The Evening Public Meeting.

The Hon. and Rev. John Sandilands in the Chair, who called upon Mr. James Thompson to read his Paper upon

THE EARLY HERALDRY OF LEICESTERSHIRE.

Which that gentleman proceeded to do as follows:—

EVERY antiquarian inquirer, whose researches embrace the remains of the middle ages, must have perceived, in the course of his studies, the value of a study of heraldry. If in his summer rambles he has entered some venerable church, he has perchance been led to the side of the sculptured effigy of an ancient warrior, reposing in prayerful but grim companionship with her whose society was his solace, when he relaxed from the stern occupations of life. If the stranger inquire whom the figure represents, he is told some vague or incredible story; and perhaps there is not a fragment of inscription to guide him to a correct conclusion. He examines the shield of the knight, and there he finds the coat-armour, which decides what was the family, at least, of the person represented. To give an example of this: there is the effigy of a cross-legged warrior in the church at Tilton, in this county, and near to him lies a lady. In this case there is a short inscription, from which we learn that the warrior is intended for John of Digby; but the lady is undesignated. Her costume, however, bears traces of her lineage; for on her gown, beneath the cloak, thrown partly over her figure, are delineated the arms of Harcourt. On the shield of John Digby are his arms, also—azure, a fleur-de-lis, argent: in chief a crescent of the same, and in the dexter chief a sun, proper. In popular language, his shield represents a white fleur-de-lis on a blue ground, the crescent denoting his descent from the second son of the head of the house. No date is inscribed on either of the monuments; but a reference to the family pedigree shows that John de Digby married Arabella de Harcourt, about the middle of the thirteenth century—six hundred years ago. So that the armorial bearings not only enable us to identify the pair, but to estimate the age of their rude yet interesting effigies.

Nor is heraldry of service with reference to monuments alone. The brilliant coloured glass which even yet remains (though I grieve to say in small fragments) in the windows of our parochial churches, tells its own story, in its quaint devices and lustrous revealings. It frequently presents us with the coats of once distinguished families in obscure corners and remote hamlets. Not infrequently the rim of a baptismal font will be found encircled by a band of shields. I remember meeting with one thus ornamented at Broughton Astley. On noticing this to an antiquarian friend, a

partner in my rural excursion, he discredited the supposition. The shield bore a cinquefoil in the centre; and further inquiry proved that this was the coat of the Astleys—azure, a cinquefoil, ermine—a family which was seated at Broughton at a very early period after the Conquest.

From a perception of the use of heraldic knowledge to the archæologist, we are led to inquire, further, in what way these ancient shields had their origin. In endeavouring to solve this problem, I divide the history of heraldry into two periods: the period before the establishment of the College of Arms by Richard III., and the period following that event.

I adopt this arrangement partly for the sake of convenience, and partly because it accords with the purpose of this paper to treat on the early heraldry of this county. The division also involves the necessity of stating that, while subsequent to the establishment of the Heralds' College all grants of armorial bearings were made by its officers, previous to that event such grants were made by the great nobles themselves.

Few of the members of the Society whom I have the honour to address, need to be informed, that in the feudal ages the country was in the hands of the great barons, who enjoyed within their vast domains the power of sovereignty, holding their courts in their various manors, where, by their stewards, they exercised the authority of condemning to the dungeon or the gallows the offenders against their laws, and living in their castles in a style befitting their rank—exercising a sway, and assuming a pomp, which were truly regal;—being surpassed only by the sway and pomp which the king himself wielded and assumed. The court of the great earl was in truth a representation, only on a somewhat smaller scale, of the court of his superior lord, the King of England. Had the monarch his palace, the baron had his castle. Had the monarch his throne, the baron had his canopied chair of state. Had the monarch his crown, the baron had his coronet. Had the monarch his splendid retinue, the baron had his meney or gathering. Had the monarch his army, the baron had his vassals, sworn by oaths of fealty to follow his banner. Had the monarch his heralds and pursuivants, who blazoned his achievements on his pennons, the baron had also his heralds, who set forth his armorial bearings, and who, by his permission, granted to his principal retainers symbols of honourable distinction, frequently resembling those of their common lord and suzerain.

These few remarks being premised, the development of heraldic laws, in the escutcheons of ancient Leicestershire houses, may now be illustrated. The oldest armorial bearing known in this county is that of the Norman Earls of Leicester—of the descendants of Robert de Beaumont or Bellomont. If the supposition commonly entertained be true, that hereditary arms were not used before the

occurrence of the Crusades, in the reign of Richard Cœur de Lion, then it appears probable the coat of arms of the Earls of Leicester was first worn by Robert Blanchmains, who intended to make a pilgrimage to Jerusalem, but died on his way to Palestine. His son, Robert Fitzparnel, was one of the heroes of the adventurous enterprise, having unhorsed the Soldan himself in a tournament in the Holy Land; and he undoubtedly made use of the armorial ensign with which every inhabitant of Leicester is familiar—gules, a cinquefoil, ermine.

It may be necessary here to interpose, for the benefit of the uninitiated, the explanation that the heraldic terms for "colour" are "tincture" and "fur," and that all tinctures and furs are designated by terms peculiar to the science. Thus "argent" means white; "sable," black; "azure," blue; "vert," green; and "gules," red. In the absence of colour, lines are used to convey the same ideas: horizontal lines, for example, represent "azure," and perpendicular lines represent "gules," or red. In the arms of the ancient Earls of Leicester, for ages adopted and used by this borough, the ground of the shield, called the "field," is red, and the cinquefoil is ermine, having the points and dots resembling those of the fur of that animal.

The actual proof of the use of this coat by Robert Fitzparnel is the former existence of the seal with which his charter to the burgesses of Leicester was attested, and which was extant some years ago. As this deed was executed about the year 1200—between the years 1190 and 1204, when he was Earl of Leicester—this is an example of the use of heraldic bearings at once early and remarkable.

Why the cinquefoil was adopted as the charge on this shield, we cannot determine. It has been conjectured that it was derived from a rose, which it somewhat resembles. But whether it was or was not, it has been for centuries described as it is now. All tradition concerning the charge is lost, and we may assume it was an arbitrarily-adopted symbol, in the first instance, afterwards retained for convenience sake, because identified inseparably with the banner of the Earls of Leicester by their contemporaries, and their followers, as the symbol seen on many a well-fought field in foreign climes.

Having thus become established, this shield seems to have been early granted, with various alterations, to the military vassals of the Earls of Leicester. I have counted at least twenty, all derived from this, as the original coat of arms. It will elucidate the nature of our early heraldry briefly to analyse the mode in which some of these were obtained or conceded.

The first coat coming under notice is that of the Abbey of Leicester. This institution, being founded by one of the earls, adopted their armorial bearings without any alteration. It may

be here noticed, that the coat was depicted even on the encaustic tiles of the pavement in the abbey church, numerous samples of them having been discovered during the excavations on the site a few years ago.

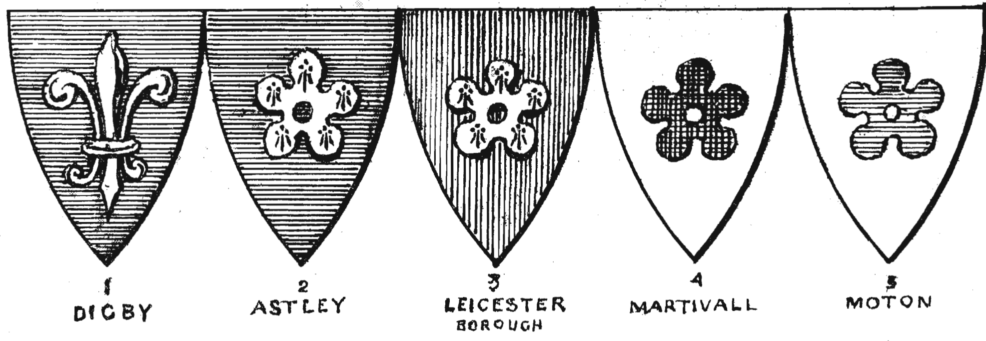
One of the most ancient of English families—that of Astley—which was raised to the peerage, and is now represented by a Wiltshire baronet, derives its original bearings from the ancient Earls of Leicester, as we have already noticed. Holding lands at Broughton, near to Lutterworth, under the ancient earls, they assumed the armorial ensigns of their feudal superior, with a difference in the tinctures. Burton, the county historian, writes of the Astleys:—"This was a very ancient and noble family, having been Barons of Parliament from King Edward I.'s time to the reign of King Henry V. Their chief seat was at Astley, in the county of Warwick, where they had a fair and ancient castle." The date of their assumption of the arms borne by them, and the circumstances under which they were assumed, are not recorded.

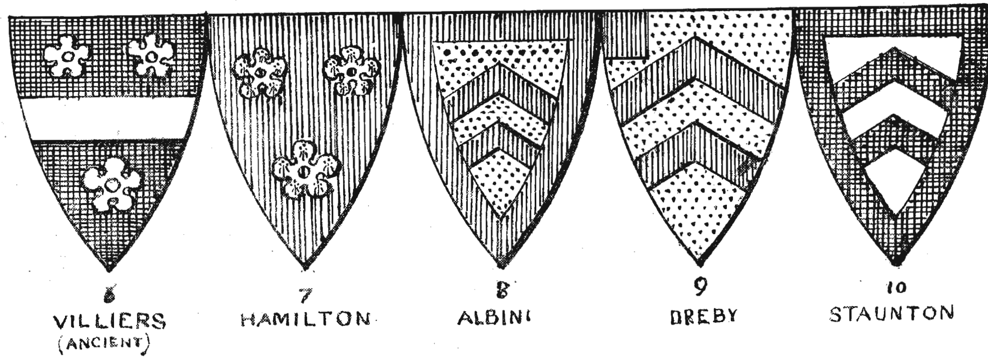
The Martivalls, seated at Noseley, originally held the manor under the Earls of Leicester at a very early date. Their coat was derived from their superior lord: it was argent, a cinquefoil, sable. The last heir male of this house was an archdeacon of Leicester, afterwards Bishop of Salisbury, who, dying at the commencement of the reign of Edward III., was succeeded by his sister, Joyce Martivall, from whom one of our presidents, Sir Arthur Hazlerigg, Bart., is lineally descended. It is noticeable that the manor of Noseley has been thus transmitted uninterruptedly in one line of succession, through the male and female descendants of the Martivalls, from the date of the Norman Conquest to the present time—a period of nearly eight hundred years.

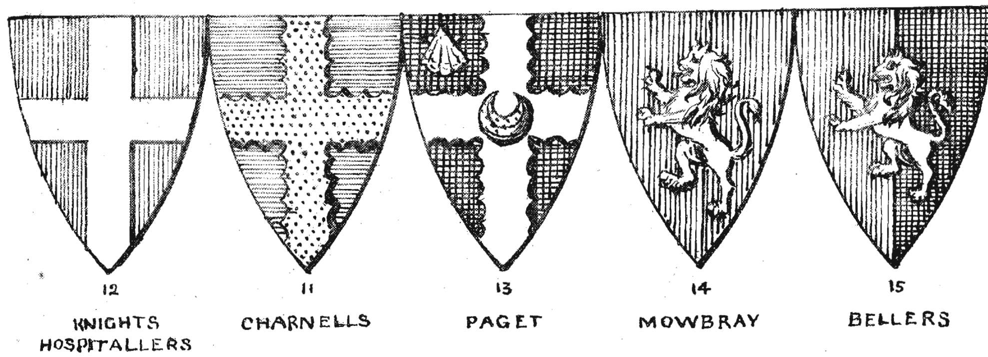
The Motons held Peckleton. "This manor (says Burton) belonged to the ancient family of Moton, by the gift of Robert, Earl of Leicester, who bore (in allusion to the arms of the earl) argent, a cinquefoil, azure. Of this family descended Sir Robert Moton, Knight, who lived in the reign of King Henry III.; and Sir Robert Moton, that renowned soldier, often mentioned by Froissart in his history, who served in France in the time of King Edward III., and held a high post of command under him." The shield you see here depicted* has, then, waved over the tented plains of France in the ages when chivalry was in its glory. The family of Moton was represented by a lady in the middle of the fifteenth century; she married Richard Vincent, a Lincolnshire gentleman. With her the family in the male line became extinct.

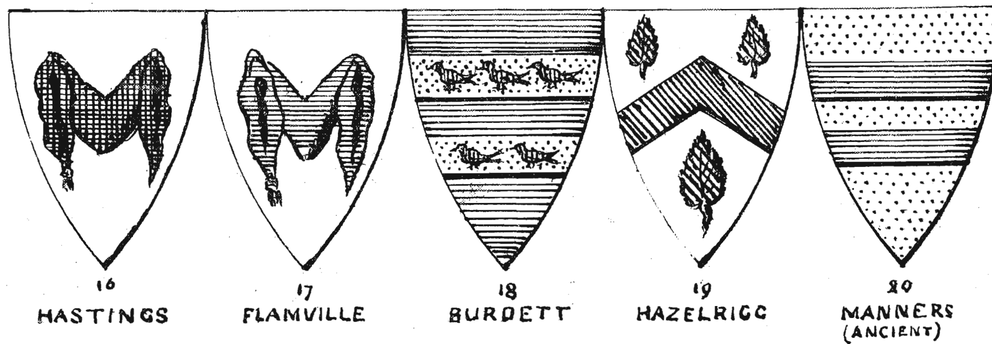
The heralds having exhausted their ingenuity in changing the colours of the field and the cinquefoil, next appear to have had recourse to an increase of the number of cinquefoils in the

* This paper was illustrated with coloured illustrations of the principal shields referred to, which are copied in line on the accompanying sheet of coats of arms.

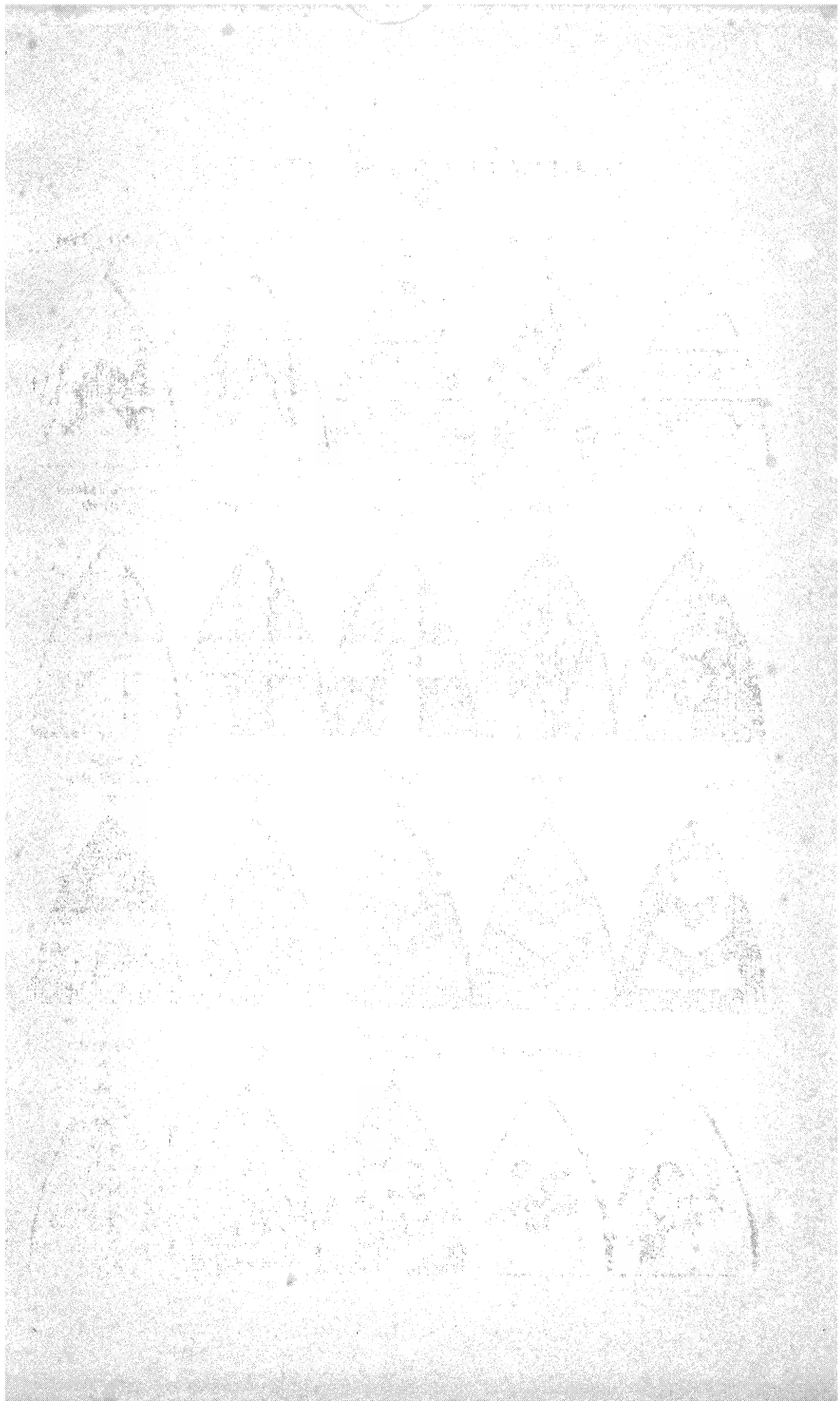








LEICESTERSHIRE HERALDRY.



escutcheon. This is exemplified in the ancient shield of the Villierses, which is blazoned on the sheet before you. "This family," remarks Burton, "at their first coming into England, bore sable, three cinquefoils, argent, like the ancient arms of Beaumont, Earl of Leicester, from whose grant (as it should seem) they had lands in this county. But Sir Nicholas de Villiers, Knight, a noble warrior, and follower of that memorable king, Edward I., in his wars in the Holy Land, and elsewhere, left the cinquefoils, and all his martial achievements, and bore the cross of St. George, charged with escallops, or."

The escallops, I may here observe, signified, according to the authority of an old heraldic writer, that the "first owner was a commander, who, by his valour and virtue, endeared himself to his followers, and in requital of their love had ventured to sacrifice himself for their safety."

Another example of the multiplication of cinquefoils is supplied in the coat of the Hamiltons. They held the small manor of Hamilton, or Hambleton, lying between Barkby and Humberstone, by grant from the Earls of Leicester, "and therefore (says Burton) bore for their arms gules, three cinquefoils, ermine." Sir Gilbert de Hamilton, of this town, having slain a member of the Despencer family, in the reign of Edward II., fled into Scotland, where he settled, and his lineal descendant is the present Duke of Hamilton. The genealogists assume that this family descends from the ancient Earls of Leicester, because the arms of Hamilton resemble those of the earls; but this is a pure fiction—the arms being, in the first instance, merely imitated by the Hamiltons, who were the military followers of the earls, in the same way as they were imitated by their other vassals, already named. It is, however, worthy of note, that a family of historical importance so great as the Hamiltons derived their origin from an obscure Leicestershire village, now destroyed, and that the emblems of their rank have been used by them for at least six centuries and a-half.

Other modes of disposing the cinquefoil on the shield might be illustrated, but sufficient has been said to explain the principle. You may, however, be certain whenever you find the cinquefoil in ancient heraldry, it is more or less remotely traceable to the ancient Earls of Leicester, or to one of their chief military tenants.

The second principal house from whom shields were derived in Leicestershire, which may be mentioned, was that of Albany, or Albini, lords of Belvoir, in the twelfth and thirteenth centuries, before the families of de Roos and Manners were seated there. Their coat was, "or, two chevrons and a border, gules." We have in this instance a forcible illustration of the feudal system in its full operation. Every one knows the commanding situation of Belvoir Castle. In this lived the chief lord. Around his

fortress lay his numerous manors. From his castle-keep floated the ensign you see here painted. His retainers held the lands around. At Ab-Kettleby the Orebys dwelt, and they imitated the banner of their lord in the manner represented. At Croxton, the Kerriels were seated. Their flag bore argent, two chevrons, and a canton, gules. At Muston, the Charnels dwelt. They displayed gules, a fess, ermine, between two chevrons, or. The Stauntons lived near at hand, in the neighbouring county of Nottingham. They held their lands of the Lord Albany, by the tenure of castle-guard—they were bound to keep and defend a certain tower in the castle of Belvoir against assault and invasion. At a given signal from the summit of its keep, these various knights and gentlemen were ready to muster at the castle, unfurling their pennons to the breeze, each at the head of a gallant band of sturdy horsemen and archers, who rallied round the well-known symbols of their several leaders.

On examining the ancient coats of this county, I have met with at least fifteen presenting the cross as the principal charge. The mode in which this honourable ordinary, and the colours of the shield whereon it is blazoned, are varied, is truly ingenious. This remark may be exemplified by reference to a few of them.

The coat of Charnels of Elmsthorpe was "azure, a cross, engrailed, or," and it was in use as early as in the seventh year of Richard I., the Crusader; William de Charnels having first borne this ensign. He was a tenant of Ernald de Bois, the steward of the Earl of Leicester. It is, however, remarkable that the shield of the Charnels of Elmsthorpe is unlike those of the ancient earls and their stewards, showing that it was not derived from the earls; and it is also noticeable that another member of the Charnels family (of Muston) bore the coat armorial of his lord, Albany, thus proving that it was the early custom of the tenant to imitate his superior's arms, while his relative might use another and distinct shield.

Nearly the opposite coat to that of the Charnels is the shield of the hospital of Burton-upon-Trent—or, on a cross, engrailed, azure, five mullets of the first.

Gules, a plain cross, argent, were the arms of the Knights Hospitallers. The reverse—argent, a plain cross, gules—were the arms of the hospital at Burton-Overy.

In the time of Burton, that is, about the year 1622, in the stained glass of Shakerston Church was to be seen this coat—sable, a cross, argent. He also says, referring to Stapleton, "it has a chapel, with a spire steeple, wherein, under the east window of the chancel, in the wall, these three coats are cut in stone, which, I think, belong to the Charnels—a cross engrailed, a cross engrailed with a label, a cross engrailed, charged in the midst with an annulet." I feel no hesitation in identifying these arms, and those

at Shakerston, with the family of Paget, settled at Ibstock in the reign of Henry VI., and probably earlier.

From the frequent occurrence of the cross, on the shields of ancient families resident on the western side of the county, and in adjacent districts of Staffordshire and Warwickshire, it may be inferred that they are all traceable to one common suzerain lord—it may be to the Knights Hospitallers; but the question is open to inquiry.

Two other leading houses also acquired note in this county in the latter part of the middle ages: I mean the Mowbrays and the Hastingses. The former gave their name to Melton Mowbray, of which town they were the lords from the reign of Edward II. to that of Edward IV. Their arms were—Gules, a lion rampant, argent. These were imitated by the family of Bellers, who held under them the lordship of Kirkby. The arms of Beller, as here blazoned, show how the coat was adapted. The family of Hastings was originally settled at Kirby Muxloe. They bore argent, a maunch, sable; and their tenants, the Flamvilles, of Aston, near Hinckley, bore argent, a maunch, azure; their crest being, in allusion to their name, a flame of fire, proper.

I now invite your attention to another class of shields, illustrative of our early county heraldry. Those to which I am about to refer, are sometimes called *armes parlantes*, or "canting arms," because the charges they bear have reference to the name of the persons entitled to use them. Of this kind there are many examples. It will suffice to select a few.

The Burdetts bore five martletts; the *birds*, it is supposed, having reference to the name. Not a very apt allusion, certainly.

The Conisbys—three conies sitting.

The Corbets—two ravens, in allusion to the Latin word *corvus*, or the French *corbeille*.

The Ferrers—the nine horse-shoes, pointing to farriery.

The Fowlers—three herons, in reference to the name, and probably the occupation, of the person who first took the surname; as the Falconers, formerly seated at Thurcaston, bore three falcons.

Hopton—a lion hopping in a tun.

The Hazleriggs—the three leaves of the *hazel*, and a chevron, not unlike the *ridge* of a house roof.

The Lucys—three luces, or pike fish.

The Shevesbys—three sheaves.

The Wolfs—a wolf leaping.

Of the arms familiar to the inhabitants of this county in the later mediæval period, the shield of the house of Manners was probably the best known. By the marriage of the heiress of De Roos with Robert de Manners, the castle and estates became the possession of that family. In the first instance they bore, or, two bars, azure; but the grandson of Robert de Manners, on being

created Earl of Rutland, received the augmentation to his arms, in the chief point of the escutcheon, here painted, in consequence of his descent from the sister of Edward IV.

In leaving this part of the subject, it may be observed, that one chief feature in our ancient churches, before the spirit of iconoclasm prevailed in this country, was its painted glass, shining with hues of varied brilliancy. The subjects chosen by the mediæval artists were not merely figures of saints and rude attempts at the delineation of the great events of sacred history; but the emblazonment of the arms of the ancient lords of the soil, and the benefactors to the parish churches. As Burton says, in his "Description of Leicestershire," under the head Edmundthorpe, "concerning the arms in church windows, I have observed that they who were either lords of the manor, patrons of the church, or benefactors thereto, or held any fees, or lands of inheritance within the parish, did usually set up their coat armours, and sometimes their portraits (drawn as near to the life as they could) in the windows; and many times their coats were set up instead of matches, before impaling or quartering was in use, which were set up, and in places the most eminent, remarkable, and freest from injury and violence. In these places, also, were monuments of great worth and art erected; banners, streamers, pennons, and guidhams hung up for worthy memorials of the deceased. . . . . Through the covetousness or necessity of some poor clerks, or sextons, or the want or poverty of some needy curates, many of these antiquities are broken, ruined, and utterly defaced; for which inhuman and sacrilegious acts many devise and maintain some reasonable colours and specious pretences." Burton then gives an instance of defacement, which had led to a lawsuit in the reign of Edward IV. The particulars were these:—A parson of St. Margaret's church, at Lothbury, in London, had taken away a coat-armour with the arms of Sir Hugh Wiche, a mercer, who had been Lord Mayor of London, from the chapel in which Sir Hugh had been buried. Lady Wiche brought an action in the King's Bench against the clergyman, to replace the ensigns he had removed. The parson pleaded that these arms, pennons, and a sword accompanying them, were offerings and oblations, and therefore belonged to him; but the judge who presided decided in favour of the lady, holding that the various memorials were hung up in honour of the deceased knight, and therefore did not belong to the parson. "For," said the judge, "I use to sit in the chancel, and I have brought thither a carpet, a cushion, and a book; shall the parson have these because they are brought into the chancel? I say no; no more in the other case."

Extensive as the injury done to these relics appears to have been, at the time of the publication of Burton's history (now more than two hundred and thirty years ago), there were then remaining in the parish churches of the town and county of Leicester large

numbers of armorial bearings. These are all duly recorded in the work; but very few of them still remain. Many have been removed by the ruthless hands of meddlesome churchwardens, and others by the equally ruthless, though better informed "restorers" of many of the sacred edifices. I do not know to which of these two classes to attribute the greater share in the destructive process. I hope it is not necessary now to ask, while so many parish churches are undergoing either repair, restoration, or reconstruction, that every vestige of ancient glass may be scrupulously preserved; for not even its replacement by glass gaudy in colour and strange in effect, as are the various aspects of the kaleidescope (of which an example occurs in the north-western part of Leicestershire), will compensate for the absence of the work of antiquity itself—however grotesque in character, rude in execution, or faded in colour.

Having now fulfilled my purpose of attempting to throw some light upon the early heraldry of Leicestershire, I bring these remarks to a conclusion. In tracing the various coats of early days to the chief barons, the operation of the feudal system has thus, though but slightly and incidentally, been explained. In citing examples of arms allusive, we have shown what far-fetched and quaint fancies sometimes governed the early heralds in devising armorial bearings.

Possibly these few observations, desultorily connected, may also have given to persons previously unacquainted with "the gentle art of blazon," an idea of the purport and use of heraldry in the days of our ancestors. Idle, vain, and puerile, as that art is deemed by the professedly-enlightened utilitarians of modern times, I take leave to think, at the risk of incurring their displeasure, that a knowledge of the art will ever be considered an accomplishment by those to whom the kindred studies of archæology and history commend themselves. There was a time when many of these ensigns now pictured before you were the tokens of valiant leaders and brave knights, who shed their blood on many a battle-field; and which, as they fluttered in the breeze, stirred the hearts of men with the power of the trumpet blast; and around which they gallantly gathered when the tide of battle ran high, and bravely died in defence of the barons they served and the country they loved. In one of these shields, which the burgesses of this borough to this day preserve and use as a symbol of the municipality, most of my hearers will feel some interest. Originally pertaining to the Earls of Leicester, it was in time adopted by their vassals, the ancient burgesses, and no doubt it figured on the flag under which they served in war. We find it, indeed, distinctly alluded to in an ancient ballad, composed immediately after the coronation of Edward IV., by a Yorkist, principally relating to the battle of Towton. It enumerates by their banners the chief towns which

sent men to aid the victorious party, and to avenge the invasion of the South by the Northerns. After naming various places by a reference to the badge or crest used by the inhabitants in their corporate capacity, it proceeds in the following manner, the phraseology being adapted to the present day :—

> "The wolf came from Worcester, full sure he thought to bite,
> The dragon came from Gloucester, he bent his tail to smite,
> The griffin came from Leicester, flying in as tight,
> The George came from Nottingham, with spear for to fight."

Lastly, I may remark, these ancient shields have not, it is true, the signification they had in ancient days ; but to those who can read them aright, they form auxiliaries to the remembrance of history, and where their inheritors in the present day can legitimately refer to them as the insignia of their forefathers, they may do so with becoming pride, if they themselves are not unworthy of their ancestry, or if they can add a lustre to their achievements. In one sense these inherited trophies form part of our national history; as they are also the memorials of individual prowess and of individual distinction. They are relics of an age which, amid much that was fantastic, and something that was extravagant, was an age of noble deed, of patriotic effort, and of heroic daring,—the age of chivalry. It was the remark of the most eloquent English statesman of the last century, when the *sansculottes* of Paris had offered indignity to the gifted and beautiful, but indiscreet and unfortunate, Marie Antoinette—"The age of chivalry is gone." But in this apostrophe, the illustrious Burke was at least premature; for, had he lived in the present day, he would have been willing to confess, that on four fields which have been fought within the last twelve months, the old spirit has gleamed once more into vivid life and unwonted power. No deed of the middle ages can, for example, surpass in its gallantry and intrepidity the charge at Balaklava, which is so fresh in your memories as to need no new recital. I believe the old mediæval spirit, yet cherished among the noblemen and gentlemen of England, transmitted to them from a line of ancestors who have preserved unsullied escutcheons, has had much to do with the manifestation of the manly and heroic qualities here passingly mentioned. What but a history of ancient achievement—what but the traditions of long-descended houses—what but the preservation of these sometimes derided armorial ensigns—what but the lighting up again of the supposed extinct spirit of chivalry—nerves the arms and animates the souls of those whose honour and whose privilege it is to bear names which sound like histories, and to use symbols which are monuments of ancient renown? Depend upon it, if the glory of England is to be maintained, it will be by preserving the traditions and appealing to the memories of those times when chivalry was the ruling passion of the age, and personal qualities, high, and generous, and noble, were

valued; and not by seeking to discard the remembrances of that age, by deriding its achievements, and by substituting the thirst for gain, or the timid maxims of mere peacemongers, for a brave patriotism and a self-sacrificing heroism.

A vote of thanks having been awarded to Mr. Thompson for his paper, the Chairman requested the Rev. John Denton to read his promised paper on "Local Architectural Peculiarities." Mr. Denton said he had intended to have called the attention of the Meeting to the peculiarities of church architecture in various parts of the country, but not having been able to do so, he should read a paper which he read five years ago before the Cambridge Architectural Society, but which he had now rewritten. The subject of the paper was "Howden Church." The paper was a highly eloquent one, and contained much of interesting matter relating to the edifice under notice, and in connection with ecclesiastical architecture generally.*

The Chairman (after the thanks of the Meeting had been given to Mr. Denton) called upon Mr. T. R. Potter to read his paper on

ULVERSCROFT PRIORY.

HAVING been requested by your Committee to read a Paper on the present occasion, and feeling desirous of doing anything in my power for a Society whose objects are so commendable, I was unwilling to refuse, though I have little to say, and that little rather *dry-as-dust* matter for such an audience.

One of the objects of interest to be visited in the Society's Excursion is the romantic ruin of Ulverscroft. A few observations upon it may enable the strangers who honour us with their presence, and propose to join the Excursion, better to understand and therefore better to enjoy this "finest monastic ruin of our county."

To those conversant with the locality I can offer little that is new, and it would not, on an occasion like the present, when others have to address you, be desirable to occupy your time with anything like an attempt at a *regular history* of the Priory. It seems better, under the circumstances, that I should present you with a few outlines of the salient points, and leave you to fill up the picture by that actual inspection which tomorrow's visit will afford.

An antiquary, however, likes to "begin at the beginning." The name of a place, therefore, first arrests his attention:—

Ulverscroft, Ulvescroft, Ullescross, Alwayscroft, and Woulves-

* We have much pleasure in referring the reader to the Historical Collector, vol. i., for a full report of this excellent Paper which we are reluctantly obliged to omit reprinting here.