in length, with a circumference of three inches at one end, tapering to two and a half inches at the other. At the larger end is an ornamental bulb, sufficiently large to be grasped by the hand wielding the weapon, and at the other is a chain, seven inches in length, to which is attached a solid ball, five-and-a-half inches in circumference. Upon this ball are nine solid spikes, each of which is half an inch long, with a width of five-eighths of an inch at its base. Each spike has four equal sides, coming gradually to a point. This weapon, weighing about four pounds, was hung to the saddle-bow, ready to be used at close quarters, and, in a powerful hand, could be employed with deadly effect even upon an armoured antagonist. The entire handle is covered, *in relievo*, with spiral columns of figures, amongst which are those of several warriors in martial costume and accoutrements. This interesting relic of a past age is worthy of inspection.

In the romance of 'Richard Cœur de Lion,' maces are described as made of steel or brass, while Guiart and Froissart speak of them as of lead. With the varying material were varying forms, some carrying spherical heads, and others being decorated, while a smaller kind was used, termed 'massuelle,' and still another, 'quadrell,' which had four lateral projections, forming a rude representation of the leaves of a flower. These were such convenient weapons that they were employed in great numbers by all classes, and the abuses springing therefrom led to the issue of a Proclamation, in the reign of Edward III., forbidding their use by the citizens of London, and they became unlawful, as is the revolver to-day in this community. The mace was often employed in tournaments and jousts of peace, and Chaucer, in the 'Knight's Tale,' tells how

'Som wol ben armed on his legges wele,
And have an axe, and som a mace of stele.'

But for the friendly trials of skill, the weapon was of wood, with a hilt fashioned like that of a sword. Shakespeare, too, alludes to this common weapon, when in *Julius Cæsar* he says: 'Lay'st thou thy leaden mace upon my boy?' It was not, in fact, until the early part of the sixteenth century, when pistols became a weapon, that the mace ceased to be employed on the battle field.

In the reign of Richard I., military serjeants-at-arms were more extensively employed than in later reigns, and carried a barbed javelin, known as a pheon, and their special duties were to act as a body-guard to the king. The pheon borne by them became a charge in heraldry, and is still known as the royal mark, being commonly called 'the broad R,' a corruption of the broad 'arrow.' By Statute 13 Richard II., c. 6, the serjeants-at-arms were limited to thirty, their office being to attend the person of the king, to arrest offenders, and to serve the Lord High Steward when sitting in judgment upon a peer of the realm. Serjeants-at-arms existed in France as in England, and it is probable that the office originated there. In both countries, maces were the weapons carried by these officials. Two slabs in the Church of Culturé, Sainte Catherine, Paris, and which were destroyed during the reign of Louis XIV., represented two serjeants-at-arms in armour, and two in civil costume, each bearing a mace of silver, richly ornamented, and enamelled with *fleurs-de-lys*. It is interesting to note that this church was founded by Louis IX., (St. Louis), at the prayer of certain serjeants-at-arms, in commemoration of their successful defence of a bridge at the Battle of the Bovines, A.D. 1214. The illuminations of the 13th and 14th centuries abound in illustrations of serjeants-at-arms, some of whom are in military dress of armour, and others in civilian attire, but all of whom bear maces; and we learn that in 1414, by an ordinance of Thomas, Duke of Lancaster, at the