

FLOWERS OF OUR LADY
AND
MARY GARDENS

Narration Text
For
Color Slide Lecture
No.1

Mary's Gardens
124 W. Chestnut Hill Ave.
Philadelphia 18, Pa., U.S.A.

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THE 50 SLIDES

1. The Virgin in Her Majesty - Montserrat, Spain, XII Century (replica)
2. The Virgin with Scenes from Her Life - Chartres, France, XII Century
3. The Virgin Surrounded by Her Symbols - French, XVI Century
4. The Annunciation with Flower Symbols - Flemish, XVI Century
5. Mary Garden - St. Joseph's Church, Woods Hole, Mass., U.S.A., est. 1932
6. Plants Named for Our Lady - Queen of the Missions, Chicago, U.S.A. 1955
7. Mary's Rose - Wild Rose
8. Mary's Lily - Madonna Lily
9. Our Lady's Tresses - Quaking Grass
10. Our Lady's Eardrops - Fuchsia
11. Our Lady's Eardrops Holy Card - English, XX Century
12. Violet (Emblem of Our Lady's Humility)
13. Lily-of-the-Valley
14. Columbine (Emblem of the Holy Ghost)
15. Strawberry (Emblem of the Incarnation)
16. Our Lady's Bells - Gland Bell Flower
17. Our Lady's Slippers - Lady Slipper Orchid
18. Thistle Seed (Emblem of the Visitation)
19. Our Lady's Pincushion - Sea Pink
20. Our Lady's Pincushion Holy Card - English, XX Century
21. Our Lady's Thimble - Harebell
22. Our Lady's Bedstraw - Yellow Bedstraw
23. Madonna's Milk - Dead Nettle
24. Purification Flower - Snow Drops
25. Our Lady's Candle - Giant Mullein
26. Iris (Sword Lily)
27. Our Lady's Little Brushes - Fuller's Teasel
28. Chrysanthemum (Star of Bethlehem Legend)
29. The Rest During the Flight - Gerard David, French, XVII Century
30. Eyes of Mary - Forget-me-nots
31. "Lilies of the Field" - Poppy-Flowered Anemone
32. The Arrest of Christ with Flower Symbols - Flemish, XVI Century
33. Virgin's Cross - Virginian Stock
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35. Assumption Lily - White Day Lily
36. Mary's Gold - Calendula
37. Trinity Flower (Our Lady's Delight) - Pansy
38. Our Lady's Mantle - Lady's Mantle
39. Mary's Heart - Bleeding Heart
40. Madonna and Child in a Rose Garden - Stephan Lochner, German, XV Cent.
41. Seat of Wisdom - Ade Bethune, U.S.A., 1957
42. St. Joseph, Workman - Ade Bethune, U.S.A., 1958
43. Child at Mary Garden Pool
44. Our Lady's Shoes - Columbine Petals
45. Child's Offering at Outdoor Mary Shrine
46. Our Lady's Tears (used for Rosary Beads) - Job's Tears
47. Box of Seedlings started on Indoor Windowsill
48. Seedlings for Beginning 6-Variety Mary Garden
49. 6-Variety Mary Garden, 3 months Later
50. Flower Bed with Statue

PROJECTION AND NARRATION INSTRUCTIONS

If a manually operated slide projector is used, one person should read the narration text while a second person operates the projector. If the projector is equipped with automatic slide changer and remote control cord, one person can both read the narration and operate the projector.

The narrator should become familiar with the text prior to the actual presentation.

The fifty slides of the lecture are numbered 1 through 50 and are to be shown in that order. Make sure the slides are arranged in numerical order before starting the lecture. Each slide is to be placed in the projector with its number in the upper left hand corner, as seen from the rear of the projector.

The narration text is likewise divided into 50 sections, numbered 1 through 50. Each section is to be read with the slide having the same number. Read narration section 1 with the first slide (Slide #1), Section with the second slide (Slide #2), etc. through the 50 slides and narration sections. (Do not read out the slide numbers.)

The projector operator should wait 5 to 10 seconds after the narration section is finished for each slide before changing to the next slide. This pause permits the onlookers to consider each slide intuitively for a moment according to the information given in the narration. It also permits the projector operator (when this is a second person) to be sure the narration section has been completed for each slide before he changes to the next slide.

WARNING: Handle the slides by the cardboard part only. Do not touch the film part as this can easily be damaged by finger-prints or scratches. If necessary, dust particles can be removed with a small, soft camel's hair artist's brush.

Note: The narration text is also available in tape-recorded form with Gregorian Chant musical background for those who have tape recorders.

NARRATION TEXT

1. To tell the story of the medieval Flowers of Our Lady and Mary Gardens we must speak first of the Virgin herself and of her representations in religious art.

Here we see the Virgin enthroned in her majesty with the Divine Child enthroned in turn on her knees . . . a figure adopted by the Church to proclaim visually the truth that Mary was the very Mother of God, after this truth was defined as dogma in the year 431.

Because all Mary's excellences and privileges have their origin and culmination in the great truth of her divine motherhood, this image of her was the one used almost exclusively in the early, profoundly contemplative X to XII Century Romanesque period of medieval art.

This particular figure is a miniature copy, made available by the Jubilee Icon Guild, of the famous XII Century pilgrimage madonna of Montserrat, Spain.

2. As medieval piety developed, the life, death and resurrection of Christ were meditated upon as events in the life of Mary, His Mother . . . as seen through her eyes. Because these events were all aspects of the supernatural mystery of Mary's divine motherhood they were referred to as her "mysteries".

In art the events of Mary's life were depicted around a central image representing her as the enthroned Mother of God, as they are here in this tympanum of the renowned XII Century Gothic Cathedral of Our Lady at Chartres, France.

On the bottom level can be seen . . . on the left: the Annunciation and the Visitation . . . in the center: the Nativity . . . and on the right: the Annunciation to the Shepherds.

On the second level is the Presentation in the Temple.

The three arch rims, starting with the inner one, depict adoring angels, the liberal arts, and the signs of the zodiac . . . showing how angels and men and the heavens all proclaim the praises of the Divine Savior and his Holy Mother.

3. In their veneration of Mary as the worthy Mother of God the faithful also invoked her in litanies of her titles . . . drawn from doctrine and from Old Testament figures applied to her by the Church Fathers.

In art she was accordingly depicted surrounded by her chief biblical emblems, as in this page from a XVI Century French book of meditations.

At the top God pronounces the words from the Canticle of Canticles: "Thou art all fair, my love, and there is no spot in thee". Surrounding the Blessed Virgin - portrayed here as the Immaculate Conception, as a young maiden prior to the Incarnation - are her emblems and the biblical phrases, in medieval Latin, which they depict:

Bright as the sun . . . fair as the moon . . . gate of heaven . . . star of the sea . . . lily among thorns . . . exalted cedar . . . rose plant . . . tower of David . . . fair olive tree . . . well of living waters . . . blossoming rod of Jesse . . . spotless mirror . . . fountain of gardens . . . garden enclosed . . . and, city of God.

4. The devout also turned to nature for symbols of Our Lady's attributes . . . especially in northern Europe, under the influence of the gentle mysticism of Blessed Henry Suso.

Of all God's creatures, flowers seemed especially suited to recall Mary's immaculate purity, the beauty of her holiness and the splendor of her heavenly glory. From their various forms and colors, flowers were also seen to recall aspects of Mary's life and mysteries.

In religious painting Our Lady was depicted together with life-like representations of symbolical flowers, copied from contemporary gardens . . . as in this illustration of the Annunciation from a XVI Century Flemish book of meditations.

Among the flowers shown here are: the white lily, emblem of her purity and holiness . . . the red rose, emblem of her burning love of God . . . the myrtle, emblem of her virginity . . . the violet, emblem of her humility . . . the columbine, emblem of the Holy Ghost . . . and the strawberry, emblem of the divine fruit of her womb, Jesus.

Gardens composed of these and similar flowers were known as "paradises", and paintings depicting the Virgin and Child in such gardens were called "Mary Gardens".

5. Pre-reformation English monastery gardens planted with flowers symbolical of Mary also were known as St. Mary's Garden, or, for short, a Mary Garden.

Contemporary records tell us, for example, that in the spring of 1530 St. Mary's Garden at Melrose Abbey, Scotland, included: . . . as many white flowers as possible, for purity and holiness . . . lilies . . . white and red roses . . . costmary . . . spearmint . . . snowdrops . . . marygolds . . . daisies . . . violets . . . cross-shaped flowers . . . and many "Mary plants".

In such a garden Mary's praises could be proclaimed and meditated upon through her flower symbols growing in all the freshness of their living purity and beauty . . . and the care of these flowers could be undertaken as a prayerful work offered to Mary and her Divine Son for spiritual intentions.

From such monastery gardens, especially those on pilgrimage routes, the names and symbolism of the Mary-flowers spread out into the surrounding countrysides, where they were adopted into local usage. In his book, *The Englishman's Flora*, Geoffrey Grigson lists the exact counties of England in which several hundred Mary-names of flowers were once current.

This is the Garden of Our Lady at St. Joseph's Church, Woods Hole, on Cape Cod, Massachusetts . . . believed to be the first public Mary Garden in the United States. It was established in the early 1930's by a summer resident of Woods Hole, Mrs. Frank R. Lillie, who learned on the old Mary-flower tradition during visits to present-day English monastery gardens.

6. Documented historical research has listed some 500 plant namings symbolical of Mary, as found in general, dialect, horticultural and folk-lore dictionaries.

This is the first of eight pages listing such namings, published by Queen of the Missions magazine in Chicago in February of 1955 from research compiled by Mary's Gardens of Philadelphia . . . a spare-time work founded in 1951 by Catholic laymen to further devotion to Mary, and the restoration of the prayerful, religious sense of gardening.

The first column shows the old religious flower names, . . . the second the corresponding present-day common names, . . . the third the technical Latin names used by botanical scientists the world over, . . . and the fourth the research references for the names, referring to the bibliography at the end of this list.

Some of these names are still in general use today, such as: Madonna Lily . . . Marigold (a shortening of Mary's Gold or Marygold) . . . Lady Slipper . . . Lady's Mantle . . . Lady's Bedstraw . . . Lady's Eardrops . . . Lady's Tresses . . . and, Virgin's Bower.

According to the authority of the Oxford English Dictionary, the word "Lady" appearing in the Names of plants is a shortening of "Our Lady" and refers to the Virgin Mary.

7. The rose, queen of flowers, is an ancient and universal symbol of Mary, and of her spiritual beauty and fragrance pleasing to God.

Pope Pius XII has said, "The liturgical development of the symbol of the rose in the cult of Mary has nothing which should astonish us, for man has instinctively chosen the most beautiful of flowers to offer to the most beautiful of creatures . . . The Virgin herself was then compared to a rose . . . and now Christians invoke her twice, in the litany of Loreto, under the title of the queen of flowers: 'Mystical Rose' and 'Queen of the Most Holy Rosary' While cultivating the rose one is naturally borne to honor the Creator and to elevate one's soul toward her who bears the beautiful title of Mystical Rose, the honor and joy of the human family."

This is a wild rose, typical of those known to the Christians of the Middle Ages and called by them, Mary's Rose. It is also the rose adopted as the model for the central rose windows of many medieval cathedrals.

8. The white lily, and particularly the Madonna Lily, with its striking clarity of form and immaculate, translucent whiteness, has long been regarded as the special symbol of the spotless purity of Our Lady. This lily was also known as Mary's Lily.
9. Other flowers suggested to the faithful Mary's outward beauty, which so perfectly reflected the inner beauty of her holiness.

This is Quaking Grass, named Our Lady's tresses from the braid-like form of its seed-heads.

10. Still other flowers suggested Our Lady's clothing and her adornment. The pendant blooms of Fuchsia were seen as Our Lady's Eardrops . . . fitting adornment for the ears which received the Angel's message of the Annunciation.
11. This XXth Century English holy card, depicting two doves adorning Mary's ears with her Eardrops, shows how religious art and devotion have continued to use Our Lady's flower symbols even down to the present day.
12. The violet, from the modest or humble manner in which its blooms peek out from under its leaves was adopted as the emblem of Our Lady's humility.

St. Bernard spoke of Our Lady as "the violet of humility, the lily of chastity and the rose of charity".

A number of other flowers were associated with or named for the different virtues, and as such were especially associated with Our Lady, the model of all virtues.

13. The "Lily of the Valleys", a title applied by the Church Fathers to Mary from the Canticle of Canticles, denoted both her purity and her humility. This name has been most fittingly applied to the low, white-flowered plant commonly known as Lily-of-the-Valley today, which so well symbolizes these virtues.
4. From its petals resembling doves, the columbine has been adopted as an emblem of the Holy Ghost. The red columbine has been used especially for this purpose since its red spurs resemble also the tongues of flame with which the Holy Ghost descended upon the apostles at Pentecost.

In paintings of the Madonna and in Mary Gardens the columbine recalls that Mary conceived of the Holy Ghost, of whom she is also the dwelling place or temple, according to the words of the angel: "And the Holy Ghost shall come upon thee".

15. Various fruits, such as the apple and the pear, have been used in art to denote the divine fruitfulness of Mary's womb. In Mary Gardens and in portrayals of Mary Gardens the strawberry has been widely used for this purpose since its low form is suitably proportioned to other low-growing symbolical plants such as the violet and the lily-of-the-valley.

In flower and in fruit at the same time, the strawberry also represents Mary's perpetual virginity.

16. Church bells were especially associated with Our Lady from their use to ring out the Angelus thrice daily, and were often given names and inscriptions honoring her role in the Incarnation. Consequently, several bell-shaped flowers, such as the Gland Bell Flower shown here, were known as Mary's Bells or Our Lady's Bells.

17. Some fifteen different flowers, of which the best known is perhaps the Ladyslipper Orchid shown here, were at one time called Our Lady's Slippers. Legends tell us that these flowers sprang up where Our Lady trod on the way to visit Elizabeth, showing, in the words of the Canticle of Canticles applied to her, that "all her steps were most beauteous".

Such legends, while not historical documentations, afford historical insight into the richness of the religious associations underlying the flower symbols of Our Lady.

18. The graceful movement of the thistle-down, bearing its seed on the wind, was a reminder of Mary's visit to Elizabeth, carrying the Christ Child in her womb.
19. Our Lady's Pincushion or Sea Pink was one of many plants which brought to mind Our Lady's sewing work in preparation for the birth of the Divine Child.
20. Here is another XX Century English holy card, this one based on Our Lady's Pincushion, just shown, which is commonly known as Thrift in England. Mary sewing for the Christ Child is the model for all mothers sewing for their families . . . for all religious and ladies of church altar societies sewing priestly vestments and altar linens . . . and for all who sew for Christ's poor.
21. The beauty and purity of Our Lady's Thimble, Harebell, bespeak the sublime perfection and elevation of Mary's thoughts as she sewed for the infant **S**avior, to be born of her womb.
22. According to an old legend Our Lady's Bedstraw, a native Palestine Plant, was the natural bedding on which Mary laid the Holy Child in the manger at Bethlehem.
23. From the white markings on its leaves Dead Nettle was named Madonna's Milk, according to a legend that these marks first appeared on this and other plants, such as Our Lady's Thistle or Milk Thistle, after some drops of the Virgin Mother's immaculate milk fell on them while she nursed the Infant Jesus.

This symbolism turns our thoughts to the many statues and paintings of Mary as the "Nursing Madonna", a representation adopted to show her motherly tenderness and also to show that while Jesus was true God, the Divine Word Incarnate, He was also true man, born of Mary's womb and suckled at her breast.

24. The Snow Drop was known in England as Candlemas Bells or Purification Flower from its early bloom at the time of Candlemas or the Feast of the Purification of the Blessed Virgin Mary, February 2nd.

It is one of several flowers named from the liturgical season when they were in bloom, and thus available for church altar decoration at that time.

In our modern era of greenhouses and high-speed refrigerated transportation we have become accustomed to seeing flowers such as roses, lilies, carnations, gladioli and chrysanthemums used over and over again as altar decorations at all seasons of the year. In a former day the only flowers available for a given feast were those naturally in bloom at the time. In fact there is an Old English Table of Flowers which lists the specific flowers customarily used for each feast during the liturgical year. This table confirms that a number of flowers symbolical of Mary, including Candlemas Bells, were regularly used on her feast days.

25. From its resemblance to the large candles kept lighted on Our Lady's altar in many English churches, Giant Mullein was named Our Lady's Candle.

26. Blue Flag Iris, also called Sword Lily, from its sword-like foliage, was regarded as a symbol of Our Lady's Sorrows according to Simeon's words to Mary during the Presentation of Jesus in the temple: "And a sword shall pierce thy soul, that the thoughts of many hearts may be revealed".

Iris, the Royal Lily, was also used as an emblem of Our Lady's queenship.

27. The spiked heads of Fuller's Teasel were used for centuries to raise the nap on wool. To the faithful they were known in some regions as Our Lady's Little Brushes, calling to mind Mary's motherly care for the Infant Savior's hair.

It has been said that after Simeon confirmed for Mary the Old Testament prophecies of the Suffering Redeemer, she sorrowed as she brushed the child Jesus' hair . . . knowing it would one day be matted with the Divine Blood.

28. The Chrysanthemum is associated with the Epiphany, the manifestation of the Savior to the Gentiles, by a legend which tells us it was in bloom before the manger in Bethlehem. From the resemblance of the golden yellow star-like flowers of this plant to the star in the sky above, the Wise Men knew they had reached their journey's goal. Picking the flowers, they entered in and placed them in the outstretched hand of the Infant King enthroned on His mother's knees.

29. There are a number of legends associated with the rests taken by the Holy Family during the Flight Into Egypt, as depicted here in David's "Rest During the Flight".

Several flowers, such as Sweet William, were named Our Lady's Tuft, Cushion or Resting Place because they formed a place for Our Lady to sit. Flowering Clematis or Wisteria vines were named Virgin's Bower because they spread over her head to shield her from the hot sun. Rosemary acquired its fragrance when Mary placed Jesus' garment on it to dry after a rain storm. And the Cherry Tree lowered its branches to assist St. Joseph in picking fruit for Mary's and Jesus' refreshment.

30. Forget-me-nots were called Eyes of Mary.

In a book of flower legends we read that the Boy Jesus, looking into Mary's Eyes one day in front of their Nazareth home, said: "Mother, your eyes are so beautiful, everyone looks at them in wonder. What a pity those who will be born in future generations will not be able to behold them. Because in your eyes one can see my paradise, and whoever looks into them cannot help but be drawn toward it".

Thereupon He touched her eyelids and passed His hands over the ground as though sowing seeds. Immediately there sprang up forget-me-nots . . . hundreds of tiny blue eyes with golden centers . . . as a reminder of Our Lady's pure eyes for all peoples until the end of the world.

31. Authorities tell us the flowers growing in the fields and along the roadways where Jesus taught, and to which he in all probability referred in His Parables, were Poppy-Flowered Anemones.

From this historical association, these flowers are fittingly used in the Mary Garden to remind us of Jesus' teaching mission . . . first manifested to Mary and Joseph when they found Him sitting with the teachers in the temple

32. In paintings of the Nativity daisies and similar flowers were shown in the straw of the manger or in the ground before it to denote the innocence of the Christ Child. Here, in this XVI Century Flemish portrayal of the Arrest of Christ the same flowers are used with startling forcefulness to show Christ's purity and innocence in contrast to the evil of his apprehenders. Other plant symbols applied primarily to Jesus are Wheat and Grapes, emblems of the Last Supper and the Mass, and the Vine, depicting His teaching of the Mystical Body: "I am the vine and you are the branches".

Most of Our Lady's flowers would be equally appropriate as symbols of Christ, whose life she shared and whose virtues she reflected. It would seem, however, that flowers have been used more generally as symbols of Our Lady because we have Our Lord himself always with us in the Holy Eucharist, in his priests and in our neighbor.

33. In religious art, plant and flower symbols of the Cross, the Crown of Thorns, the Lash and other instruments of Christ's Passion were also regarded as symbols of Mary's sorrows.

This cross-shaped flower is Virginian Stock, formerly known as Virgin's Stock, or Cross.

34. Our Lady's sorrows at the foot of the Cross were also called to mind by a number of flowers known as Our Lady's Tears. Virginia Spiderwort, shown here, was called Our Lady's Tears because of the tear-like fluid emitted from the spent blooms hanging down beneath its blossom "eyes".

Our Lady's Tears recall the teaching of the Church that Our Lady was our Co-redemptrix whose tears were joined with the Blood of Christ, our Redeemer, in the accomplishment of the work of our redemption.

35. While the Easter Lily has been adopted to proclaim the joys of Jesus' Resurrection, the White Day Lily has been called Assumption Lily from its bloom during the season of the Feast of Our Lady's Assumption, August 15.

36. The traditional Marigold or Marygold of England and northern Europe, shown here, is the flower known today in the United States as Calendula. Its golden-yellow petals spreading out from its center like rays of the sun evidently suggested the glorious splendor of Mary, the "Woman Clothed in the Sun", the "Queen in Gilded Clothing", after her Assumption and Coronation as Heaven's Queen. It also suggests the interior splendor divinely wrought in Mary, the "House of Gold" on earth to prepare her as the Chosen Mother of the Onlybegotten.

In church architecture round stained glass windows with ray-like divisions were sometimes termed marigold windows to distinguish them from rose windows with rounded rose-petal-like divisions. The plants commonly known as marigolds in America today are of the genus, tagetes, native to Mexico and Central America and adopted into the pre-existing European marigold tradition after their discovery by Spanish explorers of the New World.

37. The pansy, because of its three colors in its native form: yellow, blue and white, was adopted as a symbol of the Holy Trinity and was named Trinity Flower. It was also named Our Lady's Delight, suggesting Our Lady's beholding of it.

This double symbolism reminds us that the mystery of the Holy Trinity was first revealed to Mary, at the Annunciation, and that now she beholds and shares in the life of the three divine persons in the beautiful vision of heaven.

38. But while sharing in the life of the Trinity, Mary also serves as our divinely appointed heavenly mother and protector in the continuing work of the redemption . . . a role, symbolized in art by her mantle spread out over multitudes of the faithful, and in the Mary Garden by the mantle-like leaves of the plant still commonly identified today as Lady's Mantle.

Several sweet-smelling plants such as lemon balm and beebalm, called Sweet Mary, suggest Mary's motherly sweetness.

39. Bleeding Heart, known in France as Mary's Heart, resembles the emblem of Mary's Sorrowful Heart, a heart pierced with a sword, used in art to recall Simeon's prophecy to Mary, "And a sword shall pierce thy soul".

Also it lifts our thoughts to the Immaculate Heart of Mary, our heavenly mediatrix, who mercifully intercedes on our behalf with the Sacred Heart of Jesus . . . purifying and embellishing our prayers and reparations so they will be more pleasing to Him.

40. Finally, an entire garden of roses was used to symbolize the fullness of Our Lady's virtues and glories, as in this painting of the Madonna and Child in a Rose Garden by Stephan Lochner, XV Century, German.

For use everywhere, as well as in the garden, the symbolism of the rose and the garden of roses has been embodied in the string of rosary beads, which serves as an aid for meditating on fifteen of Our Lady's mysteries. But always, as Pope Pius XII has said, "the rosary represents primarily a garden of roses offered to Mary, an adornment of her image, a symbol of her graces".

41. In the Mary Garden a statue of Our Lady serves as a center from which radiates out, as it were, the splendor of her attributes shining forth in the surrounding flowers. It is also a focal point uniting them all and drawing back our thoughts to simple contemplation of the truth of Mary . . . giving us a sense of her presence for prayer.

This outdoor statue of Mary, Seat of Wisdom, especially designed for Mary Garden use by Ade Bethune, represents Mary enthroned in her majesty with Christ enthroned on her knees, as in the early medieval figures. Christ holds the book to show he is the Eternal Word of God, the Divine Wisdom Incarnate, and that Mary, his mother, is therefore the Holy Mother of God.

The stars and clouds in the base show that Mary is gloriously assumed into heaven and the curved line of the serpent at her feet shows she is the Woman of prophecy whose Seed was to triumph over evil. Her out-turned hands are hands which both receive and give. They receive our prayers and offerings to Jesus, and in turn distribute to us the bountiful treasures of His mercy and grace.

42. The patron of those who garden for Mary is Saint Joseph, who is the example and inspiration for every aspect of their work, both prayerful and practical.

As most chaste spouse of the Blessed Virgin and foster father of the Divine Child he is the example of how their work may lovingly be undertaken for Mary and Jesus. As patron of all workmen, he is the example for the faithful stewardship they should exercise for God's creatures, the plants and flowers of their Mary Gardens.

This outdoor statue of Saint Joseph, Workman, also designed by Ade Bethune, brings Saint Joseph closer to those who work in Mary Gardens and assists them in meditating on his example.

Saint Joseph is identified by his traditional emblem, the flowering staff, held in his left hand; and for Mary Gardeners, and all gardeners, he is represented as kneeling at garden work and prayer with a small cultivating tool in his right hand.

43. For parents and teachers flowers are invaluable aids for nurturing in children the love of God and his creatures. From the beauty of flowers children learn the beauty of God and acquire a sense for the beauty of virtue and holiness. From arranging flowers in bouquets and gardens they learn, by analogy, how to compose beautiful lives. From using flowers as reminders of Mary they learn to turn to her as the model and inspiration for everything beautiful and pure.

They learn the special joy a bouquet of Our Lady's Flowers can bring their parents, their teachers and those who are sick. And from happy hours in a garden of delights they acquire a foretaste of the happiness of heaven.

44. "Look, Daddy . . . Our Lady's Shoes!"

Such joys are repeated over and over as a small child learns to know Our Lady's Flowers in a family Mary Garden.

45. A backyard shrine enables children to make offerings of flowers to Mary and Jesus with spiritual intentions. It also reminds them to pray when outdoors and to offer their garden labors for a special intention, or in thanksgiving.

46. From the smooth, round seeds of Our Lady's Tears, or Job's Tears, children can make strings of rosary beads which are their own in a very special way and which, away from the garden, bring to mind all the Flowers of Our Lady midst which "Our Lady's Rosary Beads" were grown.

47. From caring for Our Lady's Flowers children learn their responsibility of stewardship for God's creatures, and the joy of tending His artistry.

This little girl is carrying some seedlings of Our Lady's Flowers started from seed indoors on a sunny windowsill a month earlier, and is now going to plant them in her Mary Garden.

Started indoors, seeds can conveniently be watched and cared for each day, free from outdoor dangers such as cold, flood, drought, birds and animals. In this way they can also be started four to six weeks earlier than outdoor spring sowing time, to give earlier blooms in the garden.

48. This windowsill seed box contains six seedlings each, of six easily grown Flowers of Our Lady . . . enough for a beginning Mary Garden. From left to right are rows of: Mary's Bud . . . Our Lady's Earrings . . . Our Lady's Pincushion . . . Mary's Gold . . . Virgin Flower . . . and St. Joseph's Staff.

49. Here, ten weeks later, is the Mary Garden grown from the exact same thirty-six seedlings just shown in the preceding slide.

Any sunny windowsill will do for starting a box or tin of seedlings, and any little patch of ground will do for a Mary Garden.

50. After accustoming ourselves to using flower symbols we find that no painting or statue can equal them in suggesting the beauty and splendor, or the purity and sweetness of the Mother of God.

Even from a purely artistic point of view, Bernard Berensen, late dean of authorities on Italian Renaissance painting, wrote near the end of his life's work, "As I walk in the garden, I look at the flowers and shrubs and trees and discover in them an exquisiteness of contour, a vitality of edge or a vigor of spring, as well as an infinite variety of color, that no artifact I have ever seen can rival".

Or, in the inspired word of the Gospel: "Consider the lilies . . . Not even Solomon in all his glory was clothed like one of these".

(THE END)

SUPPLEMENTARY NOTE (For those interested, after the lecture)

Seeds, bulbs or plants of all Flowers of Our Lady shown in the slides and many others are available, together with explanations of their symbolism and complete gardening information, from Mary's Gardens, at the address given below.

Also available are:

Beginner's Mary Garden Kit, consisting of 6 different packets of seeds for the 6-variety Mary Garden shown in slides 48 and 49, together with an Old Garden Prayer card and a 30 page information and instruction booklet. Seeds easily started by children.

Statues and Shrines

- 8" indoor replica of Our Lady of Montserrat shown in Slide 1
- 27" outdoor statue of Mary, Seat of Wisdom shown in slide 41
- 25" outdoor statue of St. Joseph, Workman shown in slide 42
- 14" outdoor Mary Shrine shown in slides 43, 45, and 49

Mary Garden LiteratureIdea and Movement

- "Gardening for Our Lady" (3 p) by John S. Stokes Jr., AMERICA
- "Mary's Gardens" (6 p) by Robert Ostermann, IRISH ECCLESIASTICAL RECORD
- "Flowers of the Madonna" (3 p) by Harold Moldenke, HORTICULTURE
- "Man in God's Garden" (6 p) by John S. Stokes Jr., CATHOLIC WORLD

Instructions and Materials

- "Flowers of Our Lady and Mary Gardens" (30 p) by Edward A. G. McTague & John S. Stokes Jr.
- "Garden Design and Plant Selection Guide" (2 p) by McTague and Stokes
- "Honoring Mary With God's Artistry" (3 p) by John S. Stokes Jr.,
CATHOLIC ART QUARTERLY

Experience and Inspiration

- "In Mary's Garden" (8 p) by John S. Stokes Jr., MARY
- "Gardening With Our Lady" (6 p) by John S. Stokes Jr., QUEEN OF ALL
HEARTS
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