

FURTHER NOTES ON THE ROSE, AND REMARKS  
ON THE LILY.

By J. LEWIS ANDRE, F.S.A.

In the *Archæological Journal*, Vol. LII, pp. 207-221, will be found a short paper on the Rose, and as since that date I have met with some further particulars concerning the Queen of Flowers, I venture to place them before the members of the Institute, and to offer a few remarks on the Lily, a flower so often associated with the Rose, and of nearly equal interest.

THE ROSE.

It is generally supposed that the French word for Easter, *Paque*, was, like our term Paschal, confined to Easter-tide; but this is not exactly the case, as the expression was also used in France in connection with the other great festivals of Christmas, the Epiphany, the Ascension, and Whitsuntide. As regards the first-named, we find an illustration of this employment of the word *paque* in the *Memoirs of Marshal Bassompierre*, in which he tells us that in 1599 he arrived with a companion at Paris on Christmas-Eve, and made his "Pasques" that night in the chapel of Nôtre Dame de Lorette.<sup>1</sup> In a similar way Pentecost was termed the *Paques des Roses*, and Lacroix informs us that—"In many churches on that day, at the *Veni Sanctus Spiritus* in the Mass, a trumpet suddenly sounded to recall to mind the great noise in the midst of which the Holy Ghost descended on the Apostles; sometimes also, to add another feature to the scenic imitation of this mystery, tongues of fire fell from the vaulting, or rather, a shower of red rose leaves, and doves fluttered about the church."<sup>2</sup>

<sup>1</sup> *Memoires du Mareschal Bassompierre*, Vol. I, p. 39.

<sup>2</sup> *Vie Militaire et Reliqieuse*, pp. 258, 259.

France being pre-eminently the land of the rose, we find that it has been extensively used in religious ceremonies, and a fourteenth century representation of a Procession of the Host in Paris shows both priests and laymen crowned by chaplets of roses, or *chapels* as they were termed; whilst a pretty incident in the life of St. Louis of France is related, to the effect that he made his children to wear crowns of roses every Friday, in memory of the Crown of Thorns, which on that day was borne by the Saviour.<sup>1</sup>

On the Continent garlands are still employed in church ceremonies, and Mr. S. George Mivart, describing the first High Mass of an Austrian Benedictine monk, says, "all the choir boys had garlands of flowers round the left arm, with flowers round the candles they carried, as marks of rejoicing."<sup>2</sup> Wreathed candles, similar to the above, were used formerly in England: "garlondis and paktshredde" for the torches upon Corpus Christi Day are mentioned in the churchwarden's accounts of St. Martin's Outwich, London, in the reign of Edward IV.

Roses are still used in the ceremonies connected with religion in the East, as, for instance, in the rites associated with the naming of a newly-born Cingalese, when a procession takes place in which a boy, with a gilt bowl full of rose petals, walks before the babe, whilst a priest scatters the leaves over the child, and prays that the parent may be as pure and lovely as the flowers.

In some French towns the cultivation of roses was not allowed to be exercised by everyone, but was a particular privilege. In Paris the *rosier de la Cour*, or Court rose-grower, and the makers of chaplets enjoyed this right, but were bound to present every year to the overseer of the highways three garlands of flowers on the Epiphany and a basket of roses at Ascensiontide, as a consideration for a supply of water."<sup>3</sup>

From the fourteenth century a custom prevailed in France by which it was required that when a lay peer had an action before the Parliament, he was expected to

<sup>1</sup> Madame de Renneville, *Coutumes Gauloises*, p. 166.

<sup>2</sup> *Nineteenth Century Magazine*, 1886, p. 385.

<sup>3</sup> *Coutumes Gauloises*, p. 167.

present roses to the magistrates. The Duke d'Alençon, son of Henry II, submitted to this act of homage, and in 1586 Henry IV complied with the usage, but is said to have been the last to do so. Another observance required that when the Constable of France served the King at table, he should do so staff in hand, and wearing a chaplet of roses on his head.<sup>1</sup>

Garlands were formerly so much used in France that the artificial florists were designated "chaplet makers in flowers," and during the middle ages rose-water was largely employed in French cookery. Lacroix gives a curious account of the manner in which it was prepared. Speaking of sauces, he says "perfumed waters were often added to them, such as rose-water, which was abundantly made by exposing to the sun a basin-full of water covered with another of glass, under which was placed a small vase to keep a certain quantity of rose petals from contact with the water."<sup>2</sup> Such is Lacroix's account; but as he, as usual, gives no reference as to the source from which he obtained his information, and from the scarcity of glass vessels in the middle ages, this use of glass basins seems to have been unlikely. Madame de Renneville gives the recipe for one of these perfumed sauces called *eau benit*, and says that it consisted of equal parts of rose-water and verjuice, with the addition of a little ginger and marjoram all boiled together.<sup>3</sup> Rose-water was also mingled with ragouts, pastry, fruit, and different kinds of drinks.

In my former paper on the Rose reference was made to its use in Heraldry as a royal badge, and I may add that the adherents of the Yorkists were conspicuous for their display of the emblems of their party—the sun in his splendour, and the white rose. These badges occur on the collars of both sexes, as represented on monumental effigies and brasses. An example of the former is furnished by the recumbent statue of a Countess of Arundel, dated 1487, at Arundel, in which the lady is shown wearing an elaborate collar composed of circles enclosing suns and

<sup>1</sup> *Ibid.*, p. 165.

<sup>2</sup> Lacroix, *Mœurs et Usages*, pp. 178, 179.

<sup>3</sup> *Coutumes Gauloises*, p. 163.

roses connected by oak leaves, the badge of her family.

The brasses of Joan Colte, dated 1471, at Roydon, Essex, and that of Sir Anthony Gray, 1480, at St. Alban's, show this collar on the effigies. Besides appearing round the necks of ladies, the Yorkist cognizances appear to have been occasionally introduced into their head-dresses, an interesting instance of which may be noticed on the brass of Christiana Phelip, dated 1470, at Herne, Kent, where the cauls of the coiffure have in their meshes alternately a sun and a rose. Inscriptions on monuments also had their badges separating the words, as on the epitaph to Sir Humphrey Stanley, 1505, at Westminster Abbey.



CHRISTIANA PHELIP, 1470, HERNE, KENT.

The union of the Houses of York and Lancaster gave rise to a large number of symbolical devices in which the rose formed a prominent feature, and one of these conceits may be seen on a medal struck to commemorate the marriage of Henry VII in 1486, on one side of which are figured the bride and bridegroom, and on the other a wreath of roses encircling the words *Uxor Casta Est Rosa Suavis*.

In the next century Queen Elizabeth appears to have delighted in references to the rose, an example of which is furnished by a portrait shown at the Tudor Exhibition in 1890. In this picture there is represented a flower-vase out of which grow a red and white rose tree and a lily, across these being a scroll inscribed *Felicio Phœnice*, and below the emblems are the words *Rosa Electa*. A medal in the same collection was one commemorative of the assistance rendered by Elizabeth in 1585 to the United Provinces, and on which she appears seated,

holding a rose branch, and presenting roses to the deputies of these States.<sup>1</sup>

### THE LILY.

Although the rose is the Queen of Flowers, the lily possesses an importance only second to it, and its beauty, both in form and colour, caused it in very early times to be freely introduced into Poetry and Art. In the Old Testament are several poetical allusions to the lily, and its appearance on Jewish art is seen in the descriptions left us of Solomon's Temple, in which it is stated that Hiram of Tyre wrought the capitals of the porch pillars with lily-work, and also that he surrounded the molten sea with a brim bearing flowers of lilies.<sup>2</sup>

St. Clement, writing against the use of garlands of flowers by the Christians, mentions that the lily was the emblem of Juno, and among the early Romans it was also, though but rarely, considered one of the attributes of Venus. As such it appears on a silver basin of the fourth or fifth century figured in d'Agincourt: here Venus is seen at her toilet attended by two cupids; one of whom holds a mirror, the other a lily.<sup>3</sup> Under the conventional form of the fleur-de-lis, this flower is found ornamenting Roman altars; and medals were stamped with it, besides being used in decorative paintings.

The lily was one of the flowers with which both Greeks and Romans adorned graves, and was extensively cultivated by the latter people, together with roses and violets. Virgil alludes to its use in decking the abodes of the dead, as he says that to the grave of Marcellus "hands full of lilies should be brought."<sup>4</sup>

Although occasionally introduced into artistic work by the early nations, it is only during the ages which have elapsed since the introduction of Christianity that the lily has taken a prominent place in both religious and secular art, and two reasons may be assigned for this prominence of the lily and of its conventional representa-

<sup>1</sup> Catalogue of the *Exhibition of the Royal House of Tudor*, 1890, p. 100.

<sup>2</sup> In the *Book of Judith*, Chap. X, v. 3, we read of that heroine that she adorned herself with various ornaments and "bracelets of lilies," which were sup-

posed by Grotius to be necklaces. See Calmet, *Dictionary of the Bible*, Vol. II, Lily.

<sup>3</sup> *History of Art, Sculpture*, Pl. IX.

<sup>4</sup> *Æneid*, Book VI, v. 383.

tive the fleur-de-lis. The first reason is that this flower has been universally received as an emblem of purity; and the second, although of vastly less importance than the former, is that it was extensively used in heraldry, in which it often became employed in a sense quite apart from its original symbolic meaning.

From an early date the lily has been an emblematical flower jointly associated with our Lord and His Mother, as may be seen on a very ancient stone cross at Sancreed, Cornwall, where under the crucifix there is sculptured a lily-pot on the shaft of the cross. Of a similar character is a very curious example of later date at Kingswood, Wiltshire, where the monastic gatehouse has in its front a two-light window, the dividing mullion of which bears on its face a branch of lily, whilst the gable, in place of the more usual cross, has a crucifix. Another frequent suggestion of the union of Christ and St. Mary is produced by making the flower branch form the cross of the Saviour. This occurs in a mural painting on the south transept of Gadshill Church in the Isle of Wight, where a triple-branched lily of gigantic size supports the figure of the Redeemer. Other examples are furnished by stained glass at Oxford, in St. Michael's Church,<sup>1</sup> and by a sculptured panel on the tomb of one of the Erneley family at West Wittering, Sussex. This peculiar combination of the crucifix and lily forms a somewhat favourite emblem of many saints, of whom St. Anthony of Padua, St. Catharine of Sienna, and St. Theresa, may be cited as instances. A modification of the same idea occurs in the very common fleur-de-lis-ended cross, and is still more clearly expressed when the lily itself not only forms the terminations of the cross, but also sprouts from the stem, as on a thirteenth century slab at Elford, Staffordshire.<sup>2</sup> Sometimes, in figures of the Blessed Virgin and Child, the infant holds a cross and St. Mary a fleur-de-lis sceptre, as on the seal of St. Mary's Priory, Clerkenwell.<sup>3</sup> On another seal, that of Thornton Abbey, the mother of Christ is seen crowned with the Holy Child in her lap,

<sup>1</sup> Engraved in Barr's *Anglican Calendar*, p. 60.

<sup>2</sup> Engraved in Cutt's *Manual of*

*Sepulchral Slabs and Crosses*, Pl. LIV.

<sup>3</sup> Engraved in Cromwell's *History of Clerkenwell*, p. 186.

whilst she holds in one hand a cross, in the other a lily. At other times the fleur-de-lis and the monogram of our Lord—the I.H.S.—are shown alternately, as on the mutilated cornice of the Easter Sepulchre tomb at Harlington, Middlesex. In heraldry, this coupling of the emblems of our Lord and His Mother are very frequently met with, and will be noticed further on.

It is in representations of the Annunciation that the lily in connection with St. Mary is most commonly met with, and which is so well known that little need be said respecting it here. In early works St. Gabriel is seen, not with a lily branch, but with a fleur-de-lis sceptre, as he appears in the Salutation in the Benedictional of St. Ethelwold, and in a picture by Cimabue. Later he is presented to us with the lily, but not always so, as instances are met with in which he bears an olive or almond branch. Occasionally St. Mary holds the lily, as on the twelfth century tomb called that of Bishop Hedda, at Peterborough Cathedral, and in the stained glass at Brown's Bede House, at Stamford, in which she carries a three-branched lily in her right hand and a triple rose branch in her left.

When the lily-pot was introduced into this scene, it at first took the form of a simple vase; but in later works it became an elaborately wrought vessel, as on the screen at North Walsham, Norfolk, and on the Erneley tomb before mentioned; a feature very noticeable in Flemish and German religious art.

At Yatton, Somerset, the scroll with the Angelic Salutation "Ave," &c., winds round the lily.

Sometimes the Annunciation is enclosed in three separate panels, of which the central one is devoted to the lily-pot, as on a chest found in a cottage at Milton, Cambridgeshire, and of fourteenth century date. This triple division occurs also on the brass of Bishop Andreas at Posen, dated 1479, where the lily-pot forms the central upright band of the episcopal mitre, on one side of which kneels the Archangel, on the other St. Mary.

At Banwell, Somerset, the first story of the church tower has on its west face one of those blank windows so common in that county, and in the sinister light of which is a sculptured lily-pot, whilst the window is flanked by

niches still containing the full-length figures of the Angel and St. Mary.

Representations of the Salutation of the Blessed Virgin appear on English brasses. The oldest of the examples I know of is of late fifteenth century date from Cirencester, Gloucestershire, and is only a fragment showing St. Gabriel and the lily-pot. Next in point of antiquity is also a fragment from the same church, being part of the flower vase only. The brass of Anthony Hansart, dated 1517, at March, Cambridgeshire, exhibits the entire subject, and in it we see St. Mary as having risen from her seat of throne-like form, and fallen on her knees in astonishment at the appearance of the heavenly messenger: her dress is that of a fashionable lady of the period, and the lily vase, as usual, forms the central feature. Lastly is a very beautiful example of this subject from the brass of William Porter, warden of New College, Oxford, and Canon residentiary of Hereford Cathedral, in which church it is found; the date is 1524. Here, contrary to the usual practice, the Blessed Virgin is on the dexter side, of the picture. St. Gabriel wears the peculiar alb seen in some late examples, as in the Annunciation before noticed at North Walsham, the vestment being open at the side showing the bare legs of the angel. The Dove appears in the midst of divine rays, but the figure of the Father sending the Holy Ghost is wanting.<sup>1</sup>

Often the lily-pot occurs as an emblem of the Virgin, as at Woodbridge St. Mary, Suffolk, where it fills a panel on the stem of the font, and at Erpyngham St. Mary, Norfolk, carved on the tower, whilst at Cowfold, Sussex, it is on the canopy above the site of an altar. It was worked on vestments, examples of which are mentioned in an inventory of church goods at Ely, dated 31 of Henry VIII, where it is stated that in Bishop Alcock's chapel there was "a single vestment of white damask imbroidrede with lily pots," and in the Ladye Chapel chamber "a vestment of old damaske with lily potts."<sup>2</sup> On a reliquary at Cologne, where the Presentation in the Temple is

<sup>1</sup> At Fovant, Wilts., is an oblong plate in memory of a rector of that church, George Rede, dated 1492, and with a representation of the Annunciation on a background powdered with

roses. See Oxford Architectural Soc. *Manual of Brasses*, p. 35, No. 105.

<sup>2</sup> *Gent. Magazine Library*, Vol. Ecclesiology, p. 157.



represented, a lily-pot standing on the Jewish altar is seen placed between St. Mary and St. Simeon. In modern days the inn sign of the flower-pot, occasionally met with, alludes to this emblem, and perhaps the more common sign of the fleur-de-lis may have reference to the Blessed Virgin. A vase, wreathed with lilies, is stated by Mr. Lecky to have been considered a symbol of the maternity of St. Mary,<sup>1</sup> and a lily among thorns was also a type of her. Blomefield mentions that in 1550 the Church of St. Martin's at the Plain, Norwich, had a velvet carpet for the altar presented to it by Lady Calthorpe. It was "adorned with roses and lilies and the holy name of Jesus," with the text "Sicut Liliū inter spinas, sic amica mea inter Filias."<sup>2</sup>

The universal association of the lily with the Blessed Virgin may be seen by a reference to Lady Shiel's *Life and Manners in Persia* (p. 37), in which she informs us that in Persia the tall white lily is to this day called "Goole Miriam," or "flower of Mary."

The conventional form of the lily, the fleur-de-lis, often encircles the crown represented on her image, as on brasses at Cobham, Kent, and Cowfold, Sussex, both of fifteenth century date; and at Sutton, Norfolk, the former position of her statue is indicated by a large fleur-de-lis terminating the label over the empty niche. Occasionally this emblem is prettily combined with the rose of St. Mary, as on the brass of Robert Langton, dated 1518, at Queen's College Chapel, Oxford, where the cope worn on the effigy is diapered with fleurs-de-lis, whilst the morse bears the rose in glory. At Dowdeswell, Gloucestershire, a brass of about the same date as the last named has a figure whose cope is ornamented in precisely the same manner.

The lily is the proper emblem of the archangel St. Gabriel; but when introduced at the death of St. Mary, he appears in mediæval representations of it with the palm branch of victory.

In ancient art St. Joseph always bears the lily as his emblem, and is never seen carrying the Holy Child when he appears apart from any group composing the Holy Family. The same flower is the special attribute of

<sup>1</sup> *History of Rationalism*, p. 234.

<sup>2</sup> *History of Norfolk*, Vol. IV, p. 371.

St. Dominic, and it occurs on the arms of his order of Friar Preachers. Cahier says that St. John the Baptist is reported to have been represented with this flower, but he admits that he is unacquainted with any instances of it.<sup>1</sup> The same writer gives a list of twenty-two saints who are portrayed with lilies in their hands, and relates some of the legends respecting the causes of their association with this flower; suffice it to say that the arms of the Republic of Florence appear to have been derived from the tradition that the patroness of that city, St. Reparata, appeared in the midst of a battle with a blood-red banner in her hand, charged with the device of a lily, which subsequently became the arms of that State.

St. Ætheldreda, as seen in the Benedictional of St. Æthelwold, bears a double-branched lily, which Cahier thinks may have reference to her celebrated dream of the branches springing from the staff she bore with her on her travels, or as an indication of her having founded two abbeys. The same writer states that SS. Anne and Joachim, the parents of St. Mary, have been pictured as facing each other, with a sprig proceeding from the mouth of each, and joining together to form a lily-crowned branch, from the blossom of which issues a bust of their daughter; thus forming a kind of genealogical tree similar to the well-known one of Jesse. He also informs us that SS. Julian and Basilissa hold a lily between them, having married but lived separate lives, or as single persons, and for a similar reason SS. Chrysanthus and Daria; SS. Elzear and Delphina, each hold a lily.<sup>2</sup>

The Romans symbolized the human soul under the form of an eagle, and in the middle ages it took the shape of a small sexless human being, or that of a dove; but St. Norbert is depicted as sending forth his spirit in the semblance of a lily.

Guillim, in his *Display of Heraldrie*, after describing the "Herbes Nutritive," whose forms appear in the science of the herald, turns to the consideration of herbs *coronare*, as he terms them, and which he tells us derived this appellation from being used in crowns and garlands. After a long list of these plants, he states that "Of all

<sup>1</sup> Cahier, *Characteristiques des Saints*, Vol. II, p. 546.

<sup>2</sup> *Ibid*, p. 517.

other, the Flower de lis is of most esteeme, having beene from the first *Bearing*, the *Charge* of a *Regall Escocheon*, originally borne by the *French Kings*, though tract of time hath made the *Bearing* of them more *vulgar*.<sup>1</sup> Planché states that, next to the origin of heraldry itself, perhaps nothing connected with it has given rise to such controversy as the origin of this celebrated charge.<sup>2</sup> Much of the disputation noticed by the above writer has arisen from the presence of the fleur-de-lis in the French arms as noticed by Guillim. Mr. Boutell, speaking on the matter, says that the figure was considered the emblem of the Blessed Virgin Mary, and thinks "there can be little doubt that the Kings of France, from Clovis downwards, bore a field covered with golden lilies, and that Charles V. reduced the number to three, either to symbolize the three different races of the Kings of France, or the Blessed Trinity."<sup>3</sup> Whatever may have been the origin of the fleur-de-lis in the arms of France, it is almost impossible to over-estimate the influence which this charge has exercised in heraldry; and, as Planché remarks, "The flower adopted by the mighty sovereigns of France as their family ensign, cognizance, or device became differently tinctured, the armorial coat of numbers, who could claim connection with, or owed fealty to, them."<sup>4</sup> The coat was assumed by some religious orders which took their rise in France, among them being the far-famed, and still vigorous, order of Cîteaux, founded in 1075; that of the Norbertines, or Premonstratensians, created in 1120; and that of the Maturins, or Trinitarians, established in 1198. Each of these religious bodies assumed the arms of the French nation, with variations in the charges. In a similar manner many saints connected with the royal house of France have been represented in art with their habits, or priestly vestments *fleur de lisée* or *semée de lis*; such are St. Louis the King, and St. Louis, Bishop of Toulouse, his nephew. The latter is a conspicuous example as he appears in a painting by Cosemo Roselli, a work in which the Bishop is seen in a blue cope with golden fleur-de-lis

<sup>1</sup> *Display of Heraldrie*, p. 152.

<sup>2</sup> *Pursuivant of Arms*, p. 100.

<sup>3</sup> Boutell's *Heraldry*, pp. 148, 149.

<sup>4</sup> *Pursuivant of Arms*, p. 102.

powdered over it. Other French saints were distinguished in like manner, as SS. Isburga, Mauront, and Requier.

Planche implies that the French arms furnished the motive for the introduction of the fleur-de-lis in English armoury, and says that "Whatever may have been its derivation, its appearance in English coat-armour is early and frequent, as may be expected when we remember the land from whence issued so many followers of the Norman William." No doubt the presence of fleur-de-lis in many English arms may be thus accounted for; but in late times—in one case at least—it appears to have been a charge awarded the bearer of a coat for valour displayed against the French, as Sir Cloudesly Shovel was granted a fleur-de-lis in his arms for his prowess in a victorious battle with that nation.

The quartering of the French arms with those of England originally showed them *France ancient*; and when the lilies were reduced to three, we followed the example set us, and retained the arms France modern until 1801. Shakespeare refers to this quarter of the English coat in Henry VI, in which play a messenger reporting the English losses says—

"Cropped are the fleur-de-luces in your arms,  
Of England's coat, one half is cut away."

*Act I, Part I, Sc. 1.*

But however much we may have been indebted to the French for the use of the fleur-de-lis in English Heraldry, the charge must have been often assumed in honour of our Lord and His Mother, as when we find it combined with the cross, of which an instance is furnished by the arms of Neave, which consist of a cross charged with five fleurs-de-lis and the crest of a lily. Another example occurs in the Bankes coat, which has a cross between four fleurs-de-lis.

The royal crowns of England exemplify the union of the cross and lily very clearly, and these emblems, I believe, are first to be noticed on the diadem of King Henry VI, and they have encircled the crowns of our monarchs from the time of that King until the present day. On the revival of the monarchy under Charles II,

<sup>1</sup> *Pursuivant of Arms*, p. 102.

a warrant was issued by him directing that the heir apparent, and other sons of the reigning monarch, as well as the King himself, should wear crowns with crosses and fleurs-de-lis composing the borders. Boutell informs us that the coronets of "the princesses, the daughters of Her Majesty," the present Queen, "are formed of a circle of gold, surrounded with four fleurs-de-lis and four crosses pattées," and that the coronets of Princes and Princesses, the grandsons and granddaughters of the



ARMS OF WINCHESTER COLLEGE.

Sovereign, have the circle of gold heightened by two crosses pattées, four fleurs-de-lis, and two strawberry leaves."<sup>1</sup> So that by the above we perceive that the further from the throne the fewer are the above emblems surrounding princely diadems. A circlet of fleurs-de-lis is seen on the crest of Sir John Harpedon on his brass, dated 1437, at Westminster Abbey, and in the same edifice on the coronet of the effigy of Margaret, Countess of Richmond, who died in 1509.

<sup>1</sup> Boutell's *Heraldry*, p. 266.

The lily itself enters into the composition of many English coats-of-arms, especially in those of religious and collegiate bodies, as in the coats assumed by the Abbeys of Barking, Essex, and Cerne, Dorset; also in one of those borne by Walsingham Priory. The Colleges of Eton, Winchester, and of Corpus Christi, or Benet's College, Cambridge, show the lily as an armorial bearing. Respecting the last example, Blomefield relates an interesting incident connected with Parker, Archbishop



DEVICE OF THE ORDER OF SERVITES.

of Canterbury, whom he states to have had these arms in a book. They are Quarterly of four, I. and IV. a pelican, II. and III. three lilies; and underneath this scutcheon the Prelate wrote—

Signat avis Christum qui sanguine pascit alumnos,  
Lilia virgo parens intemerata refert.<sup>1</sup>

The mediæval letter **M** was often ornamented with a lily-pot, having the branches of the flower running up

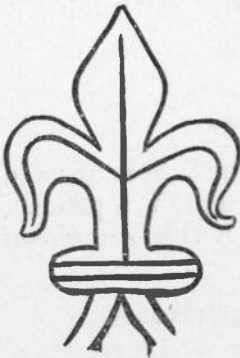
<sup>1</sup> *History of Norfolk*, Vol. III, p. 317n.

the centre bar of the letter and turning down the sides of it, as may be seen in a beautiful example engraved in Miss Twining's work on symbolism. A triple-branched lily formed into the same letter, as the monogram of St. Mary, was the device of the Order of Servites, founded in 1233.

Three Orders of the Lily testify to the popularity of this flower as a badge of knighthood, the eldest of these being that of the Lily of Navarre, which was instituted about the year 1043 by Garcias IV, King of that State, the badge of the Order being a lily embroidered upon the breast. Next came the Order of the Lily of Arragon, created in 1410 by Ferdinand of Castile, and its collar was composed of lilies and griffins. Lastly, there arose the Italian Order of the Lily, founded in 1546 by Pope Paul III, the badge of which was a golden medal bearing a lily in silver. It took its origin in the City of Viterbo, and a seal matrix of the Order is in the Bodleian Library, Oxford, where it forms one of the objects in Dr. Robinson's collection of Italian seals.

The lily was the badge of Bishop Wainfleet of Winchester, who also bore three lilies in chief on his arms. Besides being a well known Tudor cognizance, the fleur-de-lis was also that of the Stuart Kings—James I and Charles I.

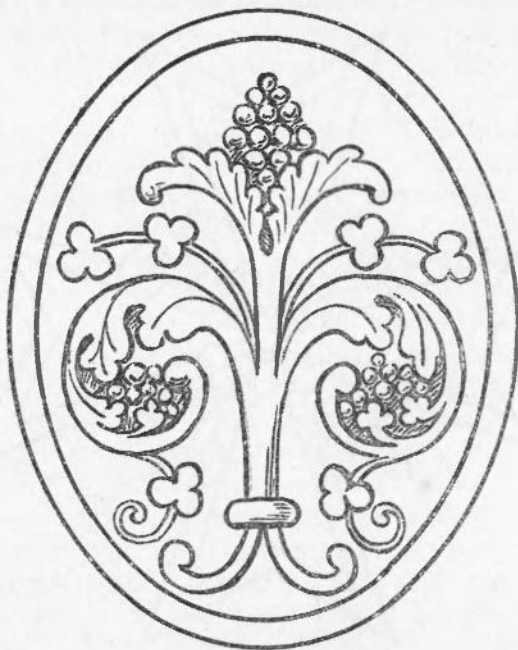
Like most objects of fourteenth century art, the fleur-de-lis of that period is often of very graceful outline, as may be seen on the brass of Sir John Giffard, about 1348 in date, at Bower's Giffard, Essex; but even previous to this the form had occasionally acquired a kind of angular stiffness as exhibited on the brass of Nicholas de Gore *circa* 1320, at Woodchurch, Kent, as here shown, though it was reserved to the eighteenth century to produce the most debased specimens. The arms of Florence, and the badge of the Order of Servites show how, in Italian art, the form of the lily itself could be so altered as to be almost unrecognisable, whilst in some instances the fleur-de-lis



FLEUR-DE-LYS.

is formed of three lilies combined. Besides being frequently found as the ornament of encaustic tiles the fleur-de-lis formed the finials of bench-ends, and the terminations of door hinges, whilst its outline may be traced in flamboyant panel work, and even in the tracery of some foreign windows.

Jewellery was often made to take the form of a fleur-de-lis, instances of which may be seen in the will of Isabel Fleming, proved in 1544, in which she bequeaths to one



ARMS OF FLORENCE.

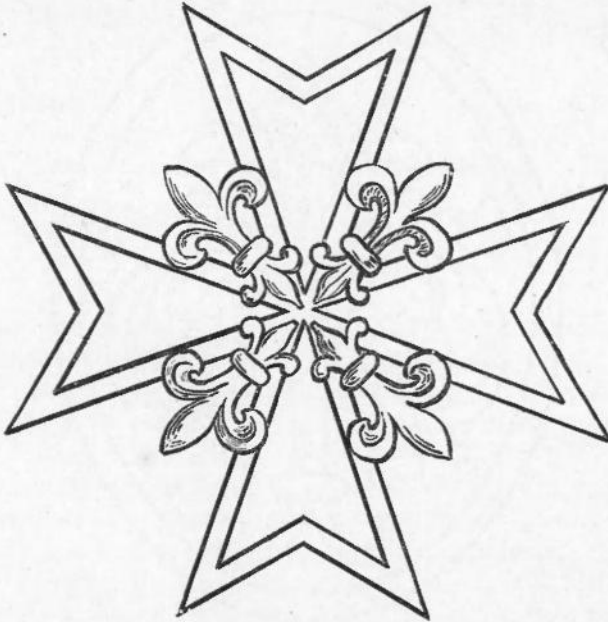
Millicent Harman her "brooche of goulde made like a castell with a floure de luce of Emerawds," and to another person leaves her ring with a "flower de luce of rubes."<sup>1</sup> At St. John Lateran, Rome, there are reliquaries in the forms of two busts containing the heads of the Apostles SS. Peter and Paul: they are each ornamented with a large fleur-de-lis covered with precious stones, and were the gift of Pope Urban V, who occupied the papal throne from 1362-1372.

<sup>1</sup> *Surrey Archæological Collections*, Vol. VII, pp. 252 and 254.



Du Boy informs us that Henry VIII had a splendid fleur-de-lis of diamonds, which once belonged to the house of Burgundy, and which Philip the Handsome, the father of Charles V, had pledged to the English monarch for the sum of fifty thousand crowns; and the writer further states that Henry sent this jewel back to Francis I, and forgave the debt as a bribe to gain his favour in the divorce of Queen Katherine.<sup>1</sup>

Finally, it may be observed that the Lily, like the Rose, was formerly much esteemed in medicine; and in the plan



BADGE FROM A PORTRAIT BY REUBENS.

of the physic garden attached to the celebrated monastery of St. Gall, in Switzerland, there appears a bed devoted entirely to the cultivation of the white lily. Distilled lily water is mentioned in the *Dictionnaire portatif de Santé*, published at Paris in 1783, and also the lily root, which is still a rustic remedy in some complaints. Moreover, the petals of the flower, preserved in brandy, are a favourite cure for bruises and scalds in Sussex, and I have heard that the lily is still, though rarely, employed in diseases of the heart.

<sup>1</sup> See Du Boy, *Life of Catharine of Arragon*, Vol. II, p. 139.