



-- Coat of Arms --

Certification

CONCERNING

THE FAMILY NAME OF

HASELL

COMPILED UNDER THE DIRECTION OF
UNIVERSAL HERALDIC STUDIOS

Box 277

CHARLOTTE, N. C.

Arms: Or, on a fesse azure, between three hazel nuts, proper, as many crescents, argent.
Crest: A squirrel argent, feeding on a hazel nut proper, encircled with hazel branches.
Motto: Labor omnia vincit. (Labour conquers all things).

Colour Meanings:

Or: (gold) The metal or is the emblem of Generosity and Elevation of Mind.
Azure: (blue) The colour azure denotes Loyalty and Truth and also signifies Divine Contemplation and Godliness.
Argent: (silver) The metal argent represents Peace and Security. It also signifies everlasting Charity and clear Conscience.

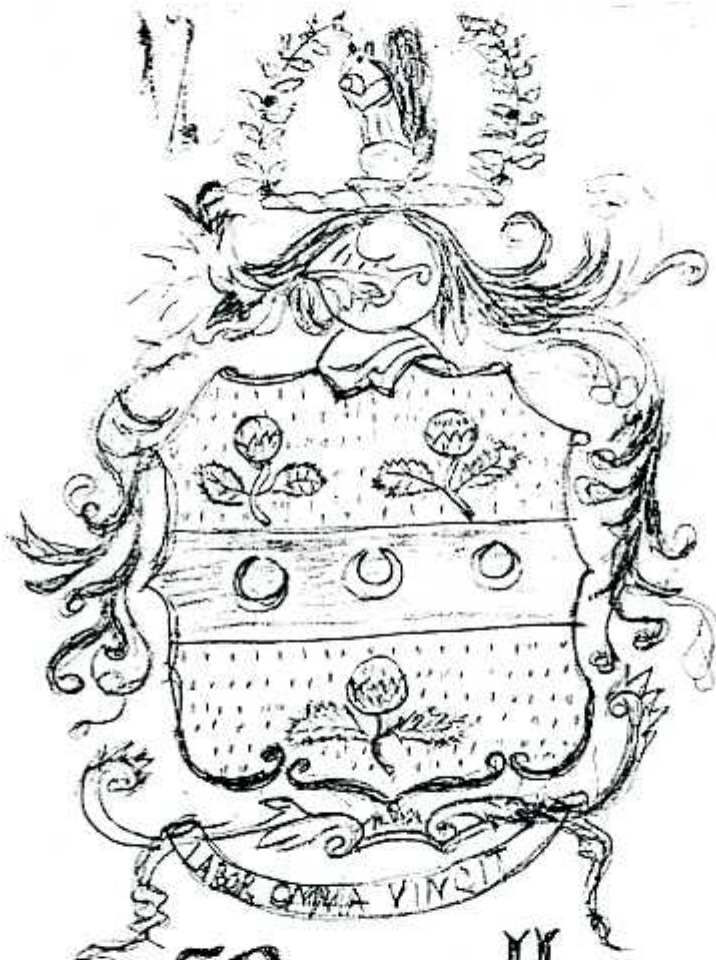
Character Meanings:

Fesse: The fesse represents the military belt or girdle of honour and signifies Military Service.
Hazel Nut: The bearing of the hazel nut is significant of Antiquity and Great Strength.
Crescent: The crescent represents the Alpha and Omega, Day and Night, Eternity. It was a symbol of acceptable and efficacious sacrifice, and as such was the badge of Siva, "Lord of the Mountains".

Squirrel: The bearing of the squirrel in heraldry indicates great industry and initiative. Signifies Protection and a lover of the woods and therefore emblematical of sylvan retirement being the delight of its bearer.

Authorities:

Burke's General Armory.
Fairbairn's Crests.



Hasell

THE ROMANCE OF HERALDRY

Out of the middle ages and down through the centuries to the world of today comes the proud custom and the romantic tradition of the ancestral coat of arms. Devised in the remote days of chivalry, borne by armed knights in tournaments and on ancient battlefields, cherished by illustrious forebears of ages past, and handed down from generation to generation as a sacred emblem of family honor, the coat of arms is an object of pride and distinction for its possessor today and an heirloom which generations of his descendants will cherish.

The origin of heraldry may be traced back to the dawn of history. Primitive peoples painted or tattooed tribal badges on their bodies; the ancient Hebrews, Egyptians, Chinese, and Japanese used symbols comparable with the insignia of heraldry; the Aztecs of Mexico carried shields and banners bearing personal or tribal devices; and the heroes of ancient Greece and Rome inscribed hereditary ensigns on their shields. Centuries later the Norman invaders of England in 1066 bore shields emblazoned with crudely devised insignia.

THE HISTORY OF ARMORIAL BEARINGS

True heraldry, in the sense of a systematized science of hereditary armorial bearings, dates from the early twelfth century. There is no record of the use of such bearings during the First Crusade of 1096, and they were extremely rare during the Second Crusade of 1147. But by 1189 a number of the shields borne in the Third Crusade were emblazoned; and the great seal of Richard the Lion-Hearted in the same year shows his shield charged with a lion rampant.

Three factors contributed to the rise of heraldry: first, man's natural desire to enhance his personal appearance, which found expression in the ornamentation of his military equipment; secondly, the need, among warriors who covered their heads and bodies with armor, for identifying marks easily recognizable in the heat of battle; and thirdly, the need, in an age when few could write and personal seals served instead of signatures on official or private papers, for seals of clearly identifiable design. Heraldry

was the answer to these requirements of the times, and with remarkable swiftness it came into general use. From the beginning of the thirteenth century princes, nobles, knights, and gentry adopted the custom and proudly displayed their arms in architectural and household decorations, in jewelry, and in embroidery, as well as on their paraphernalia of war. From the practice of embroidering the family device on the surcoat, worn over the coat of mail comes the expression COAT OF ARMS.

In the earliest days of heraldry arms were chosen by the bearer to suit his fancy. Crosses in many forms were adopted, in some instances perhaps to commemorate service in the Crusades, but more often merely as the symbol of Christianity. Broad horizontal, vertical, or slanting bands of vivid colors across the shield were chosen as being simple to emblazon and easily recognizable. Beasts, dragons, birds, fishes, trees, fruit, plants, and objects familiar with the everyday life of the Middle Ages were adopted as charges. Lions, eagles, and foxes, representing the virtues which the medieval mind attributed to these creatures, were frequently employed.

As coats of arms became more numerous, confusion resulted from the unrestrained adoption or alteration of arms and from the practice by feudal lords of allowing favorite followers to use their bearings. Early in the fifteenth century a proclamation of Henry V prohibited thereafter in England the assumption of arms except by inheritance of a grant from the Crown.

Since armorial bearings are hereditary, American descendants of British and Continental European families have the unquestionable right to use the arms borne by their ancestors. With the growing consciousness of pedigree and the increasing interest in genealogy among cultured Americans, the kindred subject of heraldry - the science of depicting in appropriate technical terms coats of arms and other armorial insignia - is now experiencing a notable revival of general attention.

HERALDRY IN AMERICA

Heraldry was introduced into America by the first settlers, many of whom, younger sons of the nobility or the gentry, brought with them from England or the Continent, their hereditary coats of arms. Evidence of the use of arms by the European-born colonists and the early generations of their descendants is to be found in old paintings, in engraved silverware, in seals affixed to letters and official documents, and in carvings on ancient monuments and tombstones.

In colonial America armorial bearings were handed down from generation to generation, and the custom was by no means discarded when political ties with England were severed. Regarded as an emblem of family rather than of nationality, arms continued in common use during the Revolution. There are innumerable instances of officials high in American public life of the time who used their ancestral arms, seals, and signet rings, the impressions of which may still be seen beside their signatures on state documents and private papers. Washington displayed his family arms on his carriage, on his bookplate, and on the seal which he affixed to letters and papers. The design for our own national flag was inspired by the stars and bars emblazoned on the shield of the Washington coat of arms.

An erroneous idea is entertained by some that heraldic symbols denote an aristocratic or exclusive class, and are undemocratic in their origin and permanency. On the contrary, these badges of distinction were the reward of personal merit, and could be secured by the humblest as well as the highest. They are today the testimonials and warrants of bravery, heroism, and meritorious deeds of our ancestors; and they appeal to the pride of the intelligent and enlightened descendants of these distinguished families, as the valiant deeds and self-sacrificing acts of contemporary persons would to their posterity.

Many of these devices, as in heraldic designs among all peoples, were bizarre and fantastic, though founded on some fact or tradition pertaining to the bearer or his ancestors. Some of them are so remote as to be lost in the mists of antiquity; while others were of comparatively modern origin.

The SHIELD, or ESCUTCHEON, on which the arms is displayed, is the most important part of the arms, the form of which varies with the taste of the artist. The Norman pointed shield is generally used in heraldic paintings: the escutcheons of maiden ladies and widows were painted on a lozengeshaped shield.

The HELMET is placed directly above the shield and is derived, like the shield, from the armor of the knight.

The WREATH, or TORSE, was worn at the lower part of the crest, as a means of fastening it to the helmet. It is formed of two skeins of silk twisted together and is composed of the principal metal and the principal color appearing on the shield.

The CREST, principal accessory of the arms, surmounts the helmet. The lack of a crest merely denotes antiquity. Arms were in existence long before crests came into general use.

The MANTLING, or LAMBREQUIN, is an accessory formed of cloth or other material hanging in ornamental folds. It was intended originally to protect the armor of the knight from the effects of the weather.

The MOTTO is not a component part of the arms grant and were adopted at will by the families themselves, sometimes as a war cry, a pun on the family name, but generally with genuine sincerity. Many arms have neither crest or motto.

BIBLIOGRAPHY

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