reign supreme, the pure and delicate fragrance of loving hearts ! We have just met with some anonymous verses, which connect the honeysuckle with the loveliness of domestic affection so admirably, that we cannot refrain from quoting them here.

“Midst flowers of lonely dell, or field,
Or wood, or river’s strand,
That grow and all their beauty yield,
Untouched by human hand,
The honeysuckle, wild and fair,
Seems least of all to seek our care.

The careless form, the colours mild,
Not such as strike the gaze,
And yet perchance no blossom wild
So rich a scent betrays.
So far, so full, the passing air
The sweetness of its breath may bear.

Yet claims it never to possess
A power to stand alone :
With force of very helplessness
Its tendrils upward thrown,
Seek out a stronger stay, and fling
Their wreaths, for evermore to cling :

There like a faint soft light to shine,
As if its thought might be
How fairest might its garlands twine
Around the sheltering tree ;
And e'en its richest sweetness shed
O'er boughs whence long the life hath fled.

And o'er the lowly cottage wall
How graceful doth it grow !
Meeter than over stately hall
Its gentle wreaths to throw ;
For ever with its odours come
Sweet thoughts of quiet scenes and home.

The fair wild honeysuckle flower,
Seemeth of her to speak
Who clings to home—her sheltering bower—
With loving heart and meek.
Careless for self, but full of care,
That home be ever sweet and fair.

And there with calm soft light doth shine,
There her mild grace bestow ;
And still with fonder grasp will twine
Where 'tis her lot to grow ;
And ceaseless there her sweetness shed,
E'en though love's earthly bliss hath fled.

Joyful, though but in humble cot,
Her quiet task to see ;
Since meeter far the lowlier lot
For heavenly love may be.
Nor once her passing thought would roam
From the calm shade—the holy home."

The Mascle is an ordinary, which from its form, so nearly resembling the mesh of a net, has by some writers been supposed to derive its shape and name therefrom. This, however, is uncertain; suffice it that it is a very ancient charge, and that it bears the same relation to the lozenge, as the orle does to the inescutcheon; that is, the Mascle may be produced by placing a lozenge upon the shield, and then within it another of smaller dimensions of the tincture of the field, so that a Mascle may thus be described as a lozenge voided of the field.

Our pictorial illustration shows this at once. It is thus emblazoned: Gules, within a Mascle ar., a primrose (*Primula vulgaris*) flower proper. *Motto*, Première jeunesse est charmante.

The primrose is one of our commonest and most beautiful wild flowers. It grows everywhere, in woods, on bank-sides, in hedgerows, out of old walls, and wherever there is soil enough to yield it nourishment. It blooms, too, when the chilly winds of March continually remind us that winter is not yet quite departed. But it survives

them, and when the cheerful face of April, "of tears and smiles commingled," presents itself, then the sulphur-coloured primrose spreads its gay petals to the warm shower and the sun's genial rays, and charms us intensely. It is the new year's youthful prime, and these lovely flowers contribute no small amount of pleasure to the lover of Nature as he revels in the charms of spring. How appropriately then does it express the sentiment of the motto, *Pre-mière jeunesse est charmante!*





THE RUSTRE.

Vert, a Rustre argent,
 In which sweet retirement
 Its emblem finds ;
 The yellow Pimpernel of groves,
 Which habitat its nature loves,
 And to it binds :
 Around the Rustre set,
 A little silvery Roundlet,
 In every corner one ;
 In each a crimson Vetchling placed,
 With which the grove is graced—
 None blooming there alone.

ANON. ROLL OF ARMS.

THE yellow pimpernel, or wood loosestrife, is a gay little flower. How ornamental and cheerful it looks on the banks of woods and in shady groves! There it blooms in greatest beauty. Its coy shyness may be so far overcome that it will adorn the moist banks of your walks in plantations and pleasure-grounds; and well it deserves encouragement in such situations, for its stems are loose and spreading, which gives

an appearance of freedom ; its leaves, bright and shining, and opposite on the stem, are worthy of admiration ; and its glowing yellow flowers follow on in bright succession throughout the summer months, and thus it makes the banks and borders gay, where in vain you may strive to encourage other plants to thrive. It has been made the emblem of sweet retirement, because it seems to love the secluded spot which it so richly adorns.

We might imagine Cowley had been rambling in plantations thus illuminated with earth's golden stars, ere he wrote his verses "on Solitude;" and that he had seen what he describes :

"A silver stream shall roll his waters near,
Gilt with the sunbeams here and there,
On whose enamelled bank I'll walk,
And see how prettily they smile,
And hear how prettily they talk."

The crimson vetchling loves bushy places, which it cheers with beautiful bright crimson flowers. It is thus a fit companion for the pimpernel in its sweet retirement.

The Rustre is the last of the sub-ordinaries, a rank which some English heralds will scarcely allow it to hold. It seems, however, to have as good a claim to the distinction as many of them. It is in fact a lozenge voided with a circle in the middle, so as to show the tincture of the field. It is a very convenient ordinary for the combination of Flowers with Heraldry, as the circular opening is well fitted to receive drawings of the majority of flowers.

The illustration is thus described: Azure, within a Rustre or, a crowfoot (*Ranunculus auricomus*) flower proper. *Crest*, Enchanter's nightshade (*Circæa lutetiana*) coupéd, proper. *Motto*, Retiring loveliness commands admiration.

The wood crowfoot, or goldilocks, as it is also called, is one of the most beautiful of its genus. If you enter some wood, or plantation, or shady spinet, in the months of April and May, you may find this perennial plant in full bloom. The flowers do not appear in great abundance, but they are of a bright golden yellow, growing at the extremity of a slender downy

footstalk. They prefer the retired glades of woods, where they spread their beauty and gladden the earth with their presence; though many bloom and fade, and mortal eye never sees them. Thus they prove the truth of a part of Gray's *Elegy*,—however much of it may be called in question by captious critics,—for this indeed is true, that

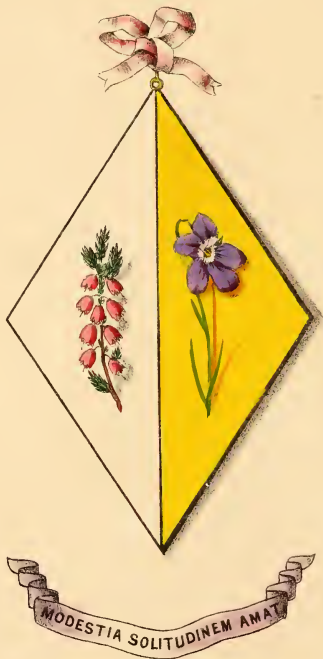
“ Full many a flower is born to blush unseen,
And waste its sweets upon the desert air ;”

and thus every creature sings the praises of its Maker, and displays His power and His goodness.

Men rarely see these hidden treasures, with which the earth is adorned. They are too much concerned in the world's business to retire and contemplate the glorious works of creation, which are not obtrusively placed before their eyes. Thus it is, too, in human character. The sparkling and the brilliant strikes us at once with admiration, but the modest and retiring scarcely attracts our notice; and yet when our minds are called to the observance of it, we at once confess that such

loveliness commands our admiration. The quiet beauty of it is perfectly enchanting, and we wonder how it was that we so long passed it by heedlessly. We yield to the influence of the spell which is unconsciously exerted over our feelings, and rejoice in the discovery of so much that is worthy of our admiration. Of this secret influence the *Circæa* is made emblematical. In days of yore this pinkish flower, which also delights in groves and woods, was thought to possess many wonderful properties. These have disappeared with the dark days of superstition, but then "it was much celebrated in the mysteries of witchcraft." Although its fame has perished, yet we may not inappropriately use it to express that fascinating charm by which retiring loveliness commands our admiration.

PARTED SHIELDS.



I.

PER PALE.

Per Pale indented, gules and vert,
A Rose expands its petals white,
There portrayed by hand expert
In seizing fair tints in their flight ;
On a canton argent is seen
A leaf of the Rose in bright green,

ANON. ROLL OF ARMS.

THE white rose is a flower of delicate beauty ; this indeed the poets seem to be unanimous in regarding as the parent of all others. It may be because Eve, the mother of us all, was created in spotless purity, which her transgression sullied. Carey tells us that it was in Eden where first the colour of the rose became red.

“ As erst in Eden’s blissful bowers,
Young Eve surveyed her countless flowers,
An opening Rose of purest white,
She marked with eye that beamed delight.
Its leaves she kissed, and straight it drew
From beauty’s lips the vermeil hue.”

But it is of the white rose that we have

now to speak, which has been made emblematic of silence. The god or goddess, for the sex is doubtful, since we remember once seeing some lines addressed to this deity, beginning

“Oh! Goddess, thou art wondrous queer,
When none invoke thee then most near”—

is represented standing with one finger on the lips, and holding in the other hand a white rose. This is a very emphatic way of enjoining silence, and as expressive as the expedient of Dr. Zeb, who was a candidate for admission into a certain academy whose members were noted for their silence. On his arrival before them, the president filled a cup to the brim with water, to inform him that their number was complete, there was no room for more. He was retiring in great disappointment, when he observed a rose leaf, which he took, and, returning to the table he had just left, placed it upon the surface of the water: floating there it produced no perceptible impression upon the fluid. This expedient so pleased the members that they relaxed their rule as to number, and admitted Dr.

Zeb into their body. The floral shield described at the head of this article is therefore a most expressive embodiment of the proverb, "He that refraineth his lips is wise."

We have heretofore spoken of shields whose surface was entirely of one tincture or fur. The present division is devoted to those which are of different tinctures, in which equal portions of the surface are diversely coloured, or one tincture exceeds the other in extent. In the first example it is evident that the field is equally divided, because the shield being lozenge-shaped, is a parallelogram, and the dividing line which joins two opposite angles, therefore cuts it into two equal parts. The lines of division are all named from the honourable ordinaries, and are variously denoted by the terms, *parti per Pale*, *parted per Pale*, but it is as well understood if we simply write *per Pale*, which description is now generally adopted.

Our illustration of this mode of partition shows that we may thus have the surface of a shield of two metals, two colours, or

two furs, since neither portion is on the other, but merely adjoins it. This coat is thus emblazoned: Per Pale, or and ar., on the dexter* side a purple violet (*Viola odorata*) stalked, proper; on the sinister side a sprig of heath (*Erica vulgaris*) rose-coloured, proper. *Motto*, Modestia solitudinem amat.

The sweet violet is every one's favourite. It is not without attraction when you see it, but it loves retirement, and hence you may cast your eyes around in vain as you pass along the green lanes, or by the banks of copses and groves, you will not thus find it. It scatters its charms to the zephyrs, and if any of these which have just kissed its open lips should gratify your olfactory sense with the rich fragrance they have borne away, the violet's verdant couch may be thus indicated; and yet you must bend low, and ply your fingers among the grass, and not let your eyes wander, if you would find the possessor of such sweets. And well will you be repaid for a diligent search, for they shall shed their

* By a mistake of the engraver, the sides of the shield are transposed in the plate.

odours in your dwelling, and bring to your memory the beauteous fields where you strolled and feasted yourself on the rich hues of spring, and where you breathed the delicious air of the early year, enriched by these flowers, thus addressed by Raleigh :

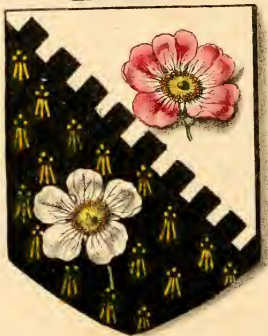
“Sweet Violets, love’s paradise, that spread
Your gracious odours, which you couched bear
 Within your paly faces,
Upon the gentle wing of some calm-breathing wind
 That plays amidst the plain.”

Fit emblem, then, is the violet of that modesty which is so greatly admired in the fair sex. Woman is never more lovely than when her actions are tinged with the reserve which modesty invariably produces. If genuine, it is the effect of an exalted idea of real worth, and shows a consciousness that there is still much to be acquired before the heart and mind can be satisfied with the amount of attainment. It exists with an earnest desire to learn, and a sense of imperfect acquaintance with those subjects of which others may be supposed to be masters. How

much should we learn that we do not know, if we had that true modesty which would lead us to underrate our knowledge, and confess our ignorance instead of assuming, or permitting it to be assumed, that we are already equally wise with every man with whom we hold converse.

The violet is not often found where the heath flourishes in its native beauty, but it is met with in places as retired, and therefore the ling very appropriately represents that retirement in which the violet delights. And who does not delight in the solitude of our heaths? Who does not admire the beautiful bells and cups of the heath, as varied in colour as in form? We know of nothing more striking than a wide extent of country clad with such a splendid carpet, woven by Nature, and formed of parts so minute and so perfect, and so varied in hues. We admire these small flowers more than many of the larger heaths which adorn and beautify our conservatories and gardens, just as we prefer the modest maiden to the disdainful and haughty belle, who regards herself as

superior to all around What a lesson to
such does this floral shield convey, with its
motto, *Modestia solitudinem amat*—Modesty
loves retirement.



II.

PER BEND.

Per Bend wavy, azure and gules,
A white water Lily displays
Its fair pretty form, as it lays
On the rippling waves of a lake ;
Emblem meet of a power that rules,
For good or for ill, o'er men's minds,—
Dissevers or still closer binds,—
Dread discord or union doth make.—

'Tis that Eloquence with which man's endowed

To promote the good of his race,

But yet, by misuse, he's ofttimes allowed

The great gift divine to disgrace.

ANON. ROLL OF ARMS.

WHAT is more beautiful in the warm months of June and July than the pure white water-lily floating on the surface of a placid lake? It has been made the emblem of eloquence, because the Egyptians dedicated the lotus to the sun, which is said to be the god of eloquence. We think it may represent eloquence for a better reason than that. If we gather the flower, taking care also to get the stem and flower-stalk, we

shall find that the length of the two is proportionate to the depth of the water. Dr. Deakin says that he took some out of the pools near Sutton-upon-Trent, Nottinghamshire, fifteen feet long, and it is not unfrequent to meet with them not so many inches. Thus it speaks most eloquently of a designing hand in the great work of creation, since it is provided with the means of adapting itself to every position in which it may be placed. If it grow in shallow waters, its stem is developed only just so much as to allow the upper surface of the leaves to inhale the pure air of heaven, and the noble flower to spread its bosom to the glorious orb of light; while again, if its bed lie low down, more than a fathom deep below the level of the stream, the same inherent capability causes the stem to be proportionately elongated so as to produce the same results. This flower, from its size, is perhaps the most magnificent of our native plants, and there are few exotics which surpass it in its attractions. Richly does it merit Mrs. Hemans's eulogium :—

“ Oh ! beautiful thou art,
 Thou sculpture-like and stately river-queen !
 Crowning the depths, as with the light serene
 Of a pure heart.

Bright lily of the waves !
 Rising in fearless grace with every swell,
 Thou seem'st as if a spirit meekly brave
 Dwelt in thy cell.

Lifting alike thy head
 Of placid beauty, feminine yet free,
 Whether with foam or pictured azure spread
 The waters be.

What is like thee, fair flower,
 The gentle and the firm ? thus bearing up
 To the blue sky that alabaster cup,
 As to the shower ?”

Our illustration of the shield parted per Bend is thus emblazoned : Per Bend embattled argent and pean, counterchanged with two roses gules and argent. *Crest*, a sprig of shamrock. *Motto*, Extremes meet.

We need not dwell again upon the beauty of the rose, nor how it came to pass that the white rose became red, but would recal the reader's attention to the history of the wars of the Roses, which com-

menced in the reign of Henry the Sixth, and did not cease until Henry the Seventh came to the throne. The houses of York and Lancaster, which took the red and white rose as their badge respectively, long contended with one another for the crown. The Earl of Warwick, a famous man in Henry the Sixth's time, would allow a member of neither house to reign; for no sooner had he succeeded in dethroning one and enthroning another, than he took up arms against the reigning sovereign on behalf of him whom he had displaced. Thus the white rose and the red were extremely opposed to each other, but when Henry the Seventh came to the throne in 1485, he married a princess of the house of York, a daughter of Edward the Fourth. Some historians say that he did so to gain the love of all the English nation. It is very likely he loved the young lady too, and so it was a happy thing for the people of "merrie England" that he did, for by this marriage the two hostile houses were at one again. This union brought together the two extremes of two fiercely contending

parties, and thus the red and white roses were united in the persons of the Princess of York and Henry the Seventh.

Since then the ancient kingdom of Scotland has been united with England, constituting the kingdom of Great Britain, and later still that of Ireland has joined the friendly union, its national badge being the symbol of that compact by which the once independent three are blended in one United Kingdom, and well may we say of these, "*Tria juncta in uno*," and ask "*Quis separabit?*"

Thus expressive of that union which is the result of enlightened policy, acted upon by Christian principles, is the combination here presented to our view, which will lead us to hope, nay will confidently assure us, that the time will come when there shall be unity and peace among all nations;—when those powers now most opposed to each other shall illustrate the truth of the motto,—*Extremes meet*.



ACTIVE BUT NOT IMPATIENT.

III.

PER FESS.

Per Fess dancettée, gules and vert,
A white Chrysanthemum behold,
Which learned botanists assert
Will well sustain our Autumn's cold ;
Full true it is that oft we find
This flower lingering long behind,
When others blooming sooner fail ;
Apt emblem thus of cheerful minds,
Which bear in hope those adverse winds
That meet them in this tearful vale.

ANON. ROLL OF ARMS.

THE chrysanthemum is indeed a valuable acquisition to our gardens and conservatories. Of late years many very beautiful varieties have been added by our ingenious floriculturists, and hence their flowers of many hues, all bright and cheerful, impart a charm to the cold months of November and December, which were once unenlivened by the presence of any of Flora's lively train. How well suited is it thus rendered to be an emblem of that cheer-

fulness which some persons are able to maintain amid the storms and tempests of adversity. It is a power much to be desired and worthy of being sought after. It is one which may be attained, but only by becoming deadened to worldly joys, by learning to look upon all the advantages this world offers, all its pride, its riches, its honours, as of no value compared with that inward peace which alone the sincere Christian can possess. It is when he has learnt to be content, whatever may be his circumstances, that man has found out the secret of being cheerful in adversity.

“There is a jewel which no Indian mine can buy,
No chemic art can counterfeit ;
It makes man rich in greatest poverty,
Makes water wine, turns wooden cups to gold,
The homely whistle to sweet music’s strain ;
Seldom it comes to few from Heaven sent,
That much in little—all in nought—content.”

WILLBYE.

The shield which illustrates this mode of partition is thus emblazoned: Per Fess indented, or and gu., in chief a sprig of wild thyme (*Thymus serpyllum*) in bloom, stalked and leaved, proper ; in base a touch-

me-not (*Noli-me-tangere*) flower proper.
Motto, Active, but not impatient.

Wild thyme is a pretty little flower, of great variety in its appearance, according to the situation in which it grows. Its most natural locality is on exposed downs, and there we find it small, and its stems lying on the ground. It is often observed among furze and taller-growing plants, when the stalk becomes drawn up, elongated, and slender, sometimes being twelve inches or more in height. Its leaves also vary, now smooth, now downy. The flowers, too, differ in size, occasionally being larger than common, and the colour changing to paler purple and even white. It is a very aromatic plant, and hence we find it often used for making a balsamic tea, which is extremely grateful. It is preferable for that purpose to the garden thyme, the aroma being greater and richer. It has the effect of re-animating the spirits, and therefore of producing a disposition to active exertion, whence it has been made the emblem of activity. Its cheering effect appears to have occurred to Scott, when he wrote the

following lines, in the "Bridal of Trier-main :"

"My Muse, then—seldom will she wake,
Save by dim wood and silent lake ;
She is the wild and rustic maid,
Whose foot unsandalled loves to tread
Where the soft greensward is inlaid
With varied moss and Thyme ;
And lest the simple lily-braid,
That coronets her temples fade,
She hides her still in greenwood shade,
To meditate her rhyme."

The touch-me-not (*Impatiens*, *Noli-metangere*), or balsam, is the only species of its genus which is found wild in Europe. It is made the emblem of impatience, because on touching the capsules, when the seeds are ripe, they are expelled with great force ; a peculiarity which is not, however, confined to this plant, as one species of the antirrhinum is affected in the same way. Dr. Deakin has thus described the action of the plant : " The structure of its (the *impatiens*) flowers, and particularly its capsules, are worthy of minute examination ; for when they are quite ripe, the least motion of the plant, more

especially when the sun is upon them, causes the elastic power which they possess to separate the valves at the base, and suddenly rolling, or rather curling up, throw the seeds some distance from them, a circumstance which is thus noticed by Darwin, in his 'Botanical Garden,' and this is the reason that it bears the common name touch-me-not, by which it is known."

"With fierce distracted eye *Impatiens* stands,
Swells her pale cheeks and brandishes her hands;
With rage and hate the astonished groves alarms,
And hurls her infants from her frantic arms."

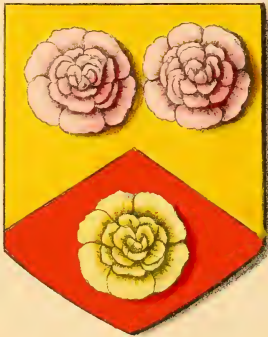
In the days of chivalry, it was the custom for ladies fair to give some token to their knight whose attentions they favoured, in order to encourage them to deeds of valour, that so they might be worthy of their regard. Thyme was not an uncommon favour, for it was held to be capable of inspiring courage and activity into those who imbibed an infusion of it, hence the pictorial shield charged with a sprig of this plant and a flower of the touch-me-not, appropriately expresses

the feelings she would entertain towards one whom she desired to acquit himself nobly, and at the same time to show such discretion in his valour as would preserve him from needless danger, and render his success more certain. We may fancy to ourselves many thus cheered in their chivalrous undertakings by such tokens of favour, and that thus in lawful enterprises

“There many a youthful knight, full keen
To gain his spurs in arms was seen ;
With favour in his crest, or glove,
Memorial of his ladye-love.”

SCOTT.

By such silent but yet speaking tokens would she say, “Be active, but not impatient.”



LABOR VERUS FERTILIS.

IV.

PER CHEVRON.

Per Chevron embattled observe
A shield parted argent and vert,
With emblem of those who will serve
A friend whom good fortunes desert.
See you that ivy-clad tower,
Now hastening fast to decay,
And on it that red-yellow flower
Which still makes it cheerful and gay?
When that tower first reared its head high,
In happier times which are gone,
No flower did that one outvie,
And here it now bloometh alone;
Now turn we to man in his pride—
What numbers of friends flock around!
But, lo! when misfortunes betide,
How few of them then will be found!
If one there should be who will cheer
The dark path of life he now treads,
As the Wall-flower now blooming there,
So light on that darkness he sheds.

ANON. ROLL OF ARMS.

THE wall-flower is one of our favourite indigenous flowers which delights to grow in old walls, amid the ruins of abbeys

and castles now falling into decay. There it spreads its gay and lively petals, and exhales its sweetness, as well as in days of yore when the gardens around were trimmed and kept in order, and the plants were tended with the greatest care; when those old walls resounded with the cheerful voices of men, or with the sweet lispings of infant tongues; when they were associated with scenes of gaiety and festivity, and all that is allied to prosperity. Those living associations are gone. Men have abandoned the crumbling remains to the owl and the bat, but the wall-flower clings to the falling fabric,—meet emblem of that enduring friendship which withdraws not its sympathy from those who have once shared it, when the fierce tempests of adversity have stripped them of all attractions for the worldling.

Ruins, old walls, and cliffs are the native habitat of this plant, but it is cherished in every garden as a beautiful flower, and as yielding a most agreeable fragrance throughout a great part of the year; it needs but little cultivation, and when the first bloom of its spring-flowers is gone,

if you remove them, they will soon furnish you with a fresh supply as charming and as fragrant as ever. True sympathy knows no exhaustion; the greater and more constant the demand, the more active and lively it becomes.

The illustration of the division of the shield Per Chevron is thus emblazoned: Per Chevron, or and gu., three hollyhocks (*Althæa rosea*) counterchanged. *Crest*, a sprig of coronilla (*Coronilla glauca*) slipped, flowered, and leaved proper. *Motto*, Labor verus fertilis.

The hollyhock, which was not long ago nearly discarded from our parterres to make way for the dahlia, is regaining its popularity. Florists are once more directing their attention to its cultivation and improvement, and the consequence is that this very beautiful plant now adorns and cheers our gardens towards the end of summer with its splendid flowers. We have had very fine plants, some attaining the height of nearly fourteen feet, being covered all the way up the stem with closely-packed blossoms of varying hues, as white, rose, sulphur, and

one bearing flowers so nearly black that we called it the "Negro King." We have no fear of this flower being again dethroned, and its seat usurped by the dahlia, for it is a far handsomer plant and flower, too, in our estimation, and is far more certain of repaying our care and attention. It is a native of China, whence it was brought hither in 1573; and though it sometimes perishes through cold or excess of moisture, it is nearly hardy in this changeable climate of ours. How it must have altered since the days of "Good Queen Bess," for while writing down these words, May-day, 1851, the wind is blowing directly north, and the hail is rushing to the earth with fierce velocity! and our thoughts turn to our own beloved Queen, who this very morning is to open the Great Exhibition, fancying what a salute she would receive, if, while seated in her temporary chair of state in the Crystal Palace, the hail should come pelting down upon its brittle walls and roof. What a rattling sound would it produce, and yet again we doubt whether it would be heard; for,

hark! still louder is the sound produced by twenty thousand tongues uttering the prayer of many millions of loyal hearts, "God save the Queen!"

The hollyhock varies very much in the height of its stem. If planted in a close place, where walls or banks hem it in, the effect will be to draw the stem out so that it will attain to a great length; nor does this effect seem to injure the beauty of the flowers. If you would secure very large flowers, it is well to cut off many of the buds, leaving the remainder on the same side of the stem, at about six inches apart.

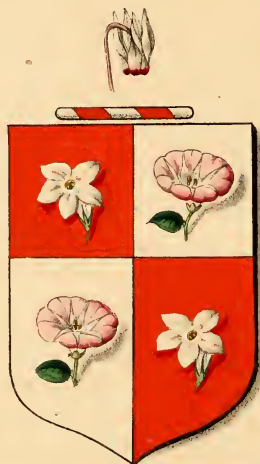
The hollyhock is very prolific. Wherever there has been a flower, there is sure to be a seed-vessel filled with seeds. We counted forty-five seeds in one. On this account, the hollyhock has been made the emblem of fruitfulness.

The coronilla, which forms the crest, is a very pretty flower. It is a native of France, and became a denizen of England about the year 1722. It is highly ornamental, flowering all the winter, and frequently throughout the sum-

mer: the doubt as to the last may, perhaps, have originated the wish of which it is made emblematical. We can readily conceive that some admirer of this plant, possessing one which had bloomed during the winter, expressing a hope that it would continue to do so throughout the summer; when a friend would naturally desire that "success might attend the wishes" of its admirer. The seven blunt leaflets of this pretty little plant are very elegant.

Labor verus fertilis: true labour is fruitful, says the motto. The hollyhock, obeying the law of its nature, is very productive. As regards man, it is left very much to his own will and judgment whether he shall exercise his bodily and mental powers rightly or not. He is indeed compelled to labour to some extent, but the extent depends upon himself generally. If he labour diligently with a contented mind, and procures wherewithal to feed and clothe him, his labour will assuredly be productive. This condition of sufficiency is indeed exacted by the hollyhock, for unless it has a suffi-

cient supply, the plant is poor and sickly, its flowers fail, no seed is produced, and finally the plant perishes. Thus, then, when we see men labouring and toiling in a true and genuine way, we are not so certain of their reward, but that we may well add to our motto the sentiment of the crest, Success crown your wishes.



HUMILITY AND AMIABILITY

PER CROSS.

See Magnolia grand portrayed
 Upon that parted shield,
 Per Cross indented, and inlaid
 A gold and silver field.
 Such gorgeous splendid trees we find
 And bring from foreign shores,
 To deck our homes, refine our mind,
 Enrich our native stores.

ANON. ROLL OF ARMS.

THE laurel-leaved magnolia is a noble evergreen tree, a native of Carolina, whence it was brought to England in 1734; and though the temperature of winter in the British Isles is about sixteen degrees lower than that of Carolina, this splendid tree lives through it, and in the summer months delights us with its magnificent white flowers, the outer petals being tipped with a purple-pink hue.

This flower has been made emblematical of a love of Nature; and certainly if any could draw forth a dormant or

deeply latent feeling of admiration for her works, which no other plant had yet awakened, this is the most likely to produce such an effect; and oh! how much indebted to it would such a person be, for he becomes alive to pleasures which he was before unconscious of. To have a love of Nature, to walk abroad and look upon all her beauties displayed on every side, and to feel an interest in them, urging one to acquire a more intimate knowledge of her treasures, is to have the delights of life indefinitely increased. There is no limit to the mines of pleasure thus opened up, and narrow must that mind be which discerns not in the perfection of Nature's works proofs of an all-wise Being, who could design for his creatures all things best suited for their happiness, and one possessing that omnipotence which alone could bring them into existence, and sustain them in a condition of perpetual harmony. Narrow must that mind be which could not with the poet thus "look through Nature up to Nature's God!"

Heralds do not agree as to the mode of

describing this partition, one alleging that it should be "per Cross," while Leigh affirms that it should be blazoned "quarterly;" which is allowed by others, supposing the quarters to be charged diversely.

Our illustration of the blazonry is thus described: Per Cross (or, according to Leigh, quarterly) gu. and ar., white jasmine (*Jasminum officinale*) and pink bindweed (*Convolvulus arvensis*) flowers, counterchanged, proper. *Crest*, a cyclamen (*Cyclamen Europæum*) flower proper. *Motto*, Humility and amiability.

The white jasmine is a favourite with everybody. It adapts itself to the circumstances of all who possess it. It adorns the trellised bowers of the wealthy. It enlivens the suburban villa. It cheers the humble rural parsonage. It decorates and beautifies the lowly cottage. Its bright green leaves and stems are pleasing to look upon ere the flowers come in spring, and after they have ceased to bloom in autumn. Who would be without a jasmine running up and spreading over the wall of his dwelling, when the smallest slip will soon grow and seem to delight in its enlivening

duty? Well may it be chosen to represent amiability, for what more agreeable than the individual who appears to take pleasure in promoting the happiness of others, and in rendering life agreeable, so that the time seems to float away on lightest wings? And then when its pretty silvery star-like flowers, scattered over its branches, make their appearance! how beautiful and how fragrant too! thus every part of this shrub produces pleasing thoughts and feelings to those who have any sympathy with Nature; for those who are able to appreciate her attractions.

The jasmine at all times diffuses an agreeable perfume, but especially at night, to which Moore has alluded in the following lines:

“’Twas midnight, through the lattice wreathed
With woodbine, many a perfume breathed
From plants that wake when others sleep;
From timid jasmine buds that keep
Their odour to themselves all day;
But when the sunlight dies away,
Let the delicious secret out
To every breeze that roams about.”

Humility is generally associated, in a

greater or less degree, with amiability. Those who "think more highly of themselves than they ought to think" are rarely amiable. Their disposition is rather to exact attention from others than to bestow it themselves. An overweening sense of their own importance renders them indifferent to the feelings, convenience, and even to that respect due to their fellow-creatures. On the other hand, where humility exists, there is a disposition to underrate personal claims. Those influenced by this quality are lowly in their own eyes; and the world commonly takes them at their own estimate, and passes them by as unworthy of their regard. It is well, perhaps, for them that it does so. If it acted otherwise, it might awaken a consciousness of power fatal to the invaluable virtue of humility, which makes their amiability the more lovely; which may be indeed the very root of the latter.

Of this virtue humility the common bindweed has been made emblematical. It is no unfitting emblem, for it is content to decorate the sides of our highways, where it trails along the ground, or spreads itself

upon the inclining bank beneath the roadside hedge, where its pink-white flowers have a very cheerful appearance; and if you gather one or two you will find that they emit a sweet scent, which is particularly agreeable. So humility is a pleasing flower when we see it blooming in others, but if we can get it into our own heart, it diffuses there a peace and contentment which no power on earth can take away.

Humility and amiability produce diffidence. Not that distrust of what is right which leads to error, but distrust of private judgment, especially where appearances lead to a harsh decision respecting motives and actions. This diffidence doubts the accuracy of what is heard against a neighbour without positive proof; doubts common report; it is near akin to that charity which is the very bond of peace and of all virtues.

Hence this coat of arms, with its singular crest, emblem of diffidence, expresses the union indicated by the motto, Humility and amiability; whence springs that diffidence which judges charitably of the faults and failings of others.

VI.

PER SALTIRE,

Parti per saltire, gules and vert,—

In pale two tufts of Moss are placed,

In fess with Cinquefoil flowers 'tis graced;—

Feelings to which we oft revert

By these fair emblems here are traced.

The Moss of love maternal tells,

Cinquefoil of her on whom it dwells,

A daughter fair

Beloved and dear,

For whom that fond affection swells.

Could we combine,

Or emblems twine,

More pleasing to Great Britain's fair?

Thoughts more sweet,

Or feelings meet

To close our tome unique and rare?

ANON. ROLL. OF ARMS.

Moss cradles are said to be used by Lapland mothers for their infant offspring, whence a tuft of moss has been made the emblem of maternal love. What feeling is more heartfelt than the recollection of that tender care which we re-

ceived at the hands of a mother! There is no period of life when the thought of that care does not fill the human heart with grateful love. We owe so much to maternal affection. Our infant years are tended and guarded; our young heart and mind and manner are so much affected by that early influence, that we think it is not too much to say that the whole future character is materially formed by it. Hence it is of far more importance, in the first place, to improve the moral and intellectual character of woman than of man. The mother moulds the child; the wife, the man: hence education would be far more efficient for good, and would produce beneficial results in a very much shorter period, were our efforts directed more energetically to the culture of the future mothers of our race. Who can be surprised at the difficulty of securing the attendance of girls in our schools, when the ignorance of their mothers is considered? But once remove this ignorance, let the future mothers be taught the value of education by personal experience, and parents will sacrifice their

present interest and advantage in order to ensure for their children of both sexes the advantages of a fair education. Such a course as this would, together with a religious training of the moral feelings, be the best means of preserving every girl in that path of purity and virtue which would make her for ever the beloved daughter of an affectionate mother, and the judicious and watchful parent of an improved race.

The shield which illustrates this method of partition is thus emblazoned: Per Saltire, or and ar., in pale two periwinkles (*Pervinca minor*) stalked proper, and in fess two moss-rose buds proper. *Crest*, a buckbean (*Menyanthes trifoliata*) flower.—*Motto*, I remember the past with delight.

The periwinkle, which everybody knows, because it grows anywhere, in open borders, under the drip of roofs or trees, and therefore is often found by the sides of shrubbery walks, where friends stroll and hold sweet converse together, is made the emblem of sweet remembrances. We never look upon this pretty purple flower but we recal many a pleasing conversation,

many an instructive dialogue, many germs of thought springing up and developed, as we have paced up and down pleasant paths by which it bloomed. Yes, and we may add, that there the pretty moss-rose, the emblem of pleasure without alloy, has spread its lovely form in most delicate *rosy* hues, its *own* beautiful colour, and shed its fragrance to charm our senses. There have we stood and admired the beauties of Nature so lavishly scattered for our enjoyment and delectation, and can say of such times, in the words of the motto, we remember the past with delight. Yes, and with such reminiscences as these we feel a sensation of calm reflection, which sheds upon them a peculiar charm. Their influence we feel to have been purifying; the rougher characteristics of the human race are banished by the refining force of ideas and thoughts intellectual and spiritual; the world has been expelled by the holier influences of nature allied, as it undoubtedly is, with the purity of the unseen and invisible. Such the calm repose, which the buckbean represents, with which we look upon those sweet reminis-

cences of the past pleasures which were without alloy; of which the beautiful combination of flowers with heraldry in this last emblazoned coat is an apt expression; I remember the past with delight.

And now, kind reader, we bid you farewell. Whatever of good you have found in these pages, may that alone dwell upon your memory, and, abiding there as a guest gladly entertained, lead you to say with reference thereto, "I remember the past with delight!"

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