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Contributors

Rothery, Guy Cadogan, 1863-1940.
Clayton, E. Fletcher

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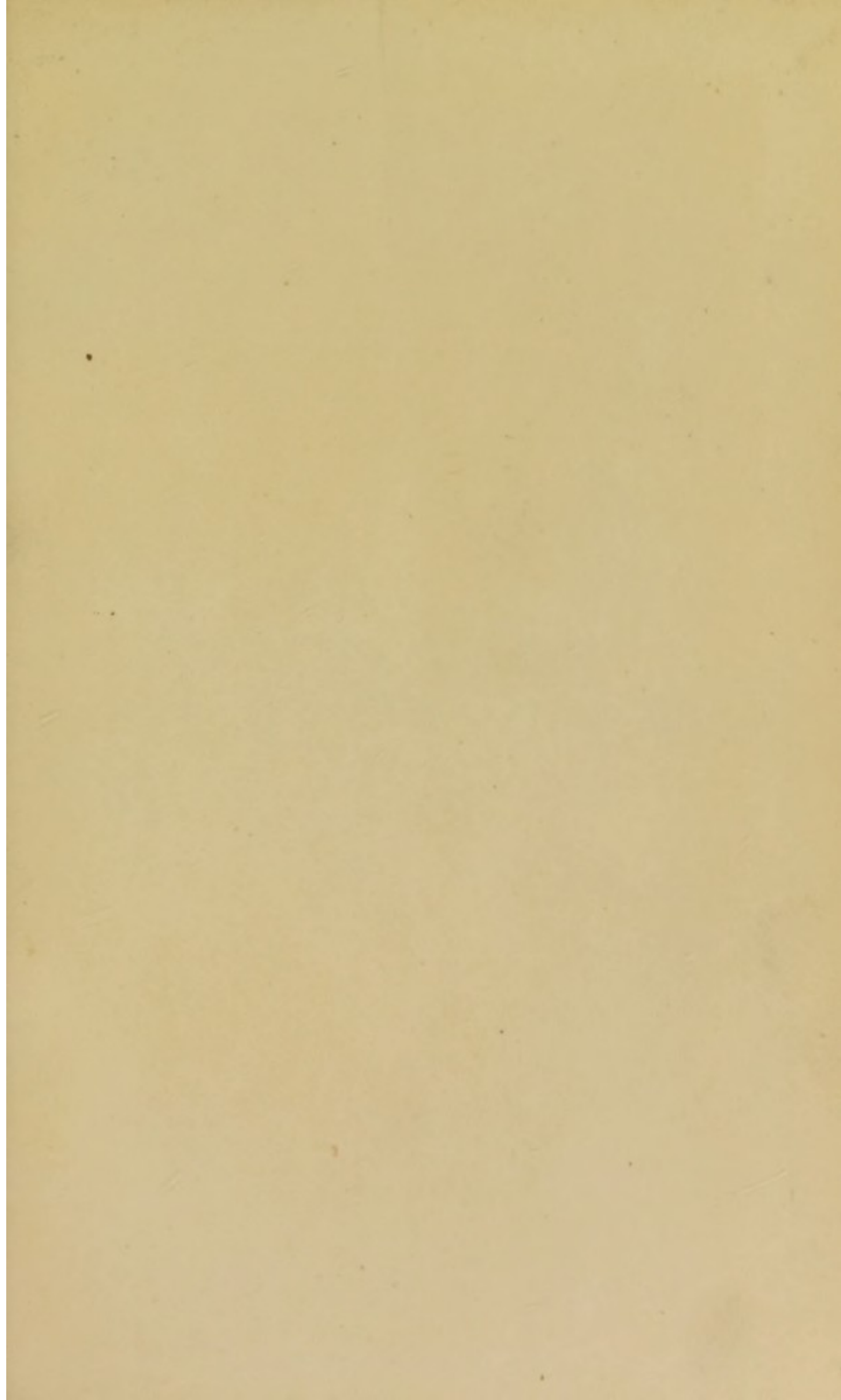
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DECORATORS' SYMBOLS,
EMBLEMS AND DEVICES.



THE DEITY:



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"THE DECORATOR" SERIES OF PRACTICAL BOOKS

No. 4.

Edited by ARTHUR SEYMOUR JENNINGS.

DECORATORS' SYMBOLS, EMBLEMS & DEVICES.

BY

GUY CADOGAN ROTHERY,

AUTHOR OF

"Practical Notes on Heraldry," "Civic Armorials," etc.

WITH ORIGINAL DESIGNS

BY

E. FLETCHER CLAYTON.

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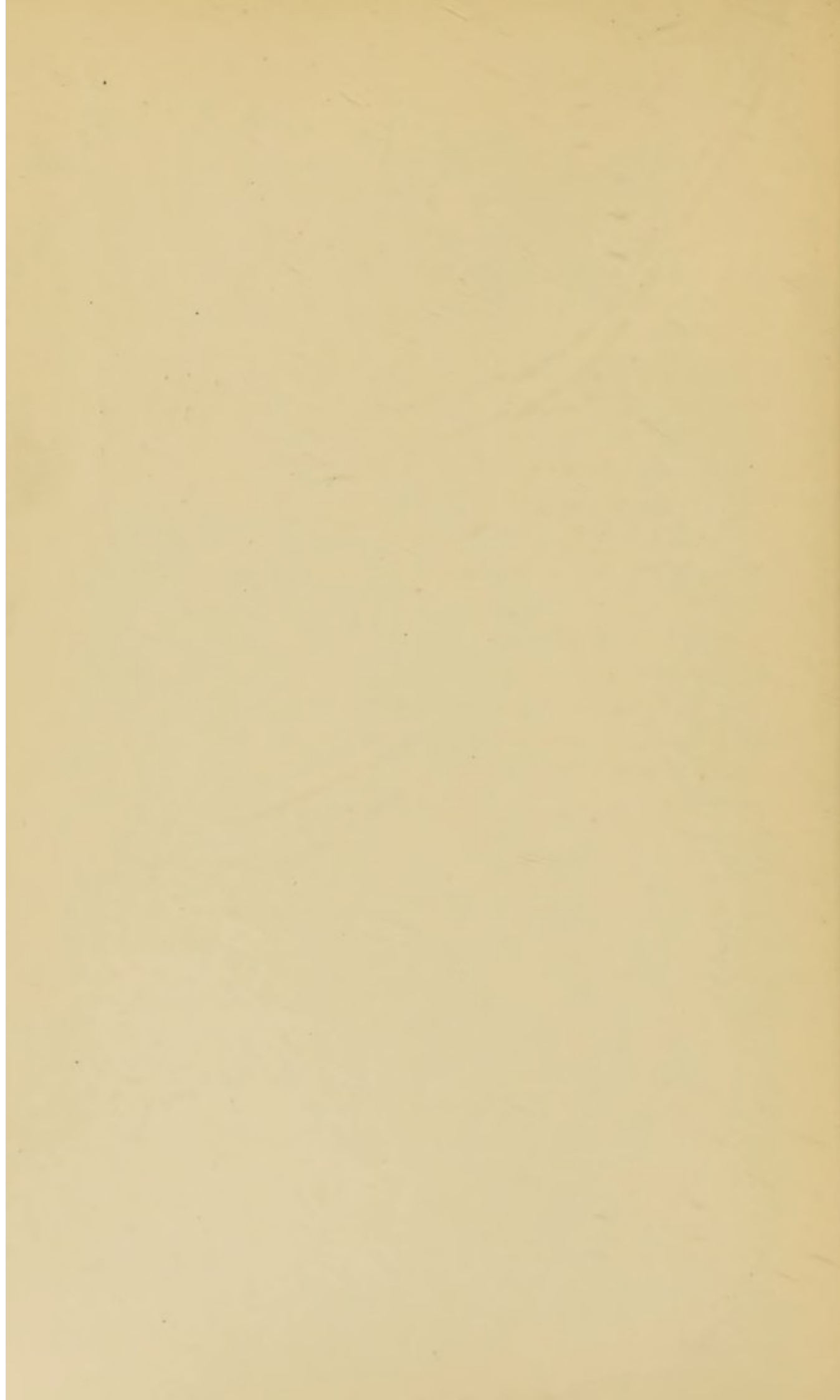


EDITOR'S NOTE.

IMPORTANT as is a close adherence to style and period in decorative design, perhaps even more important is a strict correctness when symbols or emblems form part of the scheme. And while great latitude can often be allowed to designers in portraying these devices there are yet, usually, well defined limits—historical, or otherwise—within which it is most desirable to keep. For it is safe to assert that many a piece of decoration has been greatly marred by inaccuracies in its symbolic details which have greatly detracted from the artistic value of the whole.

This little book will, it is hoped, both in text and illustrations, prove of practical assistance to designers and decorators when emblematic work is included in their schemes. To students it should be of help in gaining a general knowledge of the elements of a very extensive subject.

Mr. Rothery, the author, is an acknowledged authority on the subject on which he writes so agreeably, while Mr. E. Fletcher Clayton's talent as an illustrator gives a freshness and original touch to many time-worn details.



PREFACE.

MUCH as there is to admire in the recent revival of decoration, it must be confessed that too often the schemes one sees carried out on a more or less elaborate scale are not as appropriate as they might be. Curious mistakes are made as regards symbolism, either by the use of unsuitable motives, or in inattention to detail. Therefore, there would appear to be room for an unpretentious practical treatise on symbolism and heraldry for the use of decorators. In writing this little book two main objects have been kept in view : to supply a guide for the busy man who may be instructed to carry out a scheme involving the use of certain classes of symbols, and, secondly, to enable a decorator to devise schemes of his own for the appropriate embellishment of special rooms or buildings. The book has been kept strictly within these narrow limits, and does not pretend to an exhaustive survey of what is an immense and most interesting subject.

GUY CADOGAN ROTHERY.

Kensington, 1907.

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DECORATORS' SYMBOLS, EMBLEMS AND DEVICES.

CHAPTER I.

INTRODUCTION.

IT is generally admitted that decoration, whether by means of painting, stencilling, or modelling, should be adapted first to the style of the building, and secondly to the purpose for which that building is to be used.

While not forgetting that in the present day decoration is largely a matter of economy, a method of preserving perishable material by protecting it with coats of paint or varnish, we may regard it as a means of harmonising the parts of an architectural structure with the needs of those who use it. Decoration's main object, therefore, is to add beauty to a building—to appeal to the artistic feeling of the onlooker—and in order to succeed in doing this it is necessary to make the colour and art scheme suitable. Now, this often leads to the use of symbols, that is, of pictorial objects which suggest other things: such as a crown, a small symbol bringing to the mind's eye visions of a king, kingly power, dominion; or the golden lion with open mouth which at once re-calls to the spectator an idea of England, and all kinds of patriotic visions.

There can be no doubt that all decoration in its early stages was symbolic. Primitive man adorned his cave dwelling with rude sketches of hunting scenes. The mural sculptures and paintings of the first architects related solely to religious and political subjects, either in the form of actual pictorial representations of events and ceremonies, or by the use of flowers, animals or other objects which conveyed a special meaning. Even colours had their value, each having a separate attribute.

This form of decoration was developed to an extraordinary degree by the Egyptians, and also very considerably by the Greeks and Romans. In mediæval Europe a particular branch of art, heraldry—entirely symbolical—added to the variety at the disposal of those who had to beautify the outside and inside of private dwellings and public buildings. This desire to appeal to the mind while pleasing the eye has persisted throughout the ages down to our own days, and is responsible for much of the conventional ornamentation which is now in common use, though it no longer conveys the meaning it once did. Thus the acanthus, and the skull and horns of bullocks for capitals of pillars and pilasters, caryatides, and again, the Egyptian lotus, the Greek key pattern, the rose, and the fleur-de-lys, all of which had special meanings, have entered into the common stock of the decorator's art. Such generally received designs can be safely introduced almost anywhere, but there are other emblems which can only be appropriately introduced for special purposes. We shall see in the course of this little book that very large numbers of objects

suitable for decorative motives fall into groups, such as the religious, ecclesiastical, national, and so on. It will be our aim to study these various groups and see what laws of art govern their use, and the form in which they should be represented.

But there are certain general rules which may well be considered here. Where a decorative scheme has been designed with a definite aim in view, as a means of harmonising the building, or one particular room of a building, with the use that is to be made of it, then accuracy as regards many details is absolutely necessary. Where we desire a painted design to convey a definite meaning, then form, proportion, colour, all require careful consideration. For instance, in religious symbolism we frequently come upon three-lobed emblems, ranging from purely geometrical designs to the shamrock. Now, as the aim is to convey an idea of the Trinity, it is evident that the design must be absolutely symmetrical, each lobe being of equal outline and dimensions, and merging into each other gracefully and naturally. The same remark applies to the triangle when used as a symbol of the Trinity; it must be an equilateral triangle, the three sides of the angles being equal. Otherwise we denaturalise the symbol, which will no longer convey the lesson desired. But if we have no such special aim in view, we may design many trilobes, many trefoils, which, though having unequal lobes, may be very beautiful, and most useful to fill up particular spaces. Or the isosceles triangle, with its two equal sides and short base may be made the centre of very effective designs. In any of the

preceding cases, however, the artist will have room for play of imagination as regards colour and of ornamentation of the trilobes or triangles. Here it is the form and proportion that are important. Coming to heraldry, if we merely require a striking design, or to convey the idea of power, of strength, then it does not matter how we treat, say, a lion. Artists of the ancient world, and heralds have given us the lion in innumerable forms and positions to fill our spaces. Here it is merely a question of conveying some idea of the majestic bearing and huge strength of the monarch of beasts. On the other hand, if the lion is to be used as an emblem of any given person or nation, then position and colour are of importance. England, for instance, can be represented by a lion in three positions—(1) standing facing the spectator, with crown on head as in the Royal crest; (2) walking past facing the spectator; (3) rampant, face towards the spectator, as in the Royal supporter. In all these cases the lion should be golden. On the other hand the Scottish lion is always rampant, the face in profile, and is red. But if these positions and colours are adhered to, details may be varied to harmonise with the rest of the decoration, or according to the artist's fancy. We may have the absolutely conventional lion, of ragged outline, fierce angular head, and long attenuated body of the hey-day of heraldry, or the fat, rather plump beast of the Georgian and mid-Victorian school of would-be naturalists. In the former case it is usual to rather exaggerate the attitudes, to accentuate the muscular strain; while later we have altogether a

more pacific beast. In such matters the artist may allow himself plenty of liberty.

The same remarks, of course, apply to other objects. The rose is capable of being applied decoratively in endless forms. In York Minster there is a beautiful example of the wild rose being treated quite realistically to adorn a column, up which it twines most gracefully. It is primarily a thing of beauty, but undoubtedly was used symbolically as the flower of the Saviour and the national emblem. For purely decorative purposes we may use the wild rose, moss rose, buds or full blooms, either pictorially or more or less conventionalised. If used as a religious emblem, however, it should always be in full bloom, red, and the stem if represented should have prominent thorns.

Generally speaking, the rose can be used to represent England, the large red rose now being associated with St. George. More correctly the double dog-rose has the inner row of petals white, the outer row red ; or you may have red and white roses and buds growing on one stem. If the representation has to be more strictly heraldic then the rose is formed of ten petals in two rows. The flower is open and the outer edge of each petal turned over in a small roll. The outer five petals are red, the inner five are white (or silver), and in the centre are the golden seeds. That is the type. Within reason, however, it can be greatly varied, the petals being rounded, and the whole flower made graceful ; or the rectangular basis may be adopted, as is so often done in stencil work for temporary decorations.

Now, in the case of both lions and roses, we see that colour is an essential element of the symbolism, the colour is there to represent a particular idea. We must, therefore, stick to our red or gold, our red or white ; but certain conventional variations are allowable. For instance, if you wish to decorate a gold surface with English lions it is permissible to represent them in either raised gold, to outline them in red, or even to paint them red, but not any other colour ; or again, the roses might be represented as all gold or silver. We may also represent coloured emblems in neutral tints when absolutely necessary to the scheme of decoration. The main thing is that we must not convey a wrong idea of colour, when a particular colour is identified with a particular emblem, though gold and silver may replace colour under special conditions.

I only give the above examples in order to illustrate my point that accuracy is always necessary in the fundamental character of an emblem, often necessary even as to detail (as in the Trinity symbols ; in the Union Jack) ; but that outside that, the artist has plenty of play for fancy. The treatment of his individual subjects will depend upon the style of the general design, and the character of the building or room.

CHAPTER II.

COLOUR.

IN bygone days very close attention was paid to the symbolism of colour, each of the chief colours having a special meaning. Thus we know that in Imperial Rome purple was reserved for the Cæsars alone. The interior of temples and of royal audience chambers had naturally ceilings painted blue, for this represented the empyrean—the vault of heaven. Gold, representing wealth and the glory of the sun, was also a religious and royal colour. And so on.

In mediæval times such differences were even more minutely defined, more especially as regards ecclesiastical and regal decorations. We often find one colour, or combination of colours, conveying a variety of meanings according to the persons who gazed upon them. This was largely the case with the guilds and secret societies; with them colours conveyed a certain idea to the generality of people, but also suggested a hidden meaning to the adepts, while they reminded their leaders of duties known only to themselves and the inner circle, who in turn read still more secret revelations in the same colours. It was a most intricate science, as the literature of the Rosicrucians and Carbonari shows.

To some small extent these old distinctions, which are undoubtedly founded on natural grounds, are still allowed to influence modern schemes of decorating, particularly religious and public buildings. So it is necessary to give a brief review of this rather occult branch of our subject.

Red was the colour of the great war god, Mars. It represented blood, war—therefore courage, nobility ;—and in heraldry it was regarded as the military colour. But it also represented one of the four primary “elements,” fire—therefore, flame. Now, the flame was a symbol of the soul, of life. It mounted upwards, so the colour of the flame stood for fervour, upward aspirations. It was also the colour of martyrdom. Generally speaking, a joyous colour : the ripeness of autumn. While red represents fire and flame in the abstract, these have special forms in art which have been handed down to us from the remotest ages. They are, indeed, conventionalised forms of observed phenomena. In early representations of fire, we find a series of red strokes, pointing upwards, thick at their base, and tapering to points. These darts were subsequently given a wavy form, and towards the base the darts are streaked with yellow or gold. Flames are drawn like curls or wisps of hair, thick at the base, tapering upwards and with a decided wavy outline. Often, however, flames are pear shaped, the flickering motion being given by means of the shading of the flame and the use of yellow streaks. Not only was the flickering of flame early represented in art, but a conventional way of depicting the twinkling of light was adopted in very remote times, as was

the case with stars, and as we shall see when dealing with the halo and nimbus.

Blue, dedicated to Jupiter, represented another of the "elements"—water. It was the natural symbol of the sky. In Christian art it is the colour of the Virgin Mary: it represents the vault of heaven, and stands for hope and holiness. A peaceful colour.

While a bright blue represented the sky and a dark green blue the sea, more realistic treatment was early adopted. We find, particularly in vaulted chambers, that the effect of the heavens was reproduced by carefully graduating the blue, which was pale, merging into white at the lowest part, very gradually darkening into a deep azure overhead. Such skies were very frequently liberally spangled with stars, arranged at regular intervals, though avoiding horizontal and vertical rows. But as symbolism was more elaborated, this became too suggestive of the night sky only, and so we find an introduction of fleecy white clouds tinged with rose, gold and blue, floating across the blue sky. As a rule, however, clouds were rarely introduced unless some representation or particular symbol of divinity was to be shown as a central point. The sky, as a sky, was blue, often adorned with stars, and given the effect of a dome, by the skilful graduation of colouring. If this graduation is carefully done, it adds greatly to the apparent height of a room, and, as already observed, conveys a sense of vaulting.

Yellow, and gold, represents the sun, summer, power, and wealth.

White, and silver, was dedicated to the moon, and represented a third of the "elements,"—air ;—it is the colour of virginity, childhood, purity.

Green, dedicated to Venus, represented spring, vegetation, fertility, youth, love.

Black, dedicated to Saturn, the great ruler of the underworld, stands for the last of the four "elements"—earth. It represents winter, mourning, justice.

Purple, dedicated to Mercury, the messenger of the gods, represents majesty, dominion. It should be a rich red with a tinge of blue. A good imitation of the old purple can be made by a mixture of two parts of vermilion and one of ultramarine : Cennino Cennini says equal parts of lake and ultramarine.

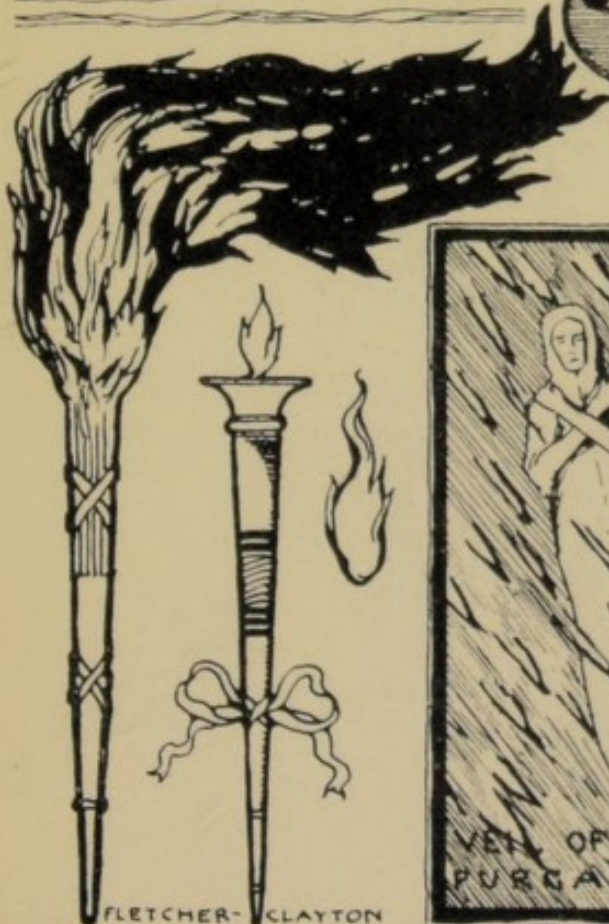
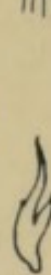
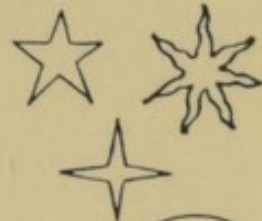
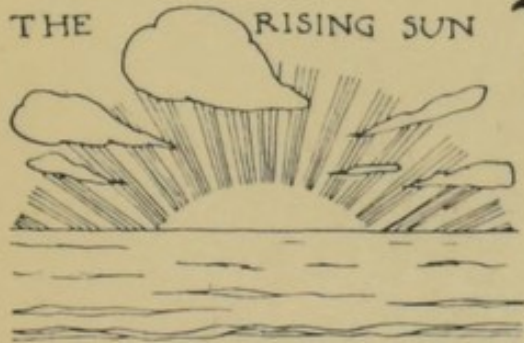
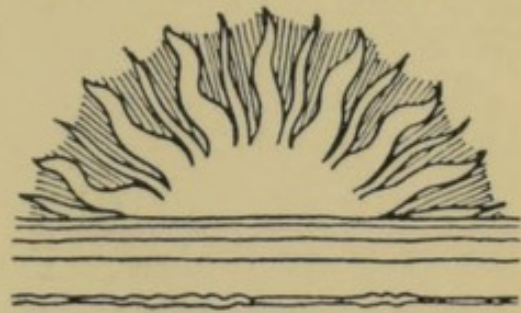
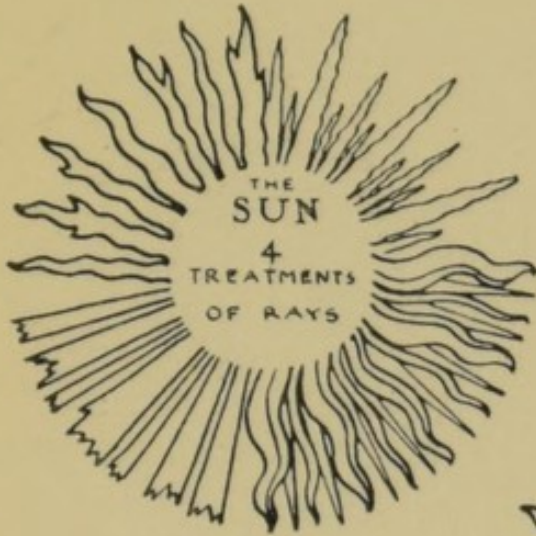
Rose was the colour of girlhood ; violet the colour of widowhood, half mourning.

With us, speaking generally, red is regarded as the colour of the Army, blue of the Navy.

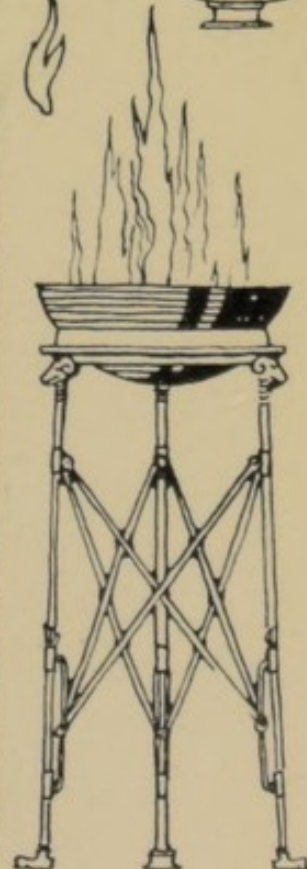
Our national colours are red, white, and blue : the old red and white of St. George's ensign for England, the blue and white of St. Andrew's banner for Scotland, and the red and white of the St. Patrick's banner for Ireland.

This question of national colours will be found fully dealt with in Chapter VI. ; however, it may be well to notice here that frequently the livery colours of Royal and private persons may be a factor in arranging colour schemes. These family liveries are generally those colours shown on the heraldic wreath supporting the crest, and these are taken from the chief tinctures in the armorial

THE SETTING SUN



FLETCHER-CLAYTON



bearings. Sometimes there are variations. The livery of our present reigning family is scarlet and blue; those of our older reigning houses were: Plantagenets (1154-1399) scarlet and white; Lancaster (1399-1461) white and blue; York (1461-1485) murrey and blue; Tudor (1485-1603) white and green; Stuart (1603-1688) yellow and scarlet; William and Mary (1688-1702) orange.



THE WALTONIA.

CHAPTER III.

TREES, LEAVES AND FLOWERS.

So far as existing records go, art seems to have first concerned itself with the representation of beasts, then of men; but there is ample evidence that man in the early stages of his existence identified himself with Nature, and to him a tree was something like, though superior to, himself. It is not astonishing to find vegetation playing a large part in symbolism. The Tree of Life appears very early, and differed according to the country.

Among the sacred trees are the pine, the fig, the pomegranate, the olive, the vine, all of which were regarded as most useful trees and true emblems of life—birth, growth, and death leading to a rebirth. It is from this idea that we derive the genealogical or “family” tree, whose trunk and branches are adorned with shields showing the different generations and alliances. It is to be observed that the “family tree” really shows ascent, for the founder of the family is represented by the roots. It represented a growing upwards—an expansion. In Christian art this took the form of the Tree of Jesse, showing the genealogy of Christ as given in the Gospel of St. Matthew. The tree springs from a recumbent figure of Jesse, and rising out of flowers on the different branches are the

generations enumerated, the final flower at the top, usually surrounded by an aureole, shows the Virgin holding the Child.

As a sacred symbol the vine nearly always takes a conventional form, being shown flat with spreading branches, like a fruit tree, *en espalier*, against a wall. It is, of course, merely a bush, but with thick brown stem, merging into green branches. The leaves are large, three-lobed, and serrated. A conspicuous feature is the tendril, shown in the form of vrilles, spirals thick at the base and ending in a point. The tendrils should be of very pale green or yellow, and may be represented as twining round some support. The bunches of grapes may be green, white, yellow, red, purple or black; they are of pyramidal form, consisting of a cluster of round berries, and hang from the branches (not the main stem) just under a leaf. A single stem may have branches covering a whole wall, in this being true to Nature. In modern practice greater latitude is taken, and we have on the one hand realistic paintings of vines largely used in public restaurants, or an anæmic creeper with a few nondescript leaves, and only recognisable as a vine by the grapes and characteristic tendrils.

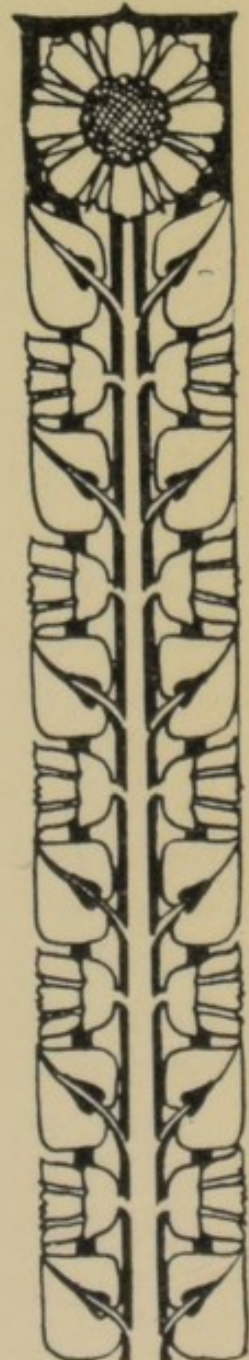
The pomegranate is treated much in the same way as the vine; but while it will spread out *en espalier*, it is not a creeper like the vine, and has no tendrils. It has pointed dark green, glossy leaves, with vivid red flowers, large rich brown fruit, shading to a red, grenade shaped, and often represented as opening to reveal the deep bright scarlet fruit. It is one of the symbols of fertility and



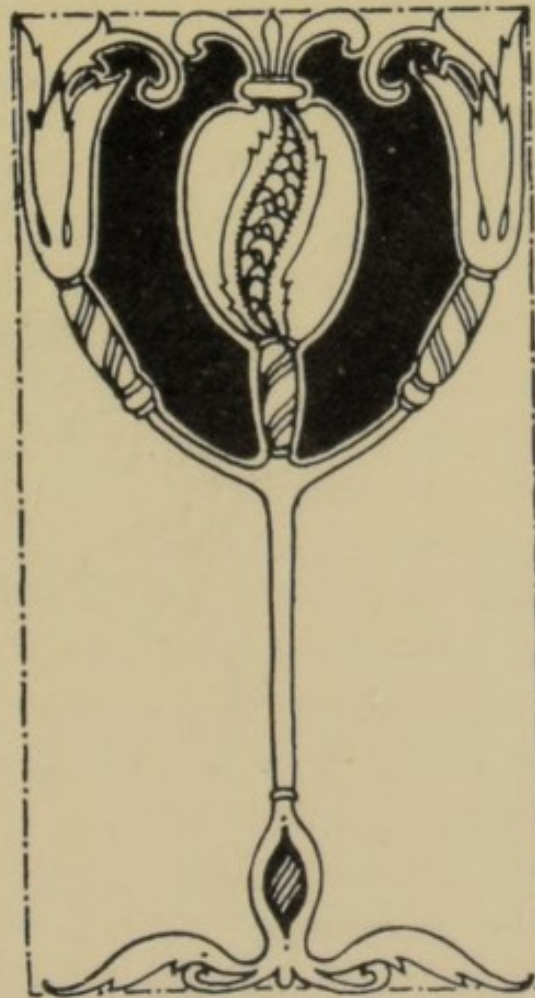
POPPY



SUNFLOWER



VINE



POMEGRANATE



FLETCHER-CLAYTON

immortality, for the pomegranate is a prolific cropper, and its single pod contains a number of fleshy fruits. It has a high decorative value, and like the vine, is admirably adapted for covering large plain or broken spaces.

The olive is nearly always represented by branches. It is the symbol of peace, and in a secondary sense, of fertility. In antiquity, heralds seeking a truce or conveying messages of peace carried an olive branch, the tree being essentially associated with domesticity and the arts of husbandry. In religious art it had the same meaning, for the dove sent forth from the Ark brought back to Noah a branch of olive as a sign the waters had subsided. Olive branches, either shown as long twigs or as wreaths, have a thick grey brown stem, long narrow pointed leaves of dark glossy green on the surface, of a dull greeny white underneath. The flower is a tiny green quatrefoil hardly visible, and is always neglected from a decorative point of view. The fruit, long ovals, may range in colour from a very light green merging into black. Olives in their grandeur are massive trees with far spreading branches, gnarled trunks and roots forcing their way above ground. They look well in mural paintings, but are not suitable for conventional decoration ; on the other hand the conventionalised small olive tree with symmetrical head and straight stem is not at all characteristic.

These three are often represented in Christian art as distinctly cruciform.

Orange trees are employed in heraldry as a sign of plenty. They take the form of the severely

trimmed trees of our northern orangeries; have straight stems surmounted by a cabbage-like head, composed of dark green oval leaves, amidst which may be seen wax-white blossoms and yellow-red fruit. The orange tree bears flowers and fruit simultaneously. Wreaths of orange leaves and blossoms are sacred to brides, the orange branch being a symbol of matrimony.

The pine tree in symbolism generally takes the form of a fir, and is conical in outline. It is one of the signs of fertility. The pine knot, a brown or green cone, often accompanied by branches of long dark green needle-like leaves, is frequently used, and is capable of being employed most effectively. It was sacred to Bacchus, and his priests always carried in processions thyrsi. The thyrsus was a staff entwined with a vine branch, and terminated by a conventionalised pine cone. The thyrsus can well be introduced in dining places. The stone pine with its often crooked trunk, and its rugged outline, is now being used with good effect in deep friezes, and sometimes in wall panels. With us in England, the evergreen yew tree, grown in every country churchyard, was the recognised symbol of immortality, just as the ash tree was in Northern Europe. Both are useful in ornamentation whether treated realistically or conventionally.

The palm is the symbol of victory, and in Christian art it represents the triumph of martyrs. It is known in art under many forms. Probably the oldest shows the palm leaf in the shape of a fan, composed of many separate leaves. But frequently these squat palmated decorations are

very highly conventionalised, being ornamented in all kinds of ways, so that nothing characteristic is left except the outline. The more orthodox palm is long and curves elegantly, and is formed of a mid rib from which spring long thin leaves having an upward rake, and growing shorter as they reach the tips. Such palms look well in many positions : slightly curved, and placed at equal distances in a frieze or arranged in wreaths. In the Empire period small palm wreaths, dainty long ovals in shape, and tied with ribbon bows, were frequently employed. The palm tree itself has a long stem with serrated steps formed by the butt end of fallen leaves, and has a symmetrical crown of long leaves, spreading upwards and then falling over, umbrella fashion. This is sometimes seen, but we far more often meet with the very ancient Eastern conventionalised form. This consists of a central long upright oval, surrounded by two, three or more pairs of thin crescent-like leaves, curving upwards or downwards. The base is usually in the form of two volutes, curving outwards, which perhaps represent branches of dates hanging in their natural position below the crown of leaves. This palm tree is a common inheritance of decorators all over the world and is in daily use. As a sign of victory and plenty it is probably welcome enough anywhere.

The laurel of art is the bay tree. It was sacred to Apollo, patron of poetry and music, hence the bay is reserved for the masters of rhythm. It is equally appropriate to the poet and the musician, but has wrongly been usurped by crowned heads and victorious warriors. In decoration, laurels are



F-2

PALM SPRAYS, ETC.

always shown as sprays or wreaths. The leaves are pointed ovals, dark green, the flowers are small white quatrefoils, and the berries round and green, or red-brown. They make charming wreaths, either treated rustically as in classic times, being merely tied together at the stems by a small bow and floating ribbons, or in the more rigid style of the Empire. In the latter form the wreaths are made out of bundles of bay twigs, kept together by a ribbon. The effect of this is to give a wreath of uniform thickness, the leaves in regular rows alone being visible, with a few berries. It is rather sculptural in appearance. The bay is sometimes represented as a bush, sometimes as a tree with a smooth brown trunk and a round head of leaves. The bay is often associated with persons christened Laura and Lawrence.

Myrtle, a beautiful shrub dedicated to Venus, was highly regarded by the Greeks. Wreaths of myrtle were worn by their magistrates and given to victors in public games; its small oval leaves and round berries were much used in ornamentation. It is an evergreen, the leaves are glossy, the small star-like flower white or rose, and the berries ripen to a deep black. It is a very light elegant plant, and looks well treated in sprays or wreaths. If employed to fill a panel, it should be treated as a bush, the twigs with sparse leaves springing from the root.

The oak is of frequent occurrence in ancient and modern decoration. It was one of the sacred trees both in Southern and Northern Europe, and by both Greeks and Romans a crown of oak leaves

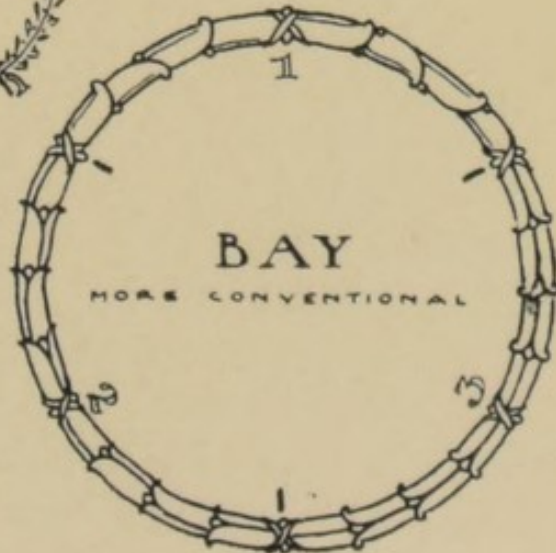
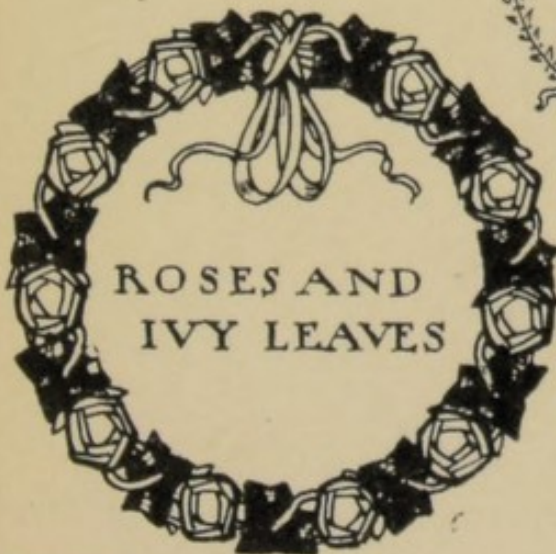
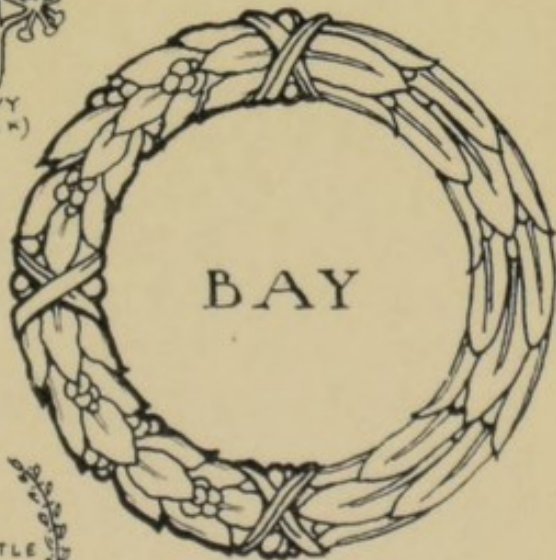
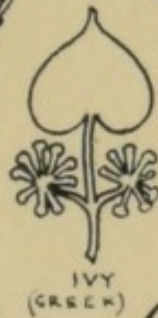
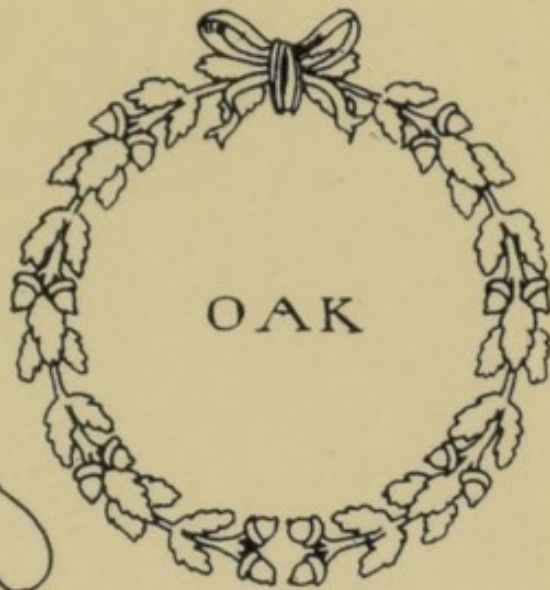
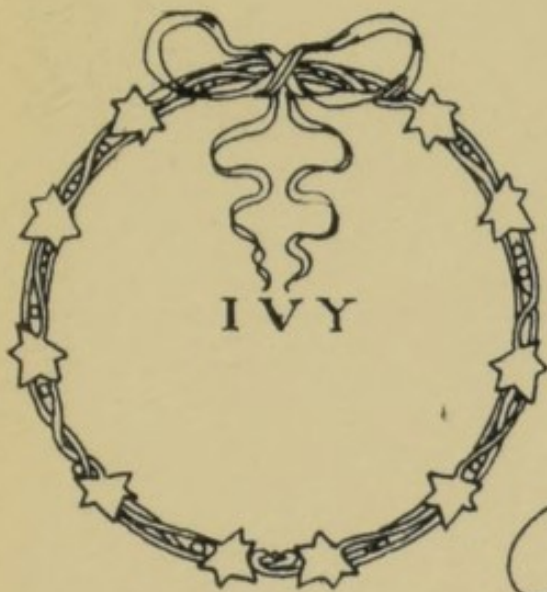
was awarded to victorious commanders, especially conquerors on the seas. Among Northern nations it was regarded as a token of hospitality. In the form of wreaths the light green, serrated oval leaves are interspersed with cups and acorns. The old wreath generally takes an oval shape, being placed on the head in a slanting position. It is freely drawn, the two portions being tied at the back by the stems with floating ribbons. In the Empire period the oak wreath is treated much like the laurel one, being thick, confined by twining ribbon, looks sculpturesque, and is often a nearly complete circle. Oak leaves and acorns treated in a conventional style make excellent borders, and the trees themselves shown as gnarled trunks with twisted branches bearing a sparse crop of serrated leaves and acorns will fill panels. The acorn and cup are sometimes used alone in friezes, to fill flutings, and in the ovolo mouldings of Renaissance capitals; they are also suitable for ornamenting broad bands of cornices. The oak may be treated either pictorially or conventionally with equally good effect, provided, of course, the style adopted harmonises with the remainder of the scheme. It is a study in brown and green, but the brown of the acorns and especially of the leaves may be almost merged into reds.

Willows with their graceful curving branches and long, pale green pencil leaves, are now regarded as emblems of mourning, "the weeping willows" associated with our churchyards; yet previous to the Jewish captivity in Babylonia they were mixed with palms as tokens of joy. But with the Captivity

things joyful were put aside, and as the Psalmist sings: "We hanged our harps in the willows, in the midst thereof." The tree was thenceforth identified with mourning. As a tree it is little used in decoration, but the long, light green leaves, slightly conventionalised are used for border effects. The aspen is also occasionally utilised to denote mourning, because, according to the old legend, the Cross was made of the wood of an aspen tree, and thenceforth the aspen always shivered. Cyprus is another emblem of mourning, but being an evergreen, suggestive of immortality.

Ivy was identified with Bacchus. It was said that if guests crowned themselves at dinner with wreaths of ivy they would be preserved from the effects of too much wine bibbing. It is, therefore, associated with conviviality. Its natural characteristic of growth, however, has also earned for it the honour of representing friendship, for it clings to and clothes its supporter. Much variation is shown in drawing the ivy leaf, for our Gothic masters, at all events, drew the leaf from Nature, selecting plants of local growth. The typical ivy leaf is deeply indented, forming almost three lobes, is dark green, heavily veined; and occasionally bunches of purple black berries accompany the leaves. Ivy may be shown as a creeper, covering narrow bands or large spaces, or as wreaths and garlands. In the latter forms they are often associated with rustic buildings.

Corn, and sheaths of corn, known in heraldry as garbs, represent agricultural wealth, and in both



FLETCHER-CLAYTON.

forms are decorative. The ears are often used upright to give the effect of breadth to bands, whether friezes or cornices. The ears may either be built up of grains forming long ovals, broken up by the grain lines, or they may be given an upward expanding form by depicting bearded wheat, each grain having a long filament shooting up from its apex.

We now come to flowers. Most flowers have been impressed into service by artists, but many of them have special symbolic value, and it is of these that we must treat.

Foremost among these is the lily tribe, using the word lily in its popular and non-botanical sense. Taking the garden lily first, we find it dedicated to the Virgin on account of its purity of form and colour. It is usually represented in cup shape, three large petals being shown, the middle one bending over, and the outer ones bending to right and left. It is placed on a long straight green stem, with short pointed leaves sticking out almost at right angles in pairs. Frequently three blossoms are shown at the top of the stem ; or there may be one at the top and one at the top of two lateral stems. These lilies should invariably be pure white, or silver. It is a mistake to " paint the lily " any other colour, if it is to have a symbolical value. The lily of the valley is also used as a religious symbol of purity, and it is the flower of those named Lily. The lily of the valley is regarded as peculiarly holy, and is said to have sprung from the blood of those who had fought in the cause of faith. They should be shown in small clusters and pure white, squat bells, formed of three pointed

petals, and protected by broad, tapering, tender, green leaves. And this brings us to the water lilies, chief amongst which is the lotus. This flower, which is blue in Persia, red in India, and white with a rose base in Egypt, has always been associated in art with ideas of plenty, of life. As a matter of fact, the lotus has an edible seed pod which must have been a valuable source of food to primitive races, but its great attraction was that its flowering was associated with the coming of rain and crops, and in Egypt with the rise of the Nile. So it meant plenty. It has given us many charming forms in decoration. The Egyptian lotus is shown mainly in two forms, an oval bud with pointed tip, the petals just marked off, white, with pinkish base, set on a green stem; or as a cup-like flower with several petals terminating in points. As with the bud, it is white with a rosy base, and set on a green stem, the leaves being large, green, heart-shaped. In many cases the lotus closely resembles a fleur-de-llys without its base. The conventionalised lotus has come down to us through Greek and Roman architecture, and has become a commonplace. It is often used in combination with the papyrus flower, a bell-shaped flower like a long calyx with protruding lip. The Egyptians often made their capitals like a papyrus flower, with the lotus petals painted over it. The papyrus leaf is like that of a rush. The Eastern lotus, blue or red, has come to us as a sign of plenty in the form of an open blossom, with two rows of petals with pointed tips, and a golden seed centre. Our own native water lilies, white or yellow, have either single or two rows of

petals, usually with rounded edges and flat green leaves ; the buds are nearly round with green calyx. They symbolise our rivers and lakes.

The fleur-de-lys is really a heraldic interpretation of the iris ; it has, however, been associated as a religious emblem with the Virgin. It is also the old badge of France, and was intimately connected with our own kings. Few symbols have so high a decorative value. It can be varied to an astonishing degree without losing its character, or, if properly balanced, its beauty. The decorator may, as circumstances demand, seek inspiration from the war lance, or pike head, the lily or iris petals, or a gate ! The fact is, it is extremely ancient, and has always been treated with much latitude by heralds and painters. It is this possibility of treating the fleur-de-lys freely, and adapting it to all kinds of styles and purposes that makes it so useful. Nevertheless, there are points to be avoided in drawing this favourite emblem.

Let us remember that a complete fleur-de-lys comprises three petals, a horizontal fillet or band, and a stalk below. Those are the essential parts. Each of these features may be given special prominence alternately or altogether. The latter extreme is seen at its plainest in the gate variety. Here we see three distinct petals held together by a transverse bar. The petals are far apart, almost of equal size, and outward ones curving over. It is not an elegant form and only looks well if comparatively small and used in combination with very conventional or geometrical patterns. We may, however, have three distinct petals placed closer

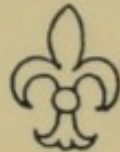
THE FLEUR-DE-LIS .



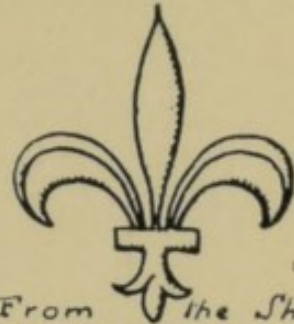
From the seal of Louis VIII:



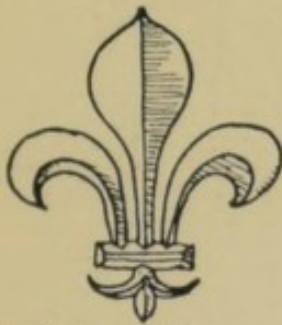
Counter seal of Philip II:



XIII Cent. MS.



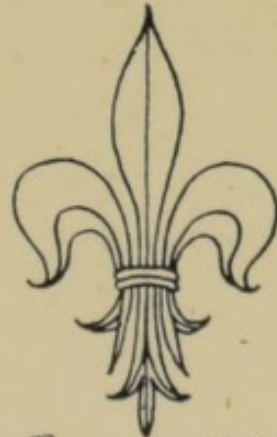
From the Shield of Edward the Black Prince, in Canterbury Cathedral.



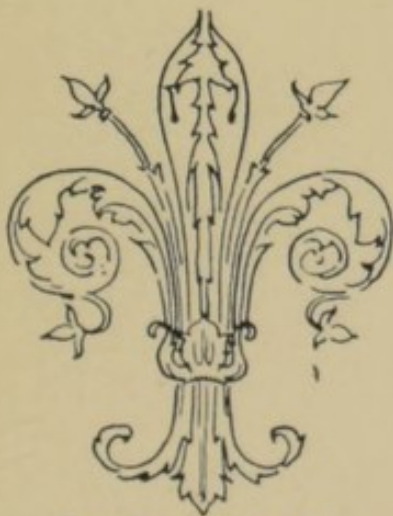
Wood-carving. French. XV Cent:



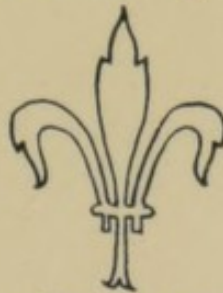
Italian XVI Cent. Stone-carving



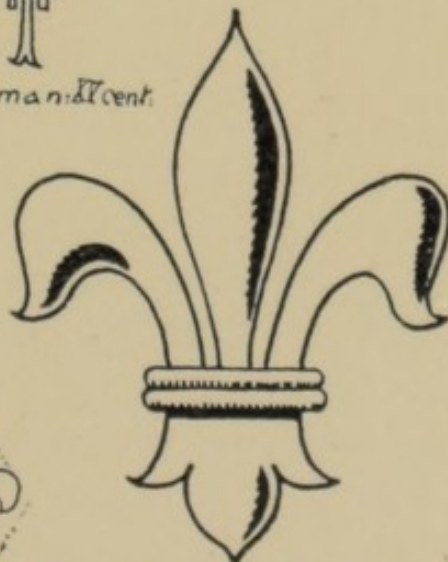
French: 1500



By Donatello Italian XV Cent



German: XV cent.



The fleur-de-lys as shown on the shield of France. (Bourell)



876

177

French: 1600



Painted glass:

together, and by reducing the size of the outer ones, produce a pretty emblem.

Success lies in making the central petal larger than the outer ones, which should be given a graceful downward curve, in keeping the fillet small, and not giving too great a prominence to the stalk.

Let us consider the central petal. This may be rather pointed, with a ridge down the centre; this is considered to be a lance head. But in many very old seals and carvings I have seen this form treated as a leaf. The true flower petal is almost an oval, or otherwise a club-like form. Again, we may have the pike head, formed like a long lozenge or diamond. These may be treated sculpturally, that is to say, the lights and shades so arranged as to raise the centre into a ridge, showing three cutting edges. When the idea of the weapon predominates, the outer parts should be small and curved over neatly, but in such a way as to give an impression of length and slimness. The fillet may be fairly large, and the stalk can consist of a single piece—plain or branching in three, or of three moderately curved parts. A floral rendering of the emblem should have a bulbous, club, or lance-like central petal, and two curving ones only slightly smaller, but bent over before they dwarf the middle leaf. By bold sweeps of the brush we can produce a conventional form, where we find the upward tendency suddenly checked and the tips curled down, giving a broad shoulder at the curve. Or we have a more decided downward droop, which looks well when narrow upright bands have to be filled. When a broad space has to be filled the

curve may be less abrupt, the tips being spread out on a level with the fillet, instead of being brought down in a line with the stalk.

It will be seen how easy it is to find a form of fleur-de-lys to suit any space, material or style. But it is equally clear that the flowing outline, predominance of the middle leaf, and the subordination of the stalk produce the best results.

Many examples of fleur-de-lys painted in the most flourishing days of heraldry show the extreme boldness with which the herald painters treated their subject. I have seen some consisting of an ear of wheat between two curved leaves; others formed with three blossoms. A pretty variety is composed of three buds, partly open and showing seeds within. It was common in Queen Elizabeth's days, and does very well for elaborate decorations, especially when large single emblems are required for filling up prominent spaces. These "flowery" lys are frequently further adorned by filaments springing from the transverse band, between the petals, and tipped either by a ball of seeds, a star-like blossom, or, as in the example of the so-called St. Louis variety, with a distinct trefoil. I have seen this replaced by a trident, or a reduced outline of the gate fleur-de-lys.

Decorative fancy may also have play with the transverse bar. This is often a mere fillet, or perhaps two rings, and this is best with the simple floral patterns. At other times a triple fillet is used, or a very broad band. In the latter case it may be jewelled, even converted into a coronet.

Diminutive open coronets are also found placed on the top of the centre petal.

Such over-decorating, however, is not advisable. The boldly drawn, unadorned fleur-de-lys is by far the most effective. Whether it should be given the iron pike form or that of the conventionalised emblem, or the floral outline, made elegantly tall or broadened out, will depend on the space to be filled and the spirit in which the general decorative scheme is conceived.

Both heraldic laws and art traditions permit of the fleur-de-lys being treated as an isolated emblem, holding the chief place : as a subsidiary ornament, or in conjunction with other symbols. Itself a triparted emblem, it is frequently arranged in groups of three in the form of a pyramid, with apex upward or reversed. In "powdering" a heraldic shield, a dado, or a frieze with the emblem, the fleur-de-lys should be arranged in rows, so that they do not stand one above the other, and it is quite within the order to cut off the heads and tails for the upper and lower rows. On the other hand, it is equally permissible (though seldom judicious) to paint a double fleur-de-lys, the stalk becoming an exact reproduction of the three petals above the fillet.

A fleur-de-lys may, of course, be any colour. It is permissible to paint the fillet, seeds and filaments of a coloured flower gold or silver, or if the flower is of those metals, the ornaments may be picked out in red, blue, green, black, or purple.

Roses are probably one of the most familiar floral subjects in decoration. Broadly speaking, they stand for summer, for joy and merriment.

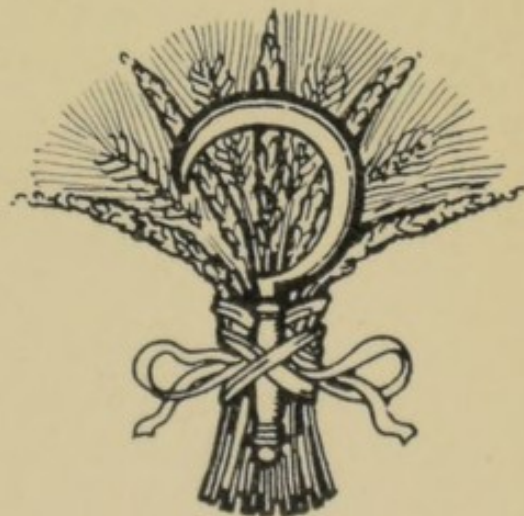
THE MYSTIC GASKET OF CERES



CORNUCOPIA



CORBIS

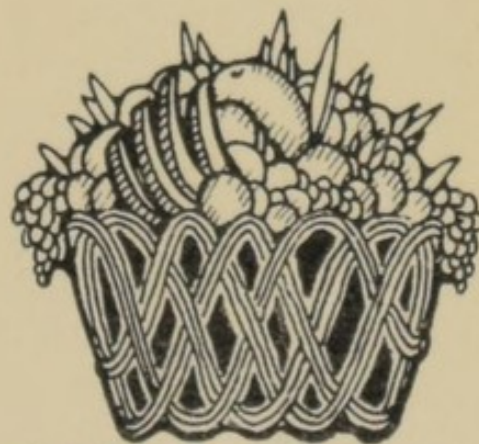


MANIPVLVS



ORIGINALLY
USED FOR
HOLDING WINE
AND WATER

KRATER



ANOTHER FORM OF THE

CORBIS

FLETCHER-CLAYTON

SYMBOLS OF AGRICULTURE AND PLENTY.

In antiquity roses were always associated with public triumphs, festivities, and private hospitality. Guests at banquets were crowned with wreaths of roses. As, presumably, the ivy leaves mixed with the flowers did not always have the desired effect, tongues became loosened under the influence of wine, and dangerous confidences were made; but it was recognised as the only honourable thing to forget words spoken under such circumstances—so the rose became the symbol of secrecy. It was not right to repeat what was said “under the rose.” In Christian art, the red rose was dedicated to the Saviour and has come to be largely identified with the Virgin. With us the red rose is associated with St. George. The rose generally is the flower of persons named Rose. The flower itself appears in a bewildering variety of forms. It is very often treated perfectly naturally; all kinds from wild dog-rose to the moss and large cultivated varieties are employed. We may have natural roses and leaves combined with a slight conventionalising of the design. That is to say, the stem and branches are made to assume symmetrical or special curved forms, and the leaves are few and placed symmetrically. On the other hand it may be treated altogether conventionally when we approach the heraldic form of rose. In such cases the rose has usually five petals, narrow at the bottom near the seeding pod, broadening out, and the end edge curling over. Frequently, there will be two rows of petals, five and five, with a button of golden seeds in the centre. These heraldic roses should be given a graceful outline. Too often convention is carried

very far, and the rose is given an almost square form, a common fault in stencilling. Such roses may appear as single blossoms to decorate a frieze or cornice, or to form a central rosette; or they may be attached to a branch from which more than one bloom may spring, mixed with green leaves. In heraldry these are called roses "slipped and seeded." The rose petal is sometimes used as an ornament for narrow borders. If each alternate petal is reversed, a very pretty design is the result: it will make a flat band appear concave. The rose as a national emblem will be fully treated in a subsequent chapter.

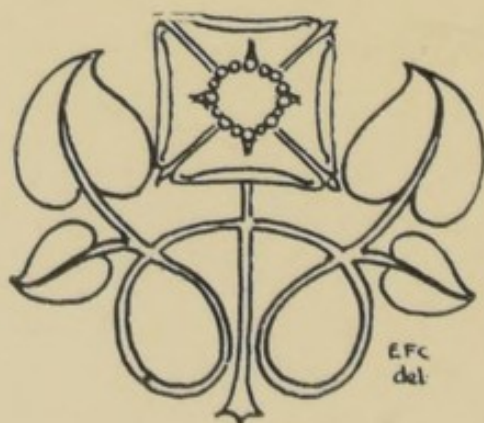
Daisies are used in many forms. We have the common field daisy, with its pearly white narrow leaves merging into red near the calyx, and its peculiar tongue-shaped green leaves. We have also the large marguerite, white or yellow chrysanthemums, and sunflowers. These may all be regarded as symbols of the sun. With us, the field daisy is peculiarly associated with childhood, and is appropriate for the decoration of nurseries and school-rooms. The marguerite is the flower of those bearing the name Margaret. This group of flowers can be treated both realistically and conventionally.

The poppy represents night—sleep. It is one of the flowers of secrecy. When treated conventionally the poppy has four or eight petals (one or two rows of four), shaped like a rose petal. The leaf is long, fairly broad, and with rugged edges. The bud is ovoid, the green calyx bursting to permit a peep at the scarlet, rose or white petals beneath. It is commonly adopted as one of the flowers for

dining-room decoration, for while the rose stands for honourable secrecy, the poppy represents oblivion.

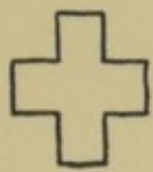
Pansies and myosotis both have sentimental associations ; one signifies " think of me," and the beautiful blue flower with its sad green leaves is the " forget-me-not."

Hawthorn treated conventionally is highly decorative, whether the flower alone or the tree is employed. It represents early spring, simplicity, and is the flower of those named May. At the time of the marriage of the present Princess of Wales, who was known in the family circle as May, hawthorn appeared to be coming into fashion, but it has not lasted. It has been known before in our Royal heraldry. Henry VII. bore a hawthorn bush with a Royal crown hanging in its branches as a badge, in allusion to the fact that the crown of Richard III. was found in a hawthorn bush after the battle of Bosworth Field.





LATIN



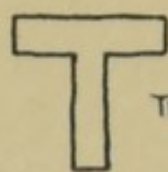
GREEK



Patée



MALTESE

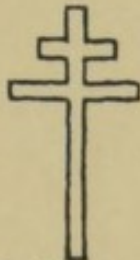


Edg 6
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The TAU



Urdée
or
Clechée



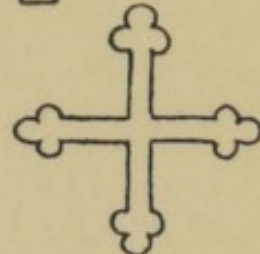
Double cross
of Roman Church:
Patriarchal



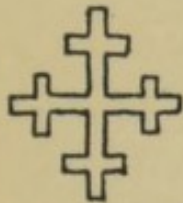
Patée fitchée



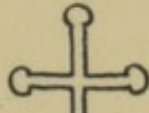
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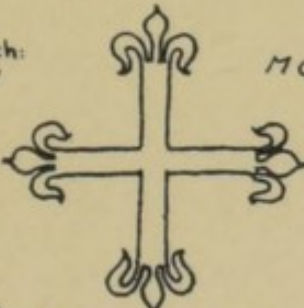
Botonée



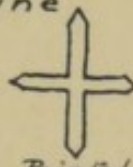
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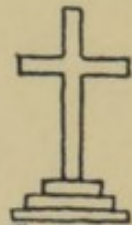
Pommée



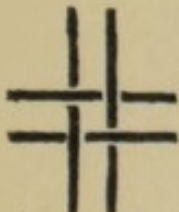
Fleurette



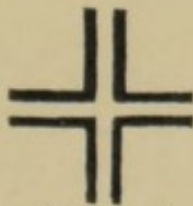
Pointed



Graded



Voided and
interlaced



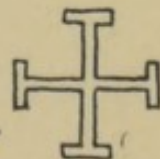
Voided



Quarter-
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St Andrew's
Cross
Saltire



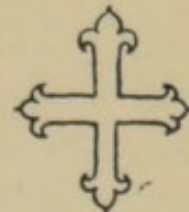
Potent



Nowy



CELTIC



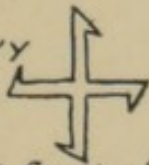
Flory



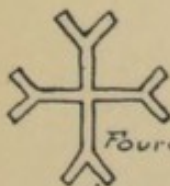
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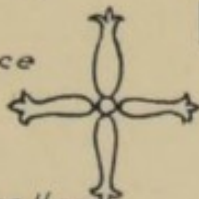
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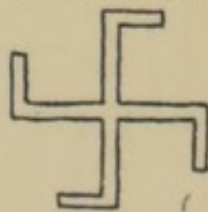
Fourchée



Avellane



NOT REALLY A +



The Fylfot.

CHAPTER IV.

HERALDRY—GENERAL RULES AND
COMMON CHARGES.

HERALDRY, as practised for many hundred years past, is hedged round by numerous rules, and is made all the more mysterious owing to the quaint and highly technical terminology employed by writers on the subject. Here, however, it is only necessary to point out such rules and peculiarities as must be mastered to enable a decorator to carry out any design correctly.

The first thing to observe is the shield (which, as we shall see later on, may be of all kinds of shapes) whereon the armorial bearings are painted or carved. The whole surface is known as the *field*, and its various parts are known as follow: middle, *point of honour*; top, *chief*; lower part, *base*; left-hand side, *dexter* (right); right-hand side, *sinister* (left). This latter curious mixing of terms must always be borne in mind, as it is most important not to confuse left with right; the apparent reversal is due to the fact that the spectator is supposed to be gazing on a shield held by its owner, and it is from the owner's point of view that the arms are described. The field may be of one plain tincture or may be parti-coloured. On this field are drawn many objects: (1) first we have a number of bands and

geometric patterns, known as *honourable ordinaries* and *sub-ordinaries*; (2) secondly, animals (human beings, fabulous beasts and birds, or beasts, birds and fishes known to natural history) or parts of animals; (4) plants, flowers and fruits; (5) war implements, objects used in sport, and practically everything on, above, or beneath the earth.

The field is first described, next the ordinaries with any objects shown thereon, then common charges or objects. The position of the objects described is of importance, and should always be accurately followed.

Two "metals" and seven colours are used. These are usually described by their old French names, and it must be remembered that they may be represented in drawings (from which the painter may have to work) in several ways: (1) by the orthodox dots and lines as given below; (2) by the initial, or first three letters of the colours; (3) by the signs of the zodiac in accordance with the dedication of the tinctures, as mentioned in Chapter II.

METALS.

Name.	Colour.	Represented by
Or (Gold) ..	Gold or Yellow..	Dots.
Argent (Silver) ..	Silver or White	Plain Surface.

COLOURS.

Gules (Red)	Vermilion ..	Perpendicular lines.
Azure (Blue)	Bright Sky Blue	Horizontal lines.
Sable (Black)	Dense Black ..	Perpendicular lines crossing horizontal lines.
Vert (Green)	Apple Green ..	Lines from left to right.
Purple (Purple)..	Rich Blue Red	Lines from right to left.
Sanguine or Murrey	Deep Blood Red	Lines from right to left crossed by lines from left to right.
Tenney or Orange..	Orange	Lines from right to left crossed by horizontal lines.

Besides, there are several furs. The chief of these are : *ermine*, white (or silver) with black spots ; *ermine*s, black with silver spots ; *erminets*, white with black spots with a red hair on each side ; *erminois*, gold (or yellow), with black spots ; *pean*, black with gold spots ; *vair*, rows of blue and white shields, placed in rows, the bases of the white resting on the blue ; *counter vair*, the shields of one colour placed base to base (if the tinctures are not mentioned, blue and white is the combination ; if the colours vary, the fact should be mentioned) ; *potent*, silver and blue crutch-shaped objects in rows, the base of metal being placed on a base of colour ; *counter potent*, the bases of one colour or metal being placed against bases of a similar tincture.

The aim of the herald painters, when heraldry was an all important art, was to make the tinctures as distinct and vivid as possible, in order to facilitate instant recognition. But owing to the deficiency of the materials available, there were undoubtedly many variations, and we find this notable as regards black, blue, and reds in glass painting, where some most happy effects are derived by the (technical) impurity of the colours used. Black, for instance, in most windows and paintings appears as a purple black ; blue often merges into violet ; and the reds vary considerably. Such latitudes may be permitted where they do not interfere with the right interpretation of the symbols. It is a rule that metal should not be placed on metal, nor colour on colour. There are some exceptions to this ; a few very old coats of arms have gold charges on silver fields, but these are rare. On the other hand, the

rule does not apply to the accessories of a charge. For instance, the English golden lion is always shown with a blue tongue, teeth, and blue claws; and, of course, this blue is shown on the red field. When an animal is treated as above described it is said to be *armed* and *langued* of such a colour; hoofs and manes of animals may also be so treated. Gold crowns may appear on a silver shield, or silver crowns on a gold shield, if appearing on the head or round the neck of an animal, or used in any way as an adjunct to another charge. Colours should be laid on flat, and shading to give roundness should be used with the greatest caution, otherwise the character of a charge may be completely altered. The City of London arms, for instance, are very simple: a white field with a red cross; but the painters seem to have a mad passion for putting in as much work as possible, and shade the cross, apparently with the idea of giving a round or sculptured effect. The result, however, is to alter the cross, making it what heralds would call "a cross quarterly gules and sanguine." This vulgar absurdity is often to be seen in ornamentation carried out by the City Corporation itself. If heraldry is to be used at all it is as well to use it correctly. Another exception to the rule as to metal on metal and colour on colour is found in *diapering*. This was a method common with heralds of the 14th and 15th centuries, and consisted of breaking up large plain spaces on a shield with a variety of very fine floral or geometrical patterns, but carried out in a manner not to alter the character of the arms. This end was attained by adopting very

small running designs, and indicating them by faint thin lines. As a general rule a darker shade of the same colour is used, but black on red or blue is permissible, and also gold and silver. Diapering on silver or gold is done by reversing the tinctures, or using black or red. Of course, this plan of diapering should never be attempted except when dealing with fairly big shields having large plain spaces, and then the design used must be strictly subordinated; in discreet hands it becomes a means of obtaining some charming effects.

Having dealt with colour and field from the heraldic point of view, we may pass on to the ornaments or charges in common use. Chief of these are the *ordinaries*, which must be briefly described. It should be remembered that the ordinaries ought to occupy one third of the field. Every ordinary has certain diminutives, which are merely reduced facsimiles of the parent charge: the first diminutive should be one half of its parent charge, the second one half of the first, the third one half of the second. This rule, however, is not applicable to the *chief*, the *cross*, the *saltire*, and the *quarter*.

A *chief* is the upper third of the shield.

The *pale* is a band occupying one-third of the field from top to bottom. Its diminutives are the *pallet* and the *endorse*. The latter is generally borne in pairs, and often one on each side of the pale, when the pale is said to be endorsed.

The *bend* is a band crossing from the dexter chief to the sinister base. Its diminutives are the *bendlet* (often called a *garter*), the *cotice*, and the *ribbon*. There is a *bend sinister*, which is the same

as the above, only its direction is reversed; and its *diminutives* are the *scarpe* and the *baton*. These, however, are rarely seen in English heraldry.

The *fesse* is a horizontal band in the middle of the field. It represents the waist scarf of authority worn by officers, and was originally essentially a military charge. The diminutives are the *bar*, the *closet*, and the *barrulet*, the last named always being borne in pairs.

The *chevron* is formed by two bands rising from the sides of the shield, and meeting the middle or honour point. The diminutives are the *chevronel* and the *couple-close*. The French and Italian painter-heralds make the chevron far more pointed than we do, and they spring their bands from the base instead of from the sides of the shields.

The *cross* may be described as a combination of the pale and the fesse, and it is a much honoured charge. Perhaps the almost innumerable varieties of the class may be classed as diminutives of this ordinary. It is to be noted that the cross as an ordinary has limbs of equal length, which touch the sides of the shield, and should occupy altogether one third of the field. But we often find much smaller crosses used, which do not touch the sides, and it is these which have been given an extraordinary diversity of form and decoration. It would be impossible to describe every one here, for, indeed, a treatise could be written on the cross alone. However, the principal varieties to be met with are as follow: The Greek cross has limbs of equal width and length. The Latin cross has the lower limb from a third to twice the length of the

upper ones. The cross patté has expanding limbs, and practically forms a square : we see it on our imperial crowns. The Maltese cross has eight points (supposed to represent the eight Beatitudes). The cross-crosslet has each limb crossed by a transverse bar. The cross potent has a transverse bar at the end of each limb. The cross moline has the ends of each limb divided and curved outwards. Crosses often have the ends of the limbs ornamented with fleur-de-lys, acorns, snakes, etc. A Latin cross is sometimes placed on three steps, when it is said to be *graded* ; any cross may have the lower limb ending in a point, when it is said to be *fitché*. Crosses are also often made of cords, chains, flowers, etc. Of course, each of these has a special meaning, so they are not interchangeable.

The *saltire* is a blending of the dexter and sinister bends, and is the St. Andrew's cross. Many objects are often shown in saltire.

The *pile* is a wedge, point downwards. If borne with point upwards, it is said to be transposed.

The *quarter* is a square occupying the dexter chief. Its diminutive is the *canton*, one eighth of the field.

Occasionally the ordinaries are shown as not touching the sides of the shield, and they are then said to be *coupé* (or cut off). Sometimes the ordinary has the middle cut away, showing the field through it, when it is said to be *voided*.

The principal sub-ordinaries are as follows :—

The *bordure* is a band encircling the shield. Its diminutives are the *orle*, which is a band which does not touch the edge of the shield, and the

tressure, generally borne, as in the arms of Scotland, flory-counter-flory, that is to say, ornamented with fleur-de-lys.

The *pall* represents an ecclesiastical vestment, and is a blending of the upper part of the saltire with the lower part of the pale.

Flaunches are the right and left hand sides of the shield cut off by lines curving towards the centre.

The *fret* is a blending of the baton and the cotice (in other words, a very thin saltire), interlaced by a pierced lozenge.

Before passing on to the common charges, it should be observed that the field may be divided in all kinds of ways. For instance it can be of two colours, or two metals, or of a metal and a colour: this division may be per fesse, per pale, per bend, per saltire, or quarterly, if divided respectively horizontally, perpendicularly, transversely, in the form of a saltire or of a cross. If the last two divisions are combined it is said to be gyrony. If the field is cut up into little squares, like a chess-board, it is said to be per bend and per pale. More commonly such a shield is said to be *chequy*. On the other hand a field may be divided up by a number of horizontal bands of alternate colours or colour and metal, when it is said to be *barry*; if the divisions are perpendicular it is *paley*; if cut up by lines from right to left and from left to right it is called *lozengy*.

The lines of demarcation of the field, or of the ordinaries, may be quite plain, but they are sometimes given a special form. The chief of these are:

wavy, an undulating line to represent waves, the hill and the valley in each wave should be of equal size ; engrailed, an irregular line with sharp points outwards and round valleys ; inverted, the same line as the above, only reversed ; embattled, a series of square projections to represent battlements ; nebulé (clouded) a curiously shaped line supposed to represent clouds ; potenté, a series of crutch-head projections, like those in the potent fur ; and indented, a line consisting of a series of saw teeth of equal size. There are other lines of demarcation, but only the above are commonly met with.

It should be remembered that "ordinaries" may be ornamented with other charges. Thus a cross may have a crown at the intersection of the limbs, or may be charged with five escallop shells, and so on.

Ordinary charges may be displayed in all kinds of ways. They may be borne in pale, that is one above the other ; in fesse, in a straight line ; in bend, diagonally. If three are specified without any mention of their position then they should be placed two above and one below. It is incorrect to reverse the order of affairs, unless specially directed to do so.

We may now briefly consider some of the common charges and the peculiarities connected with them.

First let us take the celestial bodies. The sun is almost always shown "in his splendour" ; that is to say, the disc is surrounded by rays of light radiating from it. These rays may be merely a series of lines of equal or varying length ; they may

thicken considerably at the base or may be given a wavy outline ; the straight and wavy lines may be alternated. In these matters the decorator has full latitude. The moon is represented as a crescent. A crescent is always shown with the two horns pointing upwards ; if the horns point to the dexter side it is said to be an increscent ; if the horns point to the sinister side it is said to be decrescent. They may be borne indorsed, back to back ; or three crescents indorsed, when we have the three forms above described placed with their backs to each other ; or three crescents may be interlaced. The star, at all events in English heraldry, has never less than six points, which are borne wavy, or if of more than eight points then each alternate point is wavy, which is intended to represent the twinkling of the star. The star of five points is called a mullet, and is supposed to be a spur rowel. It can be pierced. Sometimes a star, especially when used as a crest or as a badge, has rays of light descending from the lowest points, and then represents the star of Bethlehem. A comet is a star with a tail of rays of light, generally shown as curved, to give the impression of an upward and forward motion.

Since the 16th century, heralds have laid down stringent regulations as regards a whole series of lozenges. The true lozenge has the lower and upper points acute, and the side points obtuse. The fusil has very acute upper and lower points, so it is long and flat, unlike the diamond, which has four points of equal acuteness. The rustre is a lozenge with a round hole in its centre : if the hole is square it is said to be square pierced ; if it is pierced in the

shape of a lozenge, thus only showing a thin rim, it is called a mascle, and probably represented a link of chain armour. Then we have a series of circular discs which have different names according to their tinctures. If of gold they are called bezants; silver, plates; red, tортаaux; blue, hurts; black, ogres or pellets; green, pommes; purple, golpes; sanguine, guzes; tenné, oranges. If the plate is adorned with three blue bands it is called a fountain. A ring is called an annulet; if quite small and placed near the top of the shield it is the sign peculiar to a fifth son.

Man is represented in many ways: naked, clothed, and in armour. Heads, hearts, arms and legs are also used. A wild man, or man of the woods, is represented naked, with a wreath of leaves about his loins, with shaggy hair and beard. A virgin is a young girl; a "girl" is a young deer.

Fabulous beasts are many, and naturally demand most careful handling. The dragon is a four-footed, bat-winged monster, with scaly body and forked tongue and tail, and has the build of a lion. That is the heraldic dragon of Europe. But the symbolic dragon of religious legend and of fable is a "worm," that is to say its legs are short, its body and tail long. It is this type of dragon which is always associated with St. George, and represents the evil element to be overcome. The Eastern dragon is a still more fearsome monster of the worm variety.

A griffin, or gryphon, has the body of a lion, the beak and foreclaws of an eagle, and wings which may be either feathered or of the bat type, and it

should have long pointed ears. It is a symbol of vigilance, a griffin being credited with extreme alertness and acuteness of hearing.

A wyvern is a dragon with only fore legs, and a long forked tail ; while a cockatrice is a wyvern with a cock's head. A harpy is a bird with the head and breast of a woman. The pegasus is a wild horse with wings, and is almost invariably represented as prancing on its hind legs, preparatory to a flight. In heraldry it is associated with enterprise of all kinds, but in ordinary symbolism it is connected with the arts, and represents the aspiring fancy of its devotees. A unicorn is a horse with a pointed horn springing from its forehead, and has tufts of hair under its chin, on its hind legs, and its tail. It is supposed to be a symbol of knightly honour. The seahorse has the forequarters of a horse and the tail of a fish. It will be described more at length in Chapter IX., where also will be found details as to mermen and mermaids.

Practically all animals are introduced into heraldry. Some of them require special treatment.

Lions, as I have already explained, may be treated very freely as regards outline of drawing, but strictly according to rule as regards attitude. The chief attitudes are passant and rampant. In the first instance he is supposed to be running past, the sinister front and back paws elevated, and should run from sinister to dexter. A lion rampant is really standing on his sinister hind leg, the dexter being elevated, and the two front ones pawing the air. In both cases the tails should be

reflexed over the back and the heads drawn in profile. If the lion has his head turned to the spectator he is said to be guardant ; if looking over his back he is regardant. If sitting (*sejeant*) he is represented in profile as squatting on his hind legs with his front paws on the ground. If *sejeant affronté*, he is squatting, facing the spectator, his front paws elevated. In any case, a lion should be drawn to look very fierce and show plenty of action. Lions may be said generally to represent courage, the warrior spirit.

The horse should be given the appearance of a fiery temper. If rampant it is in the same attitude as a lion rampant ; if *éffrené*, it should be upright, with head thrown back and mouth wide open. Frequently the hoofs are of a different tincture to that of the animal itself. Unless otherwise specified, a horse should not be drawn with any harness.

Heraldic eagles are fierce birds ; although descendants of the birds of Jove, they have the mediæval spirit, and are conventionalised to represent their war-like tendency. They have a very scraggy appearance, with ragged feathers, open beaks, and big grasping claws. They are generally borne "displayed," with wings spread out like a fan, or merely opened out ; in the latter case the pinions are on a level with the shoulders, and the feathers droop downwards. Occasionally an eagle is shown volant, that is flying in profile. The French eagle of Napoleon I. and III., and the American eagle are more in keeping with the Roman eagle, a fairly close representation of Nature.

Hawks were once a sign of nobility, representing the right of chase; they were plucky birds who soared right into the glare of the sun. They are generally represented as having a small round bell attached to the leg by a leather thong.

A Cornish chough is a black bird with red legs and beak. A martlet is a swallow without legs or beak.

Fish are borne *hauriant*, perpendicularly; *naiant*, swimming horizontally; and *embowed*, or *bent*.

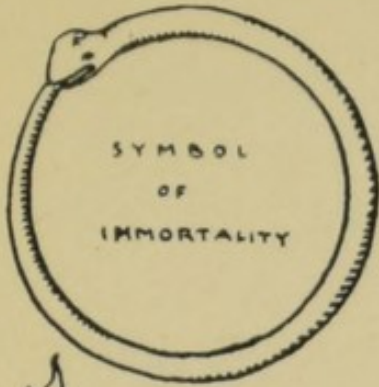
Heads and legs of animals are frequently used as charges. These may be shown with a clean cut edge, when they are said to be *couped*, or with a ragged edge as though torn off, when they are said to be *erased*. Trees may also be borne either *couped* or *erradicated*, in the latter case the roots being shown.



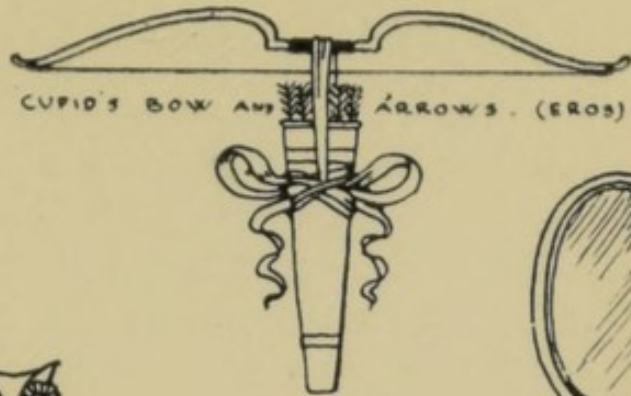
CHAPTER V.

HERALDRY : SHIELDS AND OUTSIDE
ORNAMENTS.

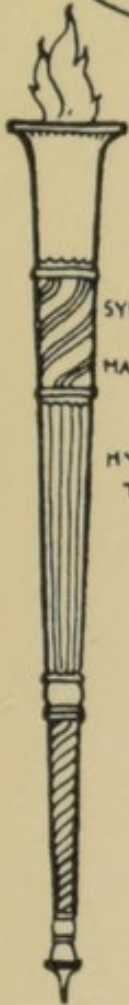
SHIELDS are of many shapes, and, as a rule, decorators may use their discretion in the matter of drawing. It will, however, be wise to see that the shapes employed harmonise not only with the character of the general design, but with the period or the style. In mediæval times we find, among other shapes, a long shield with square ends, usually curved to go half way round the body. Sometimes this long shield has a square top but tapers to a point. Both of these are often shown partly in profile. Then we have a long pear shaped shield with pointed end. Another old form, which has again come into fashion, and has much decorative value, is the spade shield. It is usually only slightly longer than it is broad at the top, and slopes down gradually to a blunt point. If the spade shield is made as broad as it is long, it has a squat, ungainly appearance. A modification on this has square sides to a little past the middle, and then tapers off to a blunt point. A common form has square sides but rounded off at the bottom, and in the middle of the base terminating in a sharp point ; or the square sides may be brought low, and then terminate in a sharp point. Sometimes the top of the shield is



SYMBOL
OF
IMMORTALITY

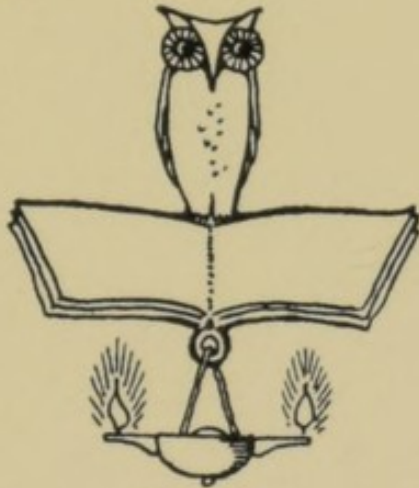


CUPID'S BOW AND ARROWS. (EROS)



SYMBOL
OF
MARRIAGE

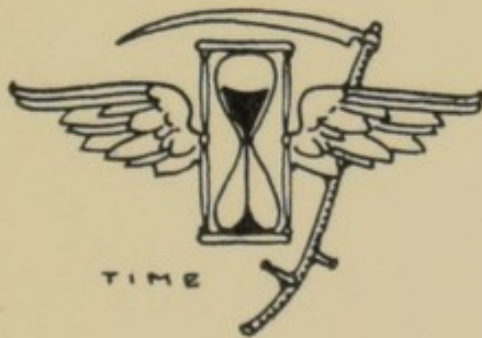
HYMEN'S
TORCH



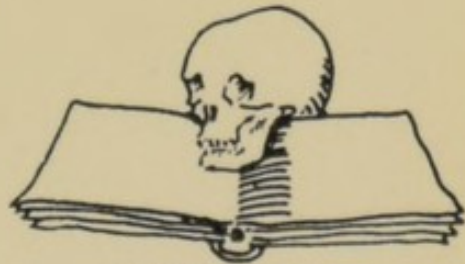
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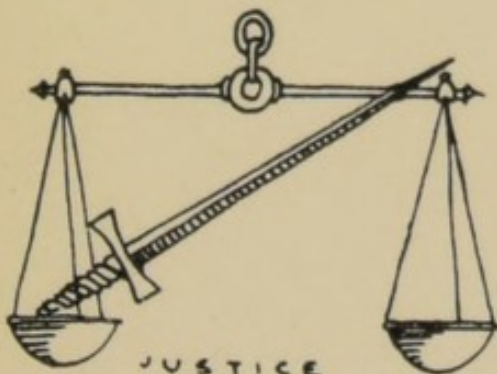
LAMP AND MIRROR
SYMBOLS OF TRUTH



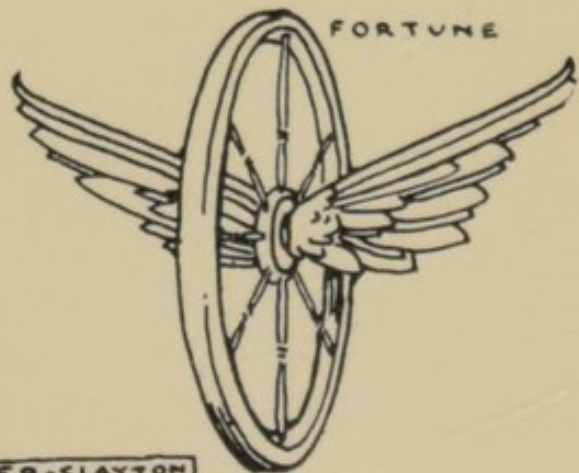
TIME



PHILOSOPHY



JUSTICE



FORTUNE

FLETCHER-CLAYTON

not drawn with a straight line ; it may be rounded, though this is rare. But it may have a notch in the top, supposed to represent a lance rest ; or there may be two notches, so that the top appears to have two valleys between three points. Often the notch is shown on the side towards the top. About the 16th and 17th centuries a very florid style came into vogue, and the outline of the shield was often curiously irregular, having a sculpturesque appearance. In these matters the artist's fancy can have full play. But there are certain rules which must be observed. A square shield should never be used except for displaying the arms of a Knight bannaret. The arms of a lady (other than of blood royal, or a peeress in her own right) should always be shown on a diamond. A perfectly circular shield, technically known as a target, is reserved for the display of "illegitimate heraldry," "rebuses," trade signs, etc. Shields should not be given a border for mere ornament, as this may mislead. So the example of the 15th and 16th century heralds with the florated scrolls and architectural mouldings should only be followed with the greatest caution.

Shields are generally drawn perpendicularly, but in olden times they were frequently shown at an angle, as though hanging up from one end, and this style is now largely adopted to get away from too much formality. In such cases the helmet and crest, or the crest alone, is placed on the upper angle of the shield. A coat of arms should not be shown upside down, but this is occasionally done when a large number of shields are grouped together,

the most important being placed in the middle and the others round it in a ring or oval.

In order to represent alliances, matrimonial or territorial, two shields are usually placed close together, which is called *accolé*. If the arms are *impaled*, however, the two coats of arms are painted on one shield. A husband places his arms on the dexter side, and his wife's on the sinister. Family arms, and arms of office, are also treated in the same way. For instance, a bishop, or a herald, will place the arms of his see, or of his office of herald, on the dexter side of the shield, and his own family arms on the sinister side. This practice of impaling has given rise to some extraordinary heraldic devices, for the practice arose of *dimidiating* impaled arms. That is to say only one half of each coat was shown on the impaled shield, and the effect was often very strange. It has given us the lion-ship, as seen on the arms of Hastings and some other of our ancient ports, as the result of dimidiating the Royal arms (red with three golden lions), and the local nautical device of a blue field with three golden (or silver) ships; each shield being cut off in the middle we get a monster with the forequarters of a lion, and the hind part of ship-hulks.

I have shown that a husband may impale his wife's arms. If she happens to have been an heiress and to have brought her husband estate or title, then her family arms are placed in the middle of the field in a small shield "of pretence." The children of this alliance will remove this small shield, and quarter the two coats of arms. That

is to say the shield is divided into four separate parts by cross lines, and the paternal arms are placed in the first and third quarters, the maternal in the second and third. This process may be repeated indefinitely (as we see in Continental and Welsh heraldry), the coat having six, eight, ten, or more quarterings; but if more than two coats are quartered, then the various coats are not repeated (unless representing fresh alliances); if there should be an odd number, then the paternal coat is repeated in the last quarter. Much the same procedure is observed in royal and national heraldry. If a King happens to rule over two countries, or is pretender to a second crown, he places the arms of the lesser State (or the coveted State) in a coat of pretence; but if the two countries are politically united, then the arms are quartered.

We may now pass on to the outside ornaments of the shield. The most important of these is the crest.

The crest represented a war emblem. It was the particular sign worn by a chief on the top of his helmet, and in this sense the crest preceded armorial bearings, for the crest in many cases became a hereditary badge long before shields were adorned. Properly speaking, therefore, the crest should form part of the helmet, and we see many most effective examples of this in very old sculptures, and illuminated MSS. But early in the history of heraldry the crest was treated as a separate device, and was placed either on the helmet or the wreath. Then the crest was always placed on the wreath which was placed above, just resting

upon the top, or partly covered the helmet. As the result of this the proportions between crest and helmet have become exaggerated, the crest generally being nearly as large as the helmet. It will be seen that the decorator has a certain latitude in the treatment of the crest. The wreath is a twisted roll of silk, it is a bar of six divisions, slanting from dexter to sinister, and represents the livery colours, that is, the chief metal and the chief colour of the arms. The first division should be of metal and the last of colour. The wreath represents a scarf, which is sometimes wound round and floated behind a Knight's helmet. For decorative purposes the crest can be used (with or without the helmet) apart from the coat of arms. If used in conjunction with the arms its proper place is above the shield. A badge is strictly something quite different from a crest. It was an emblem having a special meaning adopted by Royal and other personages. Some of these badges have become hereditary. They are not placed in wreaths, and are shown above the coat of arms, or quite apart from the shield, as an ornament.

Modern heraldry makes great distinctions as regards the helmet. That for a Royal personage is of gold lined with crimson, placed full face and has six bars to the vizor, which is down. Peers have steel helmets, placed nearly in profile, the vizor, which is down, has five bars to it, three of which are usually shown. Baronets and Knights of every degree have steel helmets, placed full face, the barless vizor up. Esquires and gentlemen of coat-armour have steel helmets, placed in

profile, the barless vizor down. The armorial bearings of women should not be surmounted by a helmet, nor should helmets be used in civic heraldry.

Crowns and coronets may be placed just above or resting upon the shield, or they may be placed above or upon the helmet. The British Sovereign's crown is closed with four arches supporting a large cross paté; the cap is of crimson velvet, turned up with ermine; the band is jewelled, and is surmounted by four crosses paté and four fleur-de-lys, placed alternately. The coronet of the Prince of Wales is very much like the Sovereign's crown, but has only two arches. Other princes and princesses of the blood Royal have coronet consisting of a fillet, or band, elaborately jewelled, and surmounted by a row of crosses paté, and fleur-de-lys placed alternately; the cap is of crimson velvet, turned up with ermine, and is surmounted by a tassel in the form of a knob and a tuft. The Duke's coronet is a fillet, surmounted by large strawberry leaves. A marquess has a fillet supporting strawberry leaves alternating with pearls placed on tall spikes. An earl has a fillet supporting a series of pearls on the top of tall spikes. A viscount has a row of large pearls resting on the fillet. A baron has nine large pearls (only four showing when drawn) resting on the fillet. In all these cases the crowns and coronets may be shown without the caps, but in English heraldry the usual practice is to line every crown or coronet with a crimson cap turned up with ermine. If, however, the crest is shown as springing out of

the coronet, as is frequently the case, or the coronet encircles the helmet, then the crimson cap and the band of ermine below the fillet are left out.

Dukes (and a few old privileged families) may also use a cap of dignity, or maintenance. It is a cap of crimson velvet, turned up with ermine, and having two long points behind. The crest is frequently placed on the cap of dignity.

The city of London is entitled to a special cap of dignity. It is somewhat like an inverted truncated cone, is of fur, and is always painted black. It is the cap worn by the Sword Bearer when the Lord Mayor goes in state.

Supporters are men or women, beasts, birds, fishes, fabulous monsters, and (but very rarely) inanimate objects placed on each side of a shield. They are usually in the attitude of supporting it, or are shown as on guard. The formal way is undoubtedly to show the supporters actually supporting the shields, but painters have always allowed themselves considerable latitude in this matter. Even with our royal arms, we frequently see the lion and unicorn shown as crouching down on guard on each side of the shield. Of old, sometimes a single figure was shown either on the side or behind the shield. Supporters are only used by members of the Royal family, peers and peeresses, corporate bodies, and a few old privileged families. While artists may take liberties as regards the position and attitude of supporters, they must be accurate as to form and details. For instance, men may be attired in armour, or naked; they may be wild men, priests, soldiers, artisans, white

men or black men ; they may wear special head-gear or carry specified objects : in all these particulars the decorator must adhere closely to instructions. Supporters are sometimes used, like badges, as ornaments apart from the armorial bearings. This is often the case with our Royal lion and unicorn.

The motto is usually borne on a scroll, supposed to be a thin silk ribbon, and should be placed below the coat of arms, or below the crest if the crest is shown alone. Some old families have their own war cries, and these are always placed in a scroll above the crest or helmet.

We have next to consider the *mantlings* or *lambrequins*, the textile framing of the shields, as it were. First we have the military scarf (or cointise), generally depending from the helmet or top of the shield. It is represented as very ragged (as witness of hard wear and battle), and is often conventionalised into elaborate foliated scrolls. They should be of metal lined with colour, usually the livery colours. As the scarf was a badge of military command, it is really only appropriate to men. Women have their coats of arms surrounded by cords. Maidens and widows have the lac d'amour, a plain cord with running knots. Married women have the cordeliers, usually two cords, partly knotted together. Ecclesiastics of the Roman Catholic Church also wear cords, representing the girdles of monastic Orders. Knights of Orders frequently have the badge or crosses of their Orders pendant from the collar of the Order placed round the shield. Our Sovereign has his

arms surrounded by the Garter ; the arms of the King of Spain, and the Emperor of Austria are always surrounded by the collar of the Order of the Golden Fleece, with the Fleece pendant therefrom.

Sometimes we have a rather more elaborate setting, in the shape of the robe of estate. This takes the form of a long mantle, caught up at the shoulders and at the neck, the coat of arms (and supporters) being shown on the mantle, the helmet or coronet being placed outside, encircling the neck, while the crest is placed above. A Royal mantle is gold lined with ermine, a peer's crimson lined with ermine, a knight's or esquire's either crimson lined with white or of their livery colours. As the robe of estate is supposed to be made of cloth of gold, velvet, and silk, it will be seen that there is room for artistic treatment, as the cloth of gold may be covered with arabesques ; the silk may be "watered." The outside of the mantle is shown by the folds at the side and the over-lapping at the top.

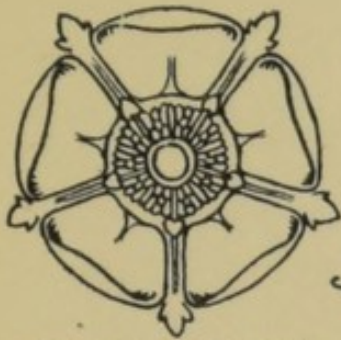
The robe of estate, although rather elaborate, is capable of being made a very effective centre point in a formal scheme of decoration for large halls or similar apartments.

A kind of modification of the supporter idea is often adopted, that is by placing behind the shields objects of some symbolical value : such, for instance, as crossed swords, lances, or cannon, behind the shield of a soldier ; crossed batons behind the shield of a field-marshal ; keys behind the shield of a chamberlain ; a pastoral staff or

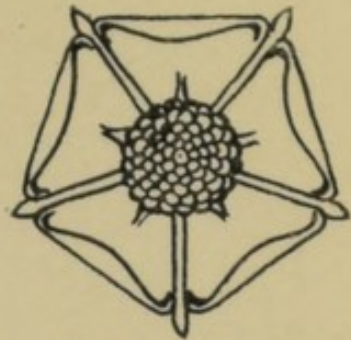
crozier behind that of a bishop. Such objects are generally shown in saltire, the ends projecting above and below the shield. But a single object may be placed upright behind the shield, and delicate charm may be given to the whole by placing the branch of a tree or floral shrub behind the shield, the tree or floral embellishment being either appropriate to the arms or to the special bearer thereof.

It will be readily gathered from all this that armorial bearings lend themselves to considerable variation of treatment. Quite apart from the question whether the artist is to be inspired by the mediæval spirit (which is most appropriate for heraldic decoration in general), or of the art conventions of any particular period, there is also the possibility of displaying the arms on a plain shield, or of surrounding it with all the pomp of the external ornaments as recognised by heralds, or of gracefully composed symbols of mainly an artistic value.

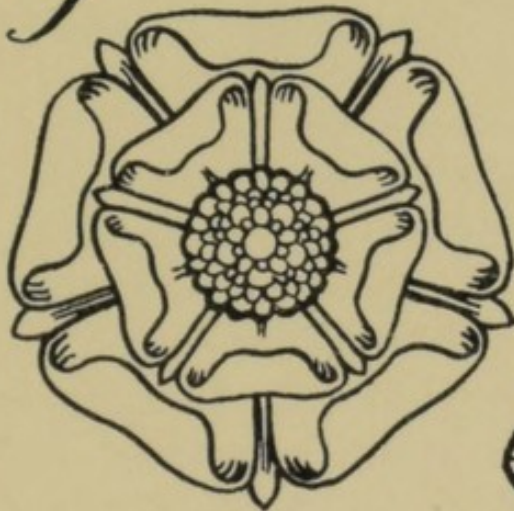
The Rose



SEMI-HERALDIC



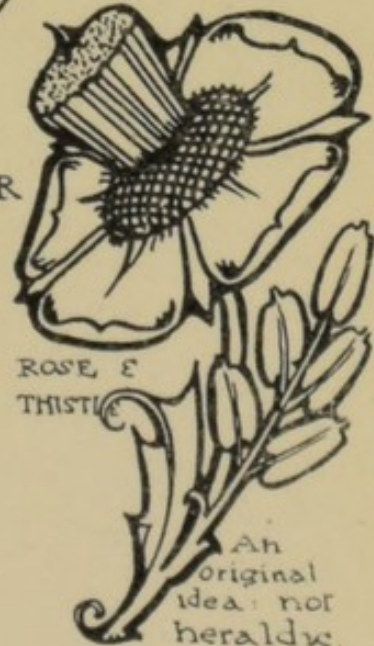
TUDOR ROSE



YORK & LANCASTER ROSE:



ROSE & THISTLE
Parti

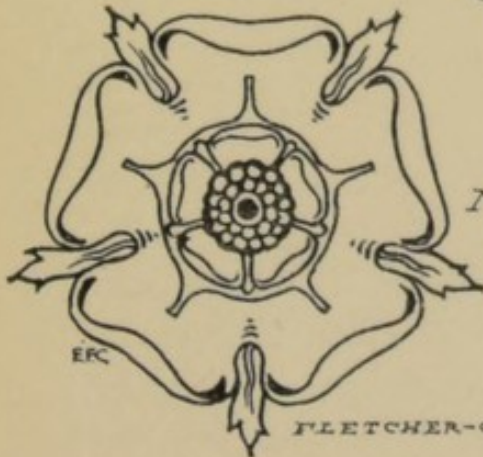


ROSE & THISTLE

An original idea: not heraldic.

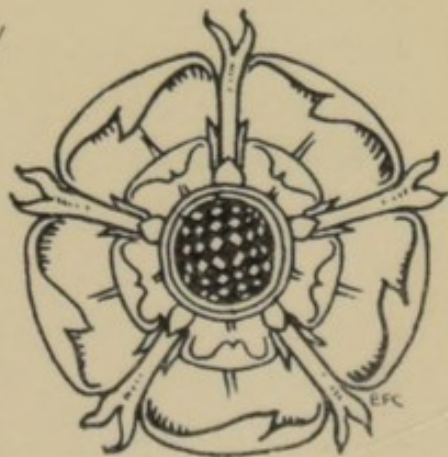
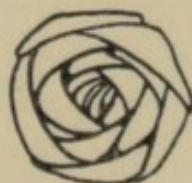


Rose en-Soleil



EFC

FLETCHER-CLAYTON



EFC

CHAPTER VI.

NATIONAL EMBLEMS : BRITISH AND
COLONIAL.

NATIONAL emblems have frequently to be incorporated in schemes of decoration, and in dealing with them no deviation from essential details should be allowed to creep in.

National emblems may be roughly divided into three classes : armorial bearings, flags, and badges. All these may be combined, or they may be used separately.

The emblems of the United Kingdom of Great Britain and Ireland give a good notion of our political constitution. The arms are borne quarterly : 1st and 4th quarter, red with three golden lions, with blue tongues, teeth, and claws, passant guardant in pale (one above the other) ; 2nd quarter, gold, a red lion rampant, with blue tongue, teeth and claws, placed within double bordure, flory counter flory (that is to say, the double bordure is ornamented with fleur-de-lys) ; 3rd quarter, blue, a golden harp with silver strings. These arms appear as above described on the shield, and also on the Royal Standard (the personal flag of the Sovereign). The crest is a golden lion, royally crowned, standing, facing the spectator, on a crown. The supporters are, on the dexter side, a golden lion, with blue tongue, teeth and

claws, royally crowned, rampant guardant (upright with face to the spectator); on the sinister, a silver unicorn rampant, with horn, hoofs, mane and tail of gold, a golden coronet (with fleur-de-lys and crosses paté on the fillet) round its neck, a chain attached thereto, and reflexed over its back. The shield is surrounded by the Garter, a rich blue ribbon with gold buckle, inscribed with the words "Honi soit qui mal y pense." On a scroll beneath the shield is a motto: "Dieu et mon droit." The supporters stand on floral sprays consisting of red and white (botanical) roses with green leaves, thistles (with purple flower and green leaves), and green shamrock, all growing from the same stem. Such are the arms as borne by the late Queen Victoria, and by Edward VII. Previous to the accession of the late Queen the Royal arms underwent constant change, for the sovereigns had to find room on their escutcheons for the arms of various of their Continental possessions, and for centuries the fleur-de-lys of France always adorned our national shield, first a blue field being powdered with fleur-de-lys, and later three of them, placed two and one, being shown on the blue field. However, the red field and three gold lions have always stood for England, probably ever since the reign of Richard I. The Red Lion on a gold field are the arms of Scotland; they were quartered with our arms by James I., who also introduced the Irish golden harp on a blue field. The English supporters are red lions; the Scottish, silver unicorns. The Tudor sovereigns, however, as well as their predecessors, often used other supporters:

harts, bulls, dragons, swans, and other animals, sometimes in couples, sometimes with the lion. Such supporters were really the personal badges of the kings and queens who used them.

The Scottish crest is a lion sejeant affronté (squatting on its haunches, full face, with arms extended) royally crowned, on a crown, holding in its dexter paw a sword, and in its sinister paw a sceptre.

The Irish crest is a golden triple tower, with a silver hart springing from the gateway in the centre tower. The supporters are two silver harts.

It is quite permissible to paint each national coat of arms in a separate shield, and to use them apart, or to group them together. If grouped together the arms of England should be in the middle, and those of Scotland (in England and Scotland) on the dexter side. In Ireland, the blue shield with the Irish harp, would be placed on the dexter side, thus giving it precedence in its own country.

The Irish harp has been variously treated. In early examples it was a fairly good representation of the bardic harp, as shown in our illustration, but it soon began to be over-decorated, a scroll having been first used, which developed into a head, then the scroll crept down the pillar and became highly foliated, gradually the head became that of a woman, and the foliations changed into flowing draperies, while wings were added, which formed the neck of the harp. This form of harp persisted for a long time, in spite of its ugly appearance. With a revival of decorative art, there

has come a happy reversion to the old form of harp of beautiful outline. This harp, either plain or royally crowned, is frequently used as an Irish national badge. The strings are wrongly placed in many cases, especially in the female type, the strings go from the front pillar to the sounding board, which is incorrect. The strings should be stretched between the curved neck and the board. The front pillar is merely a support. The shamrock is the other Irish badge.

The rose has been the popular badge of England for many centuries. The rival Houses of Lancaster and York adopted respectively a red and white rose. These were united by Henry VII. This union was represented in a great variety of ways. First the roses were divided down the middle, one half red, the other white. Then the red and white, more or less botanical in form, were shown growing from one stem. Henry VIII. placed a graceful falcon between the two roses and presented the badge to his Queen, Anne Boleyn, and this became the favourite badge of Queen Elizabeth. At other times the flower was shown with petals alternately red and white. This was the first suggestion of the Tudor rose, which is a heraldic rose with the outer five petals red, the inner five red, and a centre of golden seeds. This became the official royal badge. Another Queen of Henry VIII., Katherine Parr, showed her bust and head springing from a large Tudor rose which was drawn somewhat pyramidal in form. Queen Mary, before her marriage with Philip, used as her badge a pomegranate growing between a red and a white rose

on one stalk, this being the badge of her mother. James I. made use of half a Tudor rose and half a thistle, united down the middle, and generally shown crowned. I have already described the diversity of form of the heraldic rose, and it is only necessary here to dwell on the fact that the rose as a national badge has been freely treated, the blossom being the wild hedge flower, cultivated species (both treated either naturally or conventionally) or the purely heraldic device. But ever since the days of Henry VII. the red and white have been combined in some way or other. It may be shown alone (some fine effects were obtained by old decorators with single conventional roses on stalk with leaves, the blossom crowned); or it may be combined as shown in connection with the Royal arms. I have seen a good design for a frieze showing a golden lion holding over its back a staff with the banner of St. George passant amidst conventional bunches of red and white roses.

The Scottish thistle may be treated naturally or conventionally. The flower is purple or amethyst, the leaves green. It is an emblem of watchfulness, of being on the defence, as the national motto, "Nemo me impune lacessit," shown on a scroll above the badge, explains. The motto under the crest is "In Defence."

The Irish shamrock is a three lobed green leaf. It is shown either as a formal heraldic trefoil, with equal lobes, slightly heart shaped, and short curved stalk, or as a bunch of natural shamrock. It should be green, but is sometimes gold. The motto for this badge is "Tria Juncta in uno." It

is one of the symbols of the Holy Trinity, so has a religious as well as a national meaning. The official Irish motto is "Quis Seperabit!"

The popular leek badge of Wales is rarely used in decoration. Wales is generally represented by a red dragon on a green mount, or a green dragon with red stomach and throat.

Our national flag is a complicated business. The old flag of England was white with a red cross, the flag of St. George. The flag of Scotland was blue with a white diagonal cross. When the crowns were united by James I. the flags were amalgamated, the red cross of St. George, with a thin edge of white about it, was placed over the banner of St. Andrew. When the political union with Ireland came, a fresh alteration was made, the above being blended with the flag of St. Patrick which was supposed to be red with a white diagonal cross. But in order to represent the equality of Ireland and Scotland, and the predominance of England, a strange device was adopted. The St. Andrew and St. Patrick crosses were displayed on the blue flag, and were surmounted by the red cross of St. George with its white border; but the St. Andrew and St. Patrick crosses were purposely disjointed in blending, St. Andrew's cross having the predominance in the quarters next to the staff. The St. Patrick cross was given first place in the quarters in the fly. The result of this is that we have a broad white diagonal stripe uppermost in the two quarters next to the staff, and beneath these a red diagonal stripe with a thin white edging, while in the two second quarters (in the fly) we

have a thin white edge, a broad red band, and beneath these a broad white band. The broad white diagonal bands should be equal in thickness to the red bands with their thin white edge. The combined St. Andrew and St. Patrick crosses should be equal in thickness to the red cross of St. George, not taking into account its white edging. This arrangement should be closely adhered to, as it has both emblematic and political importance. Viceroys and Governors of Colonies place the arms or badges of their province within a laurel wreath at the intersection of the crosses.

For use on the sea we have special flags. Government ships (and the Royal Yacht Squadron) fly a white ensign. This is St. George's flag, white with a red cross, with the Union Jack in the upper quarter.

Ships of the Royal Naval Reserve, and yachts belonging to clubs entitled to the prefix "Royal," fly a blue ensign, which is a blue flag with the Union Jack in the upper quarter. Merchant vessels and pleasure boats fly a red ensign, a red flag with the Union Jack in the upper quarter. The Jack should always be uppermost and attached to the staff or line. To reverse the order of affairs is to hang out a signal of distress. The colonies generally emblazon their arms or badges in the flies of the flags. The Commonwealth of Australia, however, has adopted a special flag. It is the blue ensign for Government vessels, and the red ensign for trading vessels; beneath the Union Jack is a large silver star of six points, and in the fly are

the five silver stars arranged in the form known as the Southern Cross.

It will be unnecessary to give here a detailed description of the various Colonial arms and badges, but the special emblems of each may be stated. Canada has the maple leaf, large with three lobes, serrated ; it is usually green, richly veined with gold and red ; a popular badge is the industrious beaver. Australia, besides the sign of the Southern Cross, has the kangaroo and the emu, a large wingless bird, with long legs and neck. Western Australia has a black swan. New Zealand has the Southern Cross formed of four five-pointed stars, each red with a border of silver. Cape Colony has as a badge a female figure leaning on a rock, and an anchor (the emblem of Hope) ; Natal, two wilde beests (a large species of deer with heavy curved horns) ; India, an elephant, and also a silver star in the centre of a blazing sun ; our colonies on the West Coast of Africa, a trumpeting elephant, and palm tree ; Jamaica, a black crocodile ; Gibraltar, a triple towered castle on a rock, with a key pendant from the central gateway ; Malta, a red cross of eight points, the cross of the old Knights Hospitaller. India has the red lotus, and Australia generally the yellow wattle tree (or mimosa) bloom.

CHAPTER VII.

NATIONAL EMBLEMS : FOREIGN
COUNTRIES.

THE armorial bearings of the United States of America are as follows : A brown eagle displayed, its wings uplifted, in its dexter claw a bunch of laurels, and in its sinister claw a bundle of arrows, in its beak is a floating scroll bearing the motto "Pluribus in Unium." On the chest is a shield : silver, six red pallets (perpendicular stripes) ; on a blue chief, forty-four silver stars. Above the eagle are a number of stars on a blue ground, surrounded by a ring of silver clouds. The eagle, it is to be observed, is not of the heraldic order, but approximates to the natural bird, or the eagles seen in Roman art. The flag is red with six white horizontal stripes, the flag being divided up into thirteen stripes (the original number of the States forming the Union), of equal thickness. The top and bottom stripes are, therefore, red. In the upper part is a blue quarter, the base of which rests on the top of the fourth white stripe ; on the blue field are forty-four silver stars, representing the States and territories in the Union. The stars are placed in a row of eight, four rows of seven each, and one row of eight. They are placed to form horizontal lines, and diagonal, not per-

pendicular, lines. The "Jack" alone is only used on board men of war. The "Jack" of the flag flown by American yachts is blue, with a silver foul anchor, placed at an angle, surrounded by a ring of thirteen silver stars.

The arms of the French Republic are: A shield divided perpendicularly in three equal parts, blue, white, and red. On the blue is a branch of laurel, curving inwards, green, surmounted by the letter R in gold. On the white is a bundle of rods tied round a golden axe. On the red is another branch of green laurel, curving inward, surmounted by the letter F in gold. The motto is "Liberté, Egalité, Fraternité." The French flag is blue, white, and red, in perpendicular bands of equal width; the blue must always be at the staff and the red float free. During the Monarchy, the fleur-de-lys was the national emblem; under the Napoleons, the eagle, bees, and violets; under Louis Philippe, the fleur-de-lys and a cock.

Germany bears the royal arms of Prussia on the chest of a large black eagle, with wings outspread. The eagle is imperially crowned, has red tongue, legs, and claws. It bears in its dexter claw a golden orb, and in its sinister claw a golden sceptre. The arms of Prussia are: On a silver field a black eagle displayed, with red tongue and holding its red claws on orb and sceptre. On its chest is an escutcheon, quarterly silver and sable. The supporters of these arms are two wild men, naked, and wreathed about their loins and head with leaves, holding in their hands heavy clubs. The German eagle is a very ragged bird, angular,

with open beak, conceived in the mediæval spirit. The tail feathers, as well as the feathers of the wings, should be spread out fan fashion. The German national flag has three horizontal stripes of equal width, black, white, and red, the black uppermost.

Austria also has an eagle. It is double headed to signify dominion over West and East, the Emperors of Austria claiming to be inheritors of the Holy Roman Empire. The eagle is displayed, its wings elevated, and feathers spread out. It is not crowned but has an imperial closed crown with long streamers placed between the heads. In its dexter claw it holds a drawn sword and sceptre, in its sinister claw an imperial orb. On the chest is an escutcheon, divided into three horizontal bands of equal width, red, white, red, within a yellow border. These are usually impaled with the arms of Hungary. Round the necks of the eagle and surrounding the escutcheon is a collar of golden links, from which depends the badge of the golden fleece (*i.e.*, a sheep's skin, with head and feet). Displayed on the wings and body, in a semi-circle, are ten small shields, bearing the arms of the various kingdoms, duchies, etc., forming the Empire. The national flag is divided into three horizontal bands of equal widths, red, white, and red. For Austria-Hungary, the lower band is divided perpendicularly, into two halves, the one near the staff being red, the other one green. Carnations of different colours have been adopted by political parties in Austria and are worn as emblems.

Another double headed black eagle represents Russia. It is displayed, is imperially crowned, has red beaks, tongues, feet, and claws, and has in its dexter claw a sceptre and in the sinister an orb. On its chest is a red shield, thereon St. George on horseback, slaying the dragon, in silver. There is an imperial crown, placed between the two heads, with streamers flying from it. Often the arms of the different countries forming the Empire are placed in small shields in a circle on the wings. This eagle is placed on a yellow flag to form the royal standard. The war flag is white with a blue saltire. The merchant flag is divided into three horizontal bands of equal width, white, red, and blue, the white being uppermost.

The arms of Italy are a silver cross on a red field. Instead of using supporters, this shield is usually placed on the chest of a black, single headed eagle, displayed. Though conventionalised, the eagle is less rugged than the Germanic variety. A large closed crown is placed above the head of the eagle. The national flag is divided into three perpendicular bands of equal width, green, white, and red, the green being next to the staff, the red in the fly. For war flags the royal arms on a plain crowned shield are placed on the white band.

The national arms of Spain are now shown quarterly; 1st and 4th quarters, a golden castle on a red field (for Castile); 2nd and 3rd quarters, a red lion rampant on a gold field (for Leon); in the base there is a wedge, broad at bottom, coming to a point, it is gold, and bears a red pomegranate with green leaves (for Granada). In an escutcheon

of pretence are three golden fleur-de-lys (two above, one below) on a blue field. The shield is surrounded by the collar of the Order of the Golden Fleece, with the badge pendant. The King of Spain bears a far more elaborate coat of arms, displaying the insignia of other parts of his dominion, as well as his descent and family alliances. The supporters are the pillars of Hercules, two architectural columns with base, shaft and capital. The Spanish national colours are yellow and red. The yellow flag has two narrow red stripes placed horizontally. Above the top red band and below the lower one there should be a yellow band of equal thickness. The centre yellow band should be of equal thickness to a red and yellow outer band. The pomegranate is often used as a Spanish floral emblem.

Portugal has a red shield with an orle formed of six towers in a ring, and in the middle is a white shield of pretence bearing five red escutcheons arranged in the form of a cross, each bearing a silver cross-crosslet. The Portuguese national flag is divided into two halves perpendicularly, the half near the staff being blue, the free half white. Over this are placed the national arms.

The Danish flag is red with a white Latin cross, placed horizontally, that is to say the arm in the fly is longer than the other three. In the war ensign part of the fly is cut away in wedge shape, thus giving a point at top and bottom. The arms of Holland are a blue shield, powdered with gold billets (small cubes, like bricks), thereon a golden lion, with blue tongue, teeth, and claws, rampant crowned, and holding in its sinister paw a

sword. The supporters are two golden crowned lions rampant guardant.

The Dutch national flag is divided into three horizontal bands of equal width, red, white, and blue, the red being uppermost. (These colours have been borne by the Netherlands ever since Napoleon I. set up the Batavian Republic). The tulip is the Dutch flower.

The Belgian arms are a golden lion rampant on a black field. The supporters are two lions, rampant guardant. The national colours are black, yellow, and red, the stripes of equal width placed vertically, the black next to the staff, and the red in the fly.

Switzerland has a red shield with a white cross, but it differs from the Italian arms, as the cross is "couped" or cut, the limbs not touching the edge. The Federal flag is merely a replica of the arms. The edelweiss and getian may be considered the Swiss national flowers.

Norway has a crowned golden lion rampant on a red field; the lion holds in its paws a Norwegian wax-axe, with gold handle, and silver blade. The handle is long and curved under the lion. The flag is red with a blue cross edged with white. The limb in the fly is longest.

The arms of Sweden are three golden crowns on a blue field. The national flag is blue with a yellow cross, the limb in the fly being the longest.

Greece has a silver cross on a blue field. The war flag is divided into nine horizontal stripes of equal breadth, blue and white, the top and bottom stripes being blue. In the top corner, near the

staff, is a blue square with a white cross. The top of the square should rest on the top of the third white stripe.

The Roumanian flag is divided into three perpendicular bands, blue, yellow, and red; the blue nearest the staff, the red in the fly.

Servia's flag is divided into three horizontal bands of equal width, red, blue and white, the red being uppermost.

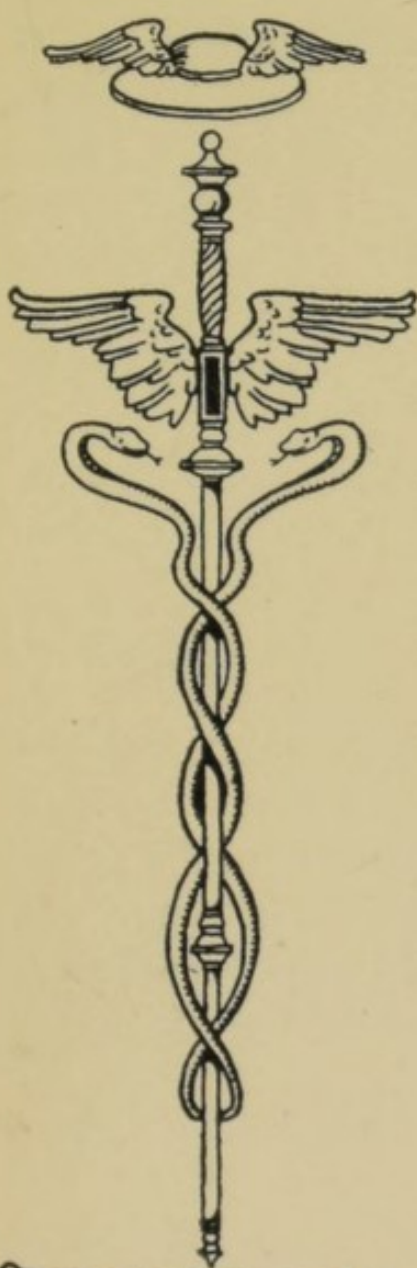
Bulgaria's flag is also divided into three horizontal bands, white, green and red; the white being uppermost.

The Turkish flag is red with a golden crescent, a star of five points being shown nearly within the horns of the crescent.

The Egyptian flag is crimson. Near the staff are two silver crescents one above the other, and a third just in front of the horns of the other two. Nearly within the horns of each of the crescents is a silver star of five points.

The Persian flag is white, with a border round the sides of it (top, fly, and bottom) of a red stripe and a green stripe, the red stripe being outwards. Walking on the lower green stripe is the red lion of Persia facing the spectator, the dexter paw uplifted and holding a scimitar, the tail reflexed over the back. Behind the lion is a golden sun in splendour. In the royal standard, a Persian crown is placed just above the sun.

The Japanese royal standard is scarlet with a gold chrysanthemum. The flower is formed with sixteen petals, club-like in form, the points radiating from the central small disc; the broad edge of the



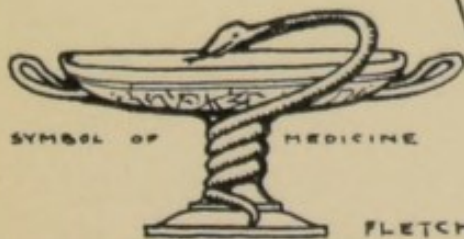
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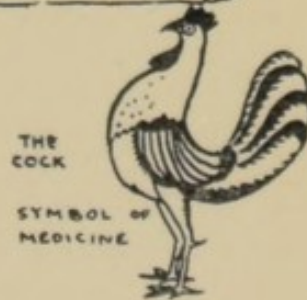
THYRSVS



VIRGA
MEDICINVS



SYMBOL OF MEDICINE



THE
COCK

SYMBOL OF
MEDICINE

FLETCHER-CLAYTON

SYMBOLS OF COMMERCE, FEASTING AND MEDICINE.

petals curves outwards, and between each pair is a gold dot. The national flag is white, with a sun in splendour. In this case the sun is represented by a red disc, slightly nearer the staff than the outer edge. Radiating from it are sixteen red rays, wedge-like in form, broadening outwards. The floral symbols of Japan are the chrysanthemum and the cherry blossom.

The Chinese royal standard is yellow, with a green dragon, with red breast, its forked tongue encircling a small red disc.

Siam has a red flag adorned with a large silver elephant shown in profile.

Mexico has a brown eagle perched on a prickly cactus, holding in its claw and beak a snake. These are all religious sun emblems of the old Indian inhabitants of Mexico. This emblem is placed on the white band of the Mexician tri-colour flag, green, white, and red, vertical bands of equal width, green next to the staff.

Among the chief of the South American flags the following may be particularised :—

Brazil has a green flag with a large yellow diamond, and thereon a blue disc bearing the Southern constellation, and a silver band across it with the motto : “ *Ordem e Progresso.* ”

Argentine, a broad white horizontal stripe between two pale blue stripes of equal width ; on the white stripe, near the staff, a golden sun in its splendour.

Chile : a white and red flag, divided horizontally with a blue canton bearing a silver star of five points.

Peru : Three perpendicular stripes, red, white and red. On the white stripe a shield ; within a yellow orle the base red, thereon a cornucopia, in chief white, on the dexter a horse, on the sinister a fir tree. Beneath the shield two branches of laurel. As crest a silver disc with a wreath of green laurel leaves.

The national armorial insignia may be displayed on shields or on flags. It is also correct to show the crests, supporters, or badges as separate items in a scheme of decoration. Flags, on the other hand, strictly speaking, ought not to be shown on shields, though this is often done. It may be permitted for popular decorations of a temporary character. Otherwise the flags should be treated as flags. Good use may be made of national colours in giving a characteristic tone to a scheme of decoration. In such cases, the order of the colours and their position, horizontal or vertical, should be preserved as far as possible.

CHAPTER VIII.

RELIGIOUS AND ECCLESIASTICAL SYMBOLS.

ALL religions, symbolical in themselves, are closely associated with symbols. Many of those used to-day in Christian art are legacies to us from earlier forms of religion.

Probably the most numerous class of such symbols are derived from the plant world, and we have discussed many of these in Chapter III. It will be only necessary here to remind readers that the vine, the pomegranate, and the fig tree are usually treated as flat bush-like plants, with branches covered with sparse leaves, outstretching from the root and spreading over walls. Palms, unless forming part of a picture, take the form of the single leaf. Most of the flowers, the lilies and roses, are also generally treated as single specimens or grouped.

But the rose may also be treated as a bush or creeper. The passion flower can also be shown as a creeper, or single blossoms with a few leaves. These flowers may be either white with a red or a blue corola, or blue with a yellow (or golden) corola. It has ten pointed petals, a prominent corola forming a crown round the stamen, which have hammer heads. The yew, the bay, and other evergreens are often given a cruciform outline. The burning bush

is occasionally seen, though more especially among the Presbyterians.

Christ, the Virgin Mary, the Apostles and Saints are often shown in effigy, but even more frequently they are represented by symbols. The Saviour is represented by the red rose, the lamb (usually the Passion Lamb), a fish; the Virgin by the lily and the star; St. John by an eagle; St. Luke (patron of painters and physicians), by a winged ox; St. Mark by a winged lion; St. Matthew by an angel; St. Thomas (patron of builders), has a builder's square; St. James the Greater, a pilgrim's staff, escallop shell and sword; St. James the Less, a fuller's club; St. Peter, crossed keys (generally very ornamental and borne in saltire), these keys are used as a symbol of the Church of Rome, showing the pontiff's power over spiritual and temporal things; St. Paul, a long Roman sword; St. Andrew, a saltire cross; St. Simon, a saw; St. Philip, a crozier, or staff with cross; St. Bartholomew, a knife, and a book, often shown reposing on a human skin. Our own St. George (represented as a Roman knight, almost nude, or as a knight in armour), has the rose and the dragon; St. Patrick, the trefoil or shamrock. The archangels are represented either by appropriate figures or by their symbols: Michael, a sword and scales; Gabriel, a lily; Raphael, a pilgrim's staff and gourd; Uriel, a roll and book; Chamuel, a cup and staff; Zophiel, a flaming sword; and Zadkiel, a sacrificial knife.

Usually the figures of sacred persons, and often the symbols representing them (such as the triangle

pentacle, trilobes, lamb, and cross), are represented with light radiating from them. In some cases this is seen as a faint luminosity surrounding them, shown as a pale golden light, densest near the centre, and fading off into the surrounding atmosphere.

This vague light may be shown about the head only. We next have the distinct glory or nimbus, in its simplest form a ring of light (red, gold, or silver, as the art needs may dictate) above or behind the head. This is one of the earliest forms, and one which has persisted in favour with many of the best artists. But the glory has been treated with considerable divergence. We sometimes see it as a red, gold, or silver disc behind the head (and black discs have been used to distinguish Judas, and the snake or dragon representing the Evil Spirit). This disc is often given a very solid appearance, and highly ornamented with various designs. Another form is what has been called the cart-wheel: a ring of gold connected with the head by a golden cross. Sometimes the disc itself is ornamented with crosses. Again, we may have rays of light radiating from the head (or the symbol) in the form of the cross. An aureole is a nimbus carried right round the figure, and is rarely used except for the Saviour and the Virgin. The almond is an elliptical aureole surrounding the upper part of the body; it is usually in the form of a luminous band with rays pointing outwards. The Saviour is also occasionally shown within the *vesica piscis*, or fish bladder (the fish was a very ancient religious symbol, and became closely associated with Christ); it is represented by an elliptical ring. Occasionally,

a celestial crown is used, more especially in connection with the Virgin ; it should have a broad band whence spring a series of pyramidal spikes, each adorned with a star. Or we may have a plain fillet of gold, and above it, but not attached to it, a row of twinkling stars.

In olden days fish, especially if formed into a ring or grouped into a triangle, represented baptism.

The dolphin stands for the religious life and a symbol of the Resurrection, for, legend said, the dolphin on dying turned swiftly from one beautiful colour to another. It is a big fish, with stout head and shoulders, and prominent forked tail. It is usually shown embowed or bent.

The lamb generally represents the Saviour, and is usually shown as a " Passion Lamb " ; that is, with a nimbus about its head, and carrying over its shoulder a staff with a small banner emblazoned with a cross. It may be standing or lying down. The sheep and the lamb on the other hand represent the congregation, the flock of which the Saviour is the Shepherd. It is from this idea of the Shepherd that we derive the crook or pastoral staff. It may be shown as a plain long staff with a crook at the end, or may be an elaborate heavy wand of office, with chased and jewelled crook. A crozier is a pastoral staff, but with a cross instead of a crook. The plain staffs, without a crook, and accompanied by scallop shells, represent pilgrims, and are emblems of our earthly pilgrimage.

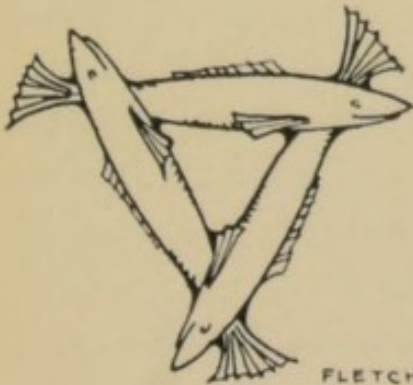
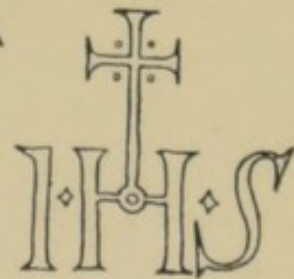
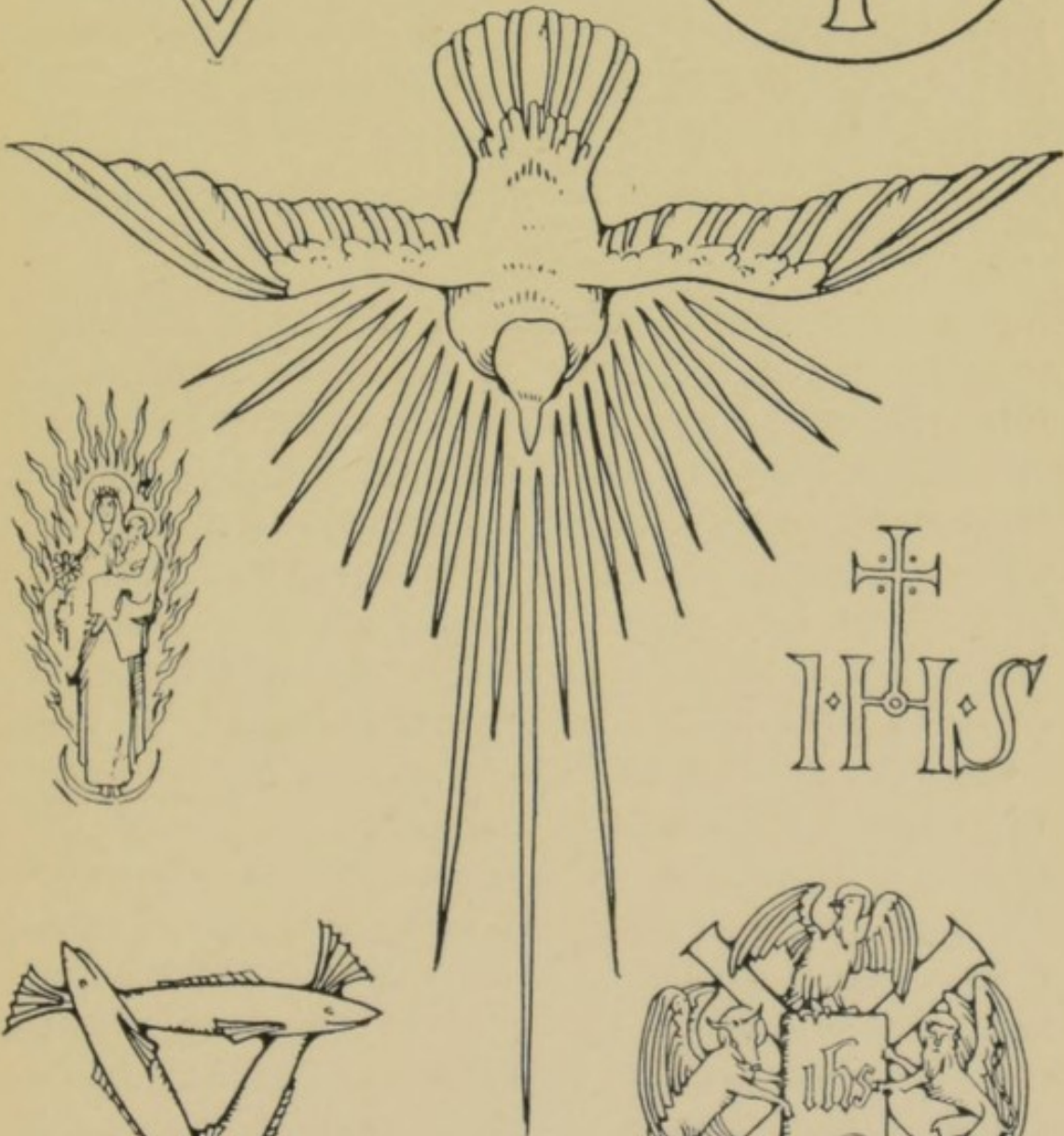
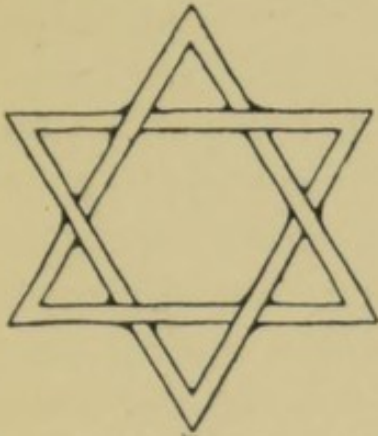
Birds are frequently used in religious art. The eagle very early represented ideas of a world on high, and was adopted by many ancient people.

In Christian art we see it as the emblem of St. John. Eagles are often shown with outspread wings bearing books or scrolls on their backs, often flying amidst clouds. It was an idea adopted from ancient mythology, and is the origin of our eagle lecterns. The eagle in religious art should closely approach the bird known to natural history; only slight conventionalising is permissible; while making the bird grand we must avoid making it fierce like the heraldic eagle.

The dove stands for the Holy Spirit. It is usually shown with outspread wings and tail, as though plunging down from the clouds, and is surrounded by rays of light. As the bird of peace, it is shown flying in profile, bearing in its beak either a branch of olive or a scroll.

The cock is the emblem of watchfulness, and on account of its matutinal welcome of the sun is placed on the top of steeples; it is also associated with St. Peter in his hour of humiliation.

Resurrection is represented by two birds—the peacock, on account of the magnificence of its feathers (so the breast and tail feathers should be made as brilliant as possible) and the supposed incorruptibility of its flesh; and the phœnix. The phœnix is a fierce looking bird of the eagle type, always represented as rising from the flames. It was supposed to live for ever, renewing its youth by periodically cremating itself. It used to be a favourite subject for the decorator, and certainly lends itself to most effective treatment. It is sometimes employed as the type of the Church, which rises superior to persecution.



FLETCHER-CLAYTON

The pelican, almost always shown in "her piety," is an emblem of Christian charity, and of maternal love. Legend said that the pelican in times of scarcity would feed its young with its own blood. It is, therefore, shown in a nest pecking its breast from which the blood flows into the open bills of the small pelicans surrounding the mother. It is always shown as a fairly long necked bird with a sharp beak. It is not a subject which lends itself to realistic treatment; we must use the bird of legend, not attempt to represent the pelican of natural history.

I have already alluded to the cross, and the many forms it is given. It should be mentioned here that the Latin cross is often turned into a crucifix in Roman Catholic churches, the figure of the Saviour being painted on the cross. It is then usually placed on three steps—which represent faith, hope and charity. This "graded" cross is often shown plain. The nimbus in some form or other is frequently used in conjunction with the cross. Sometimes we have a ring of light at the top or round the intersection of the four limbs, or we may have rays of light at the juncture of the four limbs. Sometimes this part is thickened either into a square or a disc, and if the disc is pierced we obtain the Celtic form of the cross, which is highly ornamental. This same idea of the glorification of the cross is shown by decorating it with flowers, creepers, or wreaths; or it may be shown as sprouting with buds at the ends of the limbs. This was the origin of the budded and flory crosses.

Pilgrims' staves, carried by certain saints, are also shown bringing forth buds and flowers.

The Passion Lamb is occasionally shown carrying a cross over its shoulders. We also see a lion carrying a cross; this represents Christ foreshadowing the resurrection, because as ancient writers said "the cub is born dead, and is licked into life by the sire." Behind the cross, or otherwise associated with it, we may have the lance, the reed with sponge, scourge, nails, and crown of thorns. We also see a cup, ears of corn, and grapes, representing the Holy Eucharist. The tau cross is of extremely ancient origin. It is still used by some branches of the Christian Church, and has always had mystic significance. It is practically a **T** piece or upright limb with a bar across the top. The limbs, however, frequently are curved and swell out towards the extremities; we sometimes see a double tau, one **T** piece above another. Another mystic cross is the fylfot, a cross with each limb bent at the end at right angles, all in one direction, a symbol of the travelling sun.

The ark represents the Church, the refuge of the faithful, and is common both to Christians and Jews. A ship, on the other hand, generally represents worldly pilgrimage, and if it be shown as sailing towards clouds we have the happy ending of a long voyage.

We now come to a number of more or less purely geometrical designs. Chief among these is the triangle, representing the Trinity, and, therefore, as I have already pointed out, it should be equilateral. In this connection I wish to draw attention

to a pretty frieze used in a Blackpool church : here we see a series of triangles with fleur-de-lys. This is excellent in intention, as it associates the Trinity with the Virgin, but it is faulty inasmuch as the triangle is not equilateral, and therefore its meaning is vitiated. As a matter of fact, had the proper geometrical figure been used, the artistic effect would also have been improved. The triangle may be represented as solid, but is usually formed of a thin band ; in mediæval Christian art an eye was often painted in the centre. Sometimes we have a double triangle, forming the hexagon, with its six points. This idea is also represented by the trilobes, which may be either purely geometrical or botanical, such as the trefoils, shamrocks, etc. Here, too, each lobe should be strictly of equal proportions. Often a trilobe is shown inside a triangle, or a triangle inside a trilobe. One form of this emblem is the mystic triquestra, a riband without end, so entwined as to form a trilobe with a central triangle. In Celtic art we frequently find this kind of strap work used in religious symbolism : we find the endless riband twined to form a cross placed within a circle.

Eternity is represented by a circle, or more often by a snake with its tail in its mouth, forming a complete ring. These both represent something "without end," and in their original form stood for the sun, to which the snake was dedicated, the supposed diurnal travelling round the world by the sun being symbolised by the circling serpent. The pentacle, always regarded as a mystic symbol, consists of five straight lines, so arranged as to

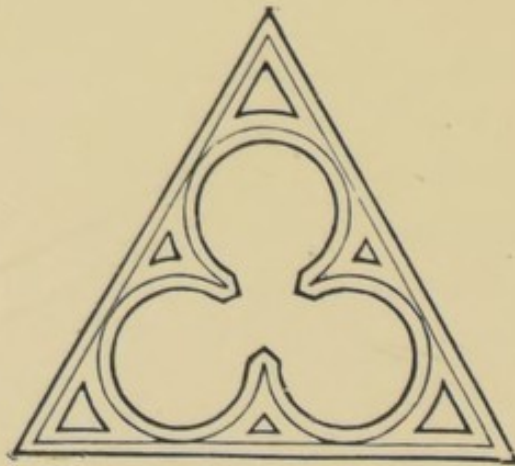
form a star of five points and to include a triangle. It was much used by those who cast horoscopes and dealt in occultism generally.

Somewhat allied to these are the symbolic monograms. First we have the Chi-Rho (the Greek letters commencing the word Christ). In its proper form it is a combination of the long P and an X, or saltire. This was modified to a P with a cross bar, simplified to a vertical bar and a saltire, or a cross and a saltire. Then we have the Celtic form: a florated cross, with the right top bifurcation carried far over in a hook forming the top of the letter P. We have also the initials I.H.S., and the Alpha and Omega, the latter standing for the mystery of Eternity, the Godhead. All these monograms are capable of almost indefinite modification of treatment.

The lamp, which is usually of the oval metal or earthenware description with a handle at one end and a burning wick at the other, represents active religious life, wisdom, truth. The flame should be quite small and steady, but should radiate a great widespreading glow.

The cross, anchor and heart in combination stand for faith, hope and charity. St. Paul says the anchor is "hope, the anchor of the soul, both sure and steadfast." It should be quite plain, without any entangling rope. The crescent and star, usually associated with Mahommedanism, were really only adopted by the descendants of the Prophet after the capture of Constantinople, where they found this Byzantine and very ancient religious emblem in honour with the Eastern Church.

Various other symbols must be mentioned here. Truth, usually shown as a young girl quite nude, is represented by a mirror which is "held up to Nature." The sundial, hour glass, and scythe all represent Time. Time himself is a very old winged man, with long beard and wisp of hair on the forehead, and he carries the hour glass and the reaping scythe. A death's head and butterfly are the well known symbols of death and resurrection.



CHAPTER IX.

NAVAL AND MILITARY SYMBOLS.

NAVAL and war emblems are numerous. Those connected with the sea may relate to the arts of peace as well as to warfare; the military ones practically all belong to the second class.

Sea may be represented by the highly conventionalised chevron pattern—a geometrical device consisting of a series of lines inclined to one another at a regular angle—used by the ancient Egyptians, Phœnicians, and many other races, to represent water; a wavy line, such as is used in heraldry, or by waves, drawn according to Nature, or conventionalised. The chevron pattern is the sign of Aquarius in the Zodiac, and so the ancients of Asiatic origin regarded it as a symbol of life and fertility, the precious water which quickened vegetation into growth.

The sea is also represented by Neptune, an aged man, nearly nude, with hair and beard matted with salt water and sea-weeds, often crowned with a crown of iron spikes, and holding a trident, a lance topped by a weapon with three barbed prongs. He is usually accompanied by the sea-horse, which has the fore-quarters of a horse and the hind-quarters of a fish, and by the dolphin.

Sometimes Tritons, beardless men with sea attributes, surround him ; they are generally shown as blowing on the murex, a large, squat spiral bell. Then we have beautiful Aphrodite, who rose from the sea foam, and is the companion of Nereus, the Greek Neptune. She is represented as a lovely girl, scantily clothed, either enthroned in a large fan-like pink and yellow shell, or riding a dolphin. The shell is usually drawn by sea horses or dolphins. She is surrounded by her daughters, the youthful Nereids, swimming or reposing on the backs of dolphins. Mermen and mermaids, unlike the Tritons and Nereids, are half human, half fish, as from the waist downwards they have scaly fish tails. The mermaids have long hair, and in heraldry they are almost invariably represented as holding a hand mirror and a comb.

The trident, conch shell (murex), dolphin, and sea horse, are often shown alone or in combination with the above or other sea symbols. The sea-horse of natural history, a quaint bony creature, is also frequently used in decoration, as are other fish. The arms of Iceland are a crowned stockfish ; a salmon appears on a wavy blue band on the escutcheon of Nova Scotia ; and they also disport themselves on many Scottish shields, including that of the City of Glasgow .

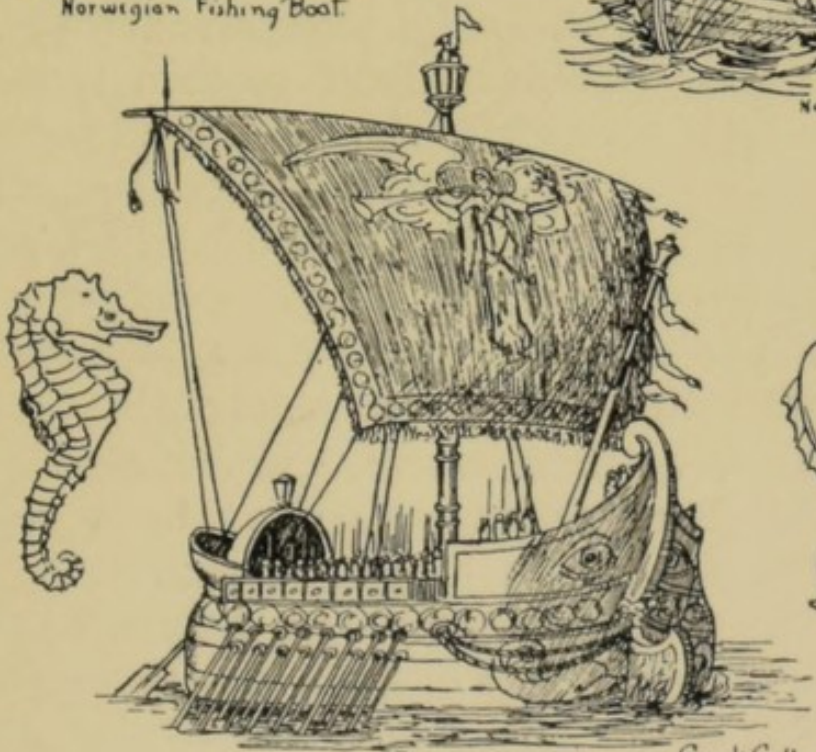
Among the sea birds we have the cormorant, as seen on the arms of Liverpool, the sea gull, and the albatross, with its huge far-stretching wings. The latter bird represents distant seas, long sea voyages.



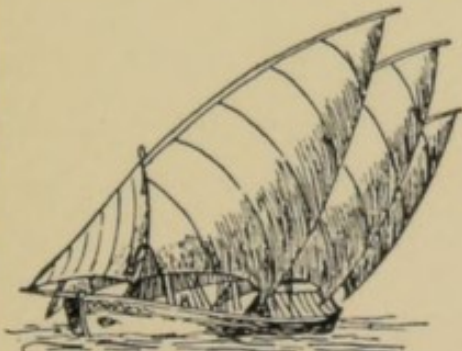
Norwegian Fishing Boat.



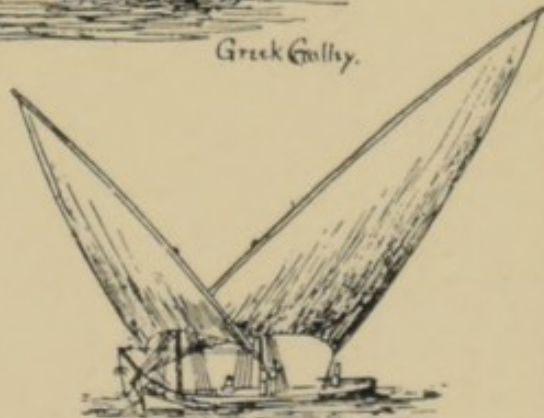
Norse Dragon.



Greek Galley.



Mediterranean felucca



Nile Gumbast

19205

Ships have always entered largely into decorative art work. We find them on Egyptian monuments, in Asiatic, Greek, Roman, mediæval and modern European art, and as I have shown, they had a religious meaning. The artist's fancy has free play in the treatment of ships. Apart from the Biblical ark, we have many forms of boats to choose from, ranging from the Roman galley, through the mediæval warship, with its high forecastle and poop, to more or less conventionalised modern vessels. The Roman type is generally shown with a low hull wherein we see one or two banks of rowers; the prow rises into a peak; the stern also rises and forms a fighting deck. The conventional type of mediæval ships has a heavy hull, rising to a castle fore and aft, with battlemented sides; they may have one, two, or three masts, usually provided with fighting tops. Often such ships have large shields, emblazoned with armorial bearings hung over the sides; the masts are also adorned with armorial flags, and heraldic insignia may be painted on the swelling sails. These old ships are frequently quaintly designed, and are painted as though built of small blocks of wood, so that the hull has the appearance of a masoned wall. The type of ship chosen will, of course, depend upon the general style of decoration of which it is to form part, unless heraldic shields are to be used, when the two styles need not necessarily correspond. Masts with fighting tops, sails and pennons flying, are often shown as separate symbols. We also find oars in common use where traffic on or jurisdiction over the waters is desired to be shown. Two crossed oars (in saltire)

are used as an insignia of our Admiralty Courts, and many of our ports having maritime jurisdiction have silver oars carried before their mayors. An older symbol is the ancient rudder, really a large double bladed shiftable oar, which used to be placed over the stern. It was a favourite symbol with the Romans, and is still much used.

Anchors are also in common use, and are subject to considerable variations. They can be made very pretty, and may be adorned in several ways. A rope is often attached to the ring above, and twined round the anchor, when it is said to be "foul." The Admiralty anchor has a cross beam of wood, and a large ring above; a rope passes through this ring and falls on either side of the anchor, sometimes having a twist in it, but it does not "foul" the anchor itself. Another form of decoration is to show an "embowed" (bent) dolphin lying over, or curved round the anchor. The dolphin is also shown curving round a trident, or an ancient rudder.

War is generally represented by Medusa, a muscular woman, the upper part of her body clothed in chain mail or armour; she has a wild face, her hair consists of coiled hissing snakes, and she carries a naked sword and a flaring torch. Frequently only a Medusa mask is shown: a face distorted with passion, framed round by hissing snakes. The torch may be treated as a separate symbol; it should be thick, tapering to a handle, the flame large and wavy, the bright red mingled with black smoke.

Of military emblems there is a large choice. We may have cannon, shown in pale (*i.e.*, upright);

two crossed in saltire ; or even mounted on their carriages. Rifles are often borne in saltire, or we may have a combination of three. Swords and scimitars are treated in the same way. So are lances. Cannon balls are generally shown piled up in pyramid form. Grenades, on the other hand, are shown singly. They are round balls with a lip, where a wavy flame bursts forth. Then we have military bugles and drums. All lancer regiments have crossed lances, with a small forked pennon, half red and half white (horizontal bands), shown in connection with their badges (such as the death's head and crossed thigh bones of the 17th, the Prince of Wales's feathers of the 12th, and the crowned harp of the 5th). The Grenadier Guards have a grenade; the Coldstreams, a white heraldic rose; the Scots, a thistle; the Irish, a green shamrock. the Artillery, cannon and cannon balls. Rifle and light infantry regiments always have a bugle, in the form of a hunter's horn, except the King's Own Yorkshire (51st and 105th Foot), and the Highland Light Infantry (71st and 75th Foot), whose bugles have the usual military twist, forming a handle.

Among other military and war emblems are certain forms of crowns. I have already shown that the oak and laurel wreath is used as a mark of honour for victorious commanders. The Romans also awarded mural and palisade crowns. The mural crown has a castellated top, and is shown masoned. It was originally awarded to those who took a fortified place by storm; it was later adopted as a civic insignia by fortified towns, but is now



Crusaders' Galley. 12th Cent.



13th Century



17th Century



Santa Maria.

19 Q 06



16th Century



very generally considered as a civic crown. The palisade crown consists of a broad fillet to which are nailed series of spikes. It was usually awarded to one who had captured a stockade or camp. The naval crown has the fillet adorned with a row of ships' prows and ships' square sails, placed alternately.



CHAPTER X.

PROFESSIONAL AND TRADE EMBLEMS.

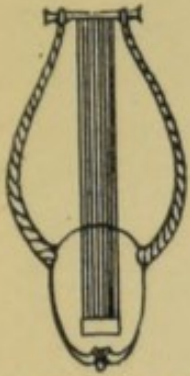
EVERY profession and trade has its special attributes, and these were given pictorial expression by old decorators. We have seen in an earlier chapter that ecclesiastics had, and still have, many symbols, and in the preceding chapter examples of naval and military symbols have been given.

Law is represented by the attributes of Justice. Justice is generally represented by a tall, graceful figure, in voluminous loose drapery, with a bandage over her eyes (as a sign of impartiality), holding on high in one hand a balance, or pair of scales, and in the other a drawn sword, which should be long and pointed. The scales or balance is a very old symbol of Justice, or Judgment. We find it used by the Egyptians some 3000 to 4000 years before our era, where we see one of the gods weighing the souls of mortals against a feather. The scales, then, represent Judgment, the sword punishment: so it should be pointed. A blunt or rounded top sword, called the Sword of Mercy, is carried before our sovereigns at their coronation and certain other ceremonies. Formerly the fasces or bundle of rods tied round an axe which was carried before the

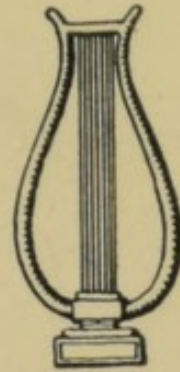
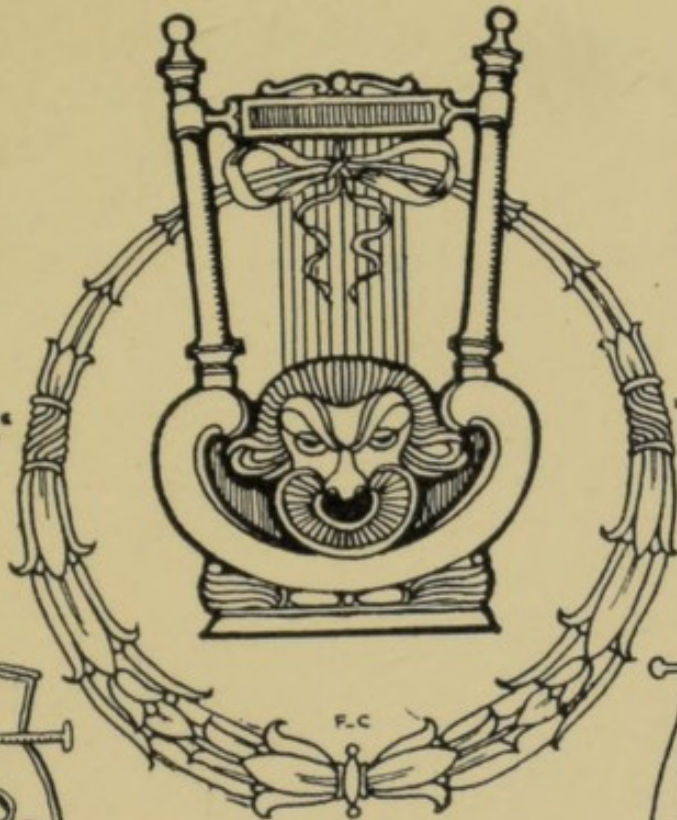
Roman magistrates was used as a law symbol, but it became under the first French Republic an emblem of civic power, and that is its most usual modern significance.

Medicine is generally represented by Hygeia, the Goddess of Health, in loose flowing robes, carrying a flat goblet with long foot; curling round the foot, its neck and head arched over the cup, is a snake distilling drops of venom. The snake represented wisdom, and Hygeia converted venom into healing drugs. Hermes and Apollo have both been considered patrons of the healing art: the youthful Apollo because he was the god of light and knowledge; Hermes, or Mercury, because he was in the secrets of the gods, and their messenger. Hermes was especially connected with alchemy, the forerunner of chemistry. Hence we often find a modified form of the Caduces (or Hermetic wand) used in connection with medicine. The wand is topped not by a pair of wings, but by an oval mirror; round the wand is a snake, its head bent, looking into the magic mirror, *i.e.*, wisdom looking into the future.

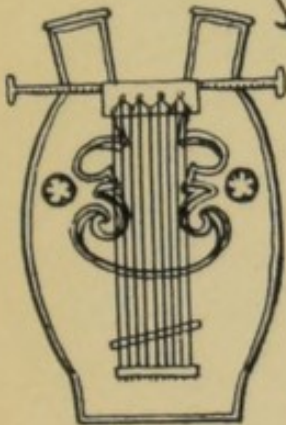
Music is represented by Apollo, a youth of great beauty carrying a lyre, and often accompanied by a swan. The lyre should be in the form of two tall horns, rising and then bending outwards, slightly; at the base is a handle; near the top, a bar from which strings descend to the base. The lyre is frequently used alone, or in combination with the harp (which should have a short slender pillar, leaning outwards, joined to a broad, long sounding board by a gracefully curved neck, thus forming a



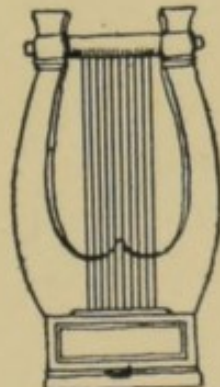
AMPHION'S LYRE
FROM BAS-RELIEF
AT ROME



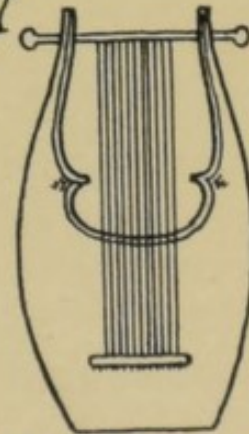
LYRE OF ORPHEUS
FROM ROMAN
MOSAIC



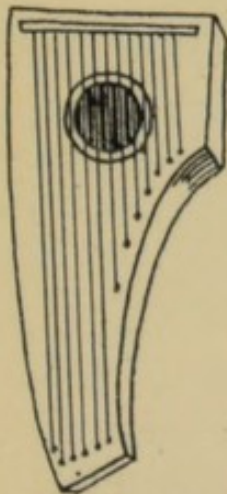
LYRE OF PHEMIUS,
AFTER FLAXMAN:



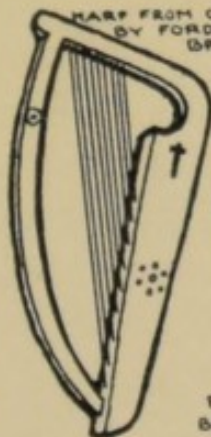
APOLLO'S LYRE
(APOLLO MUSACETES.)



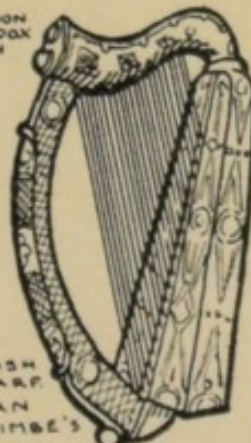
LYRE OF DEMODOCUS,
AFTER FLAXMAN:



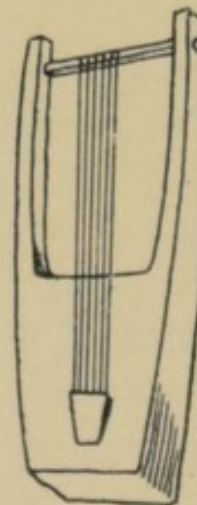
PSALTERY, FROM
PAINTED DECORATION
BY BURNE-JONES.
FLETCHER-CLAYTON



HARP FROM CARTOON
BY FORD MADDOX
BROWN



IRISH HARP
BRYAN
BORRIMBE'S

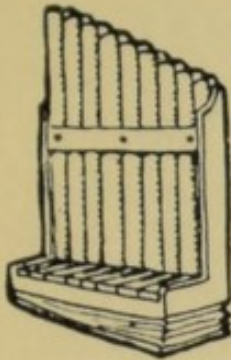


LYRE, FROM
STAINED GLASS CARTOON
BY BURNE-JONES.

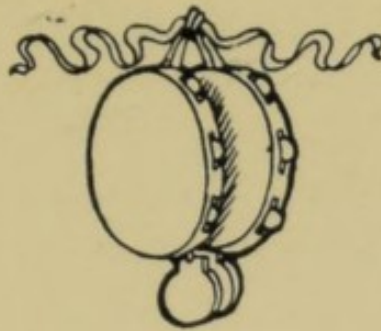
triangle with sides of unequal length); Pan's pipes (a series of reeds each shorter than the other, and fastened together to form a step-like arrangement), drums and cymbals. The swan is also assigned to music, because it was the bird of Apollo, and also because legend said that the swan just before it died sang an exquisitely beautiful song. The other arts are variously represented. Painting has the palette and malstick; sculpture the chisel and hammer; letters have the quill pen, ink horns, scrolls, and books.

The stage is represented by masks, tragic and comic, such as were worn by actors in olden times; also by Folly's wand, topped by a comic head with cap and cape, having long points decorated with little bells, tambourine, and other attributes of different branches of scenic art. Thalia is the Muse of Comedy; she is a young girl in loose robes, carries a comic mask and a shepherd's crook; Melpomene, a matron, is the Muse of Tragedy and carries a tragic mask; Terpsichore, a girl, is the Muse of Dancing, and carries a lyre.

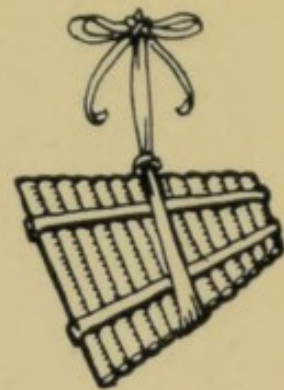
The scholastic world, at least in mediæval times, was boldly represented by the birch and scourge, as we see by the ancient carved whip of three tails in Winchester College, by the scourges on the armorial bearings of the Abbey of Croyland, in the arms of the former College des Quatres Nations in Paris, and by the old Paris school signs hung out over the doorways showing a boy under castigation. Now, however, the sedate Minerva, crowned with a Roman helmet, and accompanied by her owl, cock and olive branch, and Urania, the Muse of Astro-



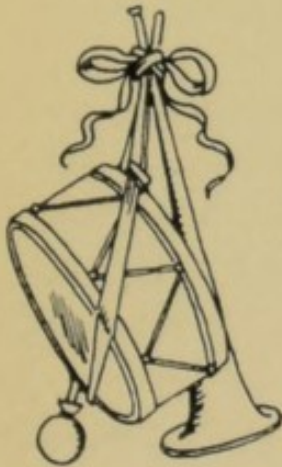
HAND ORGAN
(SAINT CECILIA)



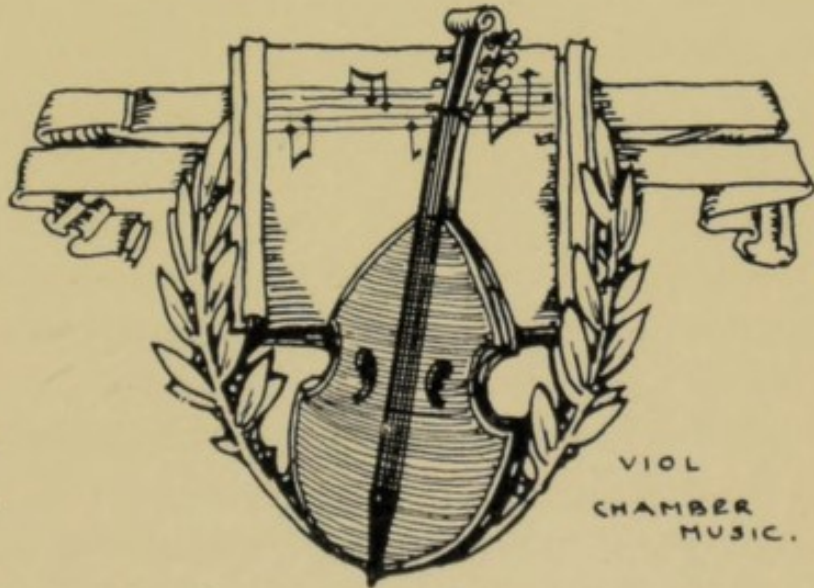
TYMPANI
TAMBOURINES AND CASTANET



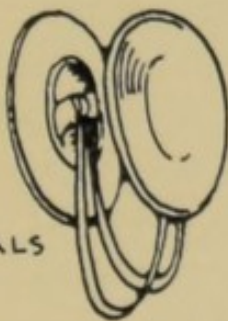
PAN-PIPES.
PASTORAL MUSIC



DRUM AND HORN.
WAR MUSIC

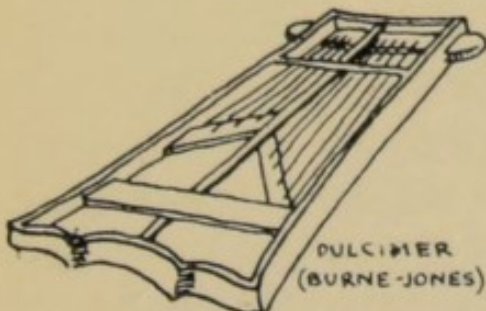
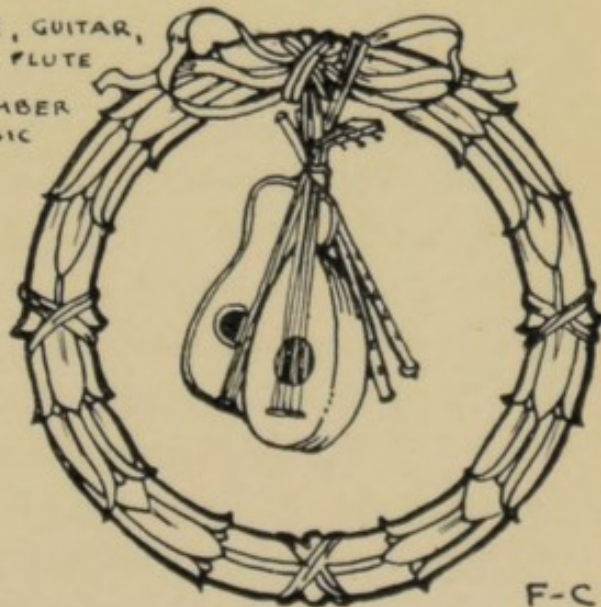


VIOL
CHAMBER
MUSIC.



CYMBALS

LUTE, GUITAR,
AND FLUTE
CHAMBER
MUSIC



DULCIMER
(BURNE-JONES)

F-C

SYMBOLS OF INSTRUMENTAL MUSIC.

nomy, with her globe, staff, and compasses, must stand for Education.

Agriculture may be represented by Demeter, who watches over the products of the earth. She is shown as a matron, draped and wearing a veil. She generally carries a cornucopia, or horn of plenty, filled with fruits and flowers. Demeter, under the name of Ceres, is represented as the Goddess of Corn. She is young, her hair is adorned with ears of wheat, and a sickle. Pomona, the Goddess of Fruit, is young; Flora is the Goddess of Flowers, and is adorned with a wreath and garland of flowers. Cornucopias, sickles, sheaths of corn, are also shown separately or together, as symbols of agriculture and plenty. The scythe is also used, but it stands generally for a more subtle meaning, the passing of Time.

The attributes of sport may perhaps be mentioned here. Diana, a vigorous young woman in short tunic, wearing sandals, adorned with a crescent in her hair, and carrying bow and arrow and a spear, is the patroness of hunting. The bow and arrow are sometimes shown alone. St. Hubert is the patron saint of hunting. He is usually represented in the dress of a monk, and has by his side a stag with a cross growing from its forehead between the antlers. Legend says Hubert was a nobleman who gave up all his time to jollity and hunting, until one day, after chasing a milk white stag, the poor beast, wounded, turned as though pleading, and between its antlers there appeared a large cross. Hubert was converted, and became a hermit in the woods, a sylvan apostle to hunters. The head of

St. Hubert's stag is often used. So, too, are the heads of ordinary stags and of wild boar. In heraldry, if the head is shown full face, without the neck, it is said to be a "mask" or a "face." Horns and antlers are also shown, and are known as "attires." Other attributes of field sports are the hunting horn of the usual curved pattern. In connection with fox and stag hunting, we have the long hunter's horn, crossed whips, and the huntsman's cap of velvet (a skull cap with peak). The spur makes a very fitting and often effective ornament; it is sometimes placed between two small wings to convey the idea of swiftness, in which sense the emblem has been used by heralds for those who have acted as King's messengers in times of political peril. The horseshoe is also an attribute of the hunting man, sometimes being combined with the hunting horn and whip, sometimes shown alone. But it is also a military emblem, and a symbol of good luck, for it stands for the crescent moon. It comes in as a professional emblem, for besides being used by farriers and horse dealers, it has a most respectable antiquity as a badge of office; the Earls of Ferrers, Masters of the Horse to the Norman kings, bore three horseshoes in their coats of arms, both as a badge of honour, and as a punning allusion to their title, for horseshoes are *fer-à-cheval*.

Commerce in general is sometimes represented by a female figure in loose drapery surrounded by bales of merchandise. Mercury, however, is the patron of commerce. As the Olympian messenger, he is also regarded as the patron of the newspaper press. Mercury is shown as a handsome

youth, in short tunic, wearing a skull cap with a flat border, and adorned with wings. He also has wings on his feet, either a pair on each foot, or one wing springing from the outside behind the shin; or he may wear the talaria, sandals with wings attached. He carries a winged wand, twined about with one or two snakes. He is the embodiment of swiftness and intelligence, and is, therefore, the natural representative of Pressmen, and is, of course, much wanted by commercial men.

In the olden days, when every tradesman hung out a sign over his door, every calling had its proper emblem. It is true that many of the most beautiful signs were merely symbols, representing the trade by analogy. Thus, the goldsmiths used as their sign the sun, as gold was the sun metal; they also used the sunflower, the marigold. Child's Bank in the Strand formerly had a charming rebus, consisting of a sun in splendour shining down on a marigold. It was the old trade sign of the firm of goldsmiths who founded the bank. At other times, a trader took as a sign the attributes of his patron saint. If he was a builder that was all right, for his patron, St. Thomas, carried a builder's square. But we have many other trade emblems used as decorative symbols. Among these are the "staff cross" used by the Glaziers' Company, and composed of two measuring rules, placed in the form of the cross. Rope makers have given us a "cross of cords" and the "corded cross," *i.e.*, a cross made out of two pieces of thick rope, and a cross twined about with cord. Masons have given us the trowel; labourers, the pickaxe, spade, fork; carpenters

tweezers, hammers, files, mallets, nails; millers, the mill rine; textile people, the carding machine, bales of wool, shuttles, etc.; blacksmiths, anvils and hammers, and so on. The conventional thunderbolt may be employed to represent the electrical industries. All of these are known in heraldry, and can be used as effectively as the barrels, vine, and hops of the vintners. Vines (with grapes), hops, and ivy, are all appropriate for the decoration of dining-halls, and equally good combinations may be found for other places where the varying phases of the business of life are carried on.

Trade Guilds were, as corporate bodies, obliged to have arms to engrave in their seals, and perhaps they were also quick to discern that much prestige could be given to them in the eyes of the public by going in for heraldic blazonry, and the same advertising instinct which still distinguishes them in the 20th century made them see that the flaunting of coats of arms could be made to increase business in addition to raising their social status.

In nearly all cases of arms, the charges relate to the particular trades of each Guild. German dyers, no doubt partly on account of their chivalric environment in the Middle Ages, grasped this truth at a very early period. The formal and systematising spirit of the nation had also its share in this connection. The adoption of heraldic bearings seems to be contemporaneous with the establishment of a close corporation in the dyeing trade, or rather with the completion of that establishment, which was necessarily not a matter of a

few weeks or years. The dyers' arms naturally embodied trade emblems, because those of fighters embodied matters relating to their trade. The earliest German dyers' arms date from the early part of the 14th century. The supporters are lions clawing a woad vat, and the crest consists of two crossed jiggers. A crown surmounts the whole, probably because the designers wanted something grand, and could not think of anything else.

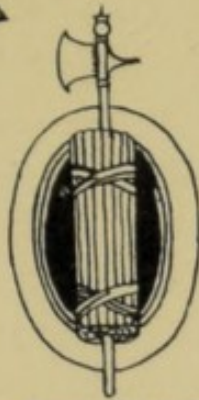
In 1623 the black dyers adopted a special coat of arms, the shield bearing a green dyeing boiler on a white field. The supporters are: dexter, a lion holding a sword: sinister, a dyer in the costume of the period holding up a stick for some unknown purpose, perhaps to stir the vat or to defend himself against the lion. The crest is a rolled up piece of cloth. The blue dyers were very late in choosing a coat of arms. Their shield bore various implements of their trade, almost all being represented in the arms of various guilds. It must be admitted with regret that a cotton printers' coat of arms is extant which bears a heraldic representation of a bowl printing machine.

The industry of providing coats of arms for dyers, textile workers, and other traders has of late revived, and various sources of inspiration are resorted to, such as seals, coins, and tokens, old pictures and heraldic records of every kind. The old heraldic rules of blazonry are neglected almost entirely and the advertising spirit of the age is now the chief factor, although an outward semblance of obedience to the older usages is still kept up as far as possible.



THE PHOENIX

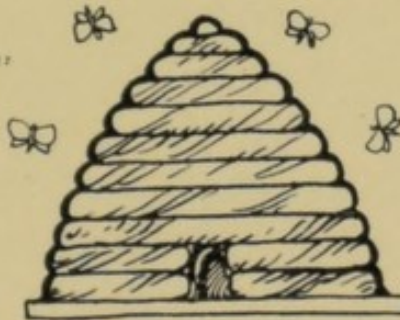
—rising out of its own ashes—
New out of old : the Resurrection



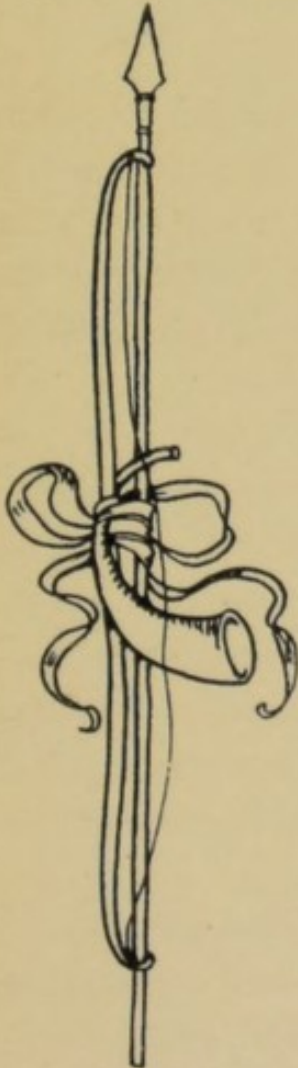
THE PYLIM
Unity : Strength.



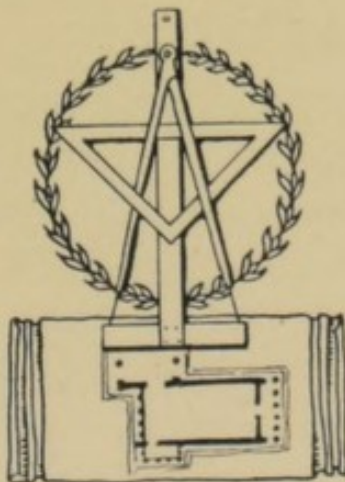
FAME



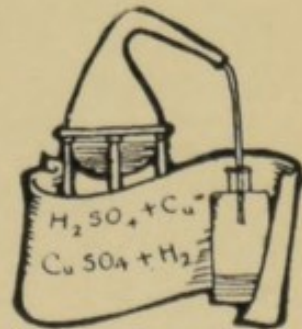
INDUSTRY



HUNTING



ARCHITECTURE.



CHEMISTRY.



VINTNERS DEVICE

Fortune is generally represented by a winged wheel, the wings being attached to the hub. Of recent years this symbol has been often appropriated by both cyclists and motorists, who incorporate the wheel of fortune in their club badges.

Fame is represented by a youthful female figure blowing a long trumpet or horn. The long horn, with a laurel wreath round, is frequently shown alone.

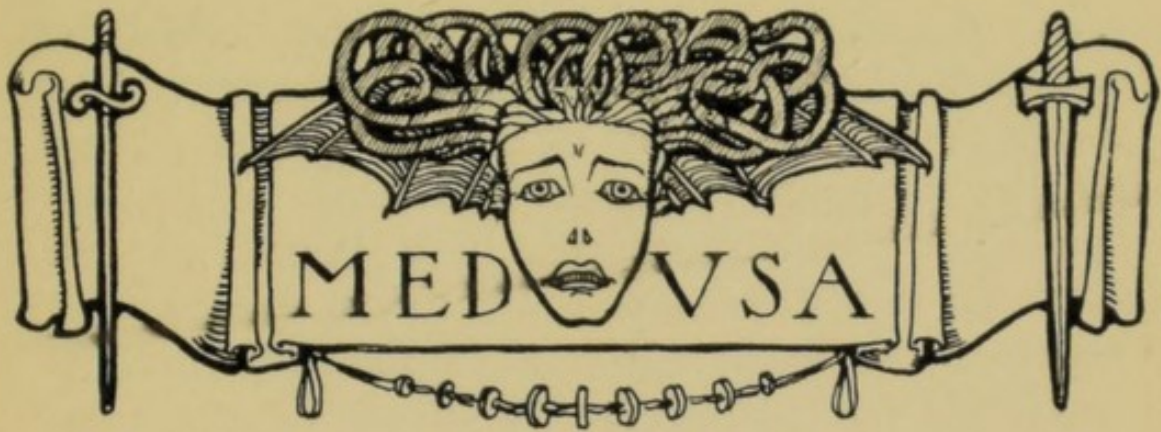
The quiver and dainty bow are the emblems of Cupid, the god of love, and the elegantly formed torch with clear, bright flame is the torch of Hymen.

The Fates are shown as three veiled women. One fills the spindle or distaff with wool, a second spins the thread, and the third, armed with a pair of scissors, severs the thread of life. The spindle, or distaff, alone is the symbol of womanhood, domesticity.

Bees and beehives symbolise industry. They have, however, also been given a political meaning, and have been adopted as an emblem of the Republican form of government. Napoleon I., it should be mentioned, adopted the golden bee as his badge, and the third Napoleon also used it.

A web, with a spider in its centre, represents perseverance.

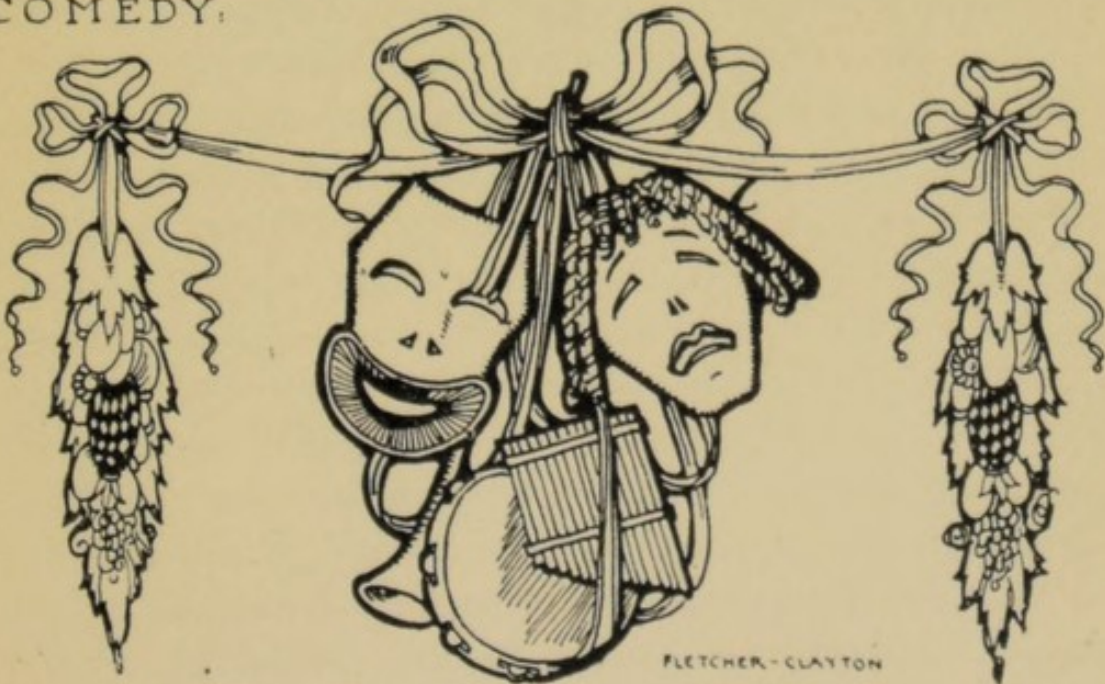
Urns have largely entered into symbolism. If shown in conjunction with fruits and cereals or cakes, they are supposed to be filled with wine and oil, and so stand for plenty. They also represent plenty in another form—when they symbolise



TRAGEDY.



COMEDY.



FLETCHER-CLAYTON

COMEDY - TRAGEDY - MUSIC

THEATRICAL EMBLEMS.

rivers or springs ; they are then generally associated with bulrushes, water lilies, and other water plants. A small, slim, elegantly shaped urn, shown tilted and dropping clear amber oil, is the cruise of religious symbolism, and represents holy life. Then we have the varied forms of funeral urns representing man as a " vessel." It is often shown as broken, to portray the lifeless body, but in Christian art this also told of the escape of the soul. The veil which often partly covers the urn is the funeral robe, itself symbolising the " sackcloth " of mourning.

Formerly the rebus was largely used both in heraldry and in trade symbolism. Thus we have, in heraldry, the strawberry plant (*fraisier*) of the Frasers, the crowing cock of the Cockaignes, Cockburns, Cockerells, etc. In Westminster Abbey may be seen the rebuses of Bishop Islip, a small tree branch and an eye, and secondly, a man slipping from a tree. Many of the old painters used a symbol which was a pun upon their names. Mr. Walter Crane signs his works with a crane. The butterfly of Whistler, we may suppose, rather represented his nature. This form of symbolism may be made of effective use in our own days. Pears, of soap fame, often use a couple of pears with leaves, and other equally good examples might be cited. In this matter of devising a rebus there is a very good scope for the decorative artist to exercise his ingenuity. There is no reason why the present generation should not produce as good results as we find in the past.

CHAPTER XI.

HERALDIC KNOTS.

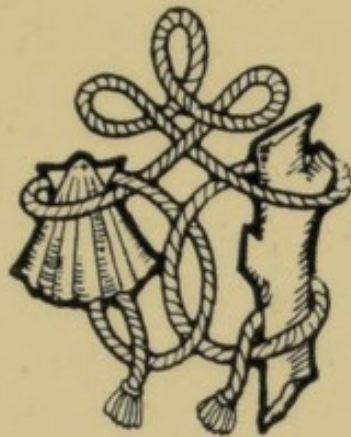
A CABLE ornament was much used in Byzantine architecture for decorating columns, mouldings and so on, and no doubt symbolised seafaring, just as it is made to do even now. Often, however, the rope or thong was shown not drawn taut but involved in intricate windings and knots, and here we enter the realms of magic. Much of the ritual of black magic involved the tying and untying of knots in ropes or things, just as it did in the tracing of elaborate geometric patterns, which connects our subject with the mystic labyrinths of Egypt, and the famous one built in Crete for the imprisonment of the Minotaur. Even down to modern times, one of the methods of protecting a village, with certain African tribes, was to slaughter a bullock ritually, cut up the hide in strips, so as to be able to form a rope to be pegged round the place to be guarded. In many parts of Europe it still is the custom after harvesting to gather a few gleanings, plait them together knotwise, and place the bunches at the four corners of the field to propitiate the evil spirits. In the same way, the true lovers' knot is a survival of betrothal ritual, the tying of the two people together. We have another aspect of this represented by the knotted cords and sashes of office, those worn by monastic Orders, the knotted tassels shown twisted round or pendant from

ecclesiastical hats. We have the same thing in the lac d'amour, cords with running knots, placed round the armorial shields of maids and widows, and the knotted double cordelliers used by married women in a like manner.

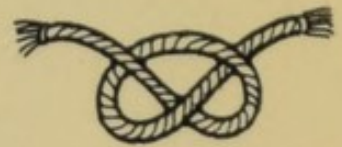
Charming effects can be produced by representations of interlaced knotted cords, ribands and chains. It is quite in accordance with the symbolism of the subject that the cords and knots should be treated as a means of harmonising the diverse parts of a design. Thus we see a cable uniting a trident and a rudder ; a true lovers' knot interlaced with the initials of the man and the maid. This treatment of knots is particularly noticeable with the heraldic variety. In the badge of the Lords Dacre the Bouchier knot is made to unite the silver scallop shell of the Dacres with rugged staff of the Nevills. The Hastings knot unites a garb and the sickle of the Hungerfords. In some cases the knots may have been originally adopted by reason of the habit of choosing a badge having a punning allusion to the family name or title, a most useful method of memorising, examples of which have been mentioned in the last chapter. This was probably the case with the Bowen and Lacy knots. But in many instances these badges are remnants of very ancient symbolism. Some of these take us back to the labyrinth ; for example, the Lacy badge, which is not unlike the maze of Crete as seen on old coins, or the mystic twinings of the Celtic designs. Others, like the Stafford and the Wake, are reminiscent of the knotted snake often used as a crest or heraldic charge, and which goes



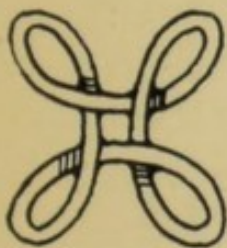
ANNE OF BOHEMIA.



DACRE.



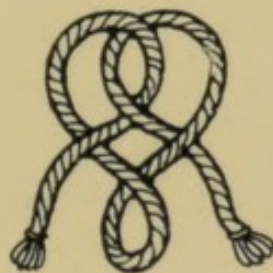
STAFFORD.



BOWEN.



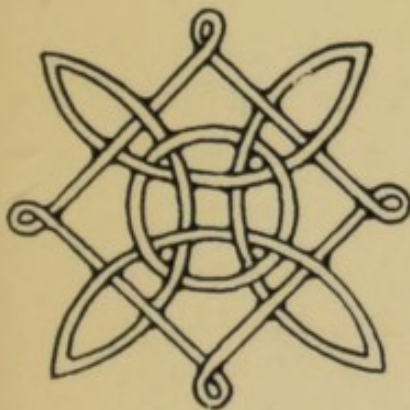
HARRINGTON.



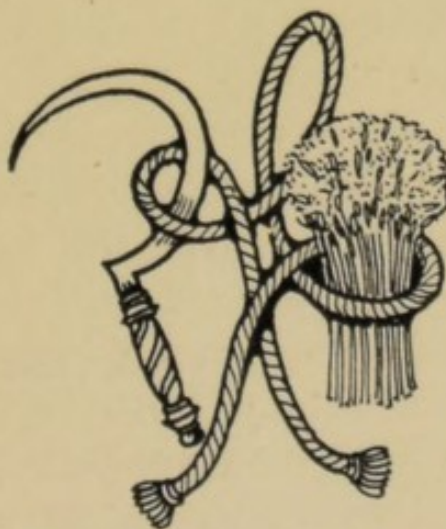
HENAGE.



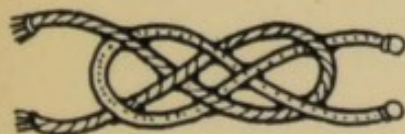
BOURCHIER.



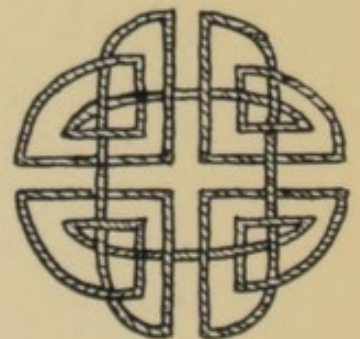
LACY.



HASTINGS.



WAKE.



CELTIC CROSS.

directly back to the symbolism of nearly all sun worshippers, perhaps the most perfect examples of which are shown in the wondrously curved and twisted asps and serpents of ancient Egyptian carvings.

On referring to the plate of heraldic knots it will be seen what can be done with such simple means for decorative purposes, how striking an effect can be produced by a mere twist, and how that may be elaborated almost indefinitely without losing its characteristics. This is shown to great advantage in the old Celtic designs, such as those which may be studied in the Book of Kells, and on the ancient crosses. It cannot fail to be recognised how at once decorative and significant are the Celtic twinings, often involving a line "without end" acting as a frame for, and itself merging into a cross. The same idea was present in the mystic triquetra referred to when discussing religious emblems in a previous chapter.

Where it is desired to convey a general sense of strength and binding, the cord and knot are worthy of the decorator's attention, for they are capable of most graceful treatment, and considerable variation both as to form and detail. We may have the plain band, or the rope with regularly twisted strands, thus admitting of light and shade to obtain the round effect. The sinuosity and symmetry of such designs delighted a more painstaking and reflective generation, and their beauty has not quite lost its force even in this age.

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