

THE

Oldham Quilmerian.



·FIDE· ·SED·CUI· ·VIDE·

The Oldham Hulmeian.

Vol. II. (New Series). JULY, 1914.

No. 24.

School Notes.

In order to make a complete set of copies of the Magazine the Editors would be very glad to obtain copies of Vol. I. No. 1, Vol. III. No. 3, Vol. IV. No. 3 of the First Series; and Vol. I. Nos. 1, 3, 8 of the Second Series.

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We welcome to the School F. S. Ashworth, A. H. Salter, H. B. Kauntze, H. S. Bagshaw, H. A. Wallace, G. Duxbury, W. Wright, J. S. Tipper, and J. Middleton.

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Last year rather a large number of older boys left the School, but it seems probable that most of the senior boys this year will remain at School.

This should mean a very good year next year, and we ought to have good cricket and football teams in the coming season.

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We congratulate G. T. Lees on his election to an Open Entrance Exhibition in Mathematics of £50 a year at St. John's College, Cambridge.

As we go to Press many other boys in the School are labouring—in very hot weather—with the Cambridge Local Examinations. We hope that they will do as well, or *if possible better*, than last year's candidates.

* * *

We congratulate the Old Boys, whose list of successes will be found at the end of the Old Boys Section of the Magazine.

S. S. Hammersley has obtained a Second Class in the Natural Science Tripos (Part I.) at Cambridge.

W. K. Slater has obtained a First Class in the Honours School of Chemistry at Manchester, is placed second on the list and elected to a £50 University Graduate Scholarship, he also gets the Leblanc Medal.

The Leblanc Medal was won last year by H. Bradbury.

Speech Day.

(From the *Oldham Chronicle*, Feb. 28th, 1914).

THE annual "Speech Day" celebration at the Hulme Grammar School (boys), Oldham, was held on Thursday afternoon. The prizes won by successful scholars were distributed by Mr. F. E. Weiss, D.Sc., the Vice-Chancellor of Manchester University. Canon Rountree, of Stretford, presided, and among others on the platform were Alderman Middleton, J.P. (Chairman of Oldham Education Committee), Mr. W. Schofield, J.P., Mr. A. G. Pickford (headmaster), and the assistant masters.

The entertainment part of the afternoon's proceedings included the singing of several glees very pleasingly: "Glory and Love" (Gounod), "The Stars that above us" (Weber), "Come, if you dare" (Purcell), "The Shepherd" (H. Walford Davis), "The Dance" (Elgar), "The Viking's Song" (Taylor), and "A Spring Song" (Pinsuti).

Scenes from "The Tempest" were enacted. The characters being impersonated by:—Prospero, C. Eatough; Alonso, S. R. Chaloner; Gonzalo, J. A. E. Jones; Adrian, J. M. Park; Sebastian, A. M. Cleverley; Antonio, T. B. Cocker; Boatswain, S. H. C. Vickers; Miranda, J. L. Bradbury; and Ariel, J. W. Noble.

The French play, given with considerable spirit, was "Le Professeur et ses Elèves." The parts were taken by—First act: Le Professeur, L. Nuttall; Jean, H. N. Moore;

Pierre, H. Whittle ; Joseph, P. Brooks ; Henri, E. Hardie ; Louis, J. E. G. Griffiths ; Jules, W. Watson. Second act : M. Artichaut, W. Jackson ; Mme Artichaut, H. K. Watson ; Un Facteur, J. Walton ; Un Douanier, P. Brooks ; Un Employé, W. Watson ; Un Marchand de Journaux, J. G. Holden.

THE HEADMASTER, in his report, said that the report recorded a year of steady work and successful results, a year in which the number of boys had been larger than ever, and in which the personnel of the boys and the whole tone of the School had reached a very high standard.

The opportunities of sharing in higher education, which, through the splendid endowments of the School, they were able to offer, had not—as some people might imagine—had any harmful effect on the School. On the contrary, he found that these were an asset to the good. Every member of the School benefited from the intellectual stimulus of competition. The scholarship boys themselves very quickly found their place in deeper life of the School, which meant more than merely study and learning.

The audience had before them a list of the various successes obtained in drawing. Those examinations went far beyond the old routine of copying outlines, &c. Mr. Watson was to be congratulated on the work done in pastel drawing and drawing from nature.

From the upper part of the School the results obtained in the Cambridge local examinations were exceptionally good ; out of 18 candidates 17 passed, and the one exception really passed in the number of subjects necessary, but these did not include a language, and without that the certificate was not granted.

These examinations, in his opinion, were an exceedingly useful stimulus to the work of the boys. He understood that girls were in the habit of working without any stimulus, but

he was speaking for boys. The boys also derived legitimate satisfaction when they passed examinations which they knew represented definite standards of work, knowledge, and attainment.

He found himself well supported by the assistant masters in the policy that attention must be paid to every boy in the form and not to the brilliant boys only. He welcomed the support of parents in the matter of home work. A great deal of the success of their work in the School was due to that support. He hoped that further the parents would see that the home work was done in the time allotted.

Upon the matter of boys leaving school at too early an age he remarked that the Oldham Grammar School suffered as other schools were doing. It was often asked: Why did not parents keep their boys at school until they were 17 years of age, and why did not employers refrain from employing boys until they were that age? In this country the provision of secondary education had been enormously increased, but we had not yet changed and could not in a few years change the habits of a nation. People were only gradually coming to find out that it was an advantage to keep their boys longer at school, and employers had not yet got into the habit of employing older youths.

Mr. Pickford went on to speak of the athletic side of the School. He held that unless a boy was debarred by reason of ill-health from taking part he should join in, for the education of the playing-field was a most important part of the work of the School.

He mentioned also that the School had subscribed towards the cost of the Scott Antarctic Expedition, 1910, and read a letter received from Commander Evans, dated February 12th, 1914, which was to the effect that Captain Scott, the writer's late leader, was always very grateful for the interest taken by school boys and girls in his expedition. He had left instructions that some interesting photograph of the expedition

should be sent to the schools which were the principal subscribers. Though it was not in Captain Scott's mind that the photograph should be one of himself, the writer was of opinion that the schools would appreciate such a portrait. Accordingly the Fine Art Society had instructions to send a photograph of Captain Scott, with Mount Erebus in the background, to the Hulme School. (Hear, hear). One of the dogs taken in the expedition was named "Oldham."

THE CHAIRMAN expressed his regret that Lord Emmott (Chairman of the Governors) was not able to be present. He then said that he wished to thoroughly associate himself with what the headmaster had said on examinations. In the past perhaps too much importance had been attached to examinations, or rather he should say too little importance to other considerations. Now with the swing of the pendulum we had gone to the other extreme, and the tendency, so far as his observation went, was to depreciate examinations. While they were not the only test he would be very sorry to see the day when they were altogether set aside.

As to secondary education in general he knew that in the very recent past anyone who urged the importance of such an education for boys and girls was constantly met with the remark : "Well, after all, should not we get them to the business of life as soon as possible." That feeling was changing, he was glad to say. The great commercial firms were now realising that if they were to keep in the forefront, or get there, they must look for the best-educated people to carry on their concerns. He was glad that at last England seemed to be waking up to that truth. In Oldham they had in the Hulme School a first-rate school, a splendid staff, a beautiful building, and the most up-to-date equipment.

DR. WEISS congratulated the headmaster upon the excellent report presented, a report which did great credit to Mr. Pickford as organiser of the school and to the assistant masters. Their reward was the list of successes of old boys.

Speaking on the examination results, he remarked that examination might be overdone, as the use of rod and cane was in the past. Legitimate criticism had been passed on the number of examinations and their nature. Examinations should not be reformed out of the way but reformed so as to be as far as possible a true test of a boy's knowledge. It should be so conducted as not to lead to cramming, but to be a real test of the instruction given in the class. Thus it should be conducted with the co-operation of the teachers, so far as possible. That was the principle on which the University of Manchester granted its degrees. In the school examination which was undertaken by the Joint Board of Manchester and other northern universities they had laid down the principle that upon the board should be representative teachers. There was a great deal to be said in favour of setting the papers for examination by co-operation between the teachers and some outside examiner, who held the balance. Conducted on that plan, there was nothing harmful in them and they served a useful purpose.

Speaking of the Hulme School and other secondary schools—Oldham being regarded by the university as being one of its academic hinterlands (an expression not used in any offensive sense)—he said that it was of great interest to representatives of the university, such as himself, to see the secondary schools so organised that the boys came to the university well prepared for the various courses of professional study to which they were to devote themselves. Boys such as those sitting before him were the raw material with which they dealt at the university. It was obvious that the Hulme School was performing its function of preparing the boys in a satisfactory manner. He was very anxious that there should not be too great an attempt in the secondary schools to lead boys to specialise in study. The aim should be to get the boy to use to the best advantage the brains he had. The universities were often sinners in causing specialisation by expecting too much from boys in the entrance examination, so that scholarships could

only be obtained by boys who had specialised at school. The older universities were specially guilty in this. Specialised training should be given at the university or at a school which dealt with special subjects, as a technological school.

At school the boy should be taught to use his brains and hands; handwork should go always with any training given in a secondary school. But after all the majority of the boys at any secondary school did not go to the university; they went in for various lines of business and work. The headmaster had referred to the fact that there was a growing conviction among business men that the better educated a youth was when he entered business the better he would do in the run. Another function of the school was to train boys for citizenship as well as for their future work. The moral and the physical training of the boys could not be dissociated from their mental training.

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PRIZE LIST.

The list of Prize-Winners and of boys to whom Certificates had been awarded included:—

Drawing certificates awarded by the National Society of Art Masters.—Model drawing: G. Eatough, E. Fitton, N. A. Fitton, V. Hepworth, T. L. Schofield, H. Whittaker, F. M. Williamson. Drawing from Nature: N. A. Fitton, V. Hepworth, H. Mercer, H. Whittaker. Memory Drawing: First class, E. Fitton, T. L. Schofield; Second class, N. A. Fitton, V. Hepworth, H. Whittaker, F. M. Williamson.

Certificates for passing in this section as a whole: C. Dawson, S. Burnett, F. A. Faulkner, C. Houlgrave, W. J. Lawton, H. Mitchell, F. S. Whitehead, V. E. Whittaker.

Model drawing: First class, F. Coleman, C. Eatough, E. Everington; Second class, J. C. Barnes, G. Barrett, S. Booth, C. G. Bullough, A. Gray, F. Halliwell, G. Hodgkinson, F. Hynes, S. Marlor, J. W. Noble, A. Shaw, J. B. Smith, C. H.

Spencer, N. F. Stockdale, F. Winterbottom. Drawing from Nature : First class, W. Gregg ; Second class, J. C. Barnes, G. Barrett, S. Booth, C. G. Bullough, C. Eatough, F. Halliwell, A. L. Hardie, F. Hynes, S. Marlor, J. W. Noble, A. Shaw, C. H. Spencer, F. Winterbottom, S. V. York. Memory drawing : G. Barrett, E. Everington, W. Gregg, F. Halliwell, A. L. Hardie, H. Hasty, S. Marlor, J. W. Noble, N. F. Stockdale, T. Webster.

Certificates for passing this section as a whole : A. F. Barlow, T. Bradley, J. N. Broadbent, S. Buckley, N. Carrington, F. W. Forster, J. H. Kershaw, J. Stott, S. N. Taylor, S. H. C. Vickars.

School drawing prize : F. W. Forster.

Cambridge Junior Locals.—Pass : A. F. I. Barlow, J. N. Broadbent, S. R. Chaloner, C. Eatough, F. W. Forster, H. L. Ogden, J. Stott, S. H. Stott, G. E. Wallace. Second class honours : T. B. Cocker. First class honours : C. Taylor.

Cambridge Senior Locals.—Pass : A. M. Cleverley, W. E. Harding, F. C. Pollard, H. Roseblade, H. Swallow, D. Watkinson.

FORM I. PRIZE—A. MERCER.

Hon. Mention—Arithmetic : F. Bradley, C. Hirst, G. A. Rodgers. English : C. Hirst, G. A. Rodgers, F. W. Hackforth. French : C. Hirst, G. A. Rodgers, W. T. Winterbottom. History and Geography : G. A. Rodgers, W. T. Winterbottom, R. E. Stott, C. Hirst.

FORM IIB. PRIZE—W. BROOKS.

Hon. mention—Arithmetic : H. Mercer, G. Eatough, V. E. Whittaker, F. Wadsworth. English : G. Eatough, F. Page, C. W. Bentley. French : F. Page, P. Brooks, H. Mercer. History and Geography : F. Page, W. C. Jackson, P. Brooks. Latin : H. Mercer, P. Brooks, V. E. Whittaker. Nature Study : H. Mercer, V. E. Whittaker, P. Brooks, C. W. Bentley.

FORM IIA. FIRST PRIZE—C. HOULGRAVE.

SECOND PRIZE—W. J. LAWTON.

Hon. mention—Mathematics : E. Fitton, C. Dawson. Science : C. Dawson H. Mitchell. Latin : H. Mitchell, F. A. Faulkner, French : C. Dawson, E. Fitton. English : H. Mitchell, H. Smith, C. Dawson, T. L. Schofield. History and Geography : C. Dawson, F. A. Faulkner.

FORM IIIB. FIRST PRIZE—V. SANKEY.

SECOND PRIZE—G. W. WESTON.

Hon. mention—Mathematics : J. M. Park, J. C. Barnes, T. Bradley, W. Gregg, G. Hodgkinson. Science : W. Gregg, A. S. Parkes. Latin : D. Hargreaves, T. Bradley, J. C. Barnes. French : J. C. Barnes, T. Bradley, W. Gibson, D. Hargreaves, G. Hodgkinson. English : J. M. Park, T. W. Brierley.

FORM IIIA. FIRST PRIZE—T. WEBSTER.

SECOND PRIZE—W. BARRATT.

THIRD PRIZE—N. CARRINGTON.

Hon mention—Mathematics : F. Holt, S. Whittaker, E. Everington. Science : F. Holt, S. Marlor, S. Buckley. Latin : G. F. Brook, F. Holt, S. Whittaker, S. Marlor. French : F. Holt, S. Whittaker, S. Marlor. English : F. Holt, S. Marlor, S. Buckley, S. N. Taylor.

FORM IV. FIRST PRIZE—A. L. HARDIE.

SECOND PRIZE—S. R. CHALONER.

Hon. mention—Science : F. Holt, A. F. I. Barlow, F. Coleman, J. B. Smith, J. Stott. Mathematics : J. B. Smith, S. Booth, J. H. Noble, A. Gray. Latin : J. B. Smith, G. Barrett, A. F. I. Barlow, F. Winterbottom, J. H. Noble, J. Stott. French : F. Winterbottom, J. B. Smith, N. F. Stockdale, A. Gray, J. Stott. English : J. B. Smith, F. Coleman, J. Stott.

FORM V. FIRST PRIZE—T. B. COCKER.

SECOND PRIZE—P. GILBERT.

THIRD PRIZE—C. TAYLOR.

Hon. mention—Mathematics : G. E. Wallace, J. H. Kershaw, J. N. Broadbent. Chemistry : G. E. Wallace, S. H. C. Vickars,

C. Eatough. Physics: J. L. Bradbury, G. E. Wallace, C. Eatough. Latin: J. L. Bradbury, J. N. Broadbent, H. L. Ogden. Greek: J. Platts, H. L. Ogden, J. L. Bradbury. Drawing: F. W. Forster, J. N. Broadbent, S. H. C. Vickers.

FORM VI. MATHEMATICS PRIZE—G. T. LEES.

Hon. mention—W. E. Harding, H. Roseblade, G. Ross, D. Watkinson.

SCIENCE PRIZE—H. SWALLOW.

Hon. mention—F. C. Pollard, A. Cleverley.

LATIN PRIZE—F. WHITTAKER.

Hon. mention—G. T. Lees, H. Roseblade, G. Ross.

GREEK PRIZE—F. WHITTAKER.

ENGLISH PRIZE—G. T. LEES.

Hon. mention—F. C. Pollard, F. Whittaker, H. Roseblade.

FRENCH PRIZE—H. ROSEBLADE.

Hon. mention—G. Ross.

GERMAN PRIZE—F. C. POLLARD.

Leaving exhibition (£60 a year for three years) to St. John's College, Cambridge—F. WHITTAKER.

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GAMES AND ATHLETICS.

Football Shield, 1912-13: Platt House (A. W. Midgley, captain).

Cricket Shield, 1913 (presented by Mrs. Prodgers): Lees House (H. Roseblade, captain).

Athletic Shield, 1913 (presented by Dr. H. T. Gill, M.B., Ch.B.): Lees House (H. Roseblade, captain).

Junior Athletic Cup (presented by Lady Emmott): S. Shaw.

Senior Athletic Cup (presented by Mrs. C. E. Lees): S. Marlor.

RECENT SUCCESSES OF OLD BOYS.

Final M.B. (Manchester University) : H. Kempsey, T. P. Robertson, F. L. Newton.

B.Sc. (Victoria) first class honours, chemistry, and Leblanc medal in applied chemistry : H. Bradbury.

B.Sc. (Victoria) first-class honours, engineering : S. Hague.

B.A. (Cambridge) second class nat. science tripos : F. Kempsey.

First M.B. (Cambridge)—all three parts : C. I. C. Gill.

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THE PLAYS.

This year the English play consisted of scenes from Shakespeare's "Tempest," in which the following characters appeared :—

Boatswain	S. H. C. Vickars
Alonso, King of Naples	S. R. Chaloner
Sebastian, his brother.....	A. M. Cleverley
Antonio, usurping Duke of Milan.....	T. B. Cocker
Gonzalo, an honest old counsellor...	J. A. Eddy-Jones
Adrian, a lord	J. M. Park
Prospero, rightful Duke of Milan.....	C. Eatough
Miranda, his daughter	J. Bradbury
Ariel, an airy spirit.....	J. Noble

The scenes chosen for representation were—The scene on board the ship during the storm. Then followed the scene before Prospero's cell on the island, where Prospero tells Miranda the story of her birth and childhood. The third and last scene taken was in another part of the island, where the nobles from Naples had been stranded after the shipwreck. These scenes gave a very fair idea of the plot of the play, and also an insight into the characters of most of the principal persons represented.

S. H. C. Vickars fitted well into the part of boatswain, the voice which he adopted being very suitable, his actions also were very realistic. His part, however, was too small for extended criticism. This last remark may also be applied to J. M. Park, as Adrian. He, however, did not speak loud enough. Eatough and Bradbury, as Prospero and Miranda, had very heavy rôles, for they had to present a rather long scene (having much description and no action) from being dull. C. Eatough acted very well, but his beard was a sad hindrance to the clearness of his speech. J. Bradbury, as Miranda, carried himself with all the dignity due to his position, and, but for a pardonable trace of stage fright, he acted splendidly. S. R. Chaloner, as Alonso, although the part selected for him was small, looked exactly like a man who was labouring under some deep sorrow, and his rather tremulous voice added to the effect. J. A. Eddy-Jones, as Gonzalo, spoke very plainly and acted splendidly. J. B. Cocker, as Antonio, looked a consummate villain, and spoke distinctly, if rather boisterously, and acted with skill, especially in his suggestion of the plot to Sebastian. A. M. Cleverley, as Sebastian, spoke plainly, but was rather stiff in his actions, and was inclined at times to be too boisterous. J. Noble, as Adrain, spoke clearly, and though rather stiff, did very well, seeing that it was his first appearance.

Very little fault can be found with the play as a whole, and several parts deserve special mention, especially the scene where Sebastian and Antonio plot against Alonso and Gonzalo. The performance reflected great credit on the tuition of Mr. Pym. The spectators seemed very interested, but it seemed as if they would have been better satisfied with something more amusing.

The French Play was reserved until after the Distribution of Prizes. It was entitled "Le Professeur et ses Elèves," being written especially for the occasion by Mr. Edwards. The characters were taken as follows :—

FIRST ACT.

Le Professeur.....	L. Nuttall	
Jean	} Elèves {H. N. Moore
Pierre	H. Whittle
Joseph	 P. Brooks
Henri	 E. Hardie
Louis	 J. E. G. Griffiths
Jules	W. Watson

SECOND ACT.

M. Artichaut.....	W. C. Jackson
Mme. Artichaut.....	H. R. Watson
Un Facteur.....	J. Walton
Un Douanier	P. Brooks
Un Employé	W. Watson
Un Marchand de Journaux	J. G. Holden

In the first act a master is teaching a small class, and is annoyed by the inattention of one of his pupils. The other pupils, however, please him, and he decides to allow the class to learn and act a small play. Between the two acts the pupils have learnt their parts. The second act is an imitation of the first part of "Le Voyage de M. Perrichon." M. Artichaut, a fussy little man, and his wife have just arrived at a frontier station, where they have their luggage examined by a "douanier."

The play was very well received by the audience, and was very realistic, especially the latter end of Act II. The only fault that the visitors seemed to notice was its shortness, and they did not seem to realise when the curtain was drawn that the play was over. Considering that the play was given by Juniors (all being in Form III B), it was a splendid performance and reflects great credit on the careful tuition of Mr. Edwards. The characters could not really be criticised, for all showed promise of being good linguists, but W. Jackson and H. R. Watson, as M. and Mme. Artichaut, were worthy of special mention; also L. Nuttall as Le Professeur.

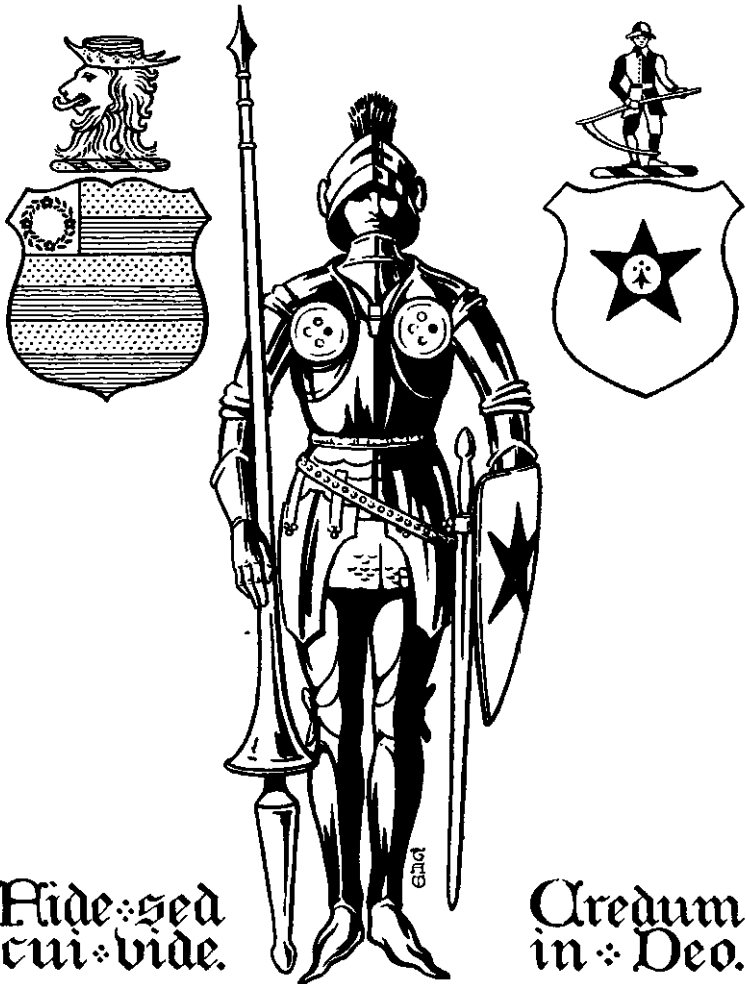
The musical part of the programme was very well rendered, and consisted of glees by Davis, Elgar, Taylor, Pinsuti, Gounod, Weber, and Purcell.

Our New Cover.

AS we show in this number a new design for the Cover of the Magazine, a few remarks on its origin and meaning are, perhaps, appropriate. Although the bulk of our income is derived from the Hulme Trust Estates the original endowment came from James Assheton of Chadderton. This is the reason for the incorporation of the Coats-of-Arms of the two families in the design. To find out the correct Arms of the donors proved an interesting but somewhat difficult quest. To commence with the older donor, I learnt that the titular founder was James Assheton or Ashton of Chadderton Hall, who also gave an endowment of land. The old Grammar School was thus started on May 15th, 1606. On tracing backwards the genealogy of these Asshetons I find one of their ancestors to have been Sir John de Assheton, made Knight of the Bath at the coronation of Henry IV., Seneschal of Bayeux, Governor of Hadupais, Bailiff of Constance in France, and Knight of the Shire of Lancaster. One of his sons was Sir Thomas Assheton, alchemist (from whom descended the Asshetons of Ashton-under-Lyne, the Asshetons of Chadderton, and the Ashtons of Shepley, all now extinct in the male line). I find that Edmund Assheton, son of Sir T. Assheton, married Joan de Radcliffe of Chadderton, and this is the beginning of the Asshetons of Chadderton.

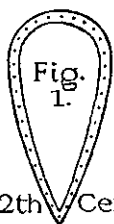
There seems no doubt that the original Coat-of-Arms was a black mullet on a silver ground (see Fig. 3), or as it is expressed in Heraldic terms:—Argent, a mullet sable. A mullet is a 5-pointed star-like figure, whose name is derived from molette, the rowel or wheel of a spur. This mullet, with slight differences, enters into the Arms of the Asshetons of Ashton, Middleton, Shepley, and Preston, showing descent

THE OLDEN AOW NULWETAN

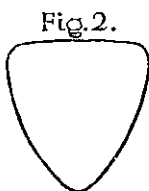


Fide: sed
cui: vide.

Credum
in: Deo.



12th Cent.



Early 13th C.



Fig. 3.

Late 13th C.

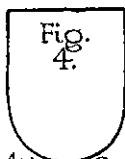


Fig. 4.

14th Cent.

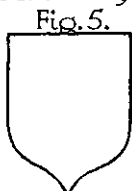


Fig. 5.

14th Cent.



Fig. 6.

15th Cent.



Fig. 7.

15th Cent.

Field Charge



Sovereign.



Nobles.



Fig. 8. Helmet. Crest. Mantling. Torse.



Barts. & Kts.



Gentlemen.

from the same family. In order to distinguish the Arms of the various members of a family, certain alterations are made, called marks of cadency, and Jesse Lee, in "Lancashire Heraldry," gives the Armorial Bearings of the Ashtons of Chadderton as Fig. 7, the mullet being pierced and an ermine spot placed within. Elliott's MSS. gives the addition of a Crest:—A mower *proper*, habit and cap *argent* and *sable* counter-changed. Scythe pole *or*, blade *argent*, as in action. The interpretation is:—A mower, his face and hands being "proper" or the natural colour. His dress and hat being silver and black counter-change, that is, the parts which are silver on one side of the figure being black on the other, and *vice versa*. He is holding as in action, a scythe, the pole being gold and the blade silver. (See illustration in this Magazine, but it is only in black and white there, owing to the expense of printing in true colours.) The motto is given as "Credum in Deo"—Belief in God.

On searching for the Coat-of-Arms of our chief founder, William Hulme, who left grants in 1691, I find the Arms of Hulme, anciently Holme of Hume, to be:—Barry of 6 *or* and *azure* on a *canton argent*, a chaplet *gules*. Crest, a lion's head *erased or*, having on the head a chapeau *azure*, turned up *ermine* (as in illustration, but again this only shown in black and white). Elliott's MSS. gives the chapeau with a gold tassel on top. The explanation of the above Bearings is:—6 bars of gold and blue alternating, forming "the field." On a corner of silver, a chaplet (wreath of flowers and leaves) in red. The Crest is a lion's head in gold, "erased," (this term is used in Heraldry when a part of a figure appears to have been torn off, as the opposite of "couped," that is, cut off clean), having on the head a blue hat turned up, showing an ermine lining. I cannot trace the origin of the motto "Fide sed cui vide"—Trust, but in whom take care.

The Knight in the illustration is symbolical of the ancestry of both the Assheton and the Hulme family, but perhaps more particularly of the former, of which the "Black Knight

of Ashton" is a lingering link. About the end of the 16th century less armour began to be worn, a full suit of war harness being an antique survival. This was brought about by the new strategy, which required long marches and rapid movements of armies.

A few notes on Heraldry in general may be of interest. Armorial Bearings or Coats-of-Arms arose during the Crusades, towards the end of the 11th century, and are distinct Badges, which individuals, families, and corporations are entitled to use. The origin of these Badges is that Knights, when fighting in Armour, painted devices or symbols on their shields as a distinguishing mark, such as the young oak tree pulled up by its roots, with the motto "Desdichado" (Spanish for disinherited) underneath, used by Ivanhoe; also the Raven holding a skull, and bearing the motto "Gare le Corbeau"—Beware of the Raven, used by Brian de Bois-Guilbert. These symbols were afterwards adopted as the Arms of particular individuals or families. The growth of the custom of sealing deeds and charters also had great influence in the development of Armory. The device on a shield is known as "the charge," the shield itself as "the field." Heraldic Art reached its zenith in the 14th century. At the end of the 15th the personal bearing of Heraldry in war had almost ceased, but it was an important feature in tournaments. In the 16th century decorative Heraldry reached its climax, deteriorating from the early simplicity and dignity to minute and excessive detail. In the earliest days the shield, with its charge, alone formed the Coat-of-Arms, but for a complete Coat now, the Helmet with Mantling, and Crest are generally added.

The shape of the Shield in Bearings is very varied, and is chiefly determined by the period in which it originated. The oldest is more or less kite-shaped, used during the 12th century (Fig. 1). The next is the triangular or "heater-shaped" (Figs. 2 & 3). This was in use in the 13th and 14th centuries. In the 14th century Shields straight at the top and rounded at the bottom, began to appear (Fig. 4), and after them pointed

ones like Fig. 5. At the end of the 14th century the Tilting Shields appear (Fig. 6). The indentation in the side is for the lance to rest in. At the end of the 15th century we get the Shields like those in the Hulme and Assheton Armorial Bearings, which are developments of Fig. 5.

At the present time there are four kinds of Helmet used in Coats-of-Arms:—1. For the Sovereign and Princes of the blood. This is full-faced (front view) of gold, with 6 bars in the visor (Fig. 9). 2. For Nobles. This is in profile of silver with 5 bars (Fig. 10). 3. For Baronets and Knights. This one is also shown full-faced, but is of steel with silver ornaments, has no bars, and the visor is raised (Fig. 11). 4. This type is used for Esquires or Gentlemen. It is drawn in profile, and is of steel, with the visor closed (Fig. 12). The use of a Helmet is optional, and neither the Asshetons of Chadderton nor the Hulmes seem to have used one on their Arms. If they had included one it would have been an Esquire's (Fig. 12). In earlier Arms the Helmet was almost invariably shown in profile, but this was merely because the Crest could be most conveniently displayed in this way.

In actual use the Helmet seems often to have been covered behind by a hanging scarf or cloth, probably to temper the heat of the sun. Heraldically this is represented by what is now called "Mantling" (see Fig. 8). The jagged edges have been supposed to represent the cuts it was liable to receive during fighting.

The Crest had its origin in the plume fixed in the top of a Helmet as an ornament. Other devices, such as wings and models of objects, were also used, and became associated with particular individuals, and served as distinguishing marks.

Between the Helmet and Crest the Wreath or Torse is always placed (see Fig. 8). This consists of two pieces of silk twisted together, the colours corresponding to the colours of "the field" and the principal "charge" in the Shield.

With regard to the origin of the "Motto," there is much to be said for the theory that it is derived from the war cries of early times.

For further information of the artistic side of Heraldry, the following books are useful:—"Heraldry for Craftsmen and Designers," by W. H. St. John Hope; "Heraldry as Art," by George W. Eve; "Heraldry in the Encyclopedia Britannica;" and "A Handbook of Ornament," by F. S. Meyer.

T.A.W.



Knowledge is Power.

IT is a great pity that we are at present denied the pleasure of calling this saying a proverb, as a proverb is perhaps the highest achievement of man: to lay down a law for Christian and heathen, which is recognised as being incapable of diversion from justice or truth. Let us take the words of this saying one by one.

KNOWLEDGE, the prime instinct of a child, the great desire of sages. Knowledge is that which raises us above the brutes, that which gladdens or downcasts a man's inward soul, the very essence of humanity.

POWER, the only thing which could ever compete with knowledge, combines with it, and the two over earth's myriads rule together in despotic sway. There are two kinds of power: power of the mind, and power of the body. The great writer can fascinate us with the magic words which flow from his wondrous brain, while the skilful craftsman can attract us with his splendid works. Who would not find a thrill in reading Shakespeare, or in viewing one of Da Vinci's magnificent paintings?

Then in our admiration of the scope of these two words we almost forget the other which is perhaps the greatest of them all. It is surely the greatest thing in language that man has done, to have evolved a word which is easy of understanding, signifying the existence of things. It seems to us in

our enlightened days so easy to tell of things and their existence, but how hard it must have been to that man who coined the word meaning to exist. We cannot call him a savage, for he must have been a sage philosopher, when he saw all the wonders of nature around him, some appearing, some disappearing, without being able to account for them, to dare to say that things really existed at all.

Thus we see that these three words are perhaps the most wonderful words in our language. The power of the mind, the power of the body, and the power of existence. Little did deep-browed Homer, whether he was one man or many, think that his matchless minstrelsy would exercise such influence over the nations yet unborn. Little thought he that his work would be the central diamond as it were of all the world's literature, the generator which has brought forth all the poetic literature since, and which was to start a movement without which the human race would shrivel up like autumn leaves, only to disappear in winter's black despair; and it was Homer's knowledge that made this, not great scientific knowledge, but a simple faith in his tongue and rude lyre, which was to bring forth poems, which all unknown to him could change the course of the world.

Similarly the patriarch, Moses, gaunt and rugged on Mount Sinai, set forth a code of laws which has been and will be a power as long as right and wrong are distinguishable. We might mention many more examples of this, the progenitors of the arts, those who are known and those of the myths of bygone days. Yet in all of them knowledge has been power, and as long as there is ever a human rational thinking being on this mysterious earth of ours, knowledge will be power. Power it has been, power it is, and power it will be, through centuries and centuries, æons and æons, till all those who used their knowledge of power rightly shall be caught up to see the immortal personification of both.

“It is the mind that makes the man,
And our vigour is in our immortal soul.” J.L.B.