“Some Heraldic Propriety of Composition”
Solving the Mystery of the Origin and History of the Armorial Achievement of the County of Wellington, Ontario

Jonathan S. Lofft

Volume 111, Number 2, Fall 2019

URI: https://id.erudit.org/iderudit/1065082ar
DOI: https://doi.org/10.7202/1065082ar

This article documents the origins of the armorial achievement, the arms and crest, adopted by Wellington County in 1860. It compares amateur and authoritative revisions of the blazon of this achievement, and considers the connection between imperial toponym and heraldic emblem, that is, between name and arms, for the first time positively identifying the designer as fledgling celebrated Canadian heraldist Edward Marion Chadwick (1840-1921).

Cite this article
https://doi.org/10.7202/1065082ar
Introduction

Mostly owing to the diligence of herald and historian Darrel Kennedy, few uncertainties persist as to the origins of the coats of arms pertaining to municipalities in the County of Wellington.\(^1\) Located in South-western Ontario, Wellington County, originally founded as a District, was re-organized as a corporation sole in 1853 with its seat at Guelph. Named for the highest ranking of a dazzling multitude of peerage titles successively showered upon Arthur Wellesley (1769-1852), 1st Duke of Wellington, by the British Crown, Wellington County poses an enduring heraldic mystery in connection with an example *par excellence* of what are termed here imperial toponyms.\(^2\) Like the granting of armorial bearings, the bestowal of such toponyms is an imperial gesture; one of social denotation, and a means


\(^2\) Having been absent from Britain for some years whilst on campaign, when Wellesley was finally introduced to the House of Lords in May 1814, his letters patents of creation as a Baron, Earl, Marquess, and Duke, in the Peerage of the United Kingdom were all proclaimed consecutively in a unique and lengthy ceremony lasting the entire day, for which see Andrew Redman Bonar, *Life of Field Marshal His Grace the Duke of Wellington; Down to the Present Time with an Appendix* (Halifax, West Yorkshire: William Milner, 1844), 330.
of creating cultural landscapes by gazetting new settlements named for luminaries and landmarks, sacred and secular, derived from metropolitan canon. The constituent communities of Arthur and Maryborough, and neighbouring Waterloo and Wellesley, Ontario are each additional nodes along the same local semantic network, part of a globe-spanning imperial namescape, and an affirmation of the idea expressed by Christian Jacob that "toponyms can lend themselves to discursive forms of organization, to serial articulations that cannot be reduced to the sum of their component parts." In this short article I document the origins of the armorial achievement, comprised of a coat of arms and crest, adopted by Wellington County in 1860. I compare amateur and authoritative revisions of the technical blazon of this achievement, and consider the connection between imperial toponym and heraldic emblem. Breaking down two scholarly solitudes, bridging the gulf between onomastics and that area of heraldic studies concerned with the armorial system of signs in the abstract, between name and arms as aspects of intangible cultural heritage, is a priority. I also make a


positive identification the achievement’s designer as fledgling celebrated Canadian armorist Edward Marion Chadwick (1840–1921).

**The Origin of the Arms and Crest**

In 1860, being arrived to the age of twenty, Chadwick left his home on his father’s plush estate outside of Guelph, in Puslinch Township in Wellington County, for a new independence at nearby Waterloo.\(^6\) Already registered as a student at law, enrolled in Toronto’s Osgoode Hall, Chadwick undertook the relocation at the behest of the partners of the firm to which he was apprenticed, Lemon and Peterson. At Waterloo, Chadwick served as the agent of the solicitors to the newly opened branch of the Bank of Montreal there. Despite his tender years, Chadwick was already well established as the premier local heraldic authority, having lectured the members of the Guelph Debating Society on the subject, and redesigned the municipal arms of Guelph in the previous year. To mark his commission as provincial notary public in 1861, he devised for himself the first in a succession of handsome heraldic seals, an indispensable requisite of office. Chadwick identified the talented engraver as Joseph Thomas Rolph (1831-1916) of Toronto. While the matrix of this seal is lost, several examples of impressions Chadwick made from it are included within his archival remains. Also, in 1860, in anticipation of the celebrated visit to Guelph on 12 September of the Prince of Wales, and of the forty-fifth anniversary of the Battle of Waterloo (1815), he designed the coat of arms and crest of Wellington County.\(^7\)

While no documentation survives explaining precisely why County officials entrusted these specialised tasks to the young Chadwick, his family’s membership of the tight-knit Tory Anglican clique surely figured into the decision. Chadwick’s older brother, Frederick Jasper Chadwick (1838-1891), would in the fullness of time become mayor of the place. Most likely, there was no other person with a comparable interest in heraldry, or competence as an amateur artist, available to call upon for such work. Colonel James Webster (1808-1869), the first mayor of Guelph, ardent Tory Churchman, unsuccessful candidate for the provincial Legislative Assembly, and Registrar of Wellington County, is the prime candidate. Webster, also a co-founder of Fergus, Ontario, reportedly “took an active interest in the organisation...”

\(^6\) Biographical details are drawn from Chadwick’s diaries, ten volumes in the possession of the Trinity College Archives, Edward Marion Chadwick fonds, F2351, for which see Jonathan S. Loft, *A Brief but Accurate Record, 1858-1921: The Diaries of Edward Marion Chadwick* (Toronto: The Champlain Society, in preparation) and by the same author *In Gorgeous Array: The Life of Edward Marion Chadwick (1840-1921)* (Toronto: University of Toronto Press, in preparation).

\(^7\) Additionally, Chadwick was involved with engrossing the loyal address to the Prince of Wales presented by the Town Council of Guelph on the occasion of the visit. See also Ian Radforth, *Royal Spectacle: The 1860 Visit of the Prince of Wales to Canada and the United States* (Toronto: University of Toronto Press, 2004).
tion and success of the militia and volunteer movements in the district and county,” and was well acquainted with Chadwick’s father, Captain John Craven Chadwick (1811-1889), an immigrant scion of a family of the Protestant Ascendancy from Tipperary, who acted as a justice of the peace.8

As well as heraldic fantasies, Chadwick enjoyed painting watercolours and sketching scenes of local interest, such subjects as boating parties with friends on the river Speed, along with portraits of fashionable young ladies. In the earliest volumes of his diaries, he often included such illustrated vignettes within his text. Separate from these volumes, Chadwick produced sketchbooks, including one extant collection that he titled his *Album Selectum Waterloo 1860.*9 [Figure 1] Originally a stationer’s blank book, a variety of studies and designs in different media are included on the recto side of its forty chosen leaves. The *Album* merits deeper consideration than the present study can afford. Inserted at page thirteen is a piece of stiff card bearing two crisp examples of an impression of a heraldic seal captioned with a short note in pencil written in Chadwick’s hand that

---

Wellington County’s armorial achievement reads: “Seal of the County of Wellington designed by EMC.” [Figure 2] The artwork discernible from the impressions is clearly Chadwick’s own, characteristic of a talented amateur and done in the naïve style typical of the decades preceding the late Victorian heraldic revival. As with his notarial seals, the engraver was identified as Rolph of Toronto.

From the impressions in Chadwick’s Album can be discerned plain ridges forming the inner and outer edges of the circular legend band of the seal. The inscription, placed in the same unconventional manner as on his notarial seal, and written in an early form of Chadwick’s distinctive Gothic script, reads: The Corporation of the County of Wellington. At the centre of the seal are the arms and crest Chadwick created. The inelegant shield is a flat-topped variant of the popular triangular “heater” shape, and neither element of the achievement is hatched to indicate colouring. The crest is poised atop a wreath, or torse, of six twists. Extending out on both sides from beneath the shield, a motto scroll bearing the words Ontario Canada completes the achievement. The impression is 46mm in diameter.

**Historical Variants of Blazon**

It does not appear that Chadwick originally created a blazon for his rendering of the armorial achievement of Wellington County. Dismayingly, in this springtime of his heraldic talent, the essential task of grafting the design to a prescriptive technical description was neglected for nearly half a century. This omission likely owed to Chadwick’s youthful inexperience in 1860 of an admittedly occult practice. Later in life, however, with decades of experience drafting legal and heraldic documents, he belatedly proffered a version. The first blazoning of the achievement appears in Chadwick’s own 1908 manuscript entitled *An Ordinary of Arms Borne in the Province of Ontario*. Gifted to the Provincial

---

12 Edward Marion Chadwick, *An Ordinary of Arms Borne in the Province of Ontario*, 1908, bound
Government by its author in a fit of *mal d'archive*, and currently held by the Legislative Library, Chadwick’s ambitious *Ordinary*, perhaps the first complete roll of arms created in Canada, also deserves a separate study, though, once again, this task is well beyond the scope of the present article.

Divided into several sections variously treating public arms, Indigenous totemic emblems, ecclesiastical, as well as personal arms, the achievement of Wellington County is included within Chadwick’s *Ordinary*. Satisfied with his precocious handiwork, Chadwick admitted of his selections that “None of these are noted except such as display some heraldic propriety of composition.”13 His blazon reads:

Gules, a cross between five plates in saltire in each quarter Argent, all within a bordure of the last charged with eight garbs proper and for a crest a Field Marshall [sic] of England temp. George the Fourth, mounted, proper.

This arrangement alludes blatantly to the undifferenced coat of arms belonging to the chief of the name and arms of Wellesley, *Gules, a cross Argent between in each quarter five plates in saltire.* These, quartered with *Or a lion rampant Gules*, for Colley, augmented by *an escutcheon in point of honour charged with the badge of the United Kingdom*, formed the personal coat of arms of Arthur Wellesley. Though Chadwick prided himself on his ability meticulously to draft lengthy legal formulas without punctuation, one idiosyncratic element of his blazon appears to be a technically redundant specification that the *plates* in the arms, evocative of silver coins, be tinctured *Argent*. To difference these appropriated arms, Chadwick added a *bordure Argent charged with eight garbs proper*, likely “to announce the rural aspect of the county.”14

A modified version of the Wellington County achievement was granted by the Lord Lyon King of Arms in Scotland on 19 September 1984, and subsequently registered by the Canadian Heraldic Authority on 29 July 1996.15 Nothing suggests Lord Lyon resourced Chadwick’s *Ordinary* before making his grant. [Figure 3] Indeed, the blazon announced in the Scottish letters patent departed substantially from Chadwick’s original, particularly as regards the crest, and reads:

Azure a cross Gules fimbriated Argent between in each quarter five plates in saltire all within a bordure Argent charged of seven garbs Ténné and for a crest above a corona composed of a circlet of eight points Vert alternating with garbs Or the circlet charged with eight maple leaves bendways Or (four visible) on a wreath Argent and Azure a figure of the first Duke of Wellington holding a sword in his dexter hand and mounted on a horse passant proper.

While Chadwick’s blazon makes both the allusive and the canting aspects

---


of the arms and crest overt, he resisted making an explicit reference to the name of Arthur Wellesley, or to any of his many peerage titles, preferring to identify the mounted figure featured in the crest by his rank and historical epoch only. His reason for this reticence demands a brief accounting. Could Chadwick’s design for the arms leave any reasonable doubt as to the name to which they belonged that a heavy-handed blazoning of the crest might alleviate? Probably not, considering both the anniversary year of Waterloo and that in 1860 Wellington had been dead for less than a decade and his posthumous celebrity remained immense. Few actually possessed of sufficient esoteric interest to pursue the text of the blazon for the Wellington County achievement could fail to recognise Wellesley’s arms featured so prominently. And, as Bruce Patterson has ably demonstrated, the practice of blazoning actual individuals from modern history is uncommon.\(^\text{16}\)

At about the same time as Chadwick belatedly blazoned the Wellington County achievement in 1908, his correspondent, the prominent armorist A.C. Fox-Davies (1871-1928), opined in his classic work, *A Complete Guide To Heraldry* (1909), that “it is rare to find supportervs definitely stated to represent any specific person,” but then enumerated several notable exceptions.\(^\text{17}\) The Great Seal of the Confederate States of America, newly deputed in 1863, to provide one prominent contemporary example, bears what was stated as an explicit representation of the equestrian statue of George Washington erected in the Capitol Square at Richmond, Virginia, sculpted by Thomas Crawford (1814-1857) and Randolph Rogers (1825-1892), so that significant coeval specimens of blazons of both kinds are readily identified.\(^\text{18}\)

---

\(^{16}\) Bruce Patterson, “Real People,” *Hogtown Heraldry* 9:3 (Fall 1997), 22; personal correspondence with Dr. Claire Boudreau, Darrel Kennedy, and Bruce Patterson of the Canadian Heraldic Authority, 16-18 June 2015.


\(^{18}\) Ioannes Didymus Archæologos [John T. Pickett], *Sigillologia: Being Some Account of the Great or
Following consensus, Chadwick’s preference exemplifies the more decorous practice of blazoning military figures not by name, but rather according to rank, regimental affiliation, and by historical epoch. A preeminent example of this, likely familiar to Chadwick, is the dexter supporter of the armorial achievement of Field Marshal Sir John Colborne, 1st Baron Seaton (1778-1863), blazoned a soldier of Her Majesty’s 52nd (or Oxfordshire) regt. of foot, habited and accoutred, in the exterior hand a musket, all proper. Puslinch Township, located within Wellington County, where Chadwick’s father made his abode, was named for the hometown in Devonshire of Colborne’s wife, Elizabeth Yonge (1790-1872), while other aspects of Colborne’s biography, particularly his martial exploits in the Peninsular Wars and at Waterloo, were also integral to the local mythology and namescape.

Anticipating future contributions to the late Victorian “golden age of monument building and public remembrance,” of which he was an inventor in the provincial context, Chadwick’s rendering of the crest of Wellington County in the seal impression most closely resembles the colossal equestrian statue of the Iron Duke sculpted in 1840 by Matthew Cotes Wyatt (1777-1862). Dismayingly adjudged a monstrous carbuncle on the face of London, Wyatt’s monument, the largest of its kind in Britain, was banished from its original perch in the Metropolis to relative obscurity at Aldershot. While Lord Lyon blazoned the figure of the Duke of Wellington holding a sword in his dexter hand, in the impressions of Chadwick’s seal for Wellington County, the mounted officer grasps a baton, in clear imitation of Wyatt, a most proper item of insignia belonging to the exalted rank of field marshal. In fact, Wellesley amassed a collection of as many as eleven such batons at the height of his prowess, and lively illustrations of this trophy, as well as of the installation of Wyatt’s work, appeared in successive numbers of The Illustrated London News between 1846 and 1852, providing Chadwick with accessible source material for his design. It may not be a coincidence that the year of Chadwick’s birth was the same as the debut of Wyatt’s war memorial, furnishing the designer with an opportunity for embedding in his work something of a private joke. [Figure 4]

---

In deference to leading Victorian armorist the Rev’d John Woodward (1837-1898), described by Chadwick as “perhaps the most learned writer on heraldic matters of recent times,” who wrote of “the needlessness of specifying such minutiae,” instead of blazoning by name the man and his accoutrements, a generic description of an officer of appropriate rank and period disguised Wellesley’s monumental figure by Wyatt in Chadwick’s rendition. This was the artistic preference of the young artist and prudent judgement of the seasoned armorist. In this light, Lord Lyon’s revision of the crest seems regrettable, though it originated with the redesign undertaken by Kennedy some time earlier. The substitution in the authoritative blazon of the specific attributes of his title and of a sword for the generic inadvertently diminishes the honour due Wellesley as a field marshal, and obliterates the visual connection to Wyatt’s model. By neglecting Wellesley’s rank and its appropriate insignia, it appears the explicit inclusion of his peerage title in the 1984 Scottish blazon comes at the cost of the heraldic dignity of its holder. The nuance omits that while there are as many as nine lineal holders of the dukedom of Wellington since the creation of the title, with further heirs in the eventual line of succession, to date, only one of these has ever been a field marshal.

It must be conceded that no evidence admits Chadwick obtained permission from any duke of Wellington for the in-

---

clusion of their arms in his design, even though these he differenced by the addition of a special bordure, so Lord Lyon’s alterations in this aspect may be justified. Curiously, the *Public Register Register of Arms, Flags, and Banners of Canada* maintained by Canadian Heraldic Authority omits from its online blazon any mention of the additional grant of a coloured burghal coronet of garbs and points charged with maple leaves, while the printed registration document first issued in 1996, viewable online as a scan, includes this item of insignia, as does the online image scanned from a painting by Patricia W. Bertram.23 Writing in *Heraldry in Canada* in 1985, Kennedy elaborated on a correspondence with J. I. D. Pottinger (1919-1986), Islay Herald, who noted that Lord Lyon did not normally grant crests to municipalities, unless strong emotional attachment could be demonstrated to previously unauthorized designs, and that exceptions could be made because, “Scots Heraldry is not permanently fixed and ossifying, but is a developing concept adapting to the current needs as it has always done.”24 Scottish leniency evidently satisfied Wellington County Council’s desire to retain its existing achievement designed by Chadwick.

In the next section of this paper, however, the connections between certain Anglo-Irish members of the Tory clique in Wellington County and Arthur Wellesley, personally, will be demonstrated to be sufficiently intimate that Chadwick may have construed a kind of informal authorization for the allusion in his original design. The ideas Chadwick published elsewhere about the authority required for armorial entitlement in Canada, perhaps shaped by his formative experiences of designing achievements for Guelph and for Wellington County, are also of significance for understanding his choice.

**Name and Arms**

The social prominence in contemporary Guelph society of the Rev’d Edward Michael Stewart (1797-1883) manifested a local representative of the family of Arthur Wellesley. Having arrived in Upper Canada from Ireland about 1832 with no ministerial charge, Stewart served as a cavalry trooper with Chadwick’s father on the Niagara frontier during the Upper Canada Rebellion

---

23 Compare <http://reg.gg.ca/heraldry/pub-reg/project.asp?lang=e&ProjectID=627&ShowAll=1> with <http://reg.gg.ca/heraldry/pub-reg/project-pic.asp?lang=e&ProjectID=627&ProjectImageID=1777>. In Scotland, until the great upheaval caused by the coming into force of the *Local Government (Scotland) Act* in May 1975, coloured burghal coronets of eight points *Vert* alternating with garbs *Or* were employed in the armorial achievements of counties, an element of a now superseded system of insignia for representing the authority of local governments, for which see M.D. Dennis, *Scottish Heraldry: An Invitation* (Edinburgh: The Heraldry Society of Scotland, 1999), 20. Thus, Lord Lyon’s grant in 1984 of a coloured burghal coronet to Wellington County appears anachronistic, if not retrograde, which may account for the inconsistent Canadian blazonings.

of 1837. Residing for a time at Cayuga, he subsequently settled at Guelph, becoming master of the grammar school there and assistant minister of the Anglican parish, called St. George’s. Stewart’s mother, the Hon. Elizabeth Pakenham (1769-1851), was a daughter of the 2nd Baron Longford in the Peerage of Ireland, and an older sister to the Hon. Catherine ‘Kitty’ Pakenham (1773-1831) who, by her marriage to Wellesley in 1806, eventually became 1st Duchess of Wellington. Thus, Guelph’s assistant minister was a nephew to Wellesley. In Wellington County, this kinship network gradually widened to include the family of Chadwick with the 1861 marriage of Frederick Jasper Chadwick, the future mayor, to Stewart’s daughter, Elisabeth Stewart (1839-1894). Chadwick’s closest male companion in adolescence was Stewart’s third son, Pakenham Edward Stewart (1841-1861), founding Scribe of Episcopon, a secret society formerly associated with Trinity College, Toronto.

The gazetting of several of the local imperial toponyms commemorating different aspects of Wellesley’s legacy, his name(s), his victories, peerage titles, etc., occurred after the time of Stewart’s arrival in the country, and offered some form of consoling psychological toponymic attachment to a sojourning member of the Ascendancy who was far from home. In fact, the place-name of Pakenham, Ontario, as well as Stewart’s own personal names, recalled another distinguished maternal uncle, Major General the Hon. Sir Edward ‘Ned’ Michael Pakenham (1778-1815), killed leading British forces against those commanded by future American president Andrew Jackson (1767-1845) at the Battle of New Orleans. A trusted lieutenant to Wellesley in the Peninsular Wars, the fame of General Pakenham’s name and fate extends to the lyrics of the seminal folk song, Jump Jim Crow, written in 1828 by Thomas Dartmouth “Daddy” Rice (1808-1860), the father of American minstrelsy, and beyond. Chadwick’s design for the armorial achievement of Wellington County, devised within one year of his own family joining the Stewart-Pakenham-Wellesley network by marriage, was as much an effulgence of family piety, of connecting name to arms, as a public act of commemoration. As well as place-names, Wellington County boasted a disproportionate share of Wellesley’s per-

26 Chadwick, Ontarian Families, 123.
sonal relations, even if this imperial heraldic and toponymic mimicry was carried on at a considerable distance from Apsley House. Needless to say, the ripples of pride that swept through the family at the presentation in 1896 of Frederick Jasper Chadwick’s son, the Rev’d Frederick Austin Pakenham Chadwick (1873-1952), to the Anglican Rectory of Arthur, Ontario, contributed to an almost overwhelming conflation of names. Collectively, there is even the risk of these names blurring the important distinction between the “who” and the “where.”

The repetitive personal naming habits within this widening family, unfolded in the geographical context of a dense local namescape, demonstrate considerable engagement with the “intergenerational component” of toponymy described by Gwilym Lucas Eades. Indeed, Chadwick’s pioneering genealogical publication, *Ontarian Families* (1894/’98), for recording these, as well as many other intergenerational names, makes a foundation for understanding how identity was perpetuated among Anglo-Irish settlers in the period, as do other of his works explicitly concerned with naming practices within the family. Serving colonizing ends, the repetition of names embedded values “not only in the brains and bodies” of participants, but also in the landscape itself, creating networked nodes capable of transcending even the succession of generations. Commemorative names as imperial toponyms abound in the present narrative. Classified by academic onomasticians as non-descriptive in structure, relevant examples of commemorative names include: (i) personal names associated with Wellesley and his wife’s relations passed along to new sons and settlements, and (ii) place-names in and around Wellington County, and throughout the colonies, that received the transferred names, possibly descriptive, of already existing settlements, such as Waterloo (Flemish for “sacred wood”) in present day Belgium, that was rendered non-descriptive in translation, as in Waterloo, Ontario. While, as Carole Hough cautions, the distinction between descriptive and non-descriptive names may appear to be clear, on closer examination, and in the particular case of Wellington County and Chadwick’s kin, this line can be fuzzy. The names of places and of the leading families inhabiting those places “begin to merge into each other.”

When in 1901 Chadwick pondered the question of who may be considered

---


lawfully armigerous, he enumerated first those who are entitled to arms “by inheritance,” holders of a title that “vests in all descendants of the ancestor.” He did so in support of his view “that ordinary armories are not honours… but merely the insignia by which families may be symbolically or pictorially distinguished from other families.” Chadwick challenged the existence of any legitimate heraldic jurisdiction belonging to the professional heralds of England, including over the colonies of settlement of the British Empire, and argued for the free adoption of arms by individuals, so long as they exemplified rectitude in design and were not so similar as to be confounded with the arms already borne by another. He followed this opinion concerning individual armigers with a related statement regarding the necessity that “every government, paramount or subordinate, must have a great seal, and therefore has an inherent right to compose, as it may please, the devices to be displayed on such seal… every government has a generally recognized inherent right to devise arms for its own use.” Taking into account the tremendous density of the namescape of Wellington County and surrounding environs, as well as the identity of his kinship network settled within it, Chadwick’s youthful allusive selection of the arms of Wellesley differenced by a bordure, along with a crest of the canting figure based on Wyatt’s famed memorial to Wellington, remains consistent with his refined Edwardian aesthetic.

**Conclusion**

The preceding consideration of the origin and history of the armorial achievement of the County of Wellington, Ontario, discloses Edward Marion Chadwick as inventor. My comparison of the successive blazonings, designs, and renderings, of these arms revealed significant problems in the interpretation of Chadwick’s original, for which are offered reasonable solutions, and an argument for the deficiency of Lord Lyon’s blazon of the crest, subsequently perpetuated in Canada. Furthermore, a theoretically robust exploration of the peculiarities of the local namescape with its deep cultural significance for Anglo-Irish settlers of a narrow kinship network, offers a plausible rationale for Chadwick’s design, overlooked in the process of formalizing the achievement.

As designer, Chadwick displayed singular talent in his enduring armorial achievement for Wellington County, exemplifying what he called “some heraldic propriety of composition.” By a detailed consideration of this fine early work, a firm foundation for Chadwick’s renown “as the father of modern Canadian heraldry” is further bolstered. Finally, it is significant to note that upon receiving images of the seal impressions from Chadwick’s *Album*, and other documen-

---

33 Chadwick, *The Armiger*, 34.
34 Ibid., 38.
35 Bruce Patterson, *Heraldry in the Church of St Alban the Martyr* in *Church of St Alban the Martyr*, OH inside pages autumn 2019.indd   193 2019-08-29   11:12:22 PM
tation referred to here, the responsible officers at the Canadian Heraldic Authority graciously caused to be updated the entry in the *Public Register* for Wellington County, acknowledging his role as creator of the armorial achievement.

---