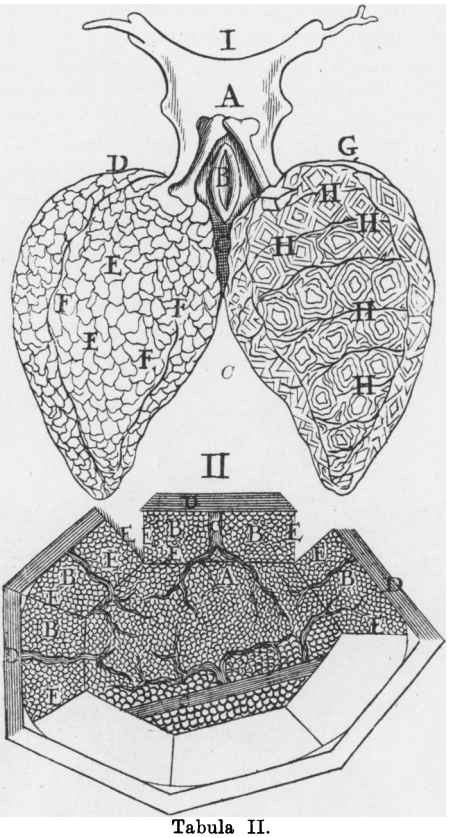

Tabula II.

FIG. I.—Showing lungs of frogs with trachea attached. (*A*) Larynx, which is semi-cartilaginous. (*B*) Rima, which is accurately closed and opened at the animal's need. Air being enclosed it keeps the lungs expanded. (*C*) Site of the heart. (*D*) External part of the lung. (*E*) Prolonged rete of the cells. (*F*) Prolongation of the pulmonary artery. (*G*) Concave part of the lung divided through the middle. (*H*) Prolongation of the pulmonary vein running through the apices.

FIG. II.—Containing the most simple cell without the intermediate walls (magnified). (*A*) Interior floor of the cell. (*B*) Parietes separated and bent. (*C*) Trunk of pulmonary artery with attached branches, as if ending in a network. (*D*) Trunk of pulmonary vein wandering with its branches over the slopes of the walls. (*E*) Vessel in the bottom and corners of the walls with the ramifications of the rete continued.

The Armorial Bearings of the Worshipful Society of Apothecaries.

By T. VINCENT DICKINSON, M.D.

WHEN James the First of England finally "disunited, disjoined and separated" the Apothecaries from the Grocers and Pepperers in 1617 and granted them a Charter, he called their Guild a *Society* instead of a Company, for, as he remarked, the Grocers were merely merchants and "not competent judges of the practice of medicine," whereas the Apothecaries practised an art as well as mystery. And he chose this appellation of *Society* in imitation of and modelled on a similar Association, the "Société scientifique" of Naples, founded in 1540, and also to give emphasis to his conception of a Guild composed of men who exercised an art in distinction to those who plied a trade.

James was probably influenced in this decision by the advice and support of Gideon de Laune, a physician born at Rheims in 1565, who was accoucheur to his Queen, Anne of Denmark, and whose excellent bedside manner and large clinical experience (being himself the father of 17 children) we may presume went some way towards inducing her to use her persuasion with her consort over a matter to which she doubtless had given much thought and attention. Needless to say that in this way Gideon de Laune became, as it were, the Founder and one of the earliest Masters of the Society, if not the first. And it is moreover apparent that this action of James was in no sense the outcome of caprice or despotism, for he also took the advice of Theodore de Mayerne and Henry Atkins, "Doctors of Physic, our discrete and faithful physicians."

The Guild being duly established by Royal Charter, it naturally followed that an application should be made to the Heraldic College for armorial bearings. A grant was made in 1617 when the then Clarenceux King of Arms, William Camden, a

very distinguished herald and the author of that stupendous archæological work *Britannia*, devised an achievement which is a masterpiece of the heraldic art.

One of the first details of the Coat of Arms to which attention may be drawn is the unicorn *supporters*. The unicorn was a frequent sign of the older apothecaries and was probably connected with the supposed virtue of the unicorn's horn as a panacea. This reputation had the result of increasing enormously its market value. Pomet, writing in 1553, says that one was bought by the King of France for £20,000, and another, presented to Charles I of England, was the largest known, being 7 ft. long and weighing 13 lbs. These horns were those of the narwhal and when used in medical practice they were ground up and made into a jelly or "alkermes" mixed with saffron and cochineal.

The horn of the unicorn had been always credited with miraculous powers. When used as a drinking cup it protected against "poison, convulsions and epilepsy," and was said to shatter to atoms when a poisonous draught of wine was poured

therein. But doubts gradually crept in with regard to its virtues and even as to the existence of the animal itself. Decius, in *Julius Cæsar* (II. i. 204), animadverting on the credulity of the Emperor, says "he loves to hear that unicorns may be betrayed with trees and bears with glasses, elephants with holes, lions with toils and men with flatterers." Sebastian, in *The Tempest*, when Prospero's spirit servants set before him a sumptuous repast, hardly believing his eyes, exclaims: "Now I will believe that there are unicorns!" The unicorn was also adopted as a sign by the Goldsmiths, possibly in connection with the large monetary value of the supposed horn. It was introduced into the Royal Arms of England in place of the Welsh dragon in the reign of James I. Lastly, the pound sterling of James the First was known as a "unicorn" from having the device on it.

It is easy and also diverting to trace the connection between the supporters and the crest. The Latin "unicornis" derives from the Greek "monoceros"—or "rhinoceros" as it was also called—an animal of the ungulate order, having, as a rule, one dermal horn over the nasal bones, and the herald therefore made use of it for the crest instead of a third unicorn, which would have spoilt the subtlety of the device.

In heraldic language the blazon is thus described: "In a Shield azure, Apollo the inventor of phisique, proper, with his heade Radiant, holding in his left hand a bowe and in his right hande an arrow: d'or supplanting a serpent argent, above the Shield an Helme, thereuppon a mantle gules, doubled argent, and for their creast uppon a wreath of their colours, a Rhynoceros proper. Supported by two Unicorns or, armed and ungulated argent, upon a compartiment to make the atchievement compleat, this motto, Opiferque per orbem dicor."

The spelling is quaint and the heraldry typically Jacobean. It is countersigned by Henry St. George, Richmond Herald, as viewed and approved in the visitation of London made in 1634. A copy of the blazon hangs in the library of the Apothecaries Hall, but the original was found and brought to light in 1925, and lent to the Victoria and Albert Museum for the Loan Exhibition of objects of interest connected with the City Guilds during the Mastership of the present writer.

The ordinary observer not versed in heraldry will see it as a shield with a "field" of blue and Apollo the God of Medicine with a halo denoting his sun Godhead, grasping a bow in his left hand and a golden arrow in his right, and striding over a dragon or python. Above the shield is a helmet covered by a mantle or "lambrequin" of crimson lined with silver, with the crest, a rhinoceros resting on a wreath or "torse" of the entwined colours of the shield, gold and blue. According to the canons of heraldry the wreath is correctly composed of the two colours or colour and metal of the "field" and "charges" employed on the shield. The two unicorns which act as the "supporters" of the shield are of gold with horn and hoofs of silver, and the motto is on a label or "compartment," which completes the achievement.

Coats of Arms granted to City Companies usually give some indication of their trade or the occupation they engage in, and so we find in our Coat an allusion to the fight of Medicine against Disease. The prostrate dragon or python typifies the latter, while Apollo the God, or Inventor, of Medicine represents the victory of the art of healing.

It is interesting to compare the arms of the Apothecaries with those of the analogous Companies, the Barber Surgeons and College of Physicians. The arms of the Barber Surgeons granted in 1569 were an augmentation of those originally granted by Clarenceux, King at Arms, in 1451, the thirtieth year of the reign of Henry VI—in which there were no supporters, crest or motto and which consisted only of a shield sable with a chevron between three fleams, or flaumes, which were ancient lancets. On the full achievement is quartered the old shield with chevron and fleams, and a double rose with a gold crown lying on a spatter or ointment

spreader. Over all is a gold lion passant gardant on a cross gules. The crest is an opinacus, a heraldic animal with the body and forelegs of a lion, the head and neck of an eagle and a camel's tail. The supporters are lynxes with silver crowns round the neck and the motto *De præscientia Dei.* What connection there may be between the crest, motto and Barber-Surgeons it is rather difficult to guess; but the whole achievement seems to point to the inference that their business was one of manual dexterity which took no account of the scientific aspect of the diseases they were called upon to treat by their phlebotomy and their unguents.

The armorial bearings of the Physicians, granted in 1546, blazon on a sable field with a border of demi-fleurs de lys, a hand feeling the pulse arising from a radiation out of the clouds. There is also depicted a pomegranate—a fruit sacred to Isis and mentioned in Gerrard's Herbal as being a medicinal remedy of great antiquity, which was known to Dioscorides. The motto in Greek, "Life is short but Art is long," was assumed later, and does not appear in the original patent at the College of Arms. The suggestion conveyed by the achievement is one of medical learning and tradition, a contemplative and scientific attitude towards medicine.

The escutcheon of the Apothecaries on the other hand symbolizes a more energetic and combative spirit. Apollo has killed the gigantic python, "Qui modo pestifero tot jugera ventre prementem, stravimus innumeris tumidum Pythona sagittis" ("who but lately have laid low all swollen from my countless shafts the python that with baneful belly covered so many acres"). It was a deed of great prowess; his hand still grasps his bow, his arrow is ready to speed its flight.

The achievement of the Apothecaries seems to point the moral that their occupation is not merely mechanical, like that of the Barber-Surgeons, nor purely studious and abstract like that of the Physicians, but is an Art founded on action, with a firm grasp of the weapons wherewith to combat disease, and an ever ready recourse to the means of doing so.

Lastly we come to the motto—"*Opiferque per orbem dicor.*" "Opifer" is from "ops," which means "aid" or "healing." The line is from the first book of Ovid's *Metamorphoses*, in which the episode of Daphne is related and follows immediately on the episode of the slaying of the python by Apollo. Pausanias states that Leucippus, the son of Œnomaus, King of Pisa, was enamoured of the nymph Daphne and pursued her disguised as a woman. Apollo rescued the nymph and slew Leucippus; but his anger against Leucippus soon gave way to the more tender emotion of love for Daphne. She, however, fled away "faster than the light wind." Apollo tried to call her back with these words: "O nymph, O daughter of Peneus, I pray thee stay. . . . Rash one, dost thou not know from whom thou art flying? Jupiter is my sire. Medicine, too, is my discovery, and *I am called, all the world over, the Bringer of Aid.*" Finding his advances rejected by the nymph, he turned her into a laurel.

But her name is still borne by a shrub which was known to the early botanists and is used to this day in Medicine, the *Daphne Mezereum* of Linnaeus which yields the "Mezereon Bark" of our pharmacopœias.