

NOTICE OF A JEWELLED ORNAMENT PRESENTED TO QUEEN  
ELIZABETH BY MATTHEW PARKER, ARCHBISHOP OF  
CANTERBURY.

IN the investigation of usages and manners in olden times, and of details of daily life which, however apparently trivial, may contribute in no slight degree to illustrate the feeling and spirit of the age, our readers must have had occasion to observe the elaborate variety, the quaint designs, the curiously mingled character of the personal appliances and decorations of the sixteenth century. Many relics of earlier mediæval taste have been preserved, in which we cannot fail to admire a very high degree of artistic perfection,—for example in metal-work, in enamels, and in sculptures in ivory or wood. Amongst productions of a later time, however, in the Tudor Period, or the Elizabethan, when the tasteful influence of the cinque-cento period had become diffused even to the remote countries of Europe, numerous highly interesting objects are to be found, more especially interesting when they may be associated with names of personages distinguished in the eventful history of the times.

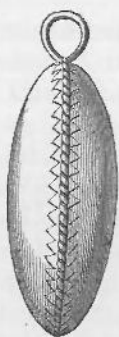
During the reign of Henry VIII. a taste for costly objects of luxury, personal ornaments, sumptuous costume, curious plate or jewelry, with numerous other precious accessories of daily life, became rapidly developed. It continued in a remarkable degree, during the prosperity and the extended intercourse with distant lands, which accompanied the sway of Elizabeth. The precious objects of these periods, which have been preserved to our times, are comparatively few, but chronicles and inventories supply abundant evidence of their costly variety, unequaled perhaps in any subsequent reign. The curious lists of gifts presented by the courtiers of the Maiden Queen, at the commencement of each New Year, and also of the marks of royal favor bestowed by her in return, may be cited as illustrating, in a very remarkable degree, the arts and manners of the age.



Jewel



Impression.



Profile.

Jeweled Ornament presented to Queen Elizabeth by Matthew Parker,  
Archbishop of Canterbury.

(Original size.)

It is obvious that we can rarely expect to meet with costly ornaments,—objects of small dimension and considerable intrinsic value, even of times comparatively so recent as the sixteenth century, preserved in their intact originality. The relic, therefore, which is the subject of the present notice, must be regarded with no slight interest, having unquestionably been in the possession of Elizabeth, from whose times it has happily been handed down, apparently without change or injury. This remarkable personal ornament, exemplifying in a striking degree the peculiar and quaint sentiment of the age, has been preserved at Hardwicke Court, Gloucestershire, the residence of T. Lloyd Barwick Baker, Esq. It is not precisely known at what period, or by what means, it came into the possession of his family. It was sent amongst objects of value liberally contributed to the Temporary Museum formed during the meeting of the Institute at Gloucester, in July, 1860, and it has been briefly noticed in the Catalogue of that collection.<sup>1</sup> By the kindness of Mrs. Barwick Baker, I have now been permitted to place before our readers the accompanying representations of this unique Elizabethan relic.

The ornament under consideration, specially deserving of notice as having been presented to the Queen by Matthew Parker, Archbishop of Canterbury, is an oval pendant, formed of an intaglio on jasper agate, set in a slight corded rim of metal, to which is attached a loop for suspension, so that the gem might conveniently be worn on the neck, appended by a riband or a chain. The gem is convex on both sides, as shown in the profile view (see woodcuts, of the same dimensions as the original), one side only being engraved. The subject is Vulcan seated at his anvil, and engaged in fashioning a helmet; in the background is seen Venus standing; in front of the goddess is Cupid holding a torch, towards which she extends one of her hands, and in the other, upraised, she holds the bow and quiver which she appears to have taken away from the God of Love. This intaglio is of cinque-cento work; the design is, however, possibly taken from an antique gem. The subject has been frequently repeated, with some slight variations, and it has

<sup>1</sup> Gloucester and Gloucestershire Antiquities; a Catalogue of the Museum,

&c. Gloucester, Lea, Westgate Street, p. 28.

been explained as representing Venus obtaining from Vulcan armour for Æneas.

A remarkable example of this subject occurs in the Arundel Collection, liberally submitted to our examination by the Duke of Marlborough in June, 1861. This is described by Mr. King, in his notices of the collections then exhibited, as an unique Asiatic-Greek intaglio, in a very bold style, on a large yellow crystal; Venus in this instance is winged and androgynous, possibly the deity so represented under the masculine appellation of Aphroditus. Vulcan appears at his anvil on one side, on the other is seen Cupid.<sup>2</sup>

Mariette has engraved an intaglio with the same subject, on red jasper, in the celebrated "Cabinet du Roi;" the group in that instance is differently treated, Venus is seated, and the figure of Cupid is concealed behind the anvil.<sup>3</sup> Several other examples might be cited; it was a favorite subject amongst the artists of the cinque-cento and sei-cento periods. It occurs likewise upon a Majolica plate in the choice Collection formed by Mr. Henderson; this specimen of Italian pottery bears the date 1538 on the reverse.

I am indebted to the kindness of our accomplished guide in the difficult study of Antique Gems, Mr. King,<sup>4</sup> for the following observations on the remarkable example of art now for the first time published:—"Little can be ascertained as to the date and subject of this noble intaglio. The design is purely in the taste of the cinque-cento, for in the antique it is Minerva, not Venus, who assists Vulcan with her advice in the operations of his forge, a partnership of which Stosch's Catalogue gives four examples, whilst of this group he has not one, for his No. 607, where the centre group is somewhat similar, except that here Cupid blows the fire, has all the other gods assembled around; and, from the remark of Winckelman as to its large size, it is probably a *renaissance* work. Hence it seems apparent that there can be no antique prototype for the intaglio in question. There

<sup>2</sup> See Mr. King's Notices of Collections of Glyptic Art, in this volume, *ante*, p. 107.

<sup>3</sup> Mariette, *Traité des Pierres Gravees*, tome ii., pl. 21. Several other gems with this subject, variously treated, are described in Raspe's Catalogue of Tassie's casts, vol. i. p. 382.

<sup>4</sup> We are indebted to Mr. King for a

most valuable manual, by which the investigation of Glyptic Art has received a fresh impulse. His work, *Antique Gems, their Origin, Uses, and Value as Interpreters of Ancient History* (London, Murray, 1860, 8vo.) ranks amongst the most important accessions to our archaeological literature.

can be little doubt that Vulcan is supposed to be at work on the arms of Æneas (in fact he has a helmet upon the anvil), for Virgil or Ovid exclusively furnished subjects to those early Italian engravers, when not employed upon Scriptural pieces. It is, however, difficult to imagine on what errand Venus is despatching Cupid with the flaming torch, or what bearing it is intended to have upon the main design. The treatment of the body of Vulcan reminds me much of a Hercules of the same period, and of some of the signed works of Giovanni del Castel Bolognese. The great masters of this period, the first half of the sixteenth century, generally signed, or at least put their initials upon their more important works, and it would be an unwarranted assumption to assign this gem to that skilful artist merely on the evidence of the style, which doubtless was to a great extent common to all the good intagli of that epoch."

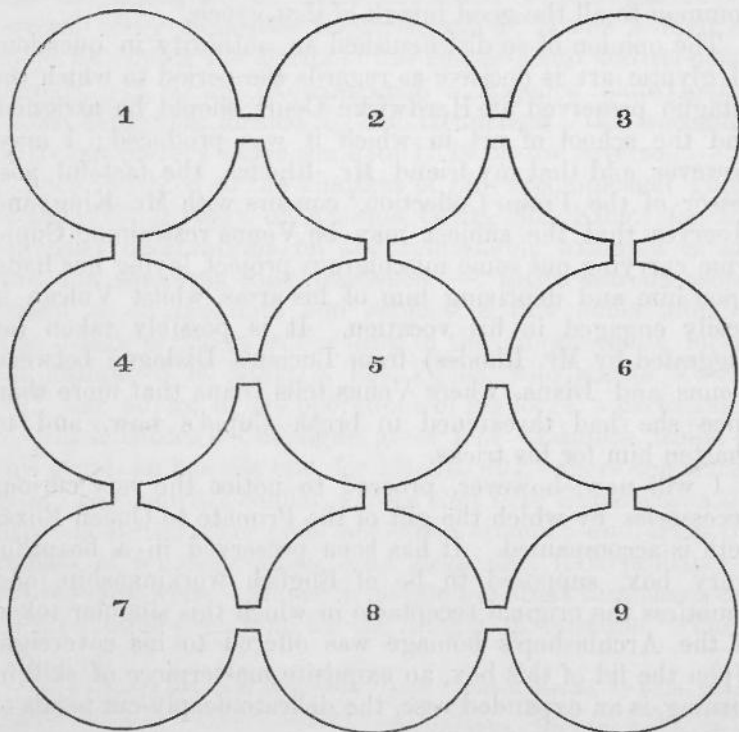
The opinion of so distinguished an authority in questions of glyptic art is decisive as regards the period to which the intaglio preserved at Hardwicke Court should be assigned, and the school of art in which it was produced; I may, however, add that my friend Mr. Rhodes, the tasteful possessor of the Praun Collection,<sup>5</sup> concurs with Mr. King, and observes that the subject may be Venus restraining Cupid from carrying out some mischievous project, laying her hand upon him and depriving him of his arms, whilst Vulcan is busily engaged in his vocation. It is possibly taken (as suggested by Mr. Rhodes) from Lucian's Dialogue between Venus and Diana, where Venus tells Diana that more than once she had threatened to break Cupid's bow, and to chasten him for his tricks.

I will now, however, proceed to notice the very curious accessories by which the gift of the Primate to Queen Elizabeth is accompanied. It has been preserved in a beautiful ivory box, supposed to be of English workmanship, and doubtless the original receptacle in which this singular token of the Archbishop's homage was offered to his sovereign. Upon the lid of this box, an exquisite masterpiece of skill in turning, is an expanded rose, the delicate deeply-cut petals of

<sup>5</sup> See a short notice of the Praun, or Mertens-Schaafhausen Collection, in this Journal, vol. xviii. p. 302, and also in Mr. King's *Antique Gems*, p. liii. Mr. Rhodes

informs me that he possessed a cameo the subject of which was nearly the same as that of Mr. Barwick Baker's gem, but that he does not know any *replica* of it.

which, closely resembling the natural forms, are produced by the lathe alone. On the bottom of the box is wrought another rose in much less prominent relief; the box itself being admirably fashioned by the lathe so as to represent open basket-work, finished with most perfect precision. It measures, externally, about 2 inches in diameter. Within, accompanying the pendant ornament, there is a piece of fine parchment, consisting of nine circles, a small portion of the parchment being left between the circles, so that the whole may be folded up, fitting exactly into the box. Upon these circles, the arrangement of which is shown by the annexed diagram on a reduced scale, the diameter of each circle in the original being about  $1\frac{3}{5}$  in., are inscriptions explanatory of the virtues of the gift, which was manifestly regarded as



endued with certain talismanic or phylacteric properties; a miniature figure of St. George within a garter is painted on the central circle, and, on that immediately beneath,

is seen portrayed an exquisite little miniature of the Queen in profile to the left.

The inscriptions are admirable specimens of calligraphy, the writing being moreover curiously varied in the different circles. The arrangement is as follows. Upon the three upper circles (Nos. 1, 2, 3, in the diagram) are these words, *Plinius—De Acathe—Dioscorides*, respectively. In these circles is written a curious account of the stone called *acathe*, the localities whence it is derived, and the properties ascribed to it by Pliny, Isidore, and Dioscorides. This account, which is in French, as follows, commences immediately under the heading *Plinius*, in circle No. 1.

Acathe est une Pierre noire, qui a en soy blanches veines. Et est appelle Acathe pource quelle fut premier trouuee en vne riuieri de Cecile qui est nommee Acathe, si comme dit Isidore. Mais on la trouue maintenant en plusieurs autres Regions si comme est lisle de Crete ou on les trouue et ont couleur de fer. Et en Inde ou elles ont plusieurs cou- (*here the writing is carried on to circle No. 2*) leurs, et si ont gouttes rouges parmy ainsi comme de sang. Le premiere de ces pierres vault aux enchaunteurs qui usent de mauuaise art car per (*sic*) ceste pierre ils esmeuent les tempestes et arrestent les riuieres, si comme dit Dioscorides, et si vault a entendre les choses que on voit en songes. Les Acathes (*here carried on to circle No. 3*) de Crete valent a escheuer les peryles et font la personne qui la porte agreable, et plaisante, et bien parlante, et si lui donne force, et celles qui sont trouuees en Inde confortent a la veue, et ostent la soif et valent contre le venin, et quand on la met au feu elle donne moult bonne odeur, si comme dit Dioscorides.

Many of the magical and medicinal virtues attributed to the agate in ancient times, as here detailed, are to be found in Pliny's Natural History, from which they have been copied by old writers.<sup>6</sup> In circles Nos. 4, 6, 7, and 9, we find the following inscriptions, partly citations, somewhat modified, of Pliny's own words :

(Circle No. 4.) *ACHATES guttis aureis sapphiri modo distincta qualis copiosissima in Creta sacra appellatur. Putant eam contra araneorum et Scorpionum ictus prodesse. Spectasse etiam prodest oculis, sitimque sedat.*

(Circle No. 6.) *Maximum in rebus humanis inter gemmas pretium habet Adamas, et eidem inter gemmas primum locum auctoritatis attribuit Plinius. Martialis post Adamantem ponit Achatem, sub specie albi coloris, et hoc quia licet sit lapis niger maxime tamen quidam probant si habeat vitream perspicuitatem.*<sup>7</sup>

<sup>6</sup> Pliny, Nat. Hist. lib. xxxvii. c. 10; Dr. Holland's Translation, vol. ii. p. 623. See also Marbodei de gemmis, in the pas-

sage relating to Achates, s. 2.

<sup>7</sup> Compare Pliny, *ibid.*, c. 4, Holland's Translation, p. 609.



(Circle No. 7.) TRAHITUR Achates a greca voce ἄχος .i. cura animi, acerbitas, sollicitudo, quod sollicitudo (teste Servio) semper regum sit comes. Fuit etiam proprium nomen fidelis comitis Æneæ.<sup>8</sup>

(Circle No. 9.) Insignem Achatem Pyrrus Epirotarum Rex qui versus Romanos bellum gessit habuisse traditur, in qua nouem musæ et Apollo citharam tenens spectabatur, non arte sed nature solertia, ita discurrentibus maculis ut musis quoque singulis sua redderentur iusignia.<sup>9</sup>

I now proceed to the most interesting features of this curious relic, namely the illuminated miniature portrait of Queen Elizabeth, introduced in the lower circle, No. 8, and the figure of St. George, in the central circle, No. 5, accompanied by an inscription showing that the precious gift had been presented to that Queen by the Primate, Matthew Parker. The portrait, a diminutive oval medallion painted in blue *grisaille*, represents Elizabeth, apparently in early life, seen in profile to the left; around this miniature are the following inscriptions, in three concentric circles, commencing at the top of the circle,—+ AVDIENS SAPIENS SAPIENTIOR ERIT ET INTELLIGENS GVBERNACVLA POSSIDEBIT.<sup>1</sup> + HEI MIHI QVOD TANTO VIRTVS PERFVSA DECORE,—after which is drawn a dexter hand, the forefinger pointing to the following word, commencing the third and interior circle of this inscription,—+ NON HABET HIC STABILES INVIOLATA DIES.

On the central circle (No. 5) there is a delicate limning, St. George, colored in *grisaille* on a bright blue ground, within the garter inscribed with the usual motto. Around the margin of the circle is the following distich,—

+ REGNI ἄχος ELIZABETHA GERIT MATTHÆVS ACHATEN  
CANTVAR. EI DONAT FIDVS DVM VIVET ACHATES.

which may be thus rendered,—Elizabeth bears the cares of the state: Matthew (Archbishop) of Canterbury, her faithful Achates so long as life may endure, presents to her this agate. The quaint play on the words *Achates*, the precious stone, and Achates, the name of the faithful follower of Æneas, is sufficiently obvious. No one, I apprehend, can question the probability of the conclusion that the beautiful

<sup>8</sup> The observation of Servius, Æn. I. v. 178, 316, relates, not to the stone called Achates, but to the name of the companion of Æneas, so called from the

Greek, as given above.

<sup>9</sup> Pliny, *ut supra*, c. i. Holland, p. 601.

<sup>1</sup> Proverbs, ch. i. v. 5.



pendant ornament or talisman, accompanied by the exquisite relic of calligraphy explanatory of the virtues of the gift, and recording the homage of the giver, was presented to the Virgin Queen by the learned prelate on one of the frequent occasions when he was honored with a royal visitation.

I regret that hitherto I have been unable to ascertain at what special season the agate now preserved at Hardwicke Court, without any tradition of its previous history, may have been received by Elizabeth. Several lists have been found of the costly New Year's gifts of the courtiers, and of the valuable presents received from the Queen by them in return. One of these curious rolls was in Astle's possession, and may now exist with the Stowe MSS. in Lord Ashburnham's library; another was in the hands of Mr. Herrick, of Beaumanor, Leicestershire; a third is amongst the Sloane MSS. From these records ample extracts have been given in Nichols' *Progresses of Elizabeth*, but I have failed to find the gift of this agate intaglio by Matthew Parker. His presents on occasion of the New Year were frequently in money. In the fourth year of her reign, he offered a red silk purse containing, in "dimy sovereigns," 40*l.*; the Archbishop of York giving on the same occasion specie to the amount of 30*l.*; each of the bishops 20*l.* or 10*l.*, &c. The primate received in return a covered cup, gilt, weighing 40 oz. There were, however, many occasions on which, according to the custom of the period, such a gift as that under consideration may have been offered. In March, 1573, for instance, Elizabeth honored the Primate with a visit at Lambeth, during two days, and in September of the same year she conferred upon her "*fidus Achates*" the somewhat onerous distinction of a visit at Canterbury. Sir Henry Ellis has printed, in his valuable collection of *Original Letters illustrative of English History*, the Archbishop's letter to Burghley, written in August of that year, in anxious anticipation of the royal favor.<sup>2</sup> The thought had struck the good primate that he might make the Queen's visit subservient to the promotion of the Protestant religion. In a contemporary narrative, given in some copies of the Latin life of M. Parker, the following description is found of his sumptuous gift to the Queen at the banquet given on the occasion.—

<sup>2</sup> Ellis' *Orig. Letters*, First Series, vol. ii. p. 267.

"Atque, præter hoc magnificum ac sumptuosum convivium, archiepiscopus insignia quædam dona Reginæ dedit, salsarium videlicet, ex auro affabre factum; in ejus coopertorio *achates* gemma, divum Georgium draconem trucidantem, cum Gallicis versibus in Regis insigniis consuetis, continens, intextitur; in orbe autem sive concavio ejusdem alter *achates* includebatur, in quo vera Reginæ imago in albo achate incisa fuit, in coopertorii autem summo aurea navicula adamantem oblongum tenuit."<sup>3</sup> However inappropriate we may now consider the intaglio of Venus and Vulcan, as a token of the homage of a grave and pious prelate to his sovereign, it must be remembered that at that period objects of such description had recently, through the introduction of the arts from Italy and France, and the taste for the elaborate productions of antique or renaissance workmanship, become highly esteemed and eagerly sought after. We find many such precious objects amongst royal gifts at this period. In 1576, Lady Burghley presented to Elizabeth "a juell of golde, being an agathe of Neptune" set with rubys, diamonds, and pearls. Mrs. Blanche Parry offered "a juell being a cristall in gold, with twoe storyes appeering on bothe sides," namely, as we may suppose, two subjects, being historical or allegorical devices. In 1578, Sir Henry Sydney, lord-Deputy of Ireland, presented a fair jewel of gold, with Diana, fully garnished with diamonds, rubys, and pearls. About the same time, in Christmas week, some of the courtiers, disguised as maskers, gave to the Queen "a flower of golde garnished with sparcks of diamonds, ruby's, and ophales, with an agathe of her Majestis phisnamy and a perle pendante, with devices painted in it." It is remarkable that we so frequently find the Queen's own portrait selected as an offering acceptable to her; in this last instance we might almost conjecture that amongst the disguised Christmas maskers might have been the bold aspirant for royal favor, the Earl of Leicester; and that the costly jeweled flower was enriched with that inestimable "phisnamy" of the Queen, the cameo-portrait attributed to Col-doré, which, by the kindness of the Duke of Devonshire, the

<sup>3</sup> Nichols' Progresses of Elizabeth, vol. i. p. 350. In the list of gifts received during Progress time in that year we find—"Item, one sault of ag'th garnished

with golde with a cover having in the top a gallie, in the middle thereof is a lozanged diamonde. Geven by th' Archbishop of Caunterberie. xi oz. qua."

members of the Institute had the gratification of inspecting at the exhibition of Glyptic Art in June, 1861. The "devices painted in it," according to the description above cited, may have included the concealed portrait of the Earl by Hilliard, still to be seen in that remarkable ornament of the diadem, part of the celebrated Granville *parure*.

It was not only to win or to retain the smiles of the capricious Elizabeth, at the New Year or on other seasonable occasions, that such presents were offered by her courtiers at the shrine of royal favor. In a letter, singularly characteristic of the manners of the period, John Harrington, father of the celebrated Sir John Harrington, writing confidentially of a certain suit then pending for the recovery of an estate, says, "I will venture to give her Majesty five hundred pounds in money, and some pretty jewell or garment as you shall advyse, onlie praying her Majestie to further my suite with some of her lernede Counsel." And he proceeds to observe, "This some hold as a dangerous adventure, but five and twentie manors do well warrant my trying it."<sup>4</sup>

Allusion has been made to the medicinal or phylacteric virtues attributed to the agate, and also to other precious stones, and the belief in such efficacy was still rife in the sixteenth century. Stow relates that on an occasion when Elizabeth went to hear a sermon at Paul's Cross, she received a present of a "crapon or toadstone" set in gold. This was a jewel held, according to popular credence, to which Shakspeare has made allusion, as of singular virtue; we are informed that some toads that breed in Italy and about Naples have in their heads a stone called a *craipo*, formerly "much worn, and used in ringes, as the forewarning against venime."<sup>5</sup> In a remarkable portrait of Queen Elizabeth formerly in the late Lord Northwick's collection, and exhibited by the kindness of Mr. Graves in the Temporary Museum formed in 1861, during the meeting of the Institute at Peterborough, the Queen appears wearing a plain translucent oval gem, in form and dimensions precisely similar to that given to her by Matthew Parker, and suspended by a small black riband round her neck. The setting is perfectly plain; there is no

<sup>4</sup> Progresses of Elizab. vol. ii. p. 261.

<sup>5</sup> Bartholomæus de propr. rerum; see

also Douce's Illustrations of Shakspeare, As You Like it, act ii. sc. i.

appearance of intaglio work upon the stone, which very probably, its simple character being much at variance with the splendor of her costume, was an object worn rather as an amulet supposed to possess certain physical virtues, than merely as an ornament.

In concluding these notices of the interesting relic of the Elizabethan age kindly entrusted to us by Mrs. Barwick Baker, it may be observed, that although, from the great convexity of the surface on which the intaglio occurs, it is improbable that this gem was actually intended to be used for sealing, it may perhaps be properly classed with certain personal seals, of which numerous examples have fallen under our observation. The sphragistic relics in question, used in ancient times in this country as *secreta* or privy seals, consist of antique or later intagli, mounted in mediæval settings invariably formed, as in the case of Matthew Parker's gift to Elizabeth, with a loop for suspension, so that they might conveniently be worn about the person. The settings are of silver, with the exception of one fine specimen found in Ireland, which is of gold; they bear some motto or inscription, for the most part allusive to their being intended to serve as privy seals. Several *secreta* of this description have been noticed in this Journal,<sup>6</sup> and impressions of a large series of examples have been figured by Mr. Roach Smith in his *Collectanea Antiqua*.<sup>7</sup> It is well known that in mediæval times various physical or phylacteric properties were ascribed to ancient gems; a code or inventory of such qualities, as indicated by the various subjects engraved upon them, has been given by Mr. Thomas Wright in the *Archæologia*, from a MS. in the British Museum.<sup>8</sup> It is probable that antique gems mounted in inscribed rims or settings of metal as above described, with loops for suspension, may originally have been thus adapted

<sup>6</sup> See the description of several specimens, *Arch. Journ.* vol. iii. p. 76.

<sup>7</sup> Vol. iv. p. 65; *Journ. Brit. Arch. Ass.* vol. iii. p. 330, &c. It is scarcely needful to remind those readers who take interest in sphragistic art that the prototypes of the peculiar privy seals in question may possibly be sought in the seals of the Carlovingian and early imperial series, displaying antique heads and other subjects, as described by Sir

Frederick Madden in this Journal, vol. xi. p. 266. Charlemagne occasionally used as a seal a gem engraved with the head of Jupiter Serapis, and Pepin le Bref's seal exhibits the Indian Bacchus. An impression of the seal of Charles le Gros, A.D. 881, shews the indent of a little ring at the upper margin for suspension; this example is not enriched with a gem.

<sup>8</sup> *Archæologia*, vol. xxx. p. 449.

so as to be worn as amulets. Subsequently the intaglio thus habitually used as a personal ornament may have been conveniently employed as a *secretum* or counterseal. Amongst early examples of gems thus used in this country may be mentioned one found on the obverse of impressions of the great seal of King John; it is a small antique head with the legend + SECRETVM IOHANNIS.<sup>9</sup> An earlier and remarkable illustration of the use of the looped *secretum* is supplied in Mr. Laing's valuable Catalogue of Scottish Seals. This is the earliest seal of the Stuart family, namely, that of Walter Fitzalan, appended to one of the Melrose charters dated 1170. The counterseal is an antique, a warrior leaning against a column, his horse prancing at his side.<sup>1</sup>

I have received from our friendly correspondent at Zurich, Dr. Ferdinand Keller, the President of the Society of Antiquaries in that city, a curious illustration of the class of objects under consideration. It is here figured from a drawing (of the same dimensions as the original) executed by Herr Græter, to whose skilful pencil we have repeatedly been indebted. It will be seen that this little object, which bears much general resemblance in form to the *secreta* so frequently occurring in this country, is adapted to



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be worn as a personal ornament or amulet, but, from its extremely convex form, almost conical, it could scarcely serve as a seal. It is set with a small green-colored gem, engraved probably with a lion, now indistinct. On the silver setting

<sup>9</sup> Figured in Sandford's Geneal. Hist. p. 55. A very curious example of the use of antique intagli on seals is given in the notes on Upton de Stud. Mil. p. 68, being the seal of Stephen Fitzhamon, on which three small gems are introduced.

<sup>1</sup> Catal. of Scottish Seals, by Henry

Laing, 1850, p. 126, plate iii. A Supplement to this interesting volume is ready for the press, when sufficient encouragement may have been obtained by Messrs. Edmonston, Edinburgh, by whom subscribers' names are received.

is an inscription, which it will be observed is to be read from the outside; this I presume was intended for *Ira regia, etc.*, being the purport of part of the twelfth verse of Proverbs, c. xix., thus rendered in the Vulgate—"Sicut fremitus leonis ita et regis ira." The legend may probably have been taken from an earlier version.

It may be observed, in connexion with this singular little ornament, that the symbol of a lion appears to have been in much repute in mediæval times; some mysterious significance or phylacteric virtue, probably as a zodiacal sign, was ascribed to it whether used as a personal ornament, or as the device of a seal. In the curious "*Livre Techel des philosophes et des Indoïs, dit estre des enfans d'Israel*," from which we learn the reputed virtues and properties of precious stones, it is said—"en quelque maniere de pierre que tu trouveras entaillé à l'ymaige du mouton, ou du lyon, ou du sagittaire, elles sont consacrées du signe du ciel. Elles sont très vertueuses, car elles rendent l'omme amyable et gracieux à tous; elles resistent aux fievres cothidianes, quartaines, et autres de froide nature. Elles guerissent les ydropiques et les palatiques, et aguissent l'engin, et rendent beau parler, et font estre seur en tous lieux, et acroist honneur à celluy qui la porte, especialement l'ymage du lyon."<sup>2</sup> The mystic notions relating to this animal may be seen in "*Le Bestiaire Divin*," edited by M. Hippeau in the *Memoirs of the Antiquaries of Normandy*. An intaglio of a lion with his paw on a bull's head occurs on a looped seal found at Luddesdown, Kent; the silver setting is thus inscribed—SVM LEO QOVIS EO NON NISI VERA VEO.

Some mysterious import doubtless is also concealed under the strange device frequently found on small personal seals of the fourteenth century, a lion couching under a tree, with the legend—WAKE ME NO MAN. Occasionally we find this associated with a symbol of the Precursor, the efficacy of whose intercession was most highly esteemed against epilepsy and other disorders. The head of St. John the Baptist in a charger, a very favorite device, and doubtless phylacteric, occurs accompanied by that of the sleeping lion which I have described. According to mediæval traditions the king of the forests when asleep never closed his eyes; as stated in the *Bestiaire*—"quant il dort, li oil li veille."

ALBERT WAY.

<sup>2</sup> *Le Lapidaire en Français*, par Messire Jehan de Mandeville; See *Le Roux de*

*Lincy*, livre des *Legendes*, cited by Mr. T. Wright, *Archæologia*, vol. xxx. p. 454.