

ACADIENSIS

..... EDITED BY

DAVID RUSSELL JACK.



A Quarterly devoted
to the Interests of the
Maritime Provinces
of Canada. ❧ ❧ ❧

VOLUME VI.

1906.

CONTENTS.

	PAGE.
Arms of Colonel Otter.	
<i>E. M. Chadwick</i> ,	274
A Glossary of Heraldic Terms.	
<i>E. M. Chadwick</i> ,	130
Book Reviews.	
<i>David Russell Jack</i> ,	74, 227, 264
Book-Plates.	
<i>David Russell Jack</i> ,	123
Canadian Voyageur.	
<i>G. Waldo Browne</i> ,	5
Epitaphs, Presbyterian Graveyard, St. Andrews.	
<i>David Russell Jack</i> ,	66
Halifax in Books.	
<i>A. MacMechan</i> ,	103, 202
Heraldry in Brief.	
<i>E. M. Chadwick</i> ,	23
History of Miscou.	
<i>W. F. Ganong</i> ,	79
History of Tracadie.	
<i>W. F. Ganong</i> ,	185
Jonathan Eddy and Grand Manan.	
<i>G. O. Bent</i> ,	165
Judges of N. B. and Their Times.	
.	Appendix.
Major Ferguson's Riflemen—The American Volunteers.	
<i>Jonas Howe</i> ,	237
Major Thomas Hill.	
<i>David Russell Jack</i> ,	263
Memorial of Robert Pagan and Thomas Pagan to the Governor of Nova Scotia.	
<i>Editor</i> ,	262

CONTENTS,

	PAGE.
Notes and Queries.	
.	73, 150, 224, 246, 273
Old-Time Speculation in Cats.	
<i>Clarence Ward</i> ,	10
Portrait of the late Robert Sears.	
<i>David Russell Jack</i> ,	218
The Columbia.	
<i>David Russell Jack</i> ,	14
Turning a New Leaf.	
<i>David Russell Jack</i> ,	3
Two Russians of Note—Maxim Gorky, Leo Tolstoy.	
<i>David Russell Jack</i> ,	155
Union of the Maritime Provinces.	
<i>Reginald V. Harris</i> ,	172, 247
Wetmore Family of N. B., Charlotte Co. Branch.	
<i>David Russell Jack</i> ,	95
POETRY.	
An Autumn Sunset.	
<i>J. J. H. Doone</i> ,	13
Lines on the Death of Rev. George Bisset.	
<i>Attributed to Hon. and Rev. Jonathan Odell</i> ,	171
Song of the Four Worlds.	
<i>Bliss Carman</i> ,	1
Spring.	
<i>Herbert L. Brewster</i> ,	78
The Indian Mound.	
<i>N. McAdam</i> ,	101
To My Grandmother's Album.	
<i>N. McAdam</i> ,	260
Twilight.	
<i>F. B. P.</i> ,	76

CONTENTS.



<i>Song of the Four Worlds</i> ,	2
Bliss Carman.	
<i>Turning a New Leaf</i> ,	3
David Russell Jack.	
<i>The Canadian Voyageur</i> ,	5
G. Waldo Browne.	
<i>Old-Time Speculation in Cats</i> ,	10
Clarence Ward.	
<i>An Autumn Sunset</i> ,	13
J. J. H. Doone..	
<i>The Columbia</i> ,	14
David Russell Jack.	
<i>Heraldry in Brief</i> ,	23
E. M. Chadwick.	
<i>Epitaphs</i> ,	66
Transcribed by David Russell Jack.	
<i>Query</i> ,	72
A. W. Savary.	
<i>Book Reviews</i> ,	74



Song of the Four Worlds.

(BLISS CARMAN.)

Is it northward, little friend?
And she whispered, "What is there?"

There are people who are loyal to the glory of their
past,
Who held by heart's tradition, and will hold it to the
last;
Who would not sell in shame
The honor of their name,
Though the world were in the balance and a sword
thereon were cast.

Oh, there the ice is breaking, the brooks are running
free,
A robin calls at twilight from a tall spruce tree,
And the light canoes go down
Past, portage, camp and town,
By the rivers that make murmur in the lands along
the sea.

And she said, "It is not there,
Though I love you, love you dear;
I cannot bind my little heart with loves of yester-
year."



House at Lower Lachine of La Salle, Voyageur and Explorer.

ACADIENSIS

VOL. VI.

JANUARY.

No. 1

DAVID RUSSELL JACK, . . . HONORARY EDITOR
ST. JOHN, N. B., CANADA.

Turning a New Leaf.



WITH this issue of ACADIENSIS, a new record in Acadian literature has been established. Of the many literary magazines that have been promoted in the Maritime Provinces since the first settlement of our country, none have hitherto been continued for a longer period than five years.

It is to be hoped that the next five years may see this venture, whether under the present or a different management, more firmly established and more generously patronized by the people, whom it is its chief aim to benefit, than has been the experience of the past.

The work of those who have contributed to its pages without fee or reward is of such a character as to increase rather than to diminish in value with the advancing years, and will probably be more greatly appreciated by future generations of historians than by the average reader of the present day.

The Maritime Provinces of Canada should contain a sufficient number of men and women of literary tastes willing at least to contribute the small sum of money necessary for the actual cost of printing and illustrating a work of the standard such as it

has been the ambition of the promotors of this undertaking to maintain.

The interest of the Acadian people in historical research does not appear to develop with the rapidity which the promotors of that line of study so ardently desire.

In the neighbouring republic there has been, during the past quarter of a century, a great awakening to a realization of the importance of historical work. Historical, genealogical and patriotic societies appear to flourish, both as regards membership, finance and the value of work accomplished, from Mexico to Massachusetts and from New York to San Francisco.

That the people of Canada may be imbued with some of the enthusiasm of their neighbours before all of the present generation of workers shall have passed away and others have entered into the fruits of their labor is the sincere wish of the editor of this publication.

The editor avails himself of this opportunity to extend to all readers of ACADIENSIS Christmas greetings with all good wishes for the coming year.

DAVID RUSSELL JACK.



Carrying-place of the voyageurs.

Cross marks the grave of a comrade.

The Canadian Voyageur.



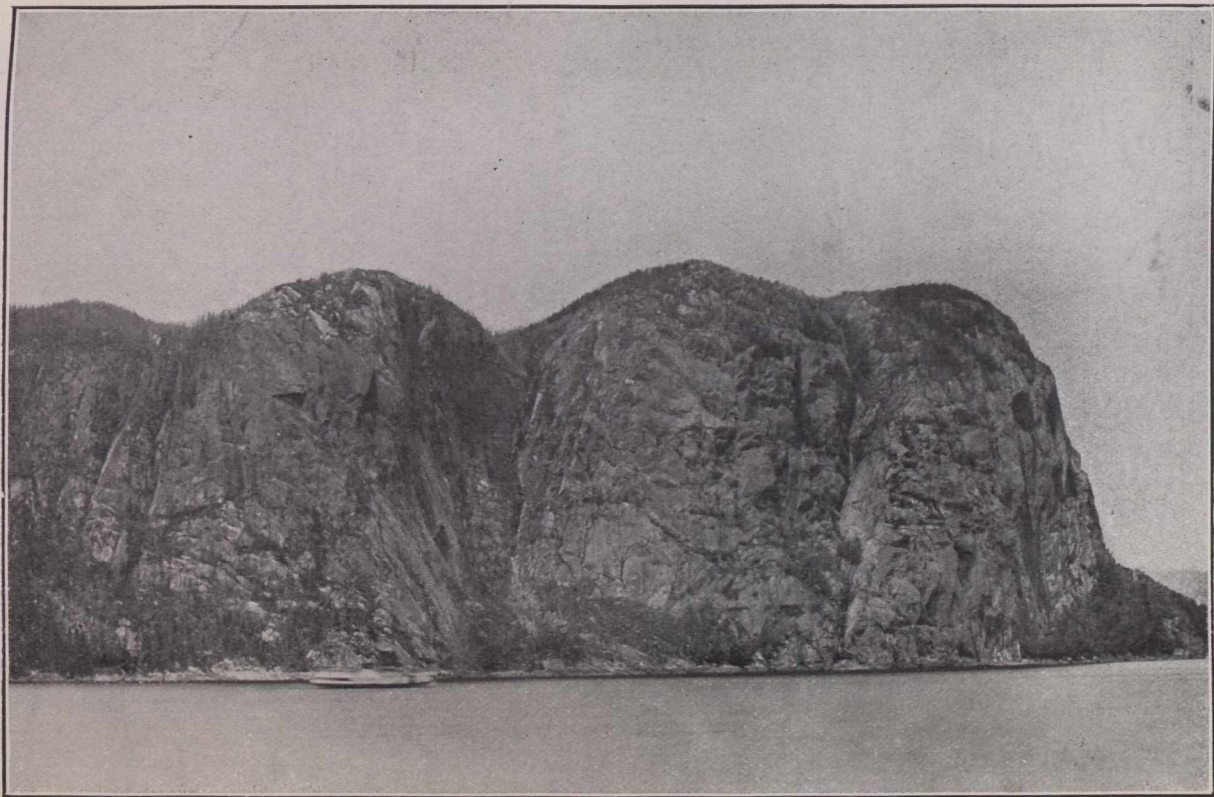
HE biography of this picturesque character, perhaps the most unique in American history, takes us back to the days when the primeval forest was pathless, and its silence unbroken save by the warwhoop of some dusky Amerind, the slow-curling smoke of whose lonely bark dwelling was the only sign of a human habitation. Since that day, not so very far removed, a new order of events has dawned, and the towns of a civilized people have risen where the lonely hunter once builded his camp-fire, and the church spires of a Christian race proclaim to God and man the brighter dispensation reared upon the ruins of paganism.

The way for this more promising existence was led by those bold associates of the fur-traders, known as the Canadian voyageurs. They were quick to see the possibilities of the rich gamelands of the interior at a period when the only other source of great revenue of profit was the fishing-grounds, and they were swift to improve the opportunity. First, trading stations were established on or near to the St. Lawrence river, and the Indian hunters were obliged to become the movers of their furs. As the business grew, trading posts were established farther up the tributaries of "the great river," and then was begun that series of hazardous voyages by the men who undertook to bring to market these great inland stocks in trade.

These boatmen were sometimes of Indian blood, more often half-breeds, and yet more frequently men of French Norman or Breton descent. Whichever the class, it could be safely counted that they became inured through years of training to the wild, perilous vocation, and that they looked lightly upon the risks that became in reality a part of their lives. Thus they became seasoned to the rigors of the climate, and thoroughly toughened to the hardships of their voyages. No danger was too great to daunt them; no suffering too keen to rob them of their freedom of spirits.

The dress of these nomads of river and forest consisted of a cotton shirt, made lively by bright colors, cloth trousers and leather leggins, with deer-skin moccasins for the feet. This garb was rendered more picturesque by the scarlet *capot*, or small cloak, worn lightly over the shoulders, each movement of the wearer marked by the gentle lifting and falling of the garment in graceful imitation of the owner. A wide, worsted belt with flowing ends banded the waist of the man, from which was suspended a stout knife and tobacco pouch. In case he belonged to one of the numerous brigades that from time to time followed with system the calling, he would wear affixed to his cap a feather of the favorite color of his band.

The canoe was builded with a view to its lightness as well as its strength and durability, and one of these crafts, capable of bearing several hundred weight, could be transported over the portages that frequently made broken links in their journeys, upon the shoulders of its owner. Of course there were heavier boats for moving greater loads of freight, some of these being equal to carrying from three to four tons' burden.



Cape Trinity, Saguenay River.

The starting of one of these parties of river-boatmen was an event celebrated by a feast given by their friends and families, hallowed by the presence of wives, children, and sweethearts, when at their close many a tear was shed and husky farewell spoken with a hopeful *bon voyage*. The ordeal of separation over, the voyageurs quickly threw off the spell of thoughtful sadness, and as the boat was propelled against the current of the stream, one would strike up a *chanson de voyage*, speedily joined by his companions, until the welkin would ring with the song which made up in volume what it may have lacked in melody.

The songs of the voyageurs were invariably selected with regard to the fitness of their situation and surroundings. Was the boat struggling against the current of one of the many rifts of those rapid streams, the foam upon the water was no surer indication of the approach to some furious cataract than the quickening notes of the singer and the increased volume of the song, ringing with the zest of men ready to do and dare all. If the arms of the rowers weakened, or spirits flagged, some gay song fervid with new-born activity, or burning with love, would be opened, and swiftly the tired limbs would respond to the airy inspiration of the singer. Was the canoe gliding softly over some placid lake, whose glassy surface was almost as smooth as a mirror, the song was certain to be in accord with the sleepy spirit of the scene. And ever, in peace or in turbulence, the paddles kept time to the notes of the singers.

So, singing his appropriate *chanson*, fearless of the perils ahead, and careless of the enjoyments he had sacrificed that he might enter upon this adventurous career, he passed like a weird shadow along the

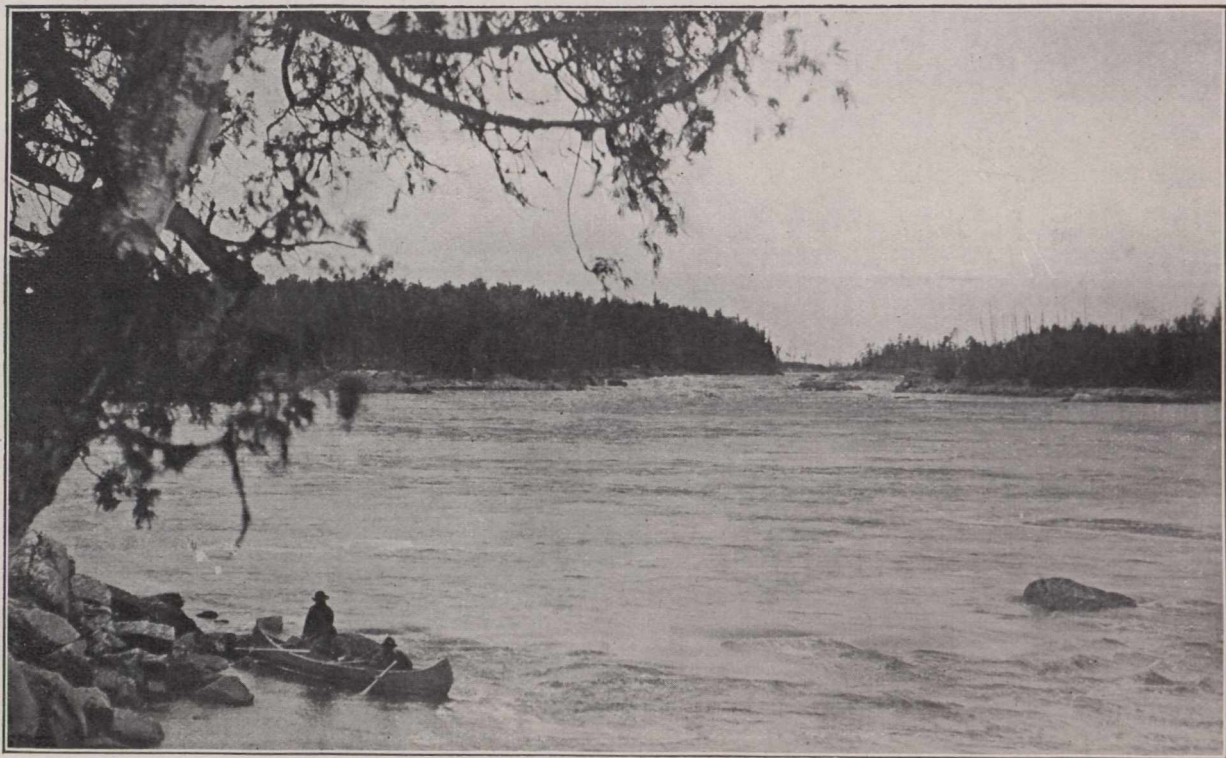
dark, winding waters of the unexplored regions into which he dared to penetrate as the vanguard of civilization. Wherever he went, and there was no corner so remote that he did not find it, no section of the inland streams so rapid that he did not dare its wrath, his path was frequently marked with the stout wooden cross raised by his brethren of the wildwoods to commemorate the last resting-place of some comrade worn out in the arduous toil of the journey, or who had found a more untimely fate in the swirling eddies. Canada has many of these graves to-day from which the wooden monument has fallen away, and the memory of the sleeper has been lost.

At the upper end of these journeys the voyageurs reached a rendezvous, where a large wooden building had been erected by the fur-traders to accommodate them, as well as a storage for the peltries brought in by those dusky hunters known as the *coureurs de bois*, another class as wild or wilder than the voyageurs themselves. Here, a feast outrivalling that given at the start was prepared, the most select viands from nature's store-house of game being furnished, while the passions of the reckless partakers were loosened by the flowing bowl, until it seemed as if the fiends from regions infernal had been let loose.

Then, the cargoes already loaded, and everything in readiness for the return voyage, the last toasts were drunk, the parting hand-shakes given, when the voyageurs would again give themselves over to the mercy of the elements. If loaded with furs they were now assisted in their passage by the current, while their songs rang with the air of joyous expectation of reaching home and meeting loved ones:



Falls of the Ottawa at les Chats. (From a drawing by W. H. Bartlett.)



Grand Discharge from Lake St. John. In the path of the early voyageur on the Upper Saguenay.

“The river runs free,
The west wind is clear,
And my love is calling to me.”

There was not a stream of any size in Canada which was not followed by the boats of these hardy rivermen, but the Saguenay and the Ottawa are the most eloquent with the story of their hardships, and many a lonely spot was marked by some wooden cross, telling with its silent tongue the fate of one of their number. Among the most dangerous and exciting sections of their journeys was that portion of the Ottawa where it is blocked by two long islands known as the Calumet and the Allumette.

Despite its anticipated perils, the voyageurs were never so happy as when they were well started upon some long voyage into the interior of the unknown country, stemming the angry tide of the rapid river, bearing upon their shoulders their canoes with all their freight, around some rift that could not be conquered; anon gliding silently over the glassy surface of an inland sheet of water, camping when night softly drew her curtain upon the primeval scene by its shore, the deep melody of their songs blending with merriment and pathos wafted far and wide upon the invisible wings of the summer zephyrs that to-day, a century and a half later, alone keep alive the memory of those careless, adventure-loving followers of the fur-trade whose history has passed into legend, and whose deeds belong to a calling that has vanished.

G. WALDO BROWNE.

An Old-Time Speculation in Cats.

The "Catastrophe," as related below, was told as an actual fact by the "old inhabitants." The principals were well known to them, and the whole story was frequently repeated in my hearing when I was much younger than I am now, by the old fellows, accompanied with much hilarity, as they recalled the disastrous termination to one of the contractors of the wonderful speculation in cats.—C. W.



MORE than seventy years ago, a curious business transaction occurred in this city, in which one of our old business men figured, and the result to him was gall and bitterness. It happened that the old gentleman (we will call him Mr. Warbeck) had dealings with a clear-headed old Yankee from over the border, and as they were both close shavers, some times the advantage was to the one, some times to the other.

With the Yankee, however, a bargain was a bargain, but our old St. John friend was slippery, and if the transaction was likely to turn out disadvantageously to him, would squirm out of it, if he could. One of their dealings was a contract which Mr. Warbeck made with his friends to deliver a lot of country produce for shipment to the "States."

The American had made his arrangements as to freight, etc., and sold in advance a considerable lot of the goods, but when the time came for Mr. Warbeck to deliver, produce of all kinds took a stiff rise, and he could not see his way to make anything like a comfortable profit for himself, so making some

plausible excuse, he quietly squirmed out of his bargain, and left the Yankee in the lurch, with no way of supplying his irate customers. However, he took it quietly, and made no sign, but went on as before, dealing with Warbeck as if no unpleasantness had occurred between them, but all the time he was quietly preparing in his mind for a cataclysm that would overwhelm Mr. Warbeck for the remainder of his days. One day when they were talking over business matters, he casually remarked that he had lately heard of a splendid chance for a speculation. One of the West India traders had come into Boston, and brought the news that the Islands were overrun with rats, which were destroying the sugar plantations, and planters were offering two or three dollars apiece for healthy, agile full-grown cats. At this Mr. Warbeck pricked up his ears and proposed they should go into it. The American demurred—threw obstacles in the way—spoke of the difficulty of getting cats enough to pay—a place for storage, etc., all of which made Mr. Warbeck more eager, as he saw a splendid chance to make money out of it. He said he would find the cats, store them, prepare them for shipment, and they could divide the profits equally. After considerable discussion it was agreed (and put on paper this time), that Mr. Warbeck find the cats, store them, and pay all preliminary charges, the Yankee not to be responsible for any expense till the cats were actually on shipboard.

Mr. Warbeck now set energetically to work. An army of small boys were engaged to procure all the cats possible at the price of sixpence apiece. He hired a large loft in one of the stores on the South Wharf, battened up the windows, and laid in a large

supply of cats' meat. The boys, stimulated by the price, which was cash on delivery, scoured the town, and the staid old merchants on the wharf were bewildered by the extraordinary sight of a procession of small boys with bags, and buckets and boxes, streaming down the wharf all day long. Mr. Warbeck was on hand, and took delivery as fast as he could. He had provided a lot of old crockery crates, and as fast as the cats came they were penned up in these receptacles. Finally, after procuring five or six hundred cats, the market became exhausted, much to the relief of Mr. Warbeck, for the cats, abstracted from comfortable homes and their usual haunts, behaved as cats will do under such circumstances, and fought, and scratched and howled, till he was almost beside himself with excitement and terror. However, he got them all penned up, and hired a man to look after their feed, while he wrote to the American to come on with his schooner and take delivery. In course of time he got an answer, in which the old man said he was very sorry he had bad news to write, but word had come, that the Islands were supplied and overstocked from the Southern States, and cats were worth only a penny a piece, and the best thing Mr. Warbeck could do, would be to get rid of the cats, and be under no more expense.

To describe Mr. Warbeck's feelings on receipt of this letter would be impossible, and when it dawned on him that he was "sold," tradition says the scene was terrible. But there were the cats, six hundred of them, they must be got rid of—but how? At last he got a couple of resolute men and went down one dark night—threw open the doors and windows, and let the cats free.

The old people who remembered the war times were sure that the French or Americans had landed, and were sacking the town. The uproar of the escaping cats was fearful and long remembered, and for months after no merchant dare go near his place of business after dark without being armed with a stout cudgel, as all the places were haunted by gaunt and ferocious Toms who preyed on the codfish and herring and pork, and made night hideous with their warfare. And ever after, the incautious man, who mentioned cats in Mr. Warbeck's hearing, had occasion to rue the day.

CLARENCE WARD.

An Autumn Sunset.

(*The University Monthly*)

O dying glory draped in myriad tints!
 Once verdent stretch that decked with Beauty
 lies
 By cool winds fanned and kissed by azure skies
 Upon the soul a nameless void imprints;
 When o'er the distant hills, empurpled getting,
 Comes forth the signals of approaching night
 And this half-world is wrapt in mellow light
 At evening when the autumn sun is setting.
 With golden hue the dying sphere endows
 Those fruits of primal ages—stately trees
 Whose prehistoric trunks and lordly boughs
 Transmit sweet fragrance to the Autumn breeze
 And then securely from her throne on high
 Looks down the blazing mistress of the sky.

— J. J. H. Doone.

The Columbia.

THE FIRST STEAMSHIP WRECKED NEAR CAPE SABLE.

The loss of the Norwegian steamer *Turbin*, which foundered recently off Black Rock Ledge, on the western shore of Nova Scotia, near Barrington, recalls the loss of the *Columbia*, one of the first steamships to cross the Atlantic. She was one of the earliest of the famous Cunard boats, the owners of which were able for nearly sixty years to maintain their enviable record of never having lost a passenger. In fact it was only during the year 1905, after more than half a century of careful navigation, that one of the steamships, having encountered a huge tidal wave, two passengers who happened to be upon deck at the time, were swept overboard and lost.

The following article appeared, almost verbatim, in the *Acadian Recorder*, published at Halifax on the 25th of November, 1905, and, realizing its interest and value, an effort was made, but unsuccessfully, to induce the contributor to prepare an amended edition, in form suitable for a magazine, for insertion in ACADIENSIS. Permission was granted, however, for its use in this connection in any form that might be deemed advisable, and it has accordingly been recast, the language of the original writer being adhered to as closely as possible.

The name Mud Island is not an unfamiliar one. It has, in the course of years, figured in disasters that were attended with fearful consequences. Black Rock Ledge is even more notorious. The name indelibly written on the record of the wrecks on our

western coast. It is now called the Black Rock ledge, but it was generally known as the Devil's Limb.

Many steamers have left Boston, steering courses to pass Seal Island at a distance of twenty-five miles off and the captains have found themselves from ten to fifteen miles to the northward of Seal Island. Some sailing ships have been driven up much further to the northward, after making a good allowance for tide and current.

It is a well known fact that many Atlantic steamers bound for Halifax and Great Britain, from Portland, have sighted Seal Island upon their starboard bows. It has been said that the many vague theories advanced, are not sufficient to account for such lamentable catastrophies, and it has with much reason been contended that the condemnation of the men who commanded these ships, is unjustifiable. Many of them stood high in their profession, some with more than the average scientific attainments in trigonometry and navigation, and most of them were well acquainted with our coast; some had sailed along it for many years and were noted for their zeal and watchfulness. These men have no doubt been led astray by currents; and the lack of any notice of such unreliable currents which cannot be anticipated has caused the loss of many of their ships.

There is a pardonable ignorance existing upon this subject, as the late Captain Scott, R. N., very wisely remarked, on the occasion of the investigation into the loss of the *Moravian*. The current which occasionally sweeps with such force into the Bay of Fundy, has been called a storm current, because it is subject to the influence of the weather and the

fluctuations of barometric pressure of atmosphere. The steeper the gradient of the barometric pressure, the stronger this current will be found.

It was in the year 1839 that steam navigation across the Atlantic was first established. In that year the imperial government advertised for tenders for carrying the mails to America, and as Samuel Cunard, of Halifax, Nova Scotia, was the only party prepared to enter into such a contract, it was conceded to him. Mr. Cunard was to provide three vessels, of three hundred horse-power each, to perform voyages out and home, once a fortnight, and the government agreed to pay him a compensation of £55,000 per annum.

This was not, as is sometimes supposed, a case where, when the contract, once signed, everything went as "merry as a marriage bell" with Mr. Cunard. He was, it is true, singularly fortunate with his ships but, every now and then, he was called upon to face a mishap more or less calamitous in its character. Sometimes, in the winter season, the floats of the wheels of a steamer would get shattered in an encounter with ice; at other times a paddle wheel would be rendered entirely useless; and, most fatal of all, once a steamer went on the rocks of Seal Island and laid her bones there. And it was the "Devil's Limb" to which she was lured by the treacherous currents.

The pioneer of the Cunard line, as is well known, was the *Britannia*. On several of her early passages during the winter season she met with terrific gales—so severe indeed that many who had predicted that a paddle-wheeler could not successfully breast the Atlantic throughout an entire winter, shook their

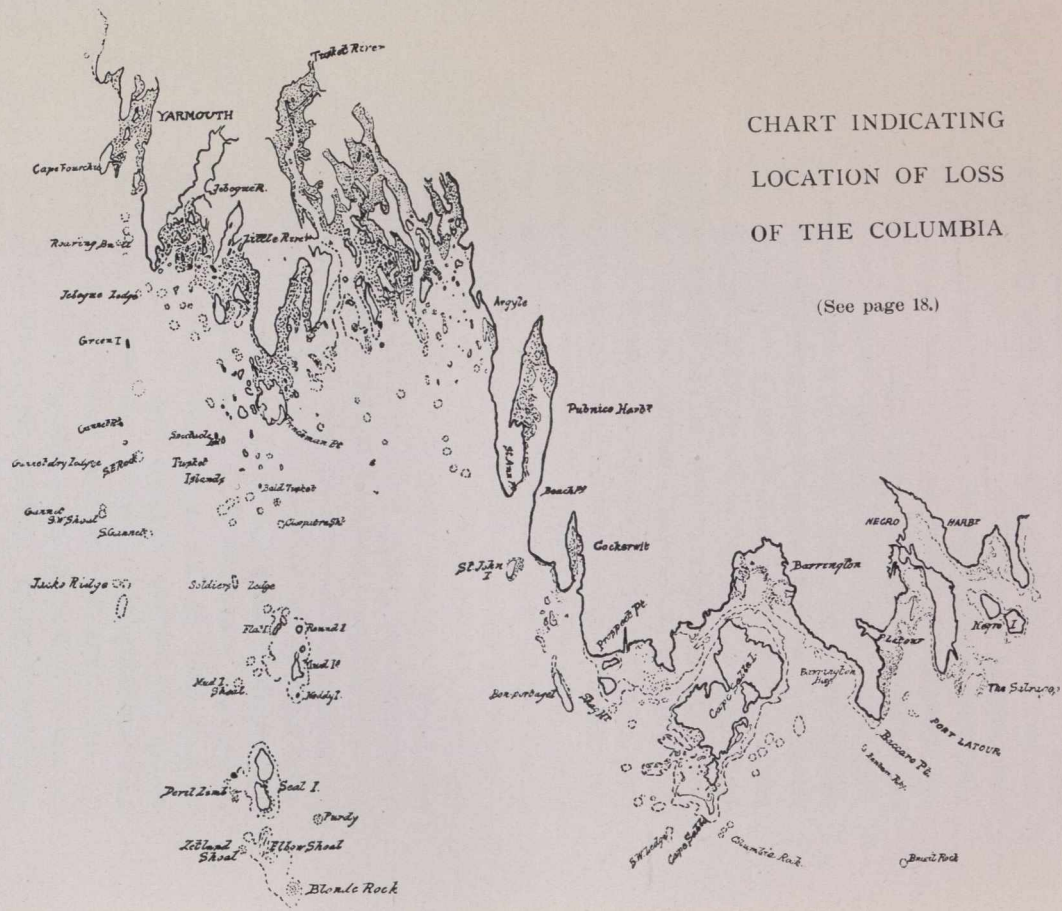


CHART INDICATING
LOCATION OF LOSS
OF THE COLUMBIA

(See page 18.)

wise heads most ominously. The Cunard company was always fortunate in obtaining the services of very capable officers. Captain Hewitt of the *Britannia* was a shipmaster of wonderful nerve and skill. On one memorable occasion several of his officers were wounded and disabled—one had several ribs broken and another received fatal injuries by being knocked down by the violence of the sea. Captain Hewitt was constantly at his post and brought his ship safely through the many dangers it had encountered. At one time while on the upper deck, in the worst of the storm, a sea struck her and the captain was washed overboard, but by a most singular circumstance he caught a guy rope as he went over the taffrail, and thus most miraculously saved himself from a watery grave.

It was not the *Britannia*, however, that finished her career on the Devil's Limb, but the *Columbia*, one of the three steamers with which Mr. Cunard began his contract. This packet had more than one severe tussle with the sea before she met her sad fate. In the early spring of 1842, on her outward voyage, she broke the shaft of one of her paddle wheels, seven days previously to her entering Halifax harbor, and had to perform the latter part of her trip under sail, making headway sometimes at the rate of nine knots an hour. She had a *long* passage of twenty-one days. Every possible means were used on board to repair the shaft, but without success; and what would appear to our readers to-day somewhat singular, was that in all America—the disaster could not be remedied.

After a detention of about ten days in Halifax, the *Columbia* started on her return trip to England,

depending on her canvas; and to ensure an increase of speed extra spars were made for her. Though under the disadvantage of only working one paddle, she made good headway, passing swiftly by the wharves and down the harbor. She was rigged with square sails forward like a ship. The steamship *Unicorn* accompanied her for the first twenty-four hours. She reached England in less than fifteen days.

In the following year the *Columbia* was wrecked in a thick fog, on Sunday, the 2nd July, 1843, at ten o'clock, p. m., on her passage between Boston and Halifax. The rock on which she struck, the Devil's Limb, is a mile and a half from the lighthouse on Seal Island, near Cape Sable, the extreme southwest point of Nova Scotia, and generally the first land made from Boston.

A chart of this part of our coast accompanies this sketch, in order that our readers may be enabled to form an intelligent idea of the locality where Mr. Cunard's enterprise met the first mishap, which crippled his line for a time.

A description of the loss of the *Columbia* will, no doubt, prove interesting. She had eighty-five passengers on board. The ship struck as already stated at 10 a. m. All exertions made to relieve her from her perilous situation proved useless. Alarm guns were fired, which were answered from the island, and at 4 o'clock a boat made its welcome appearance and communicated the dangerous situation of the vessel, when immediate preparations were made for landing the passengers. The women were taken on shore, and as many of the men as chose to go, but a number staid by the vessel during the night, and rendered all assistance in their power.

As an instance of the force of the current at the place where the *Columbia* struck, and which, it was thought, in a great degree accounted for the disaster, the fact came out that the packet brig *Acadian*, Captain Jones, from Boston, was drawn into the Bay, and in beating off from her supposed situation, found herself within view of the *Columbia*, where she struck. Subsequently the masters of several American vessels gave a publicity to what occurred to them on their respective voyages from Boston to Pictou. Captain Cottrill, of the brig *Porto Rico*, sailed from Boston at an early hour on the same day as the *Columbia*. From Boston light he steered east and by south, allowing in this course a point for variation. This course, he considered, would, without current have carried him sixty miles inside or to the south of Seal Island.

The third day after leaving Boston, at 4 a. m., Captain Cottrill made the breakers on Seal Island, and was with great difficulty enabled to tack ship and clear them. At the time of tacking ship he heard the steamer's guns, and about four hours afterwards, when the weather cleared, saw her—he thus found himself to the north of his reckoning, upwards of *sixty miles*, which he altogether attributed to a very heavy and extraordinary current, which had set his vessel into the Bay of Fundy. The fog was so dense from the time of leaving Boston light that there was no opportunity of taking an observation.

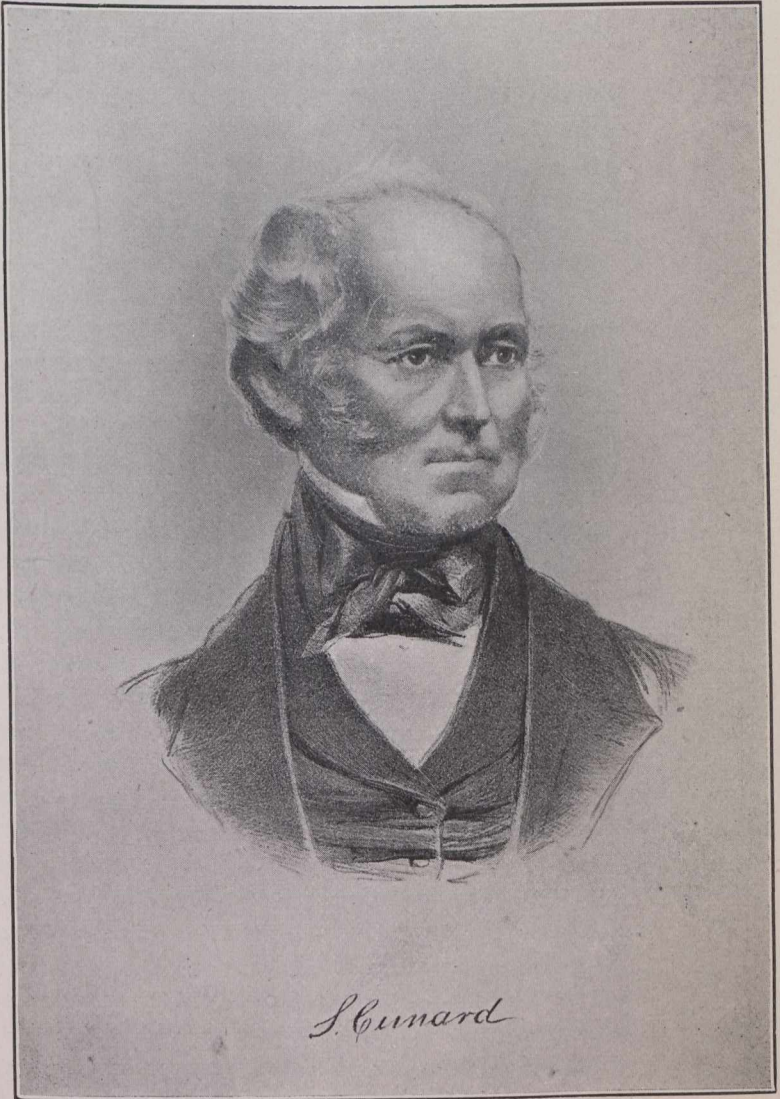
Another ship master—Capt. Daniel Smith—stated his experience of the same deceitful current. He sailed from Boston in command of the brig *Margaret*, the day before the *Columbia* left. The weather being thick he steered his course from Boston light east

by south, which, in his opinion, ought to have carried him to the south of Cape Sable, at least forty miles. On the morning of 2nd July, about 10 a. m., observing his ship to be in what he supposed to be a tide rip he was induced to sound, when he found his vessel in shoal water; he shortly afterwards heard the *Columbia's* gong and found himself to be considerably to the north of the steamer's position and fully sixty miles further north than he judged himself to be.

To return to the ill-fated *Columbia* in her unfortunate position: the *Acadian* staid by the steamship for some hours, and then left for Halifax, where she arrived on the evening of the 4th. The third mate of the *Columbia* came in her to that port, and communicated the intelligence, which created a great sensation in the town. Immediate means were taken to forward assistance. The steamer *Margaret*, the reserve boat of the Cunard line, was promptly equipped, and sailed early on the morning of the 5th, the Hon. Samuel Cunard himself proceeding in her to the scene of the disaster.

The arrival of the *Margaret* was eagerly hailed by the large number of persons who, cooped up on a small island, were much straitened for accommodation, notwithstanding the extreme hospitality shown towards them by the few residents and by the keeper of the lighthouse, whose noble and generous conduct upon the occasion called forth the warmest expressions of gratitude.

The subsequent endeavors to save the steamer all proved abortive. The force with which she struck carried her far on the reef, and elevated her bows, resting her as upon a pivot. The result of this posi-



S. Guinard

tion was that she soon became noggged and went to pieces, the greater and weightier part of the machinery being lost.

The *Margaret* brought the mails and passengers to Halifax, and on Sunday, the 9th—one week from the day of the wreck—sailed for Liverpool taking the mails, and the passengers who preferred to continue the voyage rather than remain in Halifax for the next regular packet. Captain Shannon, of the *Columbia*, was given the command of the *Margaret*. A large number of citizens assembled on Cunard's wharf to witness the departure of the *Margaret*, and reiterated cheers testified the general sympathy with the voyagers. The *Margaret* was fourteen days in reaching Liverpool, having had to put into Cork for coal.

Only two families resided on Seal Island—Richard Hitchings, the keeper of the lighthouse, and his family, and Mr. Crowell and his family. No sooner were the signal guns heard from the island than Mr. Hitchings with his two sons and hired men, put off in the midst of dense fog, and at great personal peril to render aid. By their timely and vigorous exertions during the afternoon and succeeding night, the passengers were all landed in safety.

The Hon. Abbott Lawrence, one of Boston's most distinguished citizens, was one of the passengers, and he contributed no little in promoting good feeling amongst his fellow passengers under the distressing circumstances in which they were placed. Before leaving Halifax Mr. Lawrence, on behalf of the passengers, publicly thanked Samuel Cunard for the interest he had evinced in the welfare of those under his protection. Addressing Mr. Cunard, he said:

“Before leaving your hospitable city we are desirous of tendering to you our united thanks for the prompt and efficient assistance you have rendered us, both in dispatching the steamer *Margaret* to our relief, and in accompanying her personally, in order that nothing might be wanting that could tend to our comfort or expedite our departure.”

Mr. Cunard's reply to Mr. Lawrence is worthy of being reproduced. He said:

“I beg to thank you for your kind expressions towards me, sincerely lamenting as I do the unfortunate occurrence that has called them forth. You may rest assured that I shall do every thing in my power to send you on to England, with as much comfort as possible, and without delay. I shall not soon forget the kind disposition manifested by all of you in seconding my wishes. The duty I had to perform was made easy by your valuable assistance, and I beg to assure you that I shall always be happy to meet you again.”

In the list of the eighty-five passengers there appeared the names of the Hon. Enos Collins, of Halifax; John Torrence, of Montreal; William Hammond and John Fotherby, of St. John, and Charles T. Russell, of Boston. Of the ladies there were Catherine Lawrence and Annie B. Lawrence, of Boston; Williana Harper and Henrietta Kirkpatrick, of Kingston; Anna R. Tremain, of Quebec; Sarah Tremain, of Halifax, and Eliza Torrance, of Montreal.

The loss of the *Columbia* was keenly felt in Halifax. She was considered as one of the best steamers that had ever traversed the boisterous Atlantic, and the success of the Cunard steamers, up to this period, had excited universal admiration.

DAVID RUSSELL JACK.

Heraldry in Brief.



ARMORY, or Heraldry, as it is usually, but not quite accurately, termed, is the Art or Science of pictorially symbolising (1) Persons, Families, Tribes, Nations; (2) Governments, National, Provincial, Municipal; (3) Associations of persons for a common purpose, Ecclesiastical, Military, Naval, Commercial, or Sentimental. Pictorial symbolism has been practised in various forms by almost all civilised, and many uncivilised, people in all ages of the world of which we have definite information. It was about the eleventh century that the Armorial form or system as known to us had its origin, or perhaps rather its adaptation or development; and this arose chiefly in consequence of armour coming into use, which so disguised the wearer that it became necessary for him to adopt some external mark by which his identity could be known to friend or foe. It then became reduced to a science or system regulated by suitable laws, and so continued as of necessity so long as defensive armour concealing the wearer continued to be used, during which time the system became so well established that it has ever since continued, although the chief reason for it has long since passed away.

Armory had its highest development in form and practice in the Plantagenet period, or in the time of the defensive armour which made it so necessary;

and with the introduction of firearms, or during the Tudor period, a time of decadence began; very little at first, but, just as at this time a practice prevailed of inventing all kinds of marvellous and mythical tales in family history, the same spirit of extravagant fancy found in the science of armory a grand field for its operations, and wove into it a quantity of puerile absurdities which contributed largely (together with changes in social conditions) to bring about a period of decadence, which prevailed during the seventeenth century, and had its lowest development in the Georgian era and the first half of Queen Victoria's time. During the latter part of the Nineteenth century, and in recent years, armory has been the subject of much attention and discussion, both by the learned and the unlearned, in which three schools of heraldic opinion have appeared. One of these adheres to the extravagances of the Tudor and later periods, and insists on the observance of the many petty and purposeless "rules" and notions which have arisen in those periods. Another, composed of persons few in number but chiefly scientists of prominence, not only rejects all the inventions and notions of decadence, but seeks to regard armory as of archeological interest merely, and to close the book at about the reign of Henry VII. The other, while regarding the late Plantagenet practice of armory as that which should prevail, recognizes that the science has a history extending throughout the period of decadence which cannot be ignored, and while rejecting whatever is useless and absurd, is ready to acknowledge developments of any period, and treats armory as a living science and system of value and interest.

The Achievement. — The term “Coat of Arms” probably had its origin from the tabard worn by medieval knights over their armour, and which displayed the same device as borne on the shield. It is now colloquially used as meaning the armorials of a family or of an individual, properly called, when exhibiting them in complete form, an Achievement.

This consists, generally speaking, of the following parts, or such of them as may be appropriate in the case of each person:

1. The shield, emblazoned with the hereditary arms of the individual, quarterings if any, and the paternal arms of his wife, if married.
2. The helm, with, 2a, crest, and, 2b, mantlings.
3. Supporters, if any.
4. Motto.
5. Honours, if any; such as badges of knighthood or medals won in military service.
6. Insignia of office, dignity, or profession, if any.
7. Badges, if any.

Each individual in a family may, and by strict rule should, bear the arms with appropriate marks or variations distinguishing him or her from the other members of the family, excepting unmarried sisters, each one of whom bears the arms in precisely the same form as the others. This rule, however, is seldom observed in the case of unmarried brothers, who usually bear the arms without employing their appropriate distinctions.

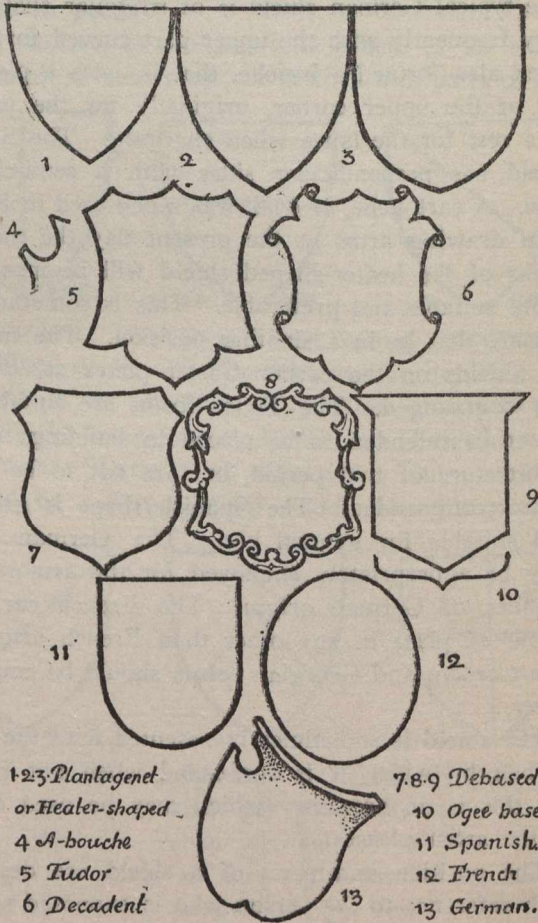
The main and essential part of an achievement is the shield, the other parts mentioned above being “accessories” to it and (excepting mottoes and badges) having no existence armorially without it. A shield of arms may exist without a crest, but a crest cannot be borne unless the person using it has

also a shield; though, of course, the crest may be used or exhibited alone without the shield, as is frequently done. A badge, however, or a motto, may be adopted and used by any one as he pleases, whether he is an "Armiger," or person bearing arms, or not. Badges are not necessarily hereditary, though in some families they are regarded and used as a part of the hereditary armorials.

Honours and insignia of office, etc., are manifestly personal only and not hereditary. But the shield and crest are "a freehold of inheritance," descending from the original possessor to all his descendants, and to which he and his descendants have an exclusive right as against all other persons. In the case of such descent, that of a female is for a life estate only unless, having no brothers, the representation of their father falls upon her, and her sisters if any; if there be only one she becomes an "heiress," or if more than one, they become "co-heiresses," in armory, and the right thus acquired is hereditary and transmissible to her or their descendants.

The Shield.—The early form of shield was kite-shaped, after which a large long shield came into use. This was succeeded by the heater-shaped shield, which, with some modifications, was that of the Plantagenet period, and is the form most frequently now used. It was at first nearly of the form of an equilateral triangle, but with two of its sides gently curved. As charges became less simple, and more particularly as the system of quartering arose, the shield was adapted to the consequent requirements, becoming a little longer and widening towards the base. In Tudor times more elaborate shapes came into use, developing later into the unsightly

forms of the Carolan and Georgian periods. One of these may be briefly described as a shield of irregular form usually wider at the base than above, with the base ogee-shaped and surrounded with incon-



1, 2, 3 *Plantagenet
or Heater-shaped*
4 *A-bouche*
5 *Tudor*
6 *Decadent*

7, 8, 9 *Debased*
10 *Ogee base*
11 *Spanish*
12 *French*
13 *German.*

gruous ornamentations, a shield which never could have been available as a defensive weapon. Another, still sometimes used, was oblong, with base of two straight lines forming an obtuse angle, or else ogee-

shaped, and frequently adorned with oreilles, or ears, protruding from the upper corners.

Besides the forms described there are others which are or have been favourites in different countries. The typical German shield is of irregular shape, and very frequently with the upper part curved forwards; often also formed a bouche, that is, with a piece cut out at the upper corner, originally for the purpose of a rest for the lance when charging. The Spanish shield has perpendicular sides with a semi-circular base. A cartouche, or oval, was much used in France.

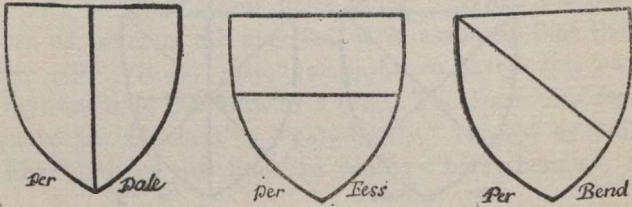
In drawing arms at the present day the modified forms of the heater-shaped shield will be most generally suitable and preferable. This is sometimes set couché, that is, in a slanting position. The most of the shields on the earlier Garter plates at Windsor are so arranged. The Tudor forms are suitable for armorials intended to be placed in buildings of the architecture of that period, but are not to be otherwise recommended. The Spanish shape is graceful, and suitable for general use. The German shield may be appropriately employed for the armorials of families of German origin. The French cartouche is out of place in any other than French armorials. The Carolan and Georgian forms should be employed *never*.

The shield is sometimes represented with the guige or belt by which it is suspended when not in use, but this is an accessory which may be used or not as the artist pleases.

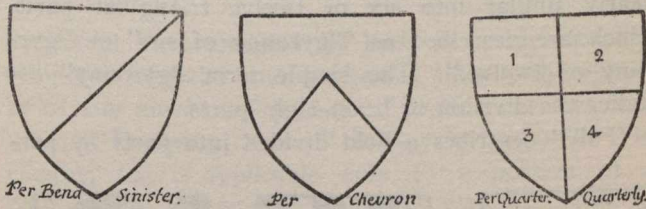
The position and parts of a shield are described with reference to the person who is supposed to bear it before him; so that the right side, or dexter, as it is termed, is that which is on the lefthand side of the person looking towards it. Correspondingly the left side, or sinister, is before the righthand side of

the observer. The top part of the shield is called the chief, the middle part the fess, and the lower part the base. The central point is termed the fess point, and just above it is that which is sometimes termed the honour point.

The surface, or field, as it is called, of the shield may be all of one colour, or divided into parts of dif-

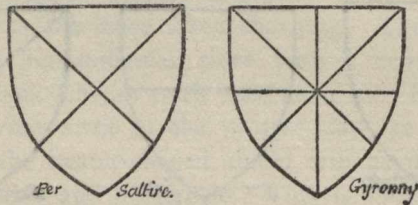


ferent colours by partition lines, named according to the names of the "Ordinaries" (to be hereafter described) to the direction or position of which they respectively correspond. A field so divided is described as "Parted" or "Party." Thus a shield divided by a perpendicular middle line from top to



bottom (called a palar line) is described "party per pale," or more usually "per pale," the term "party" being implied. When divided by a line drawn through the centre or fess point parallel to the top line of the shield, the field is "per fess." When divided by a line drawn through the same point from the dexter chief point to the sinister base it is "per bend"; and when by a similar line drawn from sinister chief to dexter base it is "per bend sinister."

Two lines drawn from a point in the palar line to the dexter and sinister base respectively, divide the field "per chevron." The palar line crossed in fess point by a line at right angles to it creates a division in four parts, "per quarter" or "quarterly." The four parts thus formed are called the first (dexter chief), second (sinister chief), third (dexter base), and



fourth (sinister base), quarters.* The lines per bend and per bend sinister drawn crossing each other divide the shield "per saltire." The palar and fess lines crossed by the lines of bend and bend sinister form "gyronny," or more strictly, "gyronny of eight parts," because the field may be divided in a manner nearly similar into six or twelve triangular parts, which are described as "gyronny of six" or "gyronny of twelve." The simple term "gyronny" assumes the division to be in eight parts.

"Paly" describes a field divided into parts by per-



pendicular or palar lines; "Barry" by horizontal lines; "Bendy" by lines in bend. In such cases the

*See also further particulars as to quarters in the section of this article which treats of marshalling.

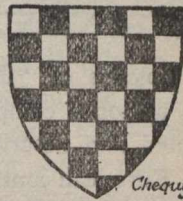
parts must be of an even number, four or more; if the number is uneven, the shield is not understood as partitioned, but as charged with pales or bars, as the case may be, and the number of such charges requires to be specified. For example six palar divisions is "paly of six" gold and gules (or as the case may be), but a similar composition in seven parts would be "gold, three pales gules." When the number of parts is not specified it is assumed that there are six. "Barry pily," is similar to barry, but each division is in the form of a pile. There are also more elaborate divisions : "paly-bendy," formed by palar lines crossed by lines in bend; "barry-bendy," by



Paly - Bendy.



Barry - Bendy.

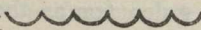
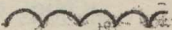



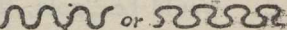
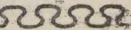
Chequy.

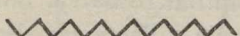

horizontal lines crossed by lines in bend; "Chequy" composed of palar and horizontal lines; these may be of any number of parts or "panes" not less than nine; "Compony," or "Gobony," is similar to chequy, but is applicable only to a portion of a field, as it consists of a single row of parts or panes; but it may be doubled, forming two rows of panes, when it is termed "counter-compony." Lozengy is formed by lines in bend crossed by others in bend sinister. Fusilly is the same with the panes elongated. "Vair," to be described subsequently, is somewhat similar in appearance to chequy, but quite different in origin and composition. French and German and other European heralds em-

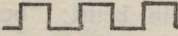
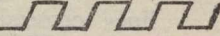
ploy several other modes of partition which do not occur in English armory.

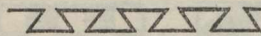
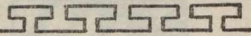
Partition lines may be either plain or of some of the following forms:

Engrailed  *Invecked or Invected* 

Wavy or Undee  *Nebuly*  or 

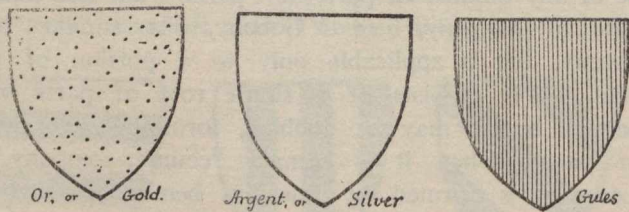
Indented  *Dancetty* 

Embattled or Grenellee  *Raguly* 

Dovetail  *Potenty* 

Colours or "tinctures" are regarded as important in armorial composition, and required to be carefully noted and described in blazon.

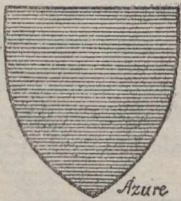
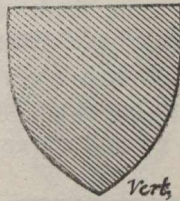
European continental heralds, especially German, employ tinctures unknown in English armory, in which the following only are used, and these are shewn in black and white representation in the manner follow-



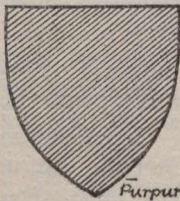
ing: Metals—gold or Or, a surface strewn or "semee" with dots; silver or argent, a plain or white surface; Colours; gules, red, perpendicular lines; azure, blue,

* Blazon is the description of armorials in words. To blazon is to so describe arms.

horizontal lines; vert, green, lines in bend; purple, purple (seldom used) lines in bend sinister; sable, black, by perpendicular and horizontal lines crossed, or by a wholly black surface. There are also two others recognized, but of very rare occurrence, namely, tenny or tawny, orange, lines in bend crossed by

*Azure**Vert*

perpendicular lines, and sanguine or murrey, a dark red or brown, lines in bend crossed by lines in bend sinister. Objects shewn in their natural colours are described as proper. In written blazon the following abbreviations are used: Ar. or Arg. for Argent; gu. for gules; az. for azure; sa. for sable; ppr. for proper. It will be observed that the above terms are mostly French and generally of Latin derivation;

*Purpure**Sable*

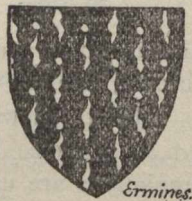
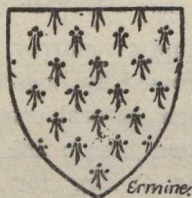
but gules is a derivative from the arabic gul, a rose, and azure from arabic azul.* The terms Or and

* Many terms of heraldry have come down from medieval times, and are a slightly modified form of the Anglo-French of the Plantagenet period. These words are often written in a French form, but are generally given an English pronunciation.

argent have long been used in English blazon, but a practice has lately arisen of employing the English words gold and silver.

In coloured drawings gold may be represented by yellow, and silver by white, or by leaving the surface plain. Sable is represented either by black or a dark grey. Gules, azure, and vert may be painted in either light or strong shades as the artist pleases.

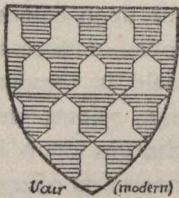
Besides simple tinctures, certain composite ones are used, which are regarded as representing furs, and are so termed. They are, firstly, ermine, a silver or white ground semeé with little black figures some-



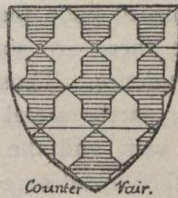
times drawn much as such tails appear in the real fur, but more commonly in a conventional form of three spots, or sometimes one only, below which is the tail commencing with one point and usually ending in three points: of this fur there are the following varieties, namely, ermines, black with white spots; erminois, gold with black spots; pean, black with gold spots. Secondly, vair,* composed of parts variously drawn by ancient armorists, but now, usually at least if not always, in the form of successive lambels with oreilles and pointed ends, so proportioned and shaped that while one row is pendent the

*Cinderella's slipper was of vair, or fur, and not de verre, glass. The white and blue alternate parts of the heraldic vair probably correspond to the white and gray rabbit's fur arranged in alternate pieces, formerly much used by furriers.

next below it is reversed so that each lambel exactly fits into the space between two above it. The panes so formed are always represented as composed of a metal and a colour; if none be specified, silver and azure are understood; if of other tinctures the blazon is not "vair," but "vairy, gold and gules" (or as the case may be). While vair is always of a metal

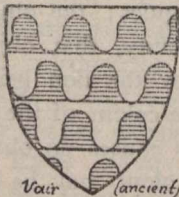


Vair (modern)

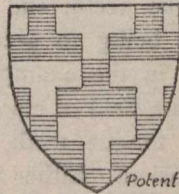


Counter Vair.

and a colour, there is no reason (except where the whole surface is of vair or vairy without ordinaries or charges) why two metals or two or more colours should not be employed, for the whole is in one plane, so that the rule forbidding metal upon metal or colour upon colour is not really applicable. The same may be said of chequy and other composite surfaces where all is on the same plane. There are varieties of vair, chiefly countervair, where the lambels are so



Vair (ancient)

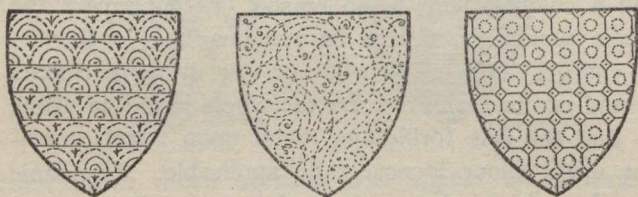


Potent.

placed without regard to their tinctures as to be chief to chief and base to base instead of alternately; potent, with figures like potents or crutches instead of lambels; and potent counter-potent, in which the po-

tents are chief to chief and base to base as to tinctures. The rules as to tinctures are the same for these varieties as for the simple vair, and where the usual silver and azure are not used, the blazon is "potenty gold and sable" (or as the case may be).

There is a rule generally strictly observed in English armory, but not so closely followed in other countries, that in heraldic compositions metal must not be placed upon metal or colour upon colour. To this rule there are some exceptions, of necessity or of convenience. Thus when a field is composed of tinctures partly metal and partly colour, such as chequy, vair, and the like, the charges upon it may be of either metal or colour. Minor parts of a charge



EXAMPLES OF DIAPER.

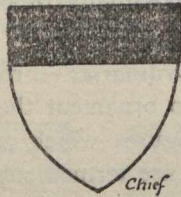
are not required to conform to the rule; thus on a field of azure, vert, or sable, a golden lion may have his tongue, teeth, and claws of gules: the object of the rule being to secure perspicuity, that object is attained in the example given by the lion being of metal on a field of colour, and the colour of the minor parts of tongue, teeth, and claws causes no obscurity or confusion. Either metal or colour may be placed upon fur, and fur upon metal or colour, generally speaking, but it is usual, and manifestly desirable, for metals to be placed upon furs of a black ground, and colours upon those of a white ground, and vice versa.

The surface of the shield, or that of charges on it, is sometimes diapered, or decorated with a closely

arranged pattern, geometrical, flowing, or composed of small objects many times repeated, and this is decorative only, and forms no part of the achievement. It may be used with any armorials, at the will of the artist. There is no rule as to colour, and it may be of a lighter or deeper shade of the tincture on which it is put, or of any other colour or metal, provided that it does not obscure the proper tincture, or be so marked as to create a doubt as to what the proper tincture is. And especially it must be strictly subordinated to the charges on the same surface, so as to avoid any obscurity or possibility of confusion or doubt as to such charges.

Charges on the Shield.—Ordinaries—From early times it has been customary to ornament the surface of the shield by geometrical figures which are called ordinaries, and some of which are termed subordinaries, the former term generally signifying those which occupy a full space and the latter of similar form but occupying less space, being in fact diminutives of the former. Armorists are not agreed as to the relative or distinctive classification of ordinaries and subordinaries, but it is a detail of very small importance. English armorists recognize and use only a limited number or variety of ordinaries, while continental armorists use figures of various shapes and forms. Ordinaries are regarded as imposed upon the shield, being represented in relief in carving, and usually shaded to appear as in relief in modern drawing. Early armory, however, scarcely recognized relief, and treated ordinaries as in the same plane as the field. For example, Dame Juliana Berners, the first writer on Heraldry, blazons the St. George's Cross indifferently as, silver a cross gules, as is the modern mode, or, gules four angles (i. e., cantons as they are now called) of silver. From the practice

of representing ordinaries as in relief arose a notion that these figures represented pieces added to the shield in order to strengthen it: but it is manifest that a shield for use should have as plain and smooth a surface as possible, and that reinforcements, if required, would be added at the back and not in front. There are also some writers on heraldry who have asserted that certain ordinaries represent articles of military dress or equipment such as the bend a cross belt or scarf, the fess a waist belt, etc., forgetting



that the ordinaries existed as heraldic figures long before such articles were worn. The fact is that ordinaries had a much simpler and more natural origin: they came into use either for decorative purpose, or, as bearers of shields became more numerous, for more ready distinction of one person from another.

The ordinaries and subordinaries are as follows: The Chief is the upper third part, more or less, of the shield. Its diminutive is the fillet, which is about one fourth of the chief, and is of very rare occurrence.

The pale: a perpendicular band running from top to bottom containing about the middle third part of the shield. Its diminutives are the pallet, of about half the width of the pale, and the endorse, of about half the width of the pallet, which might, perhaps, be deemed identical with the cotice.

The Fess; a horizontal band across the shield containing about the middle third part of it. Its diminutives are the bar, and the barrulet, respectively one half and one fourth of the width of the fess. The fess is always placed in the middle of the shield, but the bar or barrulet may be placed anywhere, and two



or more may be in one shield. Barrulets sometimes occur in pairs, and are then called bars gemelles.

The Bend; a similar band extending diagonally from the dexter top to the sinister base, also containing about one third of the shield; and the bend-sinister, similar, but running from the sinister top to the dexter base. Its diminutives are the bendlet, one



half, and the riband, one fourth of its width; the riband is coupé, that is, cut off, and not extending to the outer edges of the shield.

The Chevron; two bands drawn from dexter base and sinister base diagonally until they meet; it may perhaps be described as the lower halves, or more, of the bend and bend sinister combined, the upper parts being omitted. Its diminutive is the cheronel, of about half its width, and when cotices are added

to it they are regarded as diminutives of it by some armorists, and as such are called couple-closes.

The Cotice is a narrow band which may accompany the above ordinaries, being always a pair, one placed on each side of the ordinary. Sometimes double cotices, or two on each side of the ordinary, are used.

The Quarter; one fourth part of the shield enclosed by one half of the palar line and one half of the fess line. It is presumably the first quarter, any other quarter occurring rarely, if ever, in English armory



Fess, doubly cotised



Bend cotised, or endorsed

The Canton may perhaps be accounted a diminutive of the quarter, being of the same shape and similar position but a little less in size. When mentioned simply it is presumed to be at the dexter chief corner of the shield; but it sometimes occurs at the sinister chief corner, and must then be described as a canton sinister.

The Gyron is half the quarter cut off by a diagonal line. It may be based upon any outer edge of the shield, and its position must be specified. It seldom occurs as a charge in English armory.

The Cross is formed by a perpendicular band crossed by a horizontal one. Its width is about one fifth of the width of the shield.

The Saltire is formed by similar bands of similar width drawn diagonally across the shield from the upper corners.

The Cross, although classed as an ordinary, if of such form as not to extend to the outer lines of the shield becomes a common charge (a term to be explained presently), and as such it has a very great number of varieties of form, each of which has its proper name or description. These will be referred



to further in a future page. The saltire also sometimes occurs as a common charge, being coupé, that is, having its extremities cut off instead of extending to the outer edges of the shield.

The Bordure is a border around the shield, of the width of about one fifth of the width of the shield. Its diminutives are the Orle, which is the inner half of the bordure; and the Tressure, about half the



width of the orle. The tressure is usually double, that is, one inside another, and frequently adorned with fleurs-de-lis, when it is described as fleury or flory, or if the fleurs-de-lis are disposed alternately inwards and outwards, it is called fleury and counterfleury, as in the well-known Scottish quarter in the Royal Arms.

The Inescutcheon is a small shield, placed usually in the middle of the shield upon which it is charged. If placed otherwise its position must be specified, except in the case of the badge of the Baronets of Ulster (an inescutcheon of silver charged with a hand erect gules) which may be placed anywhere upon the shield as may be congruous with the other charges upon it, but not below the fess line. If more than one are charged upon a shield they are regarded as common charges and not as inescutcheons.

The proportions above mentioned are approximate only, and do not require to be closely observed, but may be varied and made greater or less to fit in with charges by which they are accompanied, or to accommodate charges which they are required to bear.

The Lozenge is a figure of four sides, placed with its points at top and bottom. The sides and angles are usually equal but not necessarily so; if however the figure is much elongated it becomes a fusil; if

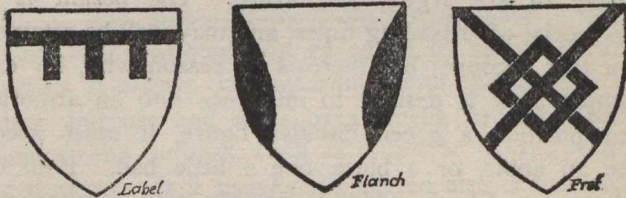


it is voided, or cut out squarely in the middle so that the field shews through it, it is a mascle; if voided with a round opening it is called a rustre.

The Pile is a triangular figure issuing from or based upon an edge of the shield and extending to a point at or near the opposite edge. If its position is not specified it is assumed as based on the top line of the shield; if otherwise, its position must be stated in blason.

The Label consists of a barrulet with three or more tongues or lambels pendent from it. It is used as

a mark of difference indicating the eldest son. The King's eldest son invariably bears a label in his arms; and the same should be done by others also. The prince's label is silver, but that of any other eldest son should be of some colour. The different members of the Royal Family bear labels for distinction of their arms from those of the King; such labels are specially assigned to each one. There are some very rare instances of the label borne as a specific and hereditary charge, and not as a difference. The label is properly drawn across the shield from edge



to edge, but a modern practice has it couped, with the pendants dovetailed in shape, which is certainly not an improvement on the ancient and more graceful form.

The Flanch or Flasque is a curved figure cutting off the side of the shield, and is used doubly or as a pair, one on each side of the shield, and not alone.

The Fret is composed of a saltire of diminutive width interlaced by a mascle. A field covered with such figures in repeated form is described as fretty.

The Billet, a small rectangular figure, longer in height than broad, representing a stick or piece of wood, is classed as an ordinary, though it would seem more reasonable to regard it as a common charge. Billets are usually semee or strewn in indefinite number over the field, which is then described as billetty.

Of a nature so nearly similar to the last that they might almost be included in the same classification are the roundels, small circular figures. These are the subject of a strange pettiness in that instead of being simply described as roundels of the appropriate tincture, each one is given a special name. They are as follows: the Bezan (a Byzantine coin), gold; the plate, silver; the Torteau, plural *torteaux*, gules; the Hurt (whortleberry), azure; the Pomme (apple), plural *pomies*, vert; the Pellet, sable; the Golpe, purple; to which some add the orange, tenny; the Guze, sanguine. There is also the Fountain or *syka*, baryway of six argent and azure. The bezant is a memorial of crusading times, and may well be retained on that account; but there is no reason why, for example, if it is desired to introduce into an armorial composition a green circular figure, it must needs be an apple, or a black one a little ball. Both of these roundels, in order to comply with their special designation, are represented by shading as globular, at least by those armorists who consider slavish compliance with petty "rules" to be essential. The *torteau* is said to be "a litel cake"—a tart, and in this respect is akin to a charge used in East Indian Heraldry, the *chupati*, which is a pancake.

Common Charges—Having now described the shield, its tinctures, and partitions, and the class of geometrical figures called ordinaries, which are usually the first things imposed upon the field, we come to the consideration of common charges, which may be said to comprise every object in earth and sea and sky, real or imaginary, which can be shewn, naturally or conventionally, in a simple outlined picture; and in armory of an inferior or debased sort includes also objects which cannot be simply repre-

sented. The things therefore which may appear upon a shield are without limit, unless it be the limit of suitability and good taste.

The objects of most common use are animals, among which the lion is pre-eminent. In early armory the lion is not quite that of the forest or menagerie, but rather a semi-mythical beast conventionally pictured. The best artists of the present day, while avoiding the crudities of medieval art, represent the lion in conformity with his semi-mythical or conventional character, any attempt to exhibit him in his natural form being strictly avoided. The same might, with some modifications, be said of all animal forms, and indeed of most objects, animate or inanimate, the representation of which by skilful heraldic artists is always in conformity with the original object purpose and ideas of a shield, by bold shapes and strong outlines, such as might be conspicuous at a distance. It is usually considered also that as modern heraldry is so closely associated with past family history, this feature calls for an archaic style of drawing which not only is a constant reminder of bygone persons and things, the memory of which should be preserved, but also is artistically consistent with the medieval spirit in colours and geometrical forms which are so stereotyped as to have become part and parcel of armory itself, inseparable from it. These considerations result also in exaggeration of form which enables many things, especially animate forms, to be represented with a boldness and spirit which would be quite unsuitable and generally inadmissible in accurate drawing, and which under the hand of a skilful artist adds much to the beauty of the work to which it is appropriate. It must be remembered always that an object drawn armorially is not in-

tended as a picture of that object, but as a symbolic figure representing that object in a conventional manner for a purpose which is best attained by such treatment.

But when animate objects are blazoned "proper," it may be fitting to represent them less conventionally than when conventionally tinctured.

Early armorists were less particular as to the attitudes of animals than became necessary when armorials became numerous and greater distinctions consequently requisite; and these are now regarded as all important.

The attitudes of quadrupeds generally are: *Passant*, or walking, with the right fore paw or foot



Passant.



Rampant.



In medieval style.

raised; *Rampant*, standing on the left hind foot, with the other three feet raised as if in vigorous combative action, with open mouth, tail in air, and mane, when it occurs, tossed about, and in the case of beasts armed with claws these are threateningly distended. *Saliant*, when leaping with the two fore feet extended forwards and upwards together. *Statant*, standing with all feet upon the ground. *Sejant rampant*, sitting on the haunches with the foreparts raised up and the forefeet upon the ground. *Sejant*, sitting with the forelegs outstretched upon the ground and head raised. *Dormant* or *couchant*, sleeping, similar to the last but with the head lowered and resting on

the extended forelegs. Gardant or guardant means that the beast has his face turned so that he appears to be looking straight out from the shield. Regardant or regardant describes the head turned to the sinister so that the beast looks behind him. All animals are assumed to look forward, or towards the dexter side of the shield, unless specified otherwise, and to appear as moving in that direction. But there are some exceptions to this rule. When Armorial are placed in Anglican or Roman Catholic churches, all animate charges move towards the altar, so that in an achievement placed on the north side the crest and animate charges should be reversed from the ordinary position and move towards the sinister. Where animals appear in flags, they must move towards the staff, consequently on the reverse of the flag, or when it flies to the dexter, the charges will appear as if moving to the sinister because the staff is then on that side. When two or more crests are borne in one achievement, it has now become usual in English armory to arrange them so that the helmets face inwards towards each other, and if there are an uneven number then the middle one may face the spectator, and the crests conform to the direction of the helmets. This is adopted from the German practice, which also applies to and arranges animate charges in the shield in a similar manner. Even where an animal occurs as a single charge, the German artists do not hesitate to place him moving to the sinister if it pleases them to do so, which would not be allowable in English armory. Animals, however, are sometimes exceptionally disposed, as where two are "passant and counter-passant," in which case the upper one moves as usual and the lower one in the reverse direction; or "counter-trip-

pant," where two animals of the deer or similar kind pass one behind the other, the one behind moves sinister-wise. It is, of course, allowable for armorials to be composed in which an animal is expressly disposed so as to move in any particular direction, but such an exceptional disposition requires to be clearly blazoned. Animals of the deer kind, and of similar nature, as the ox, sheep, etc., may be described as trippant and not passant: springing instead of saliant; lodged instead of couchant. A stag statant guardant is described as at gaze. Although the expression may not be found in text books, a stag or bull may be very properly described as charging. An animal of the deer kind when in rapid forward motion is at speed, or courant; and a dog may be described by the latter term. A human figure walking is ambulant. He may be specified as sitting, kneeling, or as the case may be, but if not particularly specified, he is understood as standing. An animal's tongue is always shewn, and is always gules, unless otherwise specified, as "langued" azure, or as the case may be. When a lion's claws are of a specified tincture different from the body, he is "armed," etc. A stag is "attired" as to his horns. An ox as to his is "armed." Animals are referred to as "unguled" with respect to their hoofs. A stag's head and horns facing to the front and without neck is described as a stag's head cabossed. Two animals rampant and facing each other are described as combattant.

The eagle is the principal bird in armory, though not so common in England as in continental countries; like the lion, it is represented conventionally, and so is capable of highly artistic treatment. Its conventional attitude, which is that of birds of prey generally, is displayed, with back affixed to the shield,

head in chief, tail in base, expanded wings, and legs outstretched. Other birds similarly placed are described as disclosed. A bird standing with its wings erect is blazoned as with wings displayed; if its wings are closed it is described as close, but this is seldom necessary, as it is the presumed attitude of most birds. About to take wing is rising or rousant. Flying is volant. When a bird is mentioned as a pelican "in her piety"; habit attributed to her, is blazoned without particular specification, it is taken to be a blackbird. The peacock affronté and with tail displayed is termed "in his pride." A pelican in her nest with young ones vulning, i. e., wounding herself in accordance with the fabulous of this curious little group as a charge or as a crest there are a number of instances. A bird of prey is armed of his beak and talons; a cock is armed of his beak, claws and spurs, and is combed or crested and jow-lopped or wattled. Other birds are described as beaked and membered.



Eagle displayed.

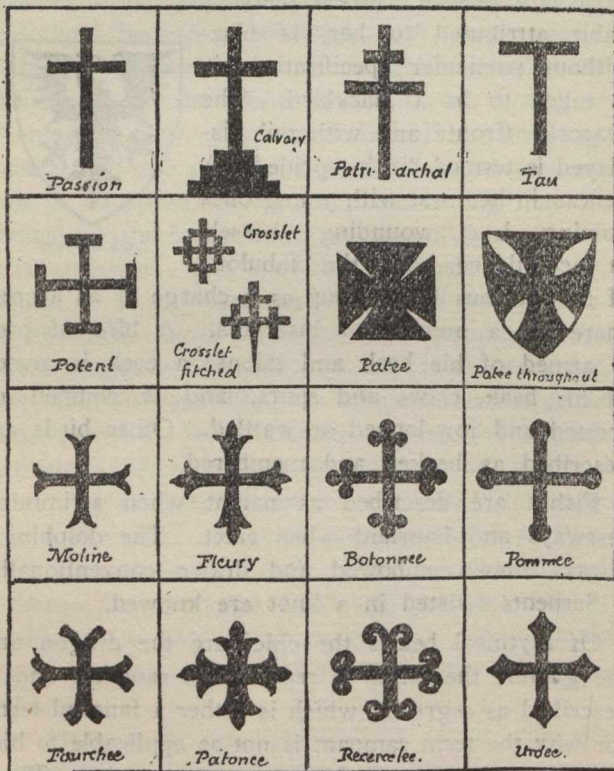
Fishes are described as naiant when swimming fessways and hauriant when erect. The dolphin is always shewn embowed and drawn conventionally.

Serpents twisted in a knot are knowed.

Of mythical beasts the chief are the dragon and the griffin; the latter is represented rampant and is described as segreant, which is rather a fanciful term, for why the term rampant is not as applicable to him as to any other beast it is not easy to perceive. There are two mythical beasts known as the heraldic tiger and heraldic antelope, being conventional representations, unsightly and absurd, of those animals.

Trees are described as fructed when bearing fruit. A heraldic tree should be represented conventionally, with but few leaves, which should pretty well occupy the whole space available for them, and should not much overlap one another and should not appear in perspective.

The sun is blazoned as "in his glory," with rays, and shewing the lines of the human face.



Some of the varieties of the Cross.

Of objects of conventional form the cross is pre-eminent. As an ordinary it has already been de-

scribed, as has also the diagonal form or saltire. As a common charge there are a great number of modes in which it occurs, many of which are, however, not really distinct varieties, but made by special manner of arrangement or with special added ornaments or the like which might occur in respect of other charges as well as the cross. When the cross is mentioned in blazon it is understood to be throughout, i. e., extending to the extremities of the field, unless specified otherwise (as e. g., a cross coupé, or with the ends cut off within the field), or it be of such character as cannot well extend to the limits. The cross pattee, however, is understood as coupé unless blazoned as a cross pattee throughout. The commonest variations of the cross are shewn in the accompanying illustration.

For particulars as to some objects mentioned above and many others commonly occurring, the reader is referred to the glossary to follow this article.

There is a tendency among armorists of the present day to use terms in ordinary English instead of some of the more technical or archaic ones above mentioned; as a lion walking instead of passant, a deer tripping for trippant, a bird flying for volant, a fish swimming for naiant, and so on.

Helmet, Crest and Mantlings.—Upon the shield is placed the helm or helmet. A practice has arisen of displaying the shield and crest upon a wreath, but without the helmet, that in the first instance being understood, and then in time forgotten, or disregarded; but it should always be borne in mind that the helmet is an essential part of a complete achievement, and indeed, in strict propriety, no crest should be exhibited as a crest (though it may be, as a *badge*) unless carried on its proper helmet.

Another improper practice of debased heraldry has been to shew a helmet of incongruous style, and of ridiculous proportions, frequently not large enough to enclose the head of an infant, while it should be large enough to enclose, with plenty of room inside, the head of a man wearing a smaller steel cap inside with a wreath which originally rested on the inner cap as a better support for the outer one, upon which it was subsequently placed outside as an ornament. The helmet also should rest either directly or by its gorget, or neckpiece, upon the shoulders of the wearer. It will thus be seen that the height of the helmet should not be greatly less than that of the shield, and the exaggerated style of drawing in which armorists delight, permits it to be shewn proportionately much larger. The crest should, if its form allows of it, be of about the same height as the helmet, and may be much more if the artist so pleases.

In English armory the helmet is used as an indication of rank. The Sovereign's helmet, which is used also by the Princes of the Royal family, is gold, open in front, but the opening furnished with six grills or upright bars; Peers have a similar helmet of silver, adorned with gold ornamentation, and with five bars. The helm of Baronets and Knights is of steel with silver ornaments and with visor raised. That of untitled persons is of burnished steel with visor closed. It is laid down by most writers that the helmet of each rank must be placed in a particular way, viz., that of the sovereign and princes affrontè; peers' in profile; baronets' and knights' affrontè; and ordinary persons in profile; but this rule is not now strictly observed, as a rigid conformity to it has been seen to be frequently inconvenient and inconsistent with a proper display of the crest.

Artists now dispose their helmets so that each one may suit the crest which it carries and be in due congruity with it.

Crest.—Any possible object, real or imaginary which one may carry upon his head ornamentally may be formed into a crest. Many heralds have gone farther than this and have designed crests remarkable chiefly for their being altogether the reverse of ornamental. And others have designed crests such as by no possibility could be carried upon one's head; such for example as a ship sailing in water, the water not even in a tub, but kept in place by some unexplained miracle! Even now, although heraldry is in better hands, it is a common practice to design what may be called built-up crests composed of two or more objects grouped together, and sometimes ornamented (?) with little charges upon them which may be perceptible in an ordinary drawing, but could scarcely be seen if actually worn in the field, as a crest is in theory supposed to be intended for.

Crests are of later date than armorial shields. No crest can exist without the shield of arms: if any be so used, it can only be that the blazon of the shield has been lost and forgotten. On the other hand there are instances of achievements consisting of the shield of arms only, with no crest.

While the shield has become chiefly a medium of genealogical record, the crest is still deemed to retain its original military character, and is therefore not borne by those who are precluded from military service. Therefore, crests are not borne by ecclesiastics, nor by women, except those who have actually a military command, as a Queen, Regnant or Regent, and (in the opinion of the writer, at least) those who are Honorary Colonels, as many princesses are.

The crest is usually, but not necessarily, placed upon a wreath, of which the modern form is a twist of silk of two tinctures, the principal metal and principal colour of the shield and its charges. If the shield be quartered, the tinctures of the wreath are taken from the first quarter, but if there be two or more crests appropriate to different quarters of the shield it is proper for the tinctures of each wreath to be those of the quarter to which the crest especially appertains. It is usual for the wreath to be drawn with six twists, the dexter end being of the metal, but there is no rule to that effect requiring observance, and the twists may be of any number, and either metal or colour may be the first to appear. Crests are sometimes placed upon a cap of maintenance, or cap of estate, as it is called, or issue from a coronet. The cap of maintenance is usually crimson (or gules) turned up ermine, but may be of any tincture. The crest coronet is similar to the coronet of a duke, and is frequently so described in blazon. It consists of a circlet or band of gold heightened with strawberry leaves, and without the cap of crimson and ermine which is worn with it by dukes. The Sovereign, princes and peers place their proper crown or coronets upon their helmets and carry their crests above them, It is not an uncommon error to suppose that a crest-coronet is an indication of descent from some noble ancestor. It does not signify anything of that sort; neither does a crown or coronet charged in a shield or upon the head or neck of an animate charge, as quite commonly occurs. There are also coronets of special form which usually are assigned to persons who have performed feats of arms or services which such coronets refer to. Such are the naval coronet, a band of gold heightened by sails and sterns of

ships alternately, for a successful naval commander. A mural crown is of gold embattled and chased to represent masonry, and is appropriate for one who has gained a notable success in the capture of a town or fortress. There are also the crown vallery, in which the ornamentation is of figures representing palisades; and the eastern or antique crown, which is radiated.

Instead of helmet and crest, Anglican Bishops surmount their shields of arms with a mitre, which is properly represented as of white satin adorned with gold embroidery and jewels, and ribbons, or *infulæ*, depending from it; these last are purple, with a white end upon which is a gold embroidered cross, and with golden fringe. Roman Catholic ecclesiastics similarly ensign their arms with a low broad brimmed hat from which depend cords and tassels, their rank in the priesthood being indicated by the colour of the hat and the arrangement and number of the tassels.

Mantlings.—Flowing from the crest wreath or coronet, and appearing above the wreath if that is so drawn as to appear lower than the top of the helmet, is the mantling or *contoise*, supposed by some to represent a scarf worn as a favour in honour of some person, and very probably so in some cases; but the better opinion is that it had its origin in a cover worn over the helmet in the crusades to protect the wearer from the heat of the sun. In early examples it is precisely so drawn. Whatever its origin may have been, it has developed into an ornamental appendage upon which the artist may use his skill to the utmost, as it may be represented in a very great variety of forms. But the limit should be put somewhere short of the mass of involved scrollwork and flourishes which were a production of the period of debasement,

unsightly and without the remotest suggestion of anything which could under any circumstances accompany a helmet. The medieval *contoise* frequently had jagged edges or ends, from which armorial art has developed unlimited variations of foliated and other forms. Mantlings are usually tinctured by official heralds in England, *gules* turned up *argent*, or *ermine*, the latter being regarded as appropriate for peers. But there is no rule on the subject. In Germany the tinctures are regulated in the same manner as those of the crest wreath, and this practice is recommended as desirable to follow, as being generally effective and giving sufficient scope to the artist. The two colours of the crest wreath are called the livery colours of the family to whom the crest belongs. But livery colours actually used do not conform to the livery colours of the armorials (a coachman arrayed in silver and scarlet or in brilliant green and gold, would certainly be rather startling) though some hold that they should do so to a certain extent, as, for example, if the armorial livery colours be silver and *gules*, those used should be light drab and red of some dark variety of shade.

Supporters are animate figures placed on each side of the shield, as if guarding it or supporting it. Their use by individuals is generally restricted to Peers, Knights Grand Cross, Chiefs of Scottish Clans, and Heads of the ancient Irish Septs, and they seldom, if ever, occur in the armorials of other persons, except in Scotland, where their use has not been so strictly limited. They are also used with the arms of colonies as, e. g., the Cape of Good Hope; with those of cities, as the well known griffins of London; and of incorporated companies, as for example The East India Company, The Hudson Bay Company, The Newfoundland Company.

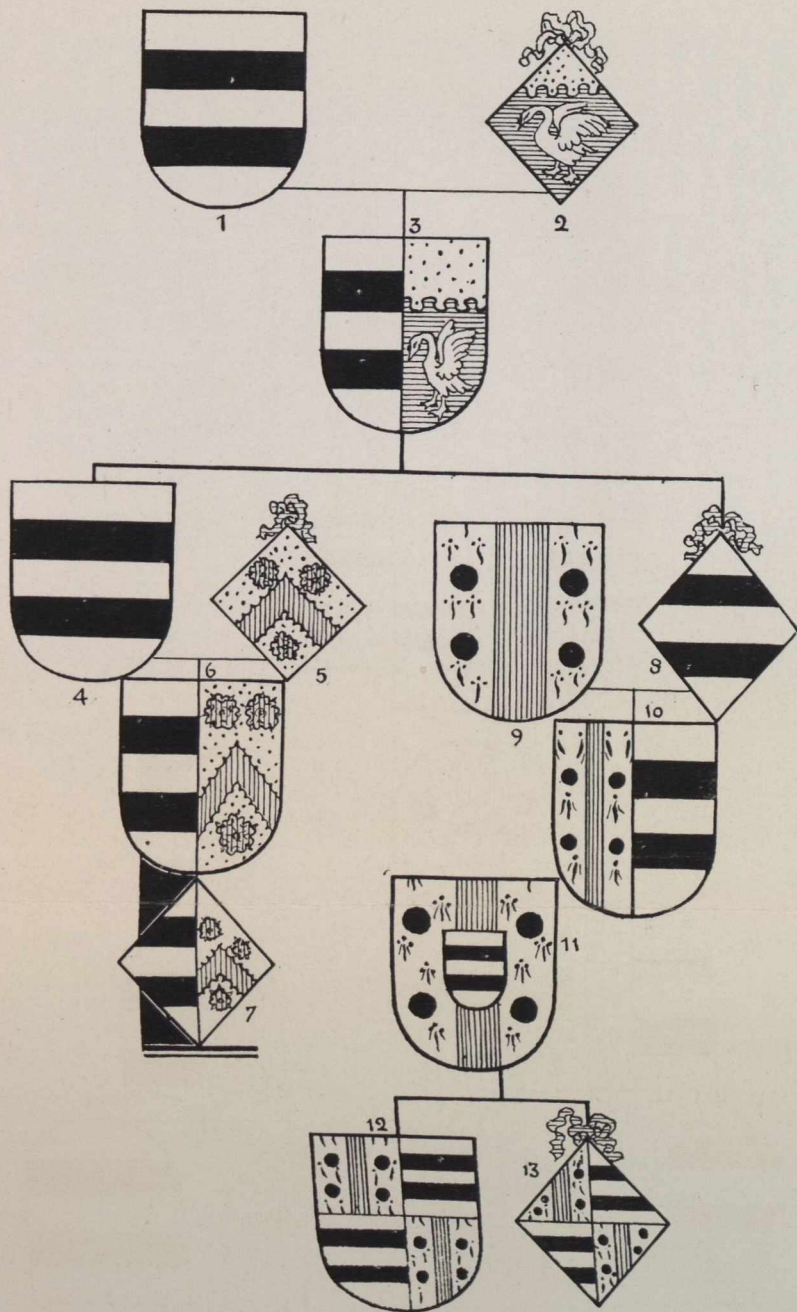


DIAGRAM TO ILLUSTRATE MARSHALLING.

WILLIAM BARRY
bears No. 1. He marries Martha Swan, who bears No. 2,
and impales her arms, No. 3.

Son, JOHN BARRY
bears No. 4
(With a label in his
father's lifetime)
He marries Lucy Rose, No. 5.
and impales her arms, No. 6.
John Barry dies, and
his widow bears No. 7.

Daughter, LOUISA BARRY
bears No. 8.
She marries Arthur Paley,
who bears No. 9, and on marriage
changes to No. 10.
John Barry dying without issue,
and William Barry being dead,
Louisa Paley became an heiress
in armory, and her husband assumes
No. 11.

Their son and daughter respectively
bear the arms of Paley quartering
Barry Nos. 12 and 13.

The motto is usually disposed underneath the shield, but if there are two mottoes, one accompanies the crest. The motto is not strictly hereditary, as the other parts of the achievement, and may be adopted or changed at will.

Honours.—Honours are suspended beneath the shield, except in the case of Baronets of Ulster, whose Badge (an inescutcheon silver charged with a hand open and erect gules) is placed in the shield. In the last century the medals of military officers have been in some instances charged upon the shield; but such a practice is much to be deprecated; it is altogether inconsistent with the true spirit of heraldic composition, which does not admit of objects containing microscopic parts or details being charged upon a shield.

Badges.—Badges are figures, animate or inanimate, of a representative or symbolic character used by families or individuals, and sometimes carried with their achievements. Their especially proper use is as marks of ownership on plate, harness, servants' buttons, and the like. The crest is very commonly used as a badge for these purposes.

Marshalling—Marshalling is the arranging or combining of separate coats of arms in one composition. An unmarried man bears his paternal arms in simple form, but when he marries he impales his wife's arms, dividing his shield per pale and placing his own arms in the dexter half and his wife's in the sinister. The wife bears the arms similarly impaled, but in a lozenge and without crest. If the wife dies, the husband continues to impale her arms, unless he marries again when the arms of the second wife are brought in place of those of the deceased. Similarly a widow continues to bear her husband's

arms impaled with her own until she marries again, when her arms are impaled with those of her second husband. A woman who has no brothers is a presumptive heiress in armory during her father's life, and if then married, her husband impales her arms; but upon her father's death she becomes an heiress in armory,* and her husband bears her arms in an inescutcheon, called in such case an escutcheon of pretence, which is charged upon the middle part of his own shield. These arms are then inherited by their children, who marshall them quarterly, 1 and 4 the father's arms, 2 and 3 the mother's. The subject of marshalling, when it goes beyond the simple cases referred to, becomes intricate, and is rather more than can be dealt with advantageously in the present article.

It is to be observed, however, that, no matter how many previously distinct armorials are thus combined, the divisions of the shield in which they are placed are still called quarters, and the combination is described as quarterly of six, of nine, of twelve, or as the case may be. In such marshalling there cannot be three, or five, seven, eight, ten, eleven, thirteen or fourteen quarters, as the shield cannot be divided into those numbers: if such combination should be required to be made, say three, or eight, the first quarter should be repeated in the fourth or ninth. Thus in the Royal Arms of Great Britain, the quarter for England is so repeated.

A Bishop impales the arms of his Diocese with his personal arms, or, to be more accurate, his paternal arms, for he does not include with the diocesan arms those of his wife, if married. The proper mode

*In the case of sisters, without brothers, they inherit equally, and are co-heiresses presumptive, or co-heiresses, as the case may be, in armory.

for a married Bishop would appear to be two shields, the dexter of the diocesan arms with the Bishop's paternal arms impaled, and the sinister his arms impaling those of his wife. Ecclesiastical arms are either borne in a fish-shaped shield, or upon a shield of the usual shape, but ensigned with the mitre. Neither crest, supporters, nor motto, are borne with them. Certain other holders of public office impale their arms with those of their office.

Cadency.—Cadency is the marking by some charge or appropriate distinction the arms of different members of the same family, or different branches of a family. A number of such marks for successive sons, up to the number of nine, were formerly laid down for use, but as the system so designed was impracticable it never came into general use. The only marks actually used are the label for the eldest son in his father's lifetime, and the crescent, which was the mark specified for the second son, but is now used to denote a younger or cadet branch of a family.

Women bear their arms in a lozenge instead of a shield. An unmarried woman may ensign her lozenge with a knot of blue ribbon at the top.

Differencing.—Differences or brisures are introduced into arms to distinguish different families who are, or are believed to be, descended from a common ancestor and bear the same arms. They were also in early times used to distinguish the arms of vassals from those of the feudal lord, whose arms were frequently assumed with such distinguishing marks by the vassals. And in a similar manner, the adherents of a notable leader assumed his arms, in whole or in part, with such differences. Thus many

Scottish families bear arms which are founded upon those of Bruce, and which they resemble in greater or less degree. Such differences or brisures are effected in various ways, but generally either by a change of tinctures, a change of some one or more charges, or by the introduction of additional charges. There is no better illustration in English armory of the practice referred to than the arms of the writer, for all families of the name bear the same arms with differences from each other and these, with similar arms borne by some forty English families, are undoubtedly derivatives from the arms of some ancient person, either a feudal lord or an ancestor from whom all these families have sprung. The writer has recently met with an old engraved seal which shews the original coat from which all these appear to have been derived and from which they are differenced,* but of the family whose arms the seal represents nothing is at present known, excepting that it was probably an ancient family of Normandy.

Blazon.—Blazon is, firstly, the description, and, secondly, the art of describing, armorials in technical language. To blazon is so to describe. The purpose of a method of blazon is that when armorials are technically described, they may then be correctly drawn by a herald painter or artist, who consequently never requires to have the work of any other painter or artist before him to copy from, but is able to correctly draw and colour the arms from the verbal description or blazon.

*The seal shews an orle of eight martlets. The arms of the English families begin with, as the earliest, those of de-Rochdale, Sable, within an orle of eight martlets an inescutcheon of silver; and Chadwick, the same but with the field tinctured gules. The arms of the writer are a variation, or differenced form, of the last.

Needlessly precise rules have been laid down as to the manner of blazoning arms. There is no necessity to do more than state that the language should, though technical, be such that it may be understood by any one having such a moderate knowledge of armory as all well educated persons should have. Unusual terms should not be employed, when better known ones may be used. The expressions and arrangement cannot be too clearly composed, but no detail may be omitted. The field should be first specified; then the principal charges (usually one or more of the ordinaries); then the accompanying or minor charges. The tincture of each thing mentioned must be specified, except where accompanying charges all of the same tincture are mentioned together in immediate sequence, when it is only necessary to name the tincture in conclusion. It has hitherto been laid down that nothing may be repeated, e. g., if a tincture requires to be mentioned more than once it should be referred to as "of the same," or "of the first," or "of the second," or "of the third," as the case may be, meaning that the tincture is the same as has been just mentioned, or firstly, secondly, or thirdly, etc., mentioned. But this rule is no longer insisted upon, and its non-observance is a gain in perspicuity.

When two or more common charges occur together their relative position must be described, except where it is understood or assumed without particular mention. Thus, "Three lions rampant" are understood to be two in chief and one in base, and so always when three charges are mentioned without specification. Otherwise they may be "three lions passant guardant (or of any other attitude, as the case may be) in pale," if they are one above another as in the arms of England; or "three lions statant in

fess," or "in bend," if in the position of either of those ordinaries; or "five lions in cross"; and so on. Objects arranged eight or more around the outer part of a shield are "in orle" as "eight martlets in orle," or this is sometimes called "an orle of eight martlets." When a number of objects exceeding three or four occur together they are described as "three two and one," meaning three in the first, or upper line, two in the middle line, and one below; and so of any greater number. If small objects are mentioned without number or position, they are understood to be of an indefinite number powdered irregularly over the field, and are described as "semee," as for example, the well known ancient arms of France, "semee of fleurs-de-lis." They are sometimes shortly described by an appropriate adjectival form of the name of the charge, as "crusilly" for semee of cross-crosslets, "billetty" for semee of billets. The heraldic student should early acquire the art of blazoning, which he may do by taking a Peerage or Baronetage and comparing the verbal blazon of arms with the cuts representing them.

Composition of Arms.—It is a popular error that every coat of arms must have had in its origin a reference to some great deed or event in which the first bearer had part. There are undoubtedly arms which have had such an origin, but they are perhaps rather the exception than the rule. It is, of course, probable that most armorials were designed with reference to some circumstance, idea, or sentiment of the first bearer, and not merely capriciously, but it is equally probable that such circumstances, ideas, or sentiments were generally of something of interest just for the time being and of no great or abiding importance. A very common practice—more so,

perhaps, on the Continent than in England—has been to compose arms with an allusion to the name of the bearer, either direct or more or less far fetched. Such arms are called canting or punning arms. For direct examples we may refer to a bell for Bell, foxes for Fox, and many similar. Less direct are a fox for Todd, a pike (the fish) or ged for Geddes, a water bouget for Bugge, a raven or corbie for Corbet, strawberry blossoms or fraises for Fraser. More far fetched are butterflies for Muschamp, Coneys for Coningsby, Shuttles for Shuttleworth, Grasshoppers for Gresham. And many others will be observed where the allusion is still more remote. Armorialso so composed are quite in accord with the original idea of heraldry; no better way of distinguishing and readily identifying a man named Corbet could be designed than the black raven in a golden field which so plainly speaks the name.

Flags.—Armorialso have at all times been displayed in flags; indeed, it may be asserted that heraldry existed in flags long before it became armorial. Space will not permit of lengthy reference to this branch of the subject, upon which alone many books have been written,* and it must be sufficient to note briefly the principal flags known in armory. They may perhaps be described as consisting of a few typical or primary forms, viz.: The Banner, or banner of arms, which displays arms in precisely the same manner as the shield, and without any accessories.

The banner should be square in shape. The Royal Standard is properly a banner of the Royal arms.

* A little pamphlet styled "Our Flag and what it means," by Major W. J. Wright, of Brockville, may be referred to as a most useful little work, and one which ought to be in the possession of every boy and girl in our Canadian schools. Copies may be had from Major Wright for 25 cents.

The Standard, an elongated flag, anciently used as that of the commander of an armed force in the field, and sometimes so designed or composed as to symbolise the cause which the army was to enforce or defend. Standards were also used by feudal leaders. They were frequently most elaborately composed, displaying livery colours, badges, and mottoes.

The Pennon, which was the ensign of a knight, and was a small flag generally triangular, and pointed or forked in the fly.

A Jack was a simple device blazoned upon the jack, or coat, of a soldier to denote his nationality, and the same device came into use as a national flag at sea. Thus the jack of England was the cross of St. George, that of Scotland the St. Andrew's Cross, and that of Ireland the St. Patrick's Cross, and these three united in combination are our Union Jack.

An Ensign is a modern national flag, an evolution from all or some of the foregoing.

A Gonfanon or golfanon is an ecclesiastical banner (not necessarily of arms) carried pendent from a cross staff, and usually divided at the foot into three points or three square ends.

We have now given to our readers concisely, and it is hoped intelligibly, sufficient of the science of heraldry to enable any person to understand an ordinary achievement, such as is usually borne in this country. To treat the subject more fully or in greater detail would be writing a book, and not an article for publication in a magazine. Furthermore the scope of this article has been intentionally confined to so much of armory as is likely to be of personal interest to our readers, for social conditions in Canada are such that there are not many people to whom a knowledge of noble and knightly titles and insignia is an every-day requisite, as we hold a knowledge

of armory to be to all persons of education and refinement—to the extent, at least, to which we have endeavoured to set it forth in these pages, leaving it to those who find the subject interesting to pursue it further in works where it is treated more fully. But this recommendation must be qualified by warning our readers that as armory has been much degraded during the seventeenth and eighteenth and greater part of the nineteenth centuries, text books on heraldry are not yet, by any means, free from the absurdities introduced in that period. The student must, therefore, beware of petty “rules” and rigid “laws”; and he will find much of fanciful symbolism and unusual terms, invented apparently for the purpose of obscuring armory and rendering it, if it were possible, an occult science comprehended only by the initiated.

To complete this work it will be necessary to add a glossary of heraldic terms, which we hope to do in a later number.

E. M. CHADWICK.



Epitaphs.

Presbyterian Graveyard, St. Andrews, N. B., Transcribed by
D. R. Jack, April 10, 1903.

Sacred | to | The Memory of | John Adderly | who died in
the 34 Year of his Age | on the 20th of Feb. 1827. | Farewell
my Wife and Children dear | Its my remains lie under here, |
I hope in Glory to arise | And meet you at the great assize. |
Also to the Memory of his | Daughter Ann Maria, who de-
parted | This life Dec'r 14th, 1828, Aged 2 | Years and 8
months.

In memory of | Martha T. | wife of | Robert Alexander |
Died | April 20, 1860 | Aged 35 years.

In memory of | Thomas | died | 25th July, 1850 | Aged 1
yr. & 3 mo. | Also Robert | died | 7th Nov. 1859 | Aged 5
months. | Children of Robert & | Martha Alexander.

Sacred | to the memory of | Mrs. Ann Babcock | consort
of | William Babcock, Esq. | who died Jan. 17, 1839, | AEt.
51 years. | Blessed are the dead who die | in the Lord.

Sacred | To | the Memory of | Miss Olena L. Babcock, |
Who departed this life | June 19th, 1833, Aged | 25 years

Albert | son of John & | Hannah Bailey | Died | Aug. 3,
1846, | AE. 21 yrs. 7 mos. | Here lies a youth who died in the
triumph | of faith in his blessed Redeemer.

Sacred | To the Memory of | Mary Jane, | daughter of
Wm. & | Catherine Ballentine, | who died | Dec. 9th, 1852, |
aged 19 years. | With us her name shall live | Through long
succeeding years, | Embalmed with all our hearts can give |
Our praises and our tears.

Sacred | To the Memory of | Catherine | daughter of Wm.
& | Catherine Ballentine | who died | Nov. 3d, 1852, | aged
21 years. | Weep not for me my parents dear, | But still
remember I lie here, | Although cut down in life's full bloom, |
Let not a tear fall on my tomb.

George Boyd | Died | Mar. 31, 1864 | Ae. 70 yrs. | Betsey
Hay | His wife died | July 20, 1844 | AE. 36 yrs. | Their
son | David | Died | May 19, 1857, AE. 24 yrs. | 5 mos. |
George | Died | May 14, 1874 | AE. 39 yrs. | 9 mos.

In | Memory of | William Boyd | Died | 1st Jan. 1860 |
Aged 21 years.

William Douglass Boyd, | born at Halifax, Nova Scotia, |
January 9, 1828, | died at Chelsea, Mass., | March 26, 1854, .
aged 26 years.

In memory of | F. W. Bradford | who died | Jan. 14, 1854. |
Aged 12 yrs. 6 mos.

In Memory of | Matthew Brearcliffe | A native of Galway |
North Briton | who died | 29 Jan. 1856, | Aged 70 years. |
Also his wife | Elizabeth Brearcliffe | died 27 May, 1859, |
Aged 71 years.

Benjamin Byrum | died | March 20, 1826, | Aged 38. |
Maria | Died Feb. 18, 1826, | Aged 2 yrs. 3 months. | Elizabeth
Ann | died | Feb. 19, 1853, | Aged 7 yrs. & 2 mos. | Daughters
of Benj'n & Sarah | Byrum.

Sacred | To | the Memory of | James Campbell | Son of |
Colin & Amy Campbell | who was drowned on a voyage |
from Saint Andrews to | Liverpool, England, | on the 28 day
of January, | 1838, in the 19th year | of his age.

In | Memory | of | Grace | Second Daughter of | James
and Jane | Campbell, | who departed this life | 3rd August,
1835, | In the 11th year of her age. | Also Robert | Eldest
Son | who departed this life | 2nd February, 1828, | In the
2nd year of | his age.

Sacred | to | the Memory of | Amy | wife of | Colin Camp-
bell, | who died the 16th July, 1839, | Aged 54 years & 7
months. | Esteemed and beloved by her numerous Family
and | Connections, | and respected by all who | knew her.

In memory of | Hugh Cavin | who died | Jan. 3d, 1860, |
Aged 66 years. | A native of the County Down, | Ireland, |
Also his wife | Isabella, | Died Nov. 3d, 1843, | Aged 56
years. | The memory of the Just is blest.

Sacred to the memory of | Colin Campbell, Esq. | Born in
Glasgow | May 10, 1783, | Died | Aug. 30, 1843, | Also |
Archibald, | his son, born in Scotland, | Sept. 12, 1825, | Died
at Sea | Nov. 10, 1844.

In memory of | Rev. | John Cassilis, A. M. | Died | July
18, 1850, | AEt. 71 yrs. | Also | Mary | His wife died | Apr.
15, 1867, | AEt. 73 yrs. | Both natives of Scotland.

In Memory of | Mary | wife of | John Graham | Died | 13
May, 1852, | Aged 52 years.

Sacred to the | Memory of Margaret Gray | wife of Hugh
Gray, who departed | This life July 25th, 1833, Aged | 27
years.

Sacred | To the memory of | Mary | wife of | Samuel Gotty, | who departed this life | May 20, 1847, | AEt. 60. | My flesh shall slumber in the ground | Till the last trumpet's joyful sound, | Then burst the chains with sweet surprise | And in my Saviour's image rise.

In memory of | Martha | wife of | James Hartford, | Died 11th Dec. 1859, | Aged 58 years. | Home, Home, the glorious household, | Through opening clouds I see | Those mansions by a Saviour bought | Where I have longed to be.

Sacred | to | the memory of | Mr. James Hutchinson, | Who departed this Life | Dec. 3d, 1845, | in the 42d year of his age. | Deeply regretted by his family | And a large circle of friends, and | well known in this community | as a benevolent and upright man. | The memory of the just is blessed. |

Stone adjoining above could not be moved, has fallen on its face. Footstone, "R. H."

Here lies Interred the body of | George Huie, Esquire, | Late of the Parish of Trelauney, Jamaica, | who departed this Life 30th October, 1832, | in the 60th Year of his Age. | By Stranger Hands his decent limbs Composed, | By strangers honored and by strangers mourned, | For the benefit of his health he quitted that | his native Parish, in which he had resided nearly | 40 years. | No less esteemed for integrity of Character | then (sic) benevolence (sic) of disposition | His Memory will be there long revered | by A numerous Circle of Friends & acquaintances.

In Memory of | James | son of David & | Elen Irwin, | who died | Feb. 27, 1851, | aged 17 years.

In | memory of | John S. Irwin | Died | 15th Feb. 1862, | Aged 23 years, | a native of Letterkenny, | Co. Donegal, | Ireland, | My safety cometh from | the Lord, who heaven | and earth have made.

In Memory of | John Irwin | Died 7 April, 1858, | Aged 41 years. | A native of Letterkenny, | Ireland.

In memory of | David J. Jameson | A native of Glasgow | Scotland | Died 27th Dec. 1855, | Aged 24 years.

In memory of | James Kennedy | who died | May 31, 1847, | AEt. 40. | Blessed are the dead, that die in | the Lord, from henceforth yea saith the spirit, that they may rest | from their labours, and their works do | follow them.

Sacred | to the memory of | Isaac Kennedy | a native of Portglenone | County Antrim, Ireland, | who died Oct. 22, 1835, | aged 73 years.

In memory of | Robert Ker, | son of | Robert & | Mary Ann Ker, | who died | Jan. 18, 1843, | Aged 13 months.

James Knox | Departed this Life 1846 | AEt. 65 y's. | Erected by his Children.

Sacred | To the memory | of James Lowden, who | Departed this life August | 9th, 1833, Aged 78 years.

Sacred | to the memory of | Jane Lundy | who | departed this life | Feb. 22, 1854, | aged 63 years. | Death of its sting disarmed she knew no fear, | But trusted Heaven e'er while she lingered here, | O happy saint may we like thee be blest | In life be faithful and in death find rest.

John McCoubrey | Died | March 24, 1849, | AEt. 23. | Eliza Jane | Died | June 13, 1843, | AEt. 13 y'rs 8 mo. | Son & Daughter of | John S. & Jane McCoubrey.

In | Memory of | John S. | McCoubrey | Who departed | this life | Dec. 4, 1865, | Aged 72 yrs. | & 6 mos. | A native of | Co. Down, Ireland.

In | Memory | of | Robert | Son of Wm. & | Sarah | McCoubrey, | Died | Oct. 18th, 1864, | Aged 8 y'rs. | 4 mo's | & 10 d'ys.

Robert McDowall | Died | Sept. 16, 1849, | AE. 62 yrs. | A native of the county of | Down, Ireland, | John McDowall | his son died | Feb. 15, 1848, | AE. 24 yrs.

Erected | In Memory of | Mary McKee, | wife of | William Bowden, | Died 24 June, 1833, | Aged 29 years.

Sacred to the Memory of | William John McLernan | Son of Henry And Jane | McLernan, Who Departed | This Life May 17th, 1829, Aged | 6 years And 3 Months.

John Mulvaney | Died | Aug. 19, 1866, | AE. 73.

In memory of | Jane Coleman, | wife of | Henry McLaren | Died | Jan. 7, 1864, | Aged 62 years. | Native of Co. Antrim, Ireland.

In | Memory | of | George | McRoberts | Died | 21st Oct. 1864, | Aged | 61 years. | A native of the | Co. Down, Ireland.

In Memory of | Wm. McRoberts | who was drowned in | St. Andrews Bay, | Dec. 15, 1852, | aged 18 years.

In | memory of | George F. B. | son of George & | Sarah McRoberts | Died | 26th Dec. 1861, | Aged 15 years.

Mr. | Benj. Milliken | Died | July 13, 1841, | AEt. 40. | A native of | Buckfield, Me.

Sacred | to | the Memory of | Daniel Morrison | Died 23 Nov. 1857, | Aged 70 years. | A Native of Sutherlandshire | Scotland.

In memory of | Cap't Peter B. Morrison | Died Sept 23,
1862, | On board the Ship Loboah | On his passage from |
Bombay to Liverpool | In the 40 year | of his age. | Not in
my innocence I trust | I bow before the in the dust, | And
through my Saviour's blood alone | I look for mercy at thy
throne, | I leave the world without a tear, | Save for the
friends I hold so dear, | To heal their sorrows Lord descend. |
——— friend.

Sacred | to the memory of | Mrs. Mary | wife of | Mr.
George McCulloch | who departed this life | June 17, 1836, |
A.Et. 34. | Lo! where this willow silent weeps | A wife, a
friend, a mother sleeps! | A heart's confined within this cell, |
Where truth and virtue lov'd to dwell.

Sacred | to the memory of | Alexander McDouall | Formerly
of Din- | more, Parish of | Kirkmaiden, Coun- | ty of Wigton,
Scot- | land: late of the | Parish of St. And- | rews; | who
died | July 6, 1841; | Aged 71 years.

Sacred | to the memory | of | John McDouall | Born
Galloway, Scotland | and | died 5th Jan. 1853 | aged 35 years. |
Trusting in the merits of a | merciful Saviour who has said, |
"Him that cometh to me I will | in no wise cast out."

In memory of | Dominicus | who died 20th Sept. 1840, |
A.Et. 1 year & 5 Months. | And of | Charlotte Elizabeth |
Who died 7th April, 1845 | A.Et. 1 Year, | Children of | Jno.
& Charlotte McKeane.

In memory of | Daniel McLean | died | 15 Nov. 1860, |
Aged 76 years.

In memory of | Charles | Son of Charles & | Margaret
McQuoid | Died | 15th Jan. 1862, | Aged 18 years.

Sacred | to the memory of | Samuel Peyton, | who departed
this life | June 17, 1854, | in the 24th year | of his age.

Sacred | to the memory of | Phebe Young | daughter of |
Jacob & Lydia R. Paul, | who died Aug. 22, 1839, | aged 12
years. | No more O pale destroyer boast | Thy universal
sway; | To heaven born souls thy sting is lost, | Through
Christ we've won the day.

Sacred | to the memory of | Robert Peacock, | who died |
April 12, 1844, | A.Et. 48 yrs, 8 mos. | A native of Ayr-Shire
Scotland, | Elizabeth | dau. of | Robert & Mary Peacock, |
died Sept. 17, 1841, | A.Et. 24. | Rest in peace.

In Memory of | Dixon Ray | Died | Nov. 19, 1859, | A.E.
74 yrs. | Agnes | His wife died | Oct. 21, 1855 | A.E. 69 yrs. |
Thomas, | Their son.

James, | Died | 30th April, 1849, | aged 21 years | Also |
George, | Died | 6th Aug. 1839, | aged 14 months. | Sons of
James and | Jane Ross. | Brother, thou art gone to rest, |
And this is all we ask, | That when we reach our journey's
end | We'll meet you with the blest.

In memory of | John | son of Rev. John & | Mary Ross, |
Died | May 1, 1848, | AEt. 1 yr. & 6 mo. | "Of such is the
Kingdom of Heaven."

Charles | Son of | A. W. and | O. W. Smith. | Died | 28th
Oct. 1859, | Aged 13½ years. | "Stand up for Jesus | Strengthened
by his hand | Ev'n I tho' young | have ventured thus to
stand."

Sacred | to the | memory of | Susan | Hannah | Daughter
of | Isaac & Susan | Snodgrass, | Died | 17th March | 1862. |
Aged 12 years | & 8 months.

In Memory of | Mary Ann | who died | Oct. 10th, 1835, |
aged 7 weeks, | Also John | died April 7th, 1853, | aged 8
years. | Children of Isaac & Susan Snodgrass.

In memory of | Hannah B. | wife of | Capt. Eber Sweet |
who died | June 25, 1839, | Aged 49 years. | Also their
daughter | Hannah Amelia | died July 18, 1843, | Aged 24
years. | Formerly of Newport, N. S. | The memory of the
just is blest.

Robert Stevenson | a Native of | Kilmakolan (?) County
of | Kenfrew, Scotland | who died | Jan. 28, 1829, | AEt. 13, |
John Stevenson | Died | Nov. 17, 1829, | AEt. 20.

God is Love | In | memory of | Fanny | Daughter of |
Thomas & Let | Trusdell | Died | 11th August, 1859, | Aged
4 years | & 14 days.

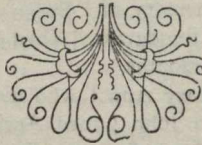
Elizabeth Watson | died | Mar. 14, 1840, | Aged 14 yrs. |
James Watson | died | Feb. 20, 1849 (?) | Aged 29 years.

In | Memory of | David Watson | Died Jan. 18, 1851, |
Aged 70 years. | also his son | David | Died Dec. 18, 1855, |
Aged 36 years. | Natives of Wigtonshire, | Scotland.

In Memory of | Andrew Whyte | Died | 25th Oct. 1862, |
In the 75th year | of his age, | a native of Stirling, | Scot-
land, | "Yea, though I walk in | death's dark vale, | Yet
shall I fear none ill, | For thou art with me | and thy rod
and staff | me comfort still."

In | Memory of | Jean | wife of | David Watson | Died |
8 July, 1856, | Aged 70 years. | A native Galloway, | Scot-
land.

Sacred to the memory of | Mr. Ephraim Willard | who
died Nov. 22, 1838, | aged 55 years & 10 months. | Also |
Frederick Augustus, | infant son, who died | May 8, 1827, |
aged 8 months. | Frederick Augustus | Willard | Aged 8
months, | Died May 8th, 1826.



Query.

Did Americo (or Amerigo) Vespucci give his name to America or did America give its name to him? I have read that Vespucci in his visit to the Western World landed on an island off the coast of South America or Central America, perhaps one of the West Indies or a more southern group; that the natives called the island "Merica"; that he inferred that the whole country, continental as well as insular, was called by the Aborigines "Merica"; just as all Canada is said to have been named from what the natives meant a village or collection of houses (kanata); that Vespucci wrote a book about "Merica" from which circumstance the prenomem America was added to his name; just as Scipio Africanus was so named from his achievements in Africa. I have also

heard what the real Christian name of Vespucci was, but have forgotten it. Can any of your contributors answer this with authority?

A. W. SAVARY.

Strolling along what is known as the shore of Philip Newton's Point at Grand Manan, one day in August last, I noticed a lot of old clam shells sticking out from under the sod in several directions. Knowing that a very good stone arrow head was found along that shore not long ago by Mr. Perkins who was at that time principal of the Harbor School, I did a little prospecting upon my own account, with the result that I unearthed a stone which might have been an arrow scraper, or a scraper for cleaning hides or skins by the Indians. I send it to you, and would be glad to have your opinion regarding it.—DuV. J.

(The stone which our correspondent has forwarded is a chipping from a flint stone and may have been used by the Indians as a scraper, but if so it is of no special value as many such stones are to be found at the site of almost any of the old Indian encampments. Stone arrow heads, although occasionally found are becoming more rare.—Ed.)

Book Reviews.

Recollections of the American War, 1812-14, by Dr. Dunlop, with a biographical sketch of the author of A. H. U. Colquhoun, Toronto: Historical Publishing Co. 112 pps. cloth, boards, 16 mo.

The work under review is a reprint of an old and interesting narrative of the War of 1812, and contains a vivid and highly diverting account of the famous campaigns which preserved Canada for the British Empire.

Dr. Dunlop, the author, was a Scotchman who came to Canada, and was attached as surgeon to the Connaught Rangers, and no person can read his "Recollections of the American War" without perceiving that they bear the impress of a man of parts, possessed of a brave and resolute spirit, destined to occupy a prominent position in whatever sphere of life he happened to be thrown.

At the close of the war he went to India, returning to Canada in the year 1826. He was in the Legislature of Upper Canada, and at the time of his death in 1848 was superintendent of the Lachine Canal.

The story of the war of 1812 is graphically told, an air of good humor and affability being apparent throughout the work. Although enlisted as a surgeon nominally, he was more often a combatant of great skill and daring.

In later life he employed his pen to good purpose in the magazines and quarterlies, and frequently delivered lectures on medical jurisprudence at Edinburgh University.

Mr. Colquhoun has given to the public a work that is charming as well as piquant, and one which at the low price at which it is published, should be in the library of all readers of Canadian history.

History of the Saint John River, A. D. 1604-1784, by Rev. W. O. Raymond, LL. D. For sale by Barnes & Co., and other dealers, St. John, N. B. 375 pps. Cloth, boards, 8vo. Price \$1.50.

Born and reared upon the banks of the River Saint John, as the writer himself states in his preface, Dr. Raymond has always loved that noble river, as indeed does every person who knows it well, and he has found a charm in the study of everything that pertains to the history of those who have dwelt beside its waters.

The guiding principle of the author throughout the work has been a desire to get at the facts of history, and the work under review forms a more valuable and elaborate and reliable history of the River Saint John region than has yet appeared in print.

All students of local history are, of course, aware that the present work is a reprint, with some revisions, of a series of valuable articles which appeared from time to time in the Saturday edition of the Saint John *Daily Telegraph*. To the readers of *ACADIENSIS* who have not had an opportunity of examining these articles, and are therefore unaware of their historical value, the writer of this review desires to extend his assurance that the work is one of the most important yet published in the Acadian provinces, if not in all Canada.

It is a matter of regret that such an important work could not have been presented to the public in a little more attractive form, the letterpress and illustrations not forming a vehicle befitting the high character of the contents; but when we consider the slight financial support given in this locality to previous works of an historical character, it is possibly not so much a matter of surprise that a writer not possessed of unlimited means should lean a little towards the side of strict economy in cost of publication.

Twenty-third Annual Report of the Bureau of American Ethnology. J. W. Powell, Director. 1901-02. Washington. Government Printing Office, 1904. xli+634 pps. Illustrated.

This report is descriptive of ethnologic researches which were conducted under the direction of the Bureau of American Ethnology during the fiscal year ending June 30th, 1902, under authority of Congress. Field operations were conducted in Alaska, Arizona, British Columbia, California, Colorado, Mexico, Greenland, Indian Territory, Iowa, Maine, Missouri, New Mexico, New York, Oklahoma, Oregon, Porto Rico, Texas, and Wyoming.

The researches of the year were conducted in accordance with an ethnic system which has been described in the earlier reports.

Among the lines of work among what may be called applied ethnology, to which special attention has been given, two may be particularly mentioned, namely, physical ethnology and aboriginal economics.

The Director states that he spent more than three months in Maine in researches among the northeastern Algonquin Indians, and in revising his classificatory writings designed for the guidance of operations in the Bureau.

An interesting feature of the work was the making of motion pictures, representing the industries, amusements and ceremonies of the Pueblo Indians and other tribes in New Mexico and Arizona, the object of which was to obtain absolutely trustworthy records of aboriginal activities for the use of future students.

In office research, work on somatology, in dealing with wilder tribes who would resist ordinary physical measurements on fiducial or other grounds, the collaborators have made it a point to obtain group photographs with the figures so placed as to permit measurement of stature and other physical elements by comparison with a normal figure introduced for the purpose.

Upon the work of the year, the sum of fifty thousand dollars, contributed by Congress, was expended.

Twilight.

(From *The Tallow Dip*.)

The sun has set and silence fills
 The room.
 The shadows softly creep from out
 The grey,
 And as if from the sadness of the day
 I sit in gloom.

The dark of night has crept
 Into the sky,
 The sunset slowly dies and
 Fades away,
 Yet out of all the dimness and the grey
 A star bursts forth to light the dreary way.

F. B. P.

The Tallow Dip is the very creditably edited publication of the "Netherwood" girls' school, at Rothesay, Kings Co., N. B. In the list of Editors and Business Managers we find the name of Miss Florence B. Pitfield. D. R. J.