

DESCRIPTIVE CATALOGUE OF THE COLLECTION OF ECCLESIASTICAL ART IN THE UNITED STATES NA- TIONAL MUSEUM.

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INTRODUCTION.

The collection of Ecclesiastical Art forms part of the section of the History of Religions which is on exhibition in the old building of the National Museum. It comprises church furnitures, as far as they are embellished by art, appurtenances of the public worship, and objects used in individual devotions and on special occasions, and is obviously confined to the illustration of the ceremonies and usages of the ritual branches of Christendom—that is, the Roman Catholic and eastern churches. Of the former the collection is quite representative, occupying an alcove of three cases. Of the eastern churches there is a small collection of the Greek Orthodox Church, mostly of the Russian division of that denomination, and of the Armenian Church, filling one case. Much material of the collection remains, for lack of exhibition space, in storage.

The description is accordingly divided into—I. Ecclesiastical Art of the Roman Catholic Church; II. Of the Eastern Church; and III. Of the Armenian Church.

I. ECCLESIASTICAL ART OF THE ROMAN CATHOLIC CHURCH.

PARAPHERNALIA OF THE CHURCH SERVICES.

SERVICE OF THE MASS.

The service of the mass is, according to the teaching of the Catholic Church, a perpetual repetition of the sacrifice of Christ on the cross. The bread and wine are, by the words of consecration pronounced by the priest, changed into the real body and blood of Christ (transubstantiation), and Christ thus offers himself each time anew through the priest, his representative on earth, and is partaken of in the communion.

The liturgy of the mass consists of extracts from the Scriptures and prayers, some of which are always recited, while others vary

according to the season or the purpose for which the mass is offered, and is, in the larger portion of the Roman Catholic Church, in the Latin language.

The requisites for the celebration of mass are: An altar, of which at least the part of the table upon which the chalice and paten rest during the service must be of stone, in which relics of the martyrs are inclosed (with reference to Revelation vi, 9), and must be consecrated by a bishop. The altar is covered with three linen cloths (symbolizing the linen cloths in which Christ's body was shrouded, as the altar represents his tomb), blessed by a bishop, or by a priest empowered by him. Midway of the altar and fixed to its base is the tabernacle, a small chest, more or less decorated, which holds the consecrated hosts in their repositories, the cibory and pyx, for the communion of the laymen and for the sick, and a light is always kept burning in front of it. Upon the altar is a crucifix. Two candles are lighted during a low mass, which is one recited by the priest without chant, and six during a high mass, which is one accompanied by music and incense and attended by a deacon and subdeacon.

The sacred vessels used in the service of the mass are the chalice, in which the wine, mixed with water, is consecrated, and the paten, a small plate upon which the host, in form of a cake of unleavened wheat bread, about 2 inches in diameter, rests during a portion of the mass. The appurtenances of the chalice and paten are the corporal, a square piece of cloth, upon which the host and chalice are placed, and which when not in use is held in the burse, a case covered with the same material as the priest's vestments; the purificator, a piece of linen used for wiping out the chalice; the pall, a stiff piece of linen, about 5 inches square, used to cover the chalice; and the veil, a square piece of the same material as the priest's vestments, with which the chalice is covered before offertory and after communion.

Mass may be celebrated only in the morning, and the celebrant must be fasting.

1. *High altar*.—Made of wood and constructed in a combination of Gothic, Renaissance, and Rococo styles, and probably dates from the seventeenth century. It is adorned with two oil paintings. The lower represents the assumption of Mary into heaven. Mary, in a blue cloak with yellow borders, is ascending to heaven surrounded by fluttering cherubs, while underneath the apostles with uplifted faces and raised hands are gazing after her. The Assumption of the Virgin is the principal feast celebrated in her honor, and is observed on August 15. The upper painting represents John the Evangelist in a red cloak holding the chalice of the Lord's Supper. Height, 15

feet; width, 7 feet 3 inches.—Hildesheim, Germany. (Cat. No. 207743, U.S.N.M.)

2. *Altar*.—Made of wood and adorned with an oil painting representing the Holy Family—that is, Joseph, Mary, and the Infant Jesus. Probably dating from the seventeenth century. Height, 7 feet 2½ inches; width, 4 feet 2¼ inches.—Hildesheim, Germany. (Plate 60, Cat. No. 207744, U.S.N.M.)

3. *Altar cloth*.—Made of linen, with lace borders and embroidered edges. Length, 62 inches; width, 29 inches.—Italy. (Cat. No. 179015, U.S.N.M.)

4. *Fragments of gilded carvings of an altar*.—Including six oval panel paintings, measuring each 10¼ by 8½ inches, representing the Virgin Mary, the archangel Gabriel, and the four Evangelists.—Italy. (Cat. No. 179013, U.S.N.M.)

5. *Bronze candlestick*.—With a point on top upon which to stick the candle. Height, 13 inches.—Italy. (Plate 61, fig. 1, Cat. No. 152230, U.S.N.M.)

6. *Bishop's candlestick*.—Made of white metal. Used to light the bishop while reciting the prayers of thanksgiving after mass. Height, 2½ inches; length, 10¾ inches.—Italy. (Plate 61, fig. 2, Cat. No. 179034, U.S.N.M.)

7. *Pair of candlesticks*.—Made of wood, carved and gilded. Height, 12½ inches.—Spain. (Plate 61, fig. 3, Cat. No. 178863, U.S.N.M.)

8–9. *Altar lamps*.—Made of white metal in chased work. In front of the tabernacle of the altar in which a consecrated host is preserved a lamp filled with olive oil is always kept burning. It is usually suspended by a chain from the ceiling of the church in front of the tabernacle.—Italy. (Plate 62, figs. 1 and 4, Cat. Nos. 179022–023, U.S.N.M.)

10. *Large altar lamp*.—Made of brass, hammered work. Diameter of bowl, 10½ inches.—Italy. (Cat. No. 179024, U.S.N.M.)

11. *Large altar lamp*.—Made of white metal, repoussé work. Diameter, 12 inches.—Italy. (Cat. No. 199026, U.S.N.M.)

12–13. *Small altar lamps*.—Made of white metal.—Italy. (Cat. No. 179023, U.S.N.M.)

14. *Altar lamp*.—Made of brass.—Madrid, Spain. (Cat. No. 167082, U.S.N.M.)

15. *Small lamp*.—Made of brass, with loops for suspension. Height, 8¾ inches; diameters, 2⅞ and 2¼ inches.—Italy. (Cat. No. 152235, U.S.N.M.)

16–17.—*Censers or thuribles*.—Made of white metal, openwork. The censer consists of a cup or bowl, which is provided with a movable pan for holding ignited charcoal, upon which the incense is put, a lid or covering and four chains about 3 feet in length, three of which unite the bowl to a circular disk, while the fourth is used for

raising the lid to which one end of it is attached, the other passing through a hole in the disk and terminating in a ring. Incense is used at a solemn high mass, at vespers, benediction, at the obsequies of the dead, and at certain other ceremonies and blessings. The custom of burning incense in religious ceremonies is widespread. Besides the fragrance, it is a symbol of prayer (see Psalms cxli, 2; Revelation v, 8; viii, 3).—Italy. (Plate 62, figs. 2 and 3, Cat. Nos. 152233 and 179022, U.S.N.M.)

18. *Censer*.—Made of white metal.—Italy. (Cat. No. 179023, U.S.N.M.)

19. *Censer*.—Made of brass.—Italy. (Cat. No. 179023, U.S.N.M.)

20. *Censer*.—Made of brass, openwork.—Italy. (Cat. No. 179025, U.S.N.M.)

21–22. *Incense boat*.—Made of white metal, repoussé work. Before putting the incense from the boat, or nave, into the censer, the priest makes the sign of the cross and pronounces a blessing over it.—Italy. (Plate 63, figs. 1 and 4, Cat. Nos. 179021–2, U.S.N.M.)

23. *Incense boat*.—Made of white metal, chased and repoussé work. Height, $4\frac{1}{2}$ inches; length, $6\frac{1}{2}$ inches.—Italy. (Cat. No. 152234, U.S.N.M.)

24–25. *Holy water vessel and sprinkler*.—The vessel is of white metal with fluted sides in repoussé work. The sprinkler is of brass. On Sunday, at the beginning of high mass, the priest sprinkles the people with water, into which salt has been thrown and over which various prayers and benedictions have been pronounced, reciting Psalm li, 9. The rite is therefore called *Asperges*, from the first word of the verse in Latin. It is symbolical of the purification of the soul, and it is also believed to be a means of grace, in virtue of the prayers and blessings pronounced over the water by the priest. Height, 5 inches; diameters, $5\frac{1}{2}$ and 3 inches.—Italy. (Plate 63, figs. 2 and 3, Cat. No. 152228, U.S.N.M.)

26–27. *Chalice and paten*.—Made of silver, gilded. The chalice is in Renaissance style and is adorned with floral designs in chased work. The chalice, or at least its cup, in which the wine is consecrated, and the paten, upon which the host is placed, must be either of gold or of silver gilded. They are consecrated with prayer and anointing with the holy chrism, and after that must not be touched by a layman. Height of the chalice, $8\frac{1}{2}$ inches; diameters, $5\frac{1}{4}$ and $3\frac{3}{8}$ inches; diameter of the paten, $6\frac{1}{4}$ inches.—Italy. (Plate 64, figs. 1 and 3, Cat. Nos. 179016–017, U.S.N.M.)

28. *Pair of cruets with tray*.—Made of glass. The stoppers of the cruets are in the form of a cross. Used for holding, respectively, the wine and water for the Eucharist.—Montclair, New Jersey. (Cat. No. 239069, U.S.N.M.) Gift of Rev. Joseph Mendl.

29. *Pair of cruets with tray*.—The same as the preceding number.—Ridgewood, New Jersey. (Cat. No. 239094, U.S.N.M.) Gift of Rev. P. T. Carew.

30. *Cibory*.—Made of silver, gilded, in form of a chalice, only wider and shallower in the cup, with a conical cover, surmounted by a cross. In the cibory are reserved the smaller hosts for the ordinary communicants and the sick. It is kept covered with a silken veil in the tabernacle of the altar. Height, 7 inches; diameters, $2\frac{1}{2}$ and $2\frac{1}{2}$ inches.—Italy. (Plate 65, fig. 1, Cat. No. 152227, U.S.N.M.)

31. *Pyx*.—Made of white metal in the same shape as the cibory, only smaller. Used for carrying the sacrament to the sick. Height, $3\frac{1}{2}$ inches; diameters, $1\frac{1}{2}$ and $1\frac{1}{2}$ inches.—Italy. (Plate 65, fig. 4, Cat. No. 179030, U.S.N.M.)

32. *Brass vase*.—Made in form of an amphora with a conical cover. Probably used for holding the holy chrism, which is consecrated by the bishop on Thursday of the Holy Week ("Maundy Thursday"), and is used in the rites of baptism, confirmation, ordination, and coronation; in the consecration of churches, altar stones, chalices, and in blessing the baptismal water. The chrism of the Roman Catholic Church consists of a mixture of oil and balsam. The chrism of the Eastern Church contains, besides oil and balsam, 55 other ingredients, among which are red wine, orange and rose water, mastic, various gums, nuts, pepper, flowers, and ginger, and certain chemists of Constantinople are officially appointed to prepare it.¹ Height, $8\frac{3}{4}$ inches; diameter, 3 inches.—Italy. (Cat. No. 179020, U.S.N.M.)

33-34. *Silver cup and spoon*.—Probably used for handing out the holy chrism. Height of the cup, 3 inches; diameter, $1\frac{1}{2}$ inches.—Seville, Spain. (Plate 65, figs. 5 and 6, Cat. No. 167049, U.S.N.M.)

ALTAR LINEN TEXTILES.

35-36. *Three corporals*.—Made of linen, with lace borders and an embroidered cross in the center. Upon the corporal the host and chalice are placed during celebration of the mass. Dimensions, $11\frac{1}{2}$ by $9\frac{1}{2}$ inches to 17 by 14 inches.—Italy. (Cat. No. 179002, U.S.N.M.)

37-38. *Two burses*.—Of green silk, with cross and borders of yellow silk and gold brocade. The burse is used to hold the corporal when not in use. Dimensions, $8\frac{1}{2}$ and $9\frac{1}{2}$ inches square.—Italy. (Cat. No. 179002, U.S.N.M.)

39. *Burse*.—Of yellow silk brocade with green border. Dimensions, 8 inches square.—Italy. (Cat. No. 179003, U.S.N.M.)

40. *Burse*.—Of black brocade, with cross and borders of white brocade. Dimensions, 8 inches square.—Italy. (Cat. No. 179004, U.S.N.M.)

¹ See Adrian Fortescue, *The Eastern Orthodox Church*, London, 1916, p. 425.

41. *Pall*.—Made of linen, with a gold fringe, embroidered in silver and gold, with figures of chalice, host, burning hearts, and the instruments of the crucifixion. Used to cover the chalice. Dimensions, 5 inches square.—Italy. (Cat. No. 152232, U.S.N.M.)

42. *Pall*.—Made of linen, with lace fringe and red cross in the center.—Italy. (Cat. No. 179005, U.S.N.M.)

43–47. *Five puricators*.—Made of linen, with lace borders and embroidered cross in the center. Used for wiping out the chalice after the communion. Dimensions, 5 to 6½ inches.—Italy. (Cat. No. 179007, U.S.N.M.)

48. *Veil*.—Of black brocade, with white borders and white cross in the center. The veil is used to cover the chalice before the offertory and after the communion. Dimensions, 18¼ inches square.—Italy. (Cat. No. 179004, U.S.N.M.)

49. *Veil*.—Of black brocade, with borders of yellow silk. Dimensions, 22¾ inches square.—Italy. (Cat. No. 179004, U.S.N.M.)

50. *Veil*.—Of purple silk, with borders of gold appliqué work and a cross within a circle of the same stuff. Dimensions, 22 inches square.—Italy. (Cat. No. 179005, U.S.N.M.)

51. *Veil*.—Of reticellar work in pale blue and white. In the center, IHS, which is the abbreviation of the Latin words *Jesus hominum salvator* (Jesus Saviour of Mankind), within a circle of rays, while the edges are adorned with floral designs. Dimensions, 24 inches square.—Italy. (Cat. No. 179006, U.S.N.M.)

52. *Laver*.—Made of brass, semicircular as to be fastened to the wall, with a crane at the bottom. Before vesting for the celebration of the mass the celebrant washes his hands in the sacristy to typify purity of heart and outer reverence for the sacred presence. During the mass he washes his hands after the offertory and communion at the altar. Height, 19 inches; width, 12½ inches.—Italy. (Cat. No. 179027, U.S.N.M.)

VESTMENTS OF THE MASS.

It is assumed by many authorities that the ecclesiastical vestments were evolved by a natural process from the ordinary costume of a Roman citizen of the first or second century of the Christian era. The vestments used in the celebration of the mass are:

(1) The cassock, a close-fitting robe reaching to the heels and buttoned all the way down in the front. It is the distinctive dress of clerics worn by them in their homes and at all sacred functions, and, in Catholic countries, at all times. The cassock of secular priests is black; of bishops and archbishops, purple or violet; of cardinals, red; of the pope, white.

(2) The amice or amict (from the Latin *amicire*, to cover, to clothe), also called humeral (from the Latin *humerus*, shoulder), a piece of linen, about 3 feet long by 2 feet wide, with a cross embroidered in

the middle of the upper edge, which the celebrant rests for a moment on his head, kissing the cross, and then spreads it over his shoulders with a prayer, binding it around the shoulders by means of strings at the upper corners of the cloth.

(3) The alb, a loosely fitting shirt-like robe of white linen (hence its name, from the Latin *albus*, white), reaching from head to foot. It is sometimes adorned with a border of lace or embroidery. It typifies the purity of life.

(4) The girdle, or cincture, a linen cord, the two ends of which terminate in large tassels, with which the priest binds the alb. It symbolizes continence and self-restraint.

(5) The maniple, a strip of cloth about 2 feet long, embroidered with three crosses, one in the middle and one at each of the extremities. It is worn on the left wrist, to which it is attached by a pin or string, hanging equally on both sides. It was originally a handkerchief or towel, and gradually developed into an ornamental and symbolical liturgical vestment. It signifies the rope with which Christ was bound and the tears of penitence to be wiped off.

(6) The stole (also called orarium), a long band of cloth, put around the neck and crossed on the breast, being held in this position by the girdle. It is also worn at the performance of any rite, as ministering the sacraments or blessing persons and things. It is the symbol of spiritual power and jurisdiction. It was perhaps developed from the scarf used to protect the neck.

(7) The chasuble (from Latin *casula*, the diminutive of *casa*, hut, because like a little house it covered the whole body). It is the outer or upper vestment which is last assumed. It is elliptical in cut, open on both sides and at the top, and as it is passed over the head to rest on the shoulders it reaches to the knees in front and a few inches lower behind. The material (gold cloth, brocade, silk, wool, linen) and color of the chasuble, stole, and maniple, as also of the veil and burse, must be the same. The color of these vestments varies according to the season or the occasion of the mass. White or gold cloth is employed on the joyous feasts of Christ and Mary; red is used on Pentecost, in masses of the Holy Ghost, and of the apostles and martyrs; green is the color of the season, when there is no special feast; violet is used during Advent and Lent and on all penitential occasions; and black is used in masses of the dead and on Good Friday.

(8) The biretta, a stiff square cap with three or four prominences or projecting corners rising from its crown, and sometimes with a tassel in the middle where the corners meet. It is worn by the celebrant when he approaches the altar to say mass, and is, like the cassock, worn by the secular clergy generally.

The dalmatic (from Dalmatia, where the garment originated) is the distinctive vestment of the deacon when he assists at high mass, the

service of benediction, and at processions. It resembles the chasuble, only it is not rounded at the extremities, but straight, and has wide sleeves and marked with two stripes. It has to conform in color to the vestments of the celebrant. The stole is worn by the deacon over the left shoulder and joined on the right side.

The tunic, which is the vestment of the subdeacon, does not differ much in form from the dalmatic.

Vestments of a mass celebrated by a bishop (pontifical mass).—The bishop, possessing the plentitude of priesthood, wears, when celebrating a pontifical mass, the vestments of all the ranks of the ministry. Peculiar to him are the rochet, a closely fitting garment of linen with sleeves, which he wears over the cassock, gloves, sandals, and the miter, a kind of a folding cap. It consists of two like parts, each stiffened by a lining and rising to a peak. These are sewn together on the sides, but are united above by a piece of material that can be folded together. Two lappets with fringes hang down from the back. According to the style, there is distinguished the Gothic miter, with straight lines and sharp point, and the Italian miter, with greater height and curved lines. The bishop also wears a pectoral cross, and a pontifical ring, and carries the crozier or pastoral staff, the symbol of authority and jurisdiction.

53. *Priests' mass vestments.*—Consisting of cassock, amice, alb, cincture, maniple, stole, chasuble, and biretta. The maniple, stole, and chasuble are made of red silk with floral designs in silver appliqué, and come from Italy; the cassock is a gift of the Rev. John Fenlon, St. Austens, Brookland, District of Columbia; the amice, alb, which is adorned with a border of embroidered floral designs, the cincture and biretta of velvet, are the gifts of the Rev. Joseph Mendl, Montclair, New Jersey. (Plate 66, Cat. Nos. 178996 and 239066-068, U.S.N.M.)

54. *Priests' mass vestments.*—Consisting of alb, maniple, stole, chasuble, and biretta. The maniple, stole, and chasuble, of flowered croisson silk in white and light green, come from Italy, the alb, of linen with lace border, and biretta, of velvet, are the gifts of the Rev. P. T. Carew, Ridgewood, New Jersey. (Plate 67, Cat. Nos. 178997 and 239090-093, U.S.N.M.)

55. *Maniple of white croisson silk.*—Embroidered in silk.—Italy. (Cat. No. 178999, U.S.N.M.)

56. *Maniple of purple croisson silk brocade.*—Italy. (Cat. No. 178999, U.S.N.M.)

57. *Maniple of white satin brocade.*—With borders and crosses in silver and gold appliqué.—Italy. (Cat. No. 178999, U.S.N.M.)

58. *Maniple of croisson silk brocade.*—With borders and crosses in yellow silk brocade.—Italy. (Cat. No. 178999, U.S.N.M.)

59. *Maniple of green silk and silver brocade*.—Italy. (Cat. No. 178999, U.S.N.M.)

60. *Maniple of white croisson silk brocade*.—With borders and crosses in gold lace.—Italy. (Cat. No. 178999, U.S.N.M.)

61. *Maniple of red satin*.—With crosses of yellow silk bordered with gold thread and the ends of the bars of the crosses terminating in fleurs-de-lis.—Italy. (Cat. No. 179000, U.S.N.M.)

62. *Maniple of Rosa silk brocade*.—With borders and crosses in yellow silk brocade.—Italy. (Cat. No. 179000, U.S.N.M.)

63. *Maniple of black silk brocade*.—With borders and crosses in silver lace.—Italy. (Cat. No. 179000, U.S.N.M.)

64. *Maniple of black silk brocade*.—With crosses in yellow silk brocade, and yellow silk fringes.—Italy. (Cat. No. 179001, U.S.N.M.)

65. *Maniple of black velvet*.—With borders and crosses of yellow silk bordered with red silk. The four ends of the crosses terminate in fleurs-de-lis.—Italy. (Cat. No. 179001, U.S.N.M.)

66. *Philippine dalmatic*.—Made of purple velvet, with rosettes and other floral designs in gold appliqué, in form of a wide, loose robe with an opening at the top for passing of the head. The usual form of the dalmatic resembles that of the chasuble, only it is not rounded at the extremities but straight.—Philippine Islands. (Plate 68, Cat. No. 213406, U.S.N.M.)

67. *Bishop's miter*.—Made of white silk, embroidered in gold and set with stones. Dimensions, $16\frac{1}{2}$ by $13\frac{1}{4}$ inches.—Italy. (Plate 69, fig. 1, Cat. No. 179032, U.S.N.M.)

68. *Bishop's crozier*.—Made of white metal. The crozier is the pastoral staff of the bishop, symbolizing his authority and jurisdiction. It is of metal, hollow, usually highly ornamented, with a hook or curve on the upper end. An archbishop's staff is surmounted by a cross or crucifix; that of a patriarch bears a cross with two transverse bars; and that of the pope bears a cross with three transverse bars. Height, 6 feet 3 inches.—Italy. (Plate 69, fig. 2, Cat. No. 179031, U.S.N.M.)

69. *Pectoral cross*.—Made of silver, gilded. Height, 9 inches.—Italy. (Plate 69, fig. 3, Cat. No. 179033, U.S.N.M.)

70. *Mozzetta* (from Italian *mozzo*, Latin, *mutilus*, mutilated, curtailed).—A short, cape-shaped vestment of scarlet silk, open in front, which can, however, be buttoned over the breast, covering the shoulder, with a little hood behind. It is worn by the Pope, cardinals, bishops, abbots, and others who do so by custom or papal privilege.—Italy. (Cat. No. 211699, U.S.N.M.)

71. *Altar bell*.—Made of brass. At various parts of the mass, especially during consecration and elevation of the host and chalice, a small bell is rung to attract the attention and excite the devotion of those present. Height, $5\frac{1}{2}$ inches; diameter, $2\frac{1}{4}$ inches.—Spain (Cat. No. 178862, U.S.N.M.)

72. *Silver bell*.—Adorned with three Greek crosses within ovals in chased work. Height, $1\frac{7}{8}$ inches; diameter, $1\frac{1}{2}$ inches.—Seville, Spain. (Cat. No. 167045, U.S.N.M.)

73. *Wooden clapper*.—During holy week, when music and joyous sounds are excluded from the church, a wooden clapper or rattle is used in place of a metal bell, to give the various signals to the congregation. Measurements, 12 by 14 inches.—(Cat. No. 179054, U.S.N.M.)

74. *Osculatory*.—A bronze plaque made in form of a facade of the Italian Renaissance style, with the representation of the *Ecce Homo* (Christ holding a scepter—compare Matthew xxvii, 29), and the word *Ierosolyma* (Jerusalem); in the gable, a cherub, and below, a floral design; with a handle on the back. The osculatory is an instrument whereby the “kiss of peace” is given at a certain stage of the celebration of the mass. Hence its name, from the Latin *osculum*, kiss; it is also called *pax*, peace. In the primitive church the usage was for the “holy kiss” to be given by the members of the congregation promiscuously to one another. In the twelfth or thirteenth century, for reasons of convenience, a substitute for the actual kiss was introduced in the shape of a tablet, bearing the image of Christ, or Mary, or of a saint, or of the crucifixion, and fitted with a handle, which after being kissed by the celebrating priest, was passed to those who were to receive the kiss of peace. It is rarely used at present. Height, $5\frac{1}{2}$ inches; width, $3\frac{1}{4}$ inches.—Italy. (Plate 70, fig. 1, Cat. No. 179045, U.S.N.M.)

75. *Osculatory*.—Gilt bronze plaque in form of a facade of the Italian renaissance style, flanked by caryatids with a handle behind. In the gable, God the Father giving the blessing; in the center, the descent of the cross, with the Mater Dolorosa above it; below, a cherub. Height, $6\frac{1}{4}$ inches; width, $4\frac{3}{8}$ inches.—Italy. (Plate 70, fig. 2, Cat. No. 179046, U.S.N.M.)

76. *Hourglass*.—An hourglass was formerly kept on the pulpit to regulate the duration of the sermon. Height, $6\frac{1}{2}$ inches; diameter, $3\frac{1}{4}$ inches.—Italy. (Cat. No. 152250, U.S.N.M.)

77–78. *Vase and tray*.—Made of white metal. Chased and repoussé work. Used for ablution by the bishop before and after celebration of mass. Height of vase, 8 inches; diameters 3 and $2\frac{1}{2}$ inches; diameters of the tray, $12\frac{1}{2}$ and $9\frac{1}{2}$ inches.—Italy. (Plate 65, figs. 2 and 3, Cat. No. 152228, U.S.N.M.)

SERVICE OF BENEDICTION.

The service of Benediction, or as it is more fully called, Benediction of the Blessed Sacrament, is an afternoon or evening devotion. Its main feature is the exposing of the Eucharist (the consecrated host) upon the altar in an ostensory, which is surrounded with lights, in-

censed and adored. After the singing of certain hymns and litanies the celebrant, clad in a cope and his shoulders enveloped in a humeral veil, in which he wraps his hands, takes the ostensory and makes with it the sign of the cross in silence over the kneeling congregation.

79-80. *Cope, veil, and stole*.—The cope is of yellow croisson silk, the veil of white and blue silk. The cope is a wide garment, reaching nearly to the feet, open in front and fastened by a clasp, with a semi-circular cape at the back.—Italy. (Plate 71, Cat. No. 152226, and 179008-9, U.S.N.M.)

81. *Ostensory* (from Latin *ostendere*, to show, to expose, also called monstrance, from Latin *monstrare*, to show).—This consists of a disk encompassed with sunbeams and surmounted by a cross, set upon a long stem, which rests on a base like a chalice. In the center is inserted a lunette, a circular crystal case in which the host is placed for exposition. The base and stem are of brass; the upper part is of silver, gilded. Height, $20\frac{3}{4}$ inches; diameter, 10 and $4\frac{3}{4}$ inches.—Italy. (Plate 64, fig. 2, Cat. No. 179018, U.S.N.M.)

82. *Piece of carved ivory*.—Cut in form resembling a heart. In open work are the letters J H S (Jesus hominum Salvator), surmounted by a cross. Above are perforations arranged to represent a crown. Around the edge are incised diagonal or zigzag lines. Perhaps used as an ecclesiastical badge. Dimensions, $4\frac{5}{8}$ by $4\frac{1}{2}$ inches.—Italy. (Cat. No. 292307, U.S.N.M.)

83. *Triptych*.—Made in Gothic style, of wood, painted and gilded. On the upper tire is represented Christ seated in the center, the right hand raised in blessing, the left holding the Gospels, with angels' heads at his feet, and Mary and the angel of annunciation on the sides. On the lower tire, in the center, is represented Mary holding the Infant Jesus, attended by angels on either hand; while the two side panels are occupied by St. Peter with the keys and St. Paul with the sword, respectively, each holding the Gospel book. Height, 29 inches; width, $20\frac{3}{4}$ inches.—Italy. (Plate 72, Cat. No. 179038, U.S.N.M.)

84. *Triptych*.—Made of wood, carved, painted, and gilded. Representing, in relief, the crucifixion. The shrine was used by missionaries on their journeys. Height, 17 inches; width, $27\frac{1}{2}$ inches.—Madrid, Spain. (Plate 73, Cat. No. 178761, U.S.N.M.)

85. *Holy water fountain*.—Made of white metal embossed with a monogram and a crown. A vessel containing water mixed with salt and blessed by a priest is placed at the entrance of churches and houses. Catholics, on entering a church or a house, usually dip the fingers into the vessel and make the sign of the cross. Height, 11 inches; width, $5\frac{3}{4}$ inches.—Italy. (Plate 74, fig. 1, Cat. No. 152237, U.S.N.M.)

86. *Holy water fountain*.—Made of porcelain. In the center is painted a cross and I H S (*Jesus hominum Salvator*—Jesus Saviour of Mankind). Height, $16\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches.—Italy. (Plate 74, fig. 2, Cat. No. 152239, U.S.N.M.)

87. *Holy water fountain*.—Made of white metal. Embossed with the figure of Mary. Height, $9\frac{3}{4}$ inches; width, 7 inches.—Italy. (Plate 65, fig. 3, Cat. No. 152238, U.S.N.M.)

88. *Holy water fountain*.—Made of brass. The upper part is carved to represent the crucifixion. Height, $7\frac{1}{2}$ inches; width, $3\frac{1}{2}$ inches.—Italy. (Cat. No. 152236, U.S.N.M.)

89. *Holy water fountain*.—Made of brass. Height, 19 inches; width, $12\frac{1}{2}$ inches.—Italy. (Cat. No. 179027, U.S.N.M.)

90. *Holy water fountain*.—Made of porcelain. Height, 9 inches; width, 5 inches.—Italy. (Cat. No. 152240, U.S.N.M.)

91. *Holy water fountain*.—Made of porcelain. Height, $10\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.—Italy. (Cat. No. 152241, U.S.N.M.)

92. *Almsbox*.—Rectangular iron box with a slit on top. Dimensions, $5\frac{3}{4}$ by $4\frac{3}{4}$ by $1\frac{3}{4}$ inches.—Italy. (Cat. No. 179040, U.S.N.M.)

93. *Brass basin*.—Adorned with a figure, which is seemingly a combination of rosette and a star, in repoussé work. Probably used for receiving offerings. Diameter, $17\frac{1}{8}$ inches.—Italy. (Cat. No. 179028, U.S.N.M.)

94. *Brass basin*.—With an inscription in Gothic (?) characters and a wheel-shaped figure in repoussé and chased work. Diameter, $16\frac{1}{2}$ inches.—Italy. (Cat. No. 179029, U.S.N.M.)

LITURGICAL WORKS.

95. *Missal (missale) on wooden stand*.—Contains all the liturgy required for the celebration of the mass throughout the year. It is printed in Latin in red and black letters. The black letters constitute the text of the missal, and the red its rubrics or directions in performing the various actions of the mass. Height, 12 inches; width, $8\frac{1}{2}$ inches.—Italy. (Plate 75, Cat. No. 179011, U.S.N.M.)

96. *Altar cards*.—Printed on cardboard and set in carved, gilded frames. Three cards, which contain certain portions of the mass liturgy, for the reading of which it is not convenient to look into the missal, are placed on the altar in an upright position, for the greater convenience of the priest. Height, $16\frac{1}{2}$ and 12 inches; width, $17\frac{1}{2}$ and $10\frac{1}{2}$ inches.—Italy. (Plate 76, Cat. No. 179014, U.S.N.M.)

97. *Manuscript of two parchment leaves of a missal*.—With illuminated initials. Dimensions, 20 by 14 inches.—Italy. (Cat. No. 179012, U.S.N.M.)

98. *Canon of the mass (Canon Missae)*.—Containing that part of the mass which is permanent and unchanging in its prayers and ceremonies, hence the name, "canon"—that is, rule, or fixed stand-

ard. Printed in red and black characters at Venice in 1624. The title-page is adorned with vignettes depicting the Acts of the Apostles, while two full-page illustrations represent the Last Supper of Christ with the Apostles, and the Trinity, and celebration of the Eucharist, respectively. Bound in red Russian leather, gold-tooled with the archepiscopal arms of Venice. Height, $14\frac{1}{2}$ inches; width, 10 inches.—Venice, Italy. (Cat. No. 214725, U.S.N.M.)

99. *Antiphonany* (*Antiphonarium abbreviatum: videlicet dominicale et festivum*).—Contains hymns and psalms which are chanted alternately by two choirs. Printed in Latin in red and black letters at Venice in 1547. Bound in sheepskin. Height, 14 inches; width, $9\frac{3}{4}$ inches.—Venice, Italy. (Cat. No. 288986, U.S.N.M.) Gift of Miss Louise Salter Codwise.

100. *Pontificale Romanum*.—With wooden stand. The pontifical contains the ritual for the performance of rites and functions reserved for a bishop, such as the consecration of churches, altars, and sacred vessels; the administration of the sacraments of confirmation and ordination, as fixed by Pope Clement VIII (1592–1605). Printed in Latin in red and black characters at Antwerp, Belgium, in 1707. Bound in leather and covered with red velvet. With gilt and tooled edges. Height, $6\frac{3}{4}$ inches; width, 4 inches.—Atrato River, Colombia, South America. (Cat. No. 286447, U.S.N.M.) Lent by Col. David duBose Gaillard.

OBJECTS OF VENERATION AND DEVOTION.

CROSSES AND CRUCIFIXES.

The cross essentially consists of an upright and a transverse piece placed upon one another in various forms; a crucifix is a cross with a figure fixed on it. The cross was a common instrument of capital punishment among the ancients. It was also and is still a most common religious symbol of pre-Christian and non-Christian religions, and, like the triangle and other geometric figures, it is sometimes merely ornamental in origin with no symbolic significance. In Christianity, on account of the death of Christ upon the cross, it became the principal symbol of faith and emblem of salvation.

There are four principal types of the cross: 1. The Tau cross (*crux commissa*), from its form of the Greek Tau T, also called St. Anthony's cross, after the legend that St. Anthony (about 251–356) exterminated the idols of Egypt with such a cross; it is the earliest form of the cross. 2. The equilateral or Greek cross, where two equal arms cross one another at right angles in the middle. 3. St. Andrew's cross (*crux decussata*), when two shafts of equal length are crossed diagonally in the middle \times , so-called, because the Apostle St. Andrew is supposed to have been martyred upon such a cross; 4. The Latin cross (*crux immissa*, or *capitata*), in which the upright

is longer than the transverse beam and is crossed by it near the top \dagger . It is the form supposed to have been used in the crucifixion of Christ. A variety of this cross is the Lorraine or Jerusalem cross, with two transverse bars, the upper one shorter than the lower \ddagger , so-called, because Godfrey de Bouillon, Duke of Lorraine, when chosen by the Crusaders as the first king of Jerusalem (1099), adopted this cross. It is also called the cardinal cross, because it is one of the distinctive insignia of cardinals and archbishops.

101. *Processional cross*.—Made of bronze. With trefoil ends (cross *botone*). From the four angles of the junction of the two beams issue rays. Above is a tablet with the title: J N R J, the initials of *Jesus Nazarenus Rex Judaeorum* (Jesus of Nazareth, King of the Jews), the inscription Pilate is recorded to have placed upon the cross of Christ (John xix, 19–20). With a socket for inserting a pole. Church processions are always headed by a cross fastened on a pole. Height, 33 inches.—From a church of San Domingo, Valley of Mexico. (Plate 77, Cat. No. 158316, U.S.N.M.)

102. *Processional (?) cross*.—Made of bronze, richly adorned in chased and hammered work. At the ends are medallions representing, respectively: On top, God the Father holding in the left hand a cross and with the right giving the blessing; to the right, Mary; to the left, probably John the Baptist; and below, John the Evangelist, holding the cup of the Eucharist. The figure of Christ was broken away. With a tang for inserting into a shaft. Height 12 inches.—Italy. (Plate 78, Cat. No. 152231, U.S.N.M.)

103. *Ivory cross with appurtenances of the Passion*.—The cross proper rises from a post which is set into a base. Both the post and the base have on their sides a sort of railing in open work. The base rests upon a plinth and this again is placed on a platform. At the corners of the base are twisted columns and on top of the corners of the base as well as of the plinth and platform are carved vases. The front and back are adorned with rosettes and clusters of grapes. The whole stands on rounded feet.

The objects connected with the Passion represented on this cross are, beginning at the top, a pelican. From the habit of this bird of storing food in the large pouch attached to its lower mandible for the purpose of feeding its young, which it does by pressing the pouch against the breast, arose the belief that it opened its breast with its bill to feed its young with its own blood—a belief which seemed to derive support from the red at the end of the bill, and thus the pelican became a symbol of Christ's love for his church.

Underneath is the tablet inscribed with the title, *I N R I*—*Jesus Nazarenus Rex Judaeorum* (Jesus of Nazareth, King of the Jews—John xix, 19–20). Upon the transverse beam are, at the right end (of the plate) a winged sphinx, at the left a winged, horned griffin.

To the right of the vertical beam a hand, and to its left a vase. These, with the bundle or tuft fastened to a staff seen next to the sphinx, may either refer to the episode of the alabaster vase with precious ointment which Mary of Bethany poured upon the feet of Jesus and dried them with her hair, shortly before the Passion (John xii, 3), or to that of the washing of the feet of the disciples by Jesus (John xiii, 4-5), while next to the griffin is the lance with which Jesus' side was pierced (Matthew xxvii, 49). On the front of the transverse beam is in the center the crown of thorns (Matthew xxvii, 28), and to its sides the hammer and tongs, respectively, and a nail at either side of them. Beneath the transverse beam are, in succession, the seamless coat of Jesus and the dice which the soldiers used in casting lots for it (John xix, 23-24); two swords (Luke xxii, 38 and 50); the lantern which the officials used in their search for Jesus (John xviii, 3); and the handkerchief, or *sudarium* of Veronica. This refers to the story that when Jesus passed her door, bearing his cross, Veronica, touched with compassion, wiped the drops of agony from his face, and the features of Jesus were imprinted upon the cloth. According to another account Veronica was the woman that was healed by touching Christ's robe (Matthew ix, 20-21). Desiring a portrait of him, St. Luke thrice painted it. Then Jesus said to her, "Unless I aid you, Luke's art is in vain, for my face is only known to him who sent me." Afterwards, being at her house, he asked for water to wash his face, and returned to her the napkin with the portrait. Five cities claim the possession of the genuine *sudarium* of Veronica—Turin in Italy, Toulouse, Besançon, and Campiegné in France, and Sorlat in Spain (?). Veronica herself is honored by a shrine at the right hand of the high altar of St. Peter's in Rome, and her festival is observed on the 4th of February.

Farther down, a cherub; skull and crossbones, emblematic of Christ's triumph over death and the grave, or it may be intended to indicate Golgotha, the place of skulls (Matthew xxvii, 33). It is also explained as the skull of Adam, according to the tradition that the cross was placed on the resting place of the first father of mankind. Upon a sort of platform underneath is placed the cock of St. Peter (Matthew xxvi, 34 and 74). From the platform rise on staffs to the right the cup of vinegar and to the left the sponge which was dipped into it and reached up to Jesus on the cross (Matthew xxvii, 48). Diagonally placed are the ladder for mounting up to the cross, and the pillar, with the rope wound around it, with which Jesus was bound to the pillar to be scourged (Matthew xxvii, 26). Lastly, the vase and basin which rest on the base may either be intended for the vessels which Jesus used in washing the feet of the disciples (John xiii, 4-5), or for those in which the spices were brought to the grave to anoint the body of Jesus (John xix, 39; Comp. Mark xvi, 1).

Height, $18\frac{1}{4}$ inches.—From the old Mission Church at Jemez, New Mexico. (Plate 79, Cat. No. 211877, U.S.N.M.)

104. *Wooden cross*.—Inlaid with straw to represent the instruments of the Passion. Height, 21 inches.—From an old Spanish church in Cabolca, Senora, New Mexico. (Cat. No. 179041, U.S.N.M.)

105. *Wooden cross*.—Inlaid with straw in a lozenge pattern. Height, 21 inches.—From an old Spanish church in Cabolca, Senora, New Mexico. (Cat. No. 179042, U.S.N.M.)

106. *Wooden crucifix*.—With the figure of Christ in mother-of-pearl. Height, $3\frac{3}{4}$ inches.—Palestine. (Cat. No. 74617, U.S.N.M.)

107. *Lorraine crucifix*.—Made of silver, openwork. Pendant. Height, $3\frac{1}{2}$ inches.—Nurnberg, Germany.—(Cat. No. 286813, U.S.N.M.) Lent by Miss Julia Halsted Chadwick.

108. *Glass cross*.—Consisting of cut crystals fixed to a frame of brass rods. Pendant. Height, $3\frac{1}{2}$ inches.—Probably from Italy. (Cat. No. 262158, U.S.N.M.) Lent by Mrs. G. Brown Goode.

109. *Wooden crucifix*.—Inlaid with pieces of looking-glass. The figure is of white metal and fastened to a chased metal plate. The four ends are likewise encased in metal, terminating in trefoils (cross *botone*). Pendant. Height, $5\frac{1}{2}$ inches.—Spain. (Cat. No. 286814, U.S.N.M.) Lent by Miss Julia Halsted Chadwick.

110. *Wooden crucifix*.—With the figure of Christ of brass. Over the crossbeam is the title, *I N R I* (Jesus of Nazareth, King of the Jews). At the four ends are medallions, representing, at the top, a dove, symbol of the Holy Ghost (Matthew iii, 16); to the right, the bust of Christ; to the left, the bust of Mary; and below a lamb, symbol of Christ (John 1, 29). Height, $4\frac{1}{2}$ inches.—Mexico. (Cat. No. 277743, U.S.N.M.). Lent by Major Harry S. Bryan.

111. *Pectoral cross*.—Made of brass, gilded. Hollow and chased work. Height, 4 inches.—Italy. (Cat. No. 179117, U.S.N.M.)

112. *Lorraine cross*.—Made of brass, hammered work. Engraved on one side, "San Antoni ora pro me" (St. Anthony, pray for me); on the other, "San Cornelia ora pro me" (St. Cornelia, pray for me). Height, $3\frac{1}{4}$ inches.—Italy. (Cat. No. 179118, U.S.N.M.)

RELICS AND RELIQUARIES.

Relics are the remains of departed saints. They include (1) the bodies or parts of the bodies of the venerated persons; (2) objects used by them or connected with their death, such as clothes, vestments, rosaries, the nails, lance, spear, or fragments of the true cross of Christ, the girdle, veil of Mary, etc.; and (3) objects connected with their tomb or hallowed by contact with their bodies. Relics are often carried in solemn procession, and pilgrimages are made to the churches or monasteries in which they are preserved. No church building can be consecrated unless it contains relics. Reliquaries are repositories of

relics and are usually made of precious metals and adorned with jewels, in form of a box, casket, or shrine. The veneration of relics dates back to the early centuries of Christianity; in the fourth century it was already widely spread.

113. *Silver reliquary*.—Made in form of an ostensory, encompassed by sunbeams. Chased work. Behind the glass is seen a crosslet, supposed to be made from a particle of the true cross. By the "true cross" is meant the actual original cross upon which Jesus was crucified. It is believed by both the Roman Catholic and the Eastern Church that the cross buried upon Golgotha was found in 326 A. D. by the Empress Helena, mother of Constantine the Great, and the church commemorates this event by appointing the 3d of May (in the Eastern Church the 13th of September) as the annual festival of the discovery of the cross (*inventi crucis*). Height, $8\frac{1}{2}$ inches.—Seville, Spain. (Cat. No. 166987, U.S.N.M.)

114. *Reliquary*.—Consisting of an oval metal frame. Behind the glass in front is a tiny cross set in a gilt frame of scroll design. An inscription reads, *Lignum S. S. crucis D. N. J. C.* (wood of the most holy cross of our Lord Jesus Christ). On the back is the episcopal wax seal, attesting to the genuineness of the relic. Diameters, $1\frac{1}{4}$ by $1\frac{1}{8}$ inches.—Probably from Italy. (Cat. No. 256893, U.S.N.M.) Lent by Mrs. S. Brown Goode.

115. *Relic of St. Anne, mother of Mary*.—In an oval case of white metal. On the back is in relief an effigy of Mary and the petition in French, "O Mary, conceived without sin, pray for us who take their refuge to thee." Diameters, 1 inch by $\frac{7}{8}$ of an inch.—Italy. (Cat. No. 179058, U.S.N.M.)

116. *Relic of St. Peter*.—In an oval case of white metal, with the episcopal seal. Diameters, $1\frac{1}{2}$ by $1\frac{1}{4}$ inches.—Italy. (Cat. No. 179061, U. S. N. M.)

117. *Relics of St. Clement*.—Consisting of two molar teeth in a brass frame. St. Clement was the third bishop of Rome toward the end of the first century. Diameters, $1\frac{7}{8}$ by $1\frac{1}{2}$ inches.—Italy. (Cat. No. 179060, U.S.N.M.)

118. *Relics of Christ, Mary, St. Joseph, St. Francis a Paula (1416–1507), St. Francis Xavier, 32 (1506–1552), St. Theresa (1515–1582), and St. Aloysius Gonzaga (1568–1591)*.—In an oval brass case. Diameters, 3 by $2\frac{1}{2}$ inches.—Italy. (Cat. No. 179062, U.S.N.M.)

119. *Relic of St. Charles Borromeo (1538–1584)*.—In an oval case of white metal with the episcopal seal. St. Borromeo was Cardinal and Archbishop of Milan. Diameters, $1\frac{1}{4}$ by 1 inch.—Italy. (Cat. No. 179059, U.S.N.M.)

120. *Silver reliquary*.—Oval containing relics of Mary, St. Joseph, St. John of the Cross (1542–1591), and St. Theresa, framed by a floral design in filagree work, studded with colored stones. With the epis-

copal seal. Height, 3 inches; width, $2\frac{1}{4}$ inches.—Italy. (Cat. No. 179037, U.S.N.M.)

121. *Silver reliquary*.—With miniature painting of Mary. Spanish workmanship. Brought to New Mexico in 1783 by Padre Sanchez. Diameters, 4 and 3 inches.—Pueblo of Tesuque, New Mexico. (Cat. No. 176080, U.S.N.M.)

122. *Silver reliquary*.—With miniature paintings. Height, $2\frac{1}{4}$ inches; width, 2 inches.—Madrid, Spain. (Cat. No. 178864, U.S.N.M.)

123. *Sacred heart*.—Model of a burning heart, made of brass. The adoration of and devotion to the sacred heart of Jesus, as a noble part of his person and a symbol of his love, became general and popular in the Catholic Church through Margaret Marie Alacoque, a French nun of the Visitation Order, who lived in the seventeenth century. Since 1856 a yearly feast in honor of the sacred heart is celebrated on Friday after the feast of Corpus Christi. Height, $2\frac{1}{2}$ inches.—Italy. (Cat. No. 179063, U.S.N.M.)

IMAGES.

The cult of images is practiced both in the Roman Catholic and in the Eastern Church. In the Roman Catholic Church both pictures and statues are used, while the Eastern Church forbids statues. The doctrine of the Roman Catholic Church concerning the veneration of images, as formulated by the Council of Trent (1563), is that the images of Christ, of the Virgin Mother of God, and of the saints are to be had and retained particularly in temples, and that honor and veneration are to be given them; not that any divinity or virtue is believed to be in them on account of which they are to be worshiped, or anything is to be asked of them, but because the honor which is shown to them is referred to the prototypes which those images represent; in such wise that by the images which we kiss, and before which we uncover the head and kneel, we adore Christ and venerate the saints whose likenesses they bear. The cult paid to images is designated with the Greek word *dulia* (secondary veneration), in contradistinction from *latria* (supreme worship), which is allowed to be offered to God only.

124. *Jesus in Gethsemane*.—Representing Jesus kneeling with the cup in front of him (Matthew xxvi, 36). Carved in relief upon a piece of limestone from the river Jordan.—Jerusalem, Palestine. (Cat. No. 76975, U.S.N.M.)

125. *Wooden figure of Christ*.—The long curled locks are held by the crown of thorns of gilded brass; behind the head rises a cruciform halo of the same material; around the loins is a kind of apron, likewise of gilded brass, with birds and floral designs in respoussé work, while under it is a loin cloth of blue satin. In the hands and feet, which latter are crossed over one another, are the holes of the nails,

and on the left side of the chest is the hole caused by the spear (John xix, 34). The figure evidently was part of a crucifix. Height, 12 inches.—Philippine Islands. (Plate 80, Cat. No. 213405, U.S.N.M.)

126. *Wooden figure of Christ*.—Similar to the preceding one. The loin cloth consists of a piece of brocade, with gold appliqué. Height, 28 inches.—Philippine Islands. (Cat. No. 213405, U.S.N.M.)

127. *Cloak of figure*.—Made of red satin, with the letters *J H S* (*Jesus hominum Salvator*—Jesus Saviour of Mankind) and fleurs-de-lis in gold appliqué.—Philippine Islands. (Cat. No. 213-408, U.S.N.M.)

128. *The Lord's Supper*.—Engraved on the shell of the pearl oyster. Measurements, 6 by 6 inches.—Bethlehem, Palestine. (Plate 81, fig. 1, Cat. No. 74542, U.S.N.M.)

129. *The Ascension*.—Engraved on the shell of the pearl oyster. Around the center representing the Ascension are 12 medallions, representing the apostles with their emblems, in the following order: 1, St. Peter with the keys; 2, St. Paul with the sword; 3, St. Matthew with the pick; 4, St. James the Lesser with the club; 5, St. John with the chalice; 6, St. James the Elder with the pilgrim's staff; 7, St. Philip with the small cross; 8, St. Bartholomew with the book and knife; 9, St. Andrew with his cross (the *crux decussata*, see above p. 617); 10, St. Thomas with the architect's square; 11, St. Matthias with the ax; 12, St. Simon with the saw. Measurements, 6 by 6 inches.—Bethlehem, Palestine. (Plate 81, fig. 2, Cat. No. 74541, U.S.N.M.)

130. *Bust of Mary*.—Made of terra cotta, painted and gilded. Mary, the mother of Christ, is venerated in the Catholic Church as the most exalted of created beings. She is called the "Blessed Virgin," the "Holy Virgin," "Our Lady" (Italian "Madonna"), and since the Council of Ephesus in 431 the designation "Mother of God" is formally applied to her. While the veneration paid to other saints is termed *dulia*, she alone is entitled to *hyperdulia*, and her intercession is invoked more than that of all others. She is the patroness of many countries, cities, and societies. In ecclesiastical art she occupies a most important position, and all the chief events of her life have formed the subjects of artistic representation. Height, 12 inches.—Italy. (Cat. No. 179049, U.S.N.M.)

131. "*Virgin of the Pillar*."—Statuette made of brass, chiseled work, representing Mary standing upon a pillar, holding in her left arm the Infant Jesus, both crowned, with a halo of rays and stars. This is a model of a celebrated statue of that name (Nuestra Senora del Pilar) at Saragossa in Spain. Tradition asserts that the Virgin, standing upon a pillar, appeared to St. James (San Jago), the apostle and patron saint of Spain, when he was making a missionary pilgrimage through Spain. Height, 7 inches.—Spain. (Cat. No. 178866, U.S.N.M.)

132. "*Virgin of the Pillar*."—Miniature statuette of silver, gilded. Height, $2\frac{7}{8}$ inches.—Spain. (Cat. No. 178865, U.S.N.M.)

133. *Statuette of Mary*.—Called "Virgin of Good Friday." Made of brass, chiseled work. Height, $4\frac{1}{2}$ inches.—Madrid, Spain. (Cat. No. 178867, U.S.N.M.)

134. *Bust of Mary*.—Made of papier-mâché, with a dome-shaped crown. Height, 10 inches.—Italy. (Cat. No. 179052, U.S.N.M.)

135. "*Pieta*."—Mary holding the body of Christ. Statuette of wood, painted. Height, 13 inches.—Italy. (Cat. No. 179048, U.S.N.M.)

136. "*Pieta*."—The same as the preceding one. Height, 12 inches.—Italy. (Cat. No. 179048a, U.S.N.M.)

137. *Crown*.—Made of bronze, gilded, and adorned with colored stones. Dates from the seventeenth century. It decorated an image of Mary, in the demolished church of St. Anna, the former nunnery, Zbraslovski Dom, in Prague, Bohemia. Height, 5 inches; diameter, 4 inches.—Prague, Bohemia. (Cat. No. 154776, U.S.N.M.)

138. *Porcelain plaque*.—Representing Mary, in relief. Dated 1795. Height, 13 inches; width, $9\frac{3}{4}$ inches.—Florence, Italy. (Cat. No. 214721, U.S.N.M.)

139. *Porcelain plaque*.—Painted with three figures—Mary, crowned, and two women performing the devotion of the rosary before her. Dated from the seventeenth century. Height, $9\frac{3}{4}$ inches; width, $10\frac{1}{2}$ inches.—Italy. (Cat. No. 152242, U.S.N.M.)

140. *Silver medallion*.—Representing, on one side, Mary with the Infant Jesus; on the other, a burning heart pierced by a sword, alluding to Luke ii, 35. Set in silver filigree. Measurements, $1\frac{3}{4}$ by $1\frac{1}{2}$ inches.—Italy. (Cat. No. 179056, U.S.N.M.)

141. *Miniature of Mary*.—Painted on glass. Diameters, 2 and $1\frac{1}{3}$ inches.—Spain. (Cat. No. 178869, U.S.N.M.)

142. *Two processional banners*.—Made of white metal. Embossed on one side with the figure of Mary, holding in the right hand a rosary, on the left arm the Infant Jesus; on the other side, with the figure of St. Dominic, to whom the introduction of the rosary in its present form is ascribed, holding a lily, which is his emblem. Probably used at the feast of the rosary, which is celebrated on the first Sunday in October. Measurements, 10 by 7 inches.—Italy. (Plate 82, Cat. No. 179070-071, U.S.N.M.)

143. *Silver medallion*.—Representing, on one side, St. Peter; on the other, St. Paul. Set in silver filigree. Diameter, $1\frac{1}{2}$ inches.—Italy. (Cat. No. 179057, U.S.N.M.)

144. *Mace of St. Sebastian*.—Made of white metal, terminating at the top in a statuette of the saint. St. Sebastian was, according to tradition, a Roman soldier and Christian martyr, having been shot to death about 288 A. D., by order of Diocletian. He is vener-

ated in the Catholic Church as patron of sharpshooters and protector from pestilence. He is usually represented as a fair youth bound to a pillar or tree and riddled with arrows. The mace was probably carried in procession on his festival, on the 20th of January. Length, 2 feet 1 inch.—Italy. (Cat. No. 179068, U.S.N.M.)

145. *Porcelain plaque representing St. Anthony of Padua.*—St. Anthony, born in Lisbon, Portugal, in 1195; died near Padua, Italy, in 1231; was a Franciscan theologian and preacher to whom the performance of many miracles are attributed. He was canonized by Gregory IX in 1232, and his day in the Roman calendar is June 13. He is especially invoked for the recovery of things lost. Diameters, 14 by 8½ inches.—Italy. (Cat. No. 179035, U.S.N.M.)

146. *Porcelain plaque of the Sodality of St. Anthony of Padua.*—Dated 1620. A sodality is a congregation or association consisting of lay persons, meeting together at stated times, under ecclesiastical direction for the performance of pious exercises. Diameters, 14 by 12 inches.—Italy. (Cat. No. 179036, U.S.N.M.)

147. *St. Theresa.*—Statuette of wood. St. Thereas (born 1515, died 1582) was a Spanish nun of the Carmelite Order, of which she founded a reformed branch. She is famous as a writer of mystical and ascetical works. She was canonized in 1622, and is also venerated, next to St. James, as patron saint of Spain. Height, 21 inches.—Italy. (Cat. No. 179-047, U.S.N.M.)

148. *St. Theresa.*—Souvenir of the tercentenary anniversary of her death in 1582. Plaque of white metal bearing her image. Height 4½ inches; width, 2¼ inches.—Madrid, Spain. (Cat. No. 167043, U.S.N.M.)

PRINTS.

They are for the greater part representations of images or paintings which are preserved and venerated in some church, mostly in Siena, Italy.

149. *Christ on the cross.*—Print on paper. To the right stands Adam in the attitude of adoration; to the left, a winged figure in Corinthian helmet, holding in the right hand a lance and with the left pointing to the crucified; below lies Eve in sleep. A serpent is biting the feet of Christ, in allusion to Genesis iii, 15. 8½ by 6¾ inches.—Italy. (Cat. No. 179079, U.S.N.M.)

150. *The Holy Child of Cebu (Santo Nino de Cebu).*—Print on paper. "The oldest miraculous image is the Holy Child of Cebu, reputed to have been found on the shore of the island of Cebu in 1565. It is said to be an image of the Holy Child Jesus. It is a wooden image 15 inches long, with ebon features, and is kept in a strong room in the church of the Holy Child, on the island of Cebu. When exposed to view before the populace it has the honors of field marshal accorded

to it. During the annual feast held in its honor, January 20, pilgrims from the remotest islands and from across the sea come to purify their souls at the shrine of the Holy Child." ¹ 29 $\frac{1}{4}$ by 20 inches.—Manila, Philippine Islands. (Cat. No. 205542, U.S.N.M.)

151. *Madonna of the Olive*.—Print on paper. Representing the Madonna with the Infant Jesus, with cherubs fluttering over them. Inscribed above in Latin, "Like a green olive tree in the house of God." (Psalm lii; in the Catholic Bible, li, 8.) Below is stated, in a colophon in Italian, that it is a "representation of the miraculous image of the Most Holy Mary of the Olive which is kept in the Church of Picve Vecchia, which was carried in procession in Siena in 1820 with a relic of the veil of the same Virgin." 11 by 8 inches.—Siena, Italy. (Cat. No. 179080, U.S.N.M.)

152. *Madonna of Intercession*.—Print on paper. Representing the Madonna with the Infant crowned. The colophon in Latin states that the original is preserved in a chapel of the metropolitan church at Siena for the solemn supplication on Low Sunday—that is, Sunday next after Easter (*dominica in albis*, the Sunday of white garments, from the white robes worn in early times by those who had been baptized just before Easter). 14 $\frac{1}{2}$ by 10 $\frac{1}{4}$ inches.—Siena, Italy. (Cat. No. 179081, U.S.N.M.)

153. *Madonna, crowned*.—Print on paper. Surrounded by floating cherubs and worshiped on one side by a monk, on the other by a nun. The colophon states that it is a representation of the image which is venerated in the Church of Insigne Collegiata of Provenzano. It was crowned in 1681 and carried in procession on Low Sunday of 1850 with relics of St. Bernardine, St. Catherine, and others. 14 $\frac{3}{4}$ by 10 $\frac{1}{2}$ inches.—Siena, Italy. (Cat. No. 179082, U.S.N.M.)

154. *Madonna of Good Counsel*.—Print on paper. Representing the Madonna with the Infant crowned, surrounded by cherubs. Below is a mountain scenery with a church or citadel. The original is, as the colophon states, venerated in the Church of St. Leonard in Siena and was carried in procession on Low Sunday of 1833, together with a relic of the veil of Mary and the relics of John the Baptist, St. Jerome, St. Anthony of Padua, and St. Eurosia. 15 by 10 inches.—Siena, Italy. (Cat. No. 179083, U.S.N.M.)

155. *Madonna*.—Print on paper. Representing the Madonna in a columned shrine which is supported by two cherubs and surmounted by a crown, orb, and cross which are held by two cherubs. The whole is surrounded by aureole of rays and framed in a wide arch. Beneath to the right is a female saint holding a lily stalk and a book; to the left, a male saint holding a paten or tray. In the upper corners are deer. It is a representation of the miraculous image of Holy Mary of Insigne Collegiata of Provenzano in Siena. It was crowned No-

¹ Rev. Curtin G. Roop in the *Missionary Review*, vol. 15 (September, 1902), p. 685.

vember 1, 1681, and carried with solemn pomp in procession with a relic of the veil of Mary, the pallium of the patriarch St. Joseph, and the relics of Saints Concittadio, Bernardino, Catherine, Ludovico, and Cristina on Low Sunday of 1850. 23 by 18 inches.—Siena, Italy. (Cat. No. 179084, U.S.N.M.)

156. *Madonna of Grace*.—Print on paper. Representing the Madonna with the Infant, both crowned in a frame which is upheld by two angels, while over it are floating three cherubs, and the whole is inclosed in a wide arch. The inscription states that the original is venerated in the chapel of Pope Alexander VII in the Sanesi Metropolitana, and was carried in solemn procession on Low Sunday of 1860. 21 by 14 $\frac{3}{4}$ inches.—Siena, Italy. (Cat. No. 179085, U.S.N.M.)

157. *Madonna*.—Print on paper. Representing the Madonna with Infant and a female saint on either side. The original is venerated in the Church of the Servites (Servi Beatae Mariae Virginis, founded in 1240) at Siena and was carried in procession on Low Sunday of 1817. 11 $\frac{3}{4}$ by 8 $\frac{1}{4}$ inches.—Siena, Italy. (Cat. No. 179086, U.S.N.M.)

158. *Madonna of the Rosary*.—Print on parchment. Representing the Madonna with the Infant crowned, holding a rosary and cross, respectively, and surrounded with 15 cameos depicting the 15 mysteries of the rosary (for which see below, p. 630). 3 $\frac{3}{4}$ by 2 $\frac{3}{4}$ inches.—Italy. (Cat. No. 179087, U.S.N.M.)

159. *Madonna of the Rosary*.—Print on paper. Representing the Madonna with the Infant crowned, both holding rosaries, the Infant also holding in the right hand the terrestrial orb surmounted by a cross (symbolizing the subjection of the world to the cross). In the corners are cherubs. The original is venerated in the Church della Contrada della Chiocciola and was carried in procession on Low Sunday of 1870. 15 $\frac{1}{2}$ by 11 inches.—Italy. (Cat. No. 179090, U.S.N.M.)

160. *Madonna of Devotion*.—Print on paper. Representing the Madonna with the Infant crowned within a portal of the renaissance style. In the gable are a dove (symbol of the Holy Ghost) and four cherubs in clouds from which rays issue, and surmounted by a crown and cross which are supported by two cherubs. On the sides are cherubs holding lighted candelabra. The original is venerated by the Venerable Society of Maria de Portico della di Fontegiusta and was carried in procession, together with relics, on Low Sunday of 1818. 11 $\frac{1}{2}$ by 8 $\frac{1}{2}$ inches.—Italy. (Cat. No. 179088, U.S.N.M.)

161. *Madonna with the Sword in Her Bosom*.—Print on silk. In allusion to Luke ii, 35. 7 $\frac{3}{4}$ by 6 $\frac{3}{4}$ inches.—Italy. (Cat. No. 179089, U.S.N.M.)

162. *Madonna of the Immaculate Conception*.—Print on paper. Representing the Madonna crowned with a halo of stars and a scepter in her right hand, standing in an arch within a portal of the renaissance style. In the gable are a dove and three cherubs in a circle of

rays and surmounted by a crown which is held by two floating cherubs. The original is venerated in the parochial Church of St. Mamiliano in the Valli suburb of Siena, and was carried in procession on Low Sunday of 1849 together with relics. $17\frac{1}{4}$ by $12\frac{1}{4}$ inches.—Siena, Italy. (Cat. No. 179091, U.S.N.M.)

163. *Satin print*.—Containing, in Italian, a sonnet, commemorating the annual festival of John the Baptist, celebrated by a society named after him. 22 by $19\frac{1}{2}$ inches.—Siena, Italy. (Cat. No. 152247, U.S.N.M.)

164. *St. Dominic*.—Print on silk St. Dominic, born at Carthagera, Spain, in 1170, died at Bologna, Italy, in 1221, was the founder of the order of the Dominicans or Preaching Monks in 1216. He is represented with his emblem, the lily stalk. 13 by $9\frac{1}{2}$ inches.—Italy. (Cat. No. 152248, U. S. N. M.)

165. *St. Bernardine of Siena*.—Print on paper. St. Bernardine, 1380–1444, was a member of the Minorites of St. Francis, a missionary and reformer. He is often called the “Apostle of Italy,” and is one of the most popular saints of Italy, especially of his native city, Siena. $5\frac{3}{4}$ by $4\frac{1}{2}$ inches.—Siena, Italy. (Cat. No. 179097, U.S.N.M.)

166. *St. Loyola*.—Print on paper. From a print by Bolswert after a painting by Rubens. St. Ignatius Loyola, born in Loyola, Spain, in 1491, died in Rome, Italy, in 1556, was the founder of the Society of Jesus. $15\frac{1}{4}$ by $10\frac{1}{2}$ inches.—Italy. (Cat. No. 179096, U. S. N. M.)

167. *Suarez*.—Print on paper. Francisco Suarez, born in Granada, Spain, in 1548; died in Lisbon, Portugal, in 1617, was a noted Jesuit theologian and scholastic philosopher. 12 by $8\frac{1}{4}$ inches.—Italy. (Cat. No. 179094, U.S.N.M.)

168. *Plessis*.—Colored print on paper. Joseph Octave Plessis, 1763–1822, was bishop of Quebec from 1806 to 1822. $13\frac{1}{4}$ by $9\frac{1}{2}$ inches. (Cat. No. 179095, U.S.N.M.)

169. *Twenty-four plates*.—Depicting the revelations and visions of Joannes de Malta, a native of the Provence, France, founder of the order of the Trinitarians for the redemption of captives (*ordo Sanctae Trinitatis et de redemptione captivorum*) in 1198. Printed in Paris, France, in 1633, bound in vellum. $14\frac{5}{8}$ by $10\frac{3}{4}$ inches. (Cat. No. 28528, U.S.N.M.)

170. *Theological disputation*.—Print on paper. It was held in Siena in November, 1781. 24 by 21 inches.—Siena, Italy. (Cat. No. 179099, U.S.N.M.)

171. *Philosophical disputation*.—Print on paper. It took place at Siena in April, 1790. $36\frac{1}{2}$ by $20\frac{1}{2}$ inches.—Siena, Italy. (Cat. No. 179100, U.S.N.M.)

172. *Bronze doors of the cathedral of Pisa*.—Three leaves with one of Italian text giving the history and description. The bas-reliefs of the doors, which depict the lives of Mary and Jesus, were executed

by the Dominican Padre Domenico Partigiani and Angelo Serrano after the designs of Giovanni da Bologna and others about 1602. 23 by 18 inches.—Italy. (Cat. No. 179093, U.S.N.M.)

173. *Wooden die for pictures of the Madonna.*— $3\frac{1}{4}$ by $2\frac{3}{8}$ inches.—Italy. (Cat. No. 179064, U.S.N.M.)

174. *Lead die for the Picture of Saint Romuald* (about 950–1027) *founder of the Camaldolese order.*—Oval, $2\frac{1}{7}$ by $1\frac{7}{8}$ inches.—Italy. (Cat. No. 179065, U.S.N.M.)

RELIGIOUS MEDALS.

Religious medals have the object to commemorate persons (Christ, Mary, saints, and angels) and historical events (dogmatic definitions, miracles, anniversaries, dedications, etc.). They are issued by various ecclesiastical authorities and by confraternities for badges and decoration of their members. They are worn by the faithful and believed to be, by reason of their having been blessed by a priest, a means of grace and to possess protective virtues.

175. Out of about 350 of such medals in the collection of the United States National Museum, 16 are reproduced on the plate. They represent—1, St. Benedict (480–543), founder of the order of the Benedictines; 2, St. Joseph and the Infant Jesus; 3, the Virgin with the Infant; 4, the Virgin, surrounded by rays; 5, Leo XIII, Pope, 1878–1903; 6, the sacred hearts of the Holy Family (Jesus, Mary, Joseph); 7, head of St. Anastasius, monk and martyr; 8, St. Benedict; 9, St. Louis de Gonzaga (1568–1591), holding a crucifix and a skull; 10, the Trinity; 11, the Holy Family; 12, St. Francis of Assisi (1182–1226), founder of the order of Franciscans; 13, Virgin and the Infant, enthroned; 14, arms of the Capuchins of Milan, Italy, in 1856; 15, St. Joseph with the Infant; 16, the Virgin with the Infant, crowned.—Italy. (Plate 83, Cat. No. 179077, U.S.N.M.)

VOTIVES.

Votive offerings are set up in churches or chapels as a thanksgiving for some signal answer to prayer, resulting in the deliverance from peril or the cure of disease. Usually a likeness of the part of the body healed, in silver or some other material, is put up. The custom was also in vogue among the ancient Greeks and Romans.

176. *Votive offerings.*—Made of silver foil. Consisting of models of two hearts, an arm, a pair of eyes, a pair of breasts, a praying woman, and a child.—Italy. (Cat. No. 179069, U.S.N.M.)

177. *Votive offerings.*—Made of hollow wax. Representing a pair of eyes, an arm, and the foot of a horse.—Seville, Spain. (Cat. No. 167064, U.S.N.M.)

178. *Votive offering.*—Made of silver amalgam in form of a tower. Height, $2\frac{3}{4}$ inches.—Potisi, Bolivia. (Cat. No. 179104, U.S.N.M.)

ROSARIES.

The rosary (from the Middle Latin, *rosarium*, properly a garland of roses) is a string of beads, generally formed into a circlet or loop, used for keeping count of prayers or formulas repeated in religious devotions. The materials of which it is made range from natural berries or common wood to costly metals and precious stones. Such devices to assist the memory in complex repetitions occur also among the Hindus, Buddhists, and Mohammedans. In fact, it can be said that some form or other of rosary is used by about three-fourths of the world's inhabitants. The Roman Catholic rosary in its present form and the method of devotion performed with its aid is ascribed to St. Dominic (1170-1231), the founder of the Dominican order, to whom, according to legend, the Virgin Mary handed a rosary from heaven as a weapon against heretics and infidels. But both the practice of often repeating prayers and the employment of some expedient for recording the number of repetitions can be traced to a much earlier date.¹

The ordinary Catholic rosary consists of 150 small beads, divided into decades by 15 larger beads. To these beads, forming a chaplet, is usually attached a pendant, consisting of a crucifix, one large and three small beads. The devotion begins with the invocation. "In the name of the Father, the Son, and the Holy Ghost." Then the Apostles' Creed is recited on the crucifix, a paternoster (the Lord's Prayer) on the larger bead, and three Ave Maria (Hail Mary) on the three smaller beads, closing with the Gloria (Glory be to the Father, to the Son, and to the Holy Ghost"). This forms the introduction to the rosary proper. Then follow decades of aves, counted by the smaller beads, each decade preceded by a paternoster, for which a larger bead is used, and followed by a gloria. The 150 aves correspond to the number of Psalms, hence from an early period the devotion was called "Our Lady's Psalter." For each decade a subject, or "mystery," in the life of Christ and Mary is set for meditation, the 15 mysteries being divided into five joyful, five sorrowful, and five glorious. The five joyful mysteries are: The annunciation (Luke i, 26), the visitation (Luke i, 39), the nativity (Luke ii), the presentation (Luke ii, 21), and the finding in the temple (Luke ii, 41). The five sorrowful mysteries are: The agony in Gethsemane (Matthew xxvi, 36), the scourging (Matthew xxvii, 26), the crowning with thorns (Matthew, xxvii, 29), the carrying of the cross (John xix, 17), and the crucifixion (Matthew xxvii, 35). The five glorious mysteries are: The resurrection (Matthew xxviii), the ascension (Luke xxiv, 50), the descent of the Holy Ghost (Acts ii), the assump-

¹ For a fuller discussion of the subject see The collection of rosaries in the United States National Museum, by I. M. Casanowicz, Proc. U. S. Nat. Mus., vol. 36, pp. 333-360, with pls. 21-30, Washington, Government Printing Office, 1909.

tion of Mary into heaven, and the coronation of Mary in heaven (the two last mysteries are accepted on the authority of tradition). The rosary most in use, however, consists of five decades for the aves and five larger beads for the paters, called the "lesser rosary." Otherwise it is arranged in the same way and recited in the same manner and order as the "greater" or "full" rosary. The entire devotion of 15 decades may be said on it by counting it three times.

Besides this "Dominican rosary," which is used in common by all Catholics, there are other varieties of chaplets used by particular religious bodies or for special devotions. So the chaplet of St. Bridget of Sweden (about 1303-1373), which consists of 63 beads for the aves, to commemorate the 63 years which Mary is supposed to have lived; the crown of our Lady, in use among the Franciscans, has 72 aves, based on another tradition of Mary's age; and others more.

The Feast of the Rosary is observed on the first Sunday in October as the anniversary of the victory of the Christians over the Turks in the naval battle at Lepanto, near the Echinades Islands, on October 7, 1571, which is attributed to the power of the devotion of the rosary.

Rosaries are usually blessed with prayers and holy water by some duly authorized ecclesiastical person and become thereby sacramentals—that is, instruments of grace.

179. *Rosary of mother-of-pearl*.—The full or greater Dominican rosary. The 15 decades are divided by the insertion in two places of four extra beads, one large and three small ones, into three divisions of five decades each. The chain on which the beads are strung, as also the figure of Christ on the crucifix, are of German silver. Length, 7 feet.—Italy. (?) (Plate 84, Cat. No. 288983, U.S.N.M.) Gift of Miss Louise Salter Codwise.

180. *Rosary*.—Made of the seeds of the Virginia fringe tree. (*Chioanthus virginica*). The lesser Dominican rosary of five decades. The cross is of olive wood from Mount Olive, bound in Japanese silver. Of the same metal are also the figure of Christ and the chain on which the beads are strung. Length, 53 inches.—Washington, District of Columbia. (Plate 85, Cat. No. 275575, U. S. N. M.) Gift of Frederick J. Braendle.

181. *Rosary*.—Made of the Kentucky coffee beans (*Gymnocladus dioica*). The lesser Dominican rosary of five decades. The cross of olive wood is bound in Japanese silver. Of the same metal is the figure of Christ and the other appurtenances of the crucifix—namely the title (*I N R I*) and the rhomb-shaped nimbus above the figure, the skull and crossbones (for the significance of which see above p. 619) underneath, and the crown of thorns on the back of the

crucifix. Length, 71 inches.—Washington, District of Columbia. (Cat. No. 302930, U.S.N.M.) Gift of Frederick J. Braendle.

182. *Rosary*.—Made of ebony beads. The full or greater Dominican rosary of 15 decades. The cross, which is of the same material as the beads, is bound in silver-plated nickel, with the figure of Christ on one side, and a crown of thorns with a burning heart inside of it, of the same metal, on the other. Length, 6 feet 9½ inches.—Italy. (Cat. No. 179075, U.S.N.M.)

183. *Rosary*.—Made of glass and composition beads. The full or greater Dominican rosary of 15 decades. The beads for the aves are of glass, while those for the paters, as also the three introductory beads, are of composition. Length, 4 feet 4 inches.—Italy. (Cat. No. 179075, U.S.N.M.)

184. *Rosary*.—Made of mahogany beads. The lesser Dominican rosary of five decades. On each of the beads are carved four sets of double circles, or "eyes." The cross (in place of a crucifix) is likewise formed of beads. Length, 5 feet 3 inches.—Italy. (Cat. No. 179075, U.S.N.M.)

185. *Rosary*.—Made of olive-wood beads, carved with intersecting circles. The lesser Dominican rosary of five decades. In place of the crucifix is a bronze medal, three-fourths of an inch in diameter, with the bust of Pius IX and the date 24 (the number of years of his reign) on the obverse; on the reverse is the figure of the Pope, in full pontificals, on his throne, attended by cardinals, and the Latin inscription, "Ecumenical Council, 1869," referring to the Vatican Council which was opened in that year. This rosary was blessed by Pius IX in 1873. Length, 37 inches.—Rome, Italy. (Plate 86, fig. 1, Cat. No. 168294, U.S.N.M.) Collected by Gen. John A. Halderman.

186. *Rosary*.—Made of ivory beads. The lesser Dominican rosary of five decades. The beads for the aves are faceted, while the pater beads are barrel-shaped. In place of the crucifix is a copper medal, 1½ inches in diameter, having on the obverse the image of the Virgin with the Infant Jesus crowned; on the reverse, a much effaced Latin inscription. Length, 40 inches.—Italy. (Plate 86, fig. 2, Cat. No. 179075, U.S.N.M.)

187. *Rosary*.—Made of Job's tears. The lesser Dominican rosary of five decades. The cross of ebony is bound in brass and has the same appurtenances as the one described under No. 182. Length, 33 inches.—Italy. (Plate 86, fig. 3, Cat. No. 179075, U.S.N.M.)

188. *Rosary*.—Made of composition. Consisting of seven sets, each having seven beads. This rosary is used in honor of the seven sorrows of Mary—namely, the prophecy of Simon (Luke ii, 35); the flight into Egypt (Matthew ii, 13); the losing of Jesus in the temple (Luke ii, 48); seeing Jesus carrying the cross (John xix, 17);

standing under the cross (John xix, 25); the piercing of Jesus' side with the lance (John xix, 34); and the lowering of Jesus' body into the sepulcher (Matthew xxvii, 60). In place of the pater beads are seven brass plaques, representing each on one side, Mary with seven swords piercing her heart; on the other, the incidents in Christ's life enumerated above. The cross is formed of brass. Length, 33 inches.—Italy. (Plate 86, fig. 4, Cat. No. 179075, U.S.N.M.)

189. *Rosary*.—Made of blue glass beads. The lesser Dominican rosary of five decades. The five pater beads are of the seeds of the *Abrus precatorius* (called "crabs' eyes," or "jumble beads"). Inclosed in an egg-shaped box of bone. Length, 12 inches; diameters of the box, $1\frac{3}{4}$ inches.—Madrid, Spain. (Plate 86, fig. 5, Cat. No. 167020, U.S.N.M.)

190. *Rosary*.—Of green glass beads. The lesser Dominican rosary of five decades. In place of the crucifix is an oval brass plaque bearing the image of the Virgin of Guadalupe of Mexico. The paters are marked by double beads of the same size and color as those of the aves. Length, 26 inches.—Mexico. (Cat. No. 179075, U. S. N. M.)

191. *Rosary*.—Of wooden beads, painted black. The lesser Dominican rosary of five decades. Worn at the girdle by members of the Fraternity of Misericordia (*Arciconfraternita de Santa Maria della Misericordia*) in Italy. Length, 50 inches.—Pisa, Italy. (Cat. No. 153893, U.S.N.M.)

192. *Rosary*.—Made of composition. The Franciscan rosary of seven decades. This rosary is used for the devotion in honor of the seven mysteries in the life of Mary—namely, the conception (Luke i, 26); the visitation (Luke i, 39); the nativity (Luke ii); the adoration of the magi (Matthew ii); the presentation (Luke ii, 21); the finding in the temple (Luke ii, 41); and the apparition after the resurrection to Mary. The rosary is provided with two rings for suspending from the girdle. Length, 6 feet, 8 inches.—Italy. (Plate 87, fig. 1, Cat. No. 179075, U.S.N.M.)

193. *Rosary*.—Of black glass beads. The lesser Dominican rosary of five decades. An oval bronze medal, $1\frac{3}{4}$ and $1\frac{5}{8}$ inches in diameter, which takes the place of the crucifix, has on one side the bust of St. Ignatius Loyola (1491–1556), the founder of the Society of Jesus, on the other, the figure of St. John of Nepomuk, the patron saint of Bohemia, who was martyred in 1393. The rosary is provided with two rings to be suspended from the girdle. Length, 55 inches.—Italy. (Plate 87, fig. 2, Cat. No. 179075, U.S.N.M.)

194. *Rosary*.—Of wooden beads. Used in the devotion of the crown of our Lord. Consists of 33 beads for the paters, to commemorate the years of Christ's life on earth, and five for the aves, in honor of the five wounds. The crucifix is substituted by a brass medal, $1\frac{1}{2}$ inches in diameter, engraved with the instruments of the

passion and the Latin words, "The passion of Christ save us, the passion of Christ comfort me." Between the ave beads is inserted a piece of bone, $1\frac{1}{2}$ inches high, carved with the faces of Christ and Mary, and a skull. Length, 47 inches. Italy. (Plate 87, fig. 3, Cat. No. 179075, U.S.N.M.)

195. *Rosary*.—Made of composition beads. Consisting of three sets of nine beads each, separated by an oval brass plaque, which has on one side a representation of the Trinity, on the other, the Gloria in Latin. Length, 21 inches.—Italy. (Plate 87, fig. 4, Cat. No. 179075, U.S.N.M.)

RELIGIOUS ORDERS.

196. *Habit of a Benedictine monk*.—Consisting of a cassock, a scapular (that is, a piece of cloth passing over the head and hanging down over the shoulders), and a cowl. The order of Benedictine monks was founded by St. Benedict of Nursia, Italy, in 529. It was the first monastic order established in the Occident, and its organization became the model upon which all the monasteries of the western church were formed. Common to all monastic orders are the three vows of obedience, chastity, and poverty. The Benedictine monks were bound by their rule to cultivate the land and to read and copy manuscripts.—Italy. (Cat. No. 154312, U.S.N.M.)

197. *Habit of Dominican monk*.—Consisting of a cassock, scapular, and cowl of white wool. The Dominican order was founded by St. Dominic, called de Guzman, in 1204. Its chief original purpose was to preach, especially to infidels and heretics. It is, therefore, called the "preaching order." The Dominicans are also called Black Friars, because of the black cloak worn by them out of doors.—Italy. (Cat. No. 154312b, U.S.N.M.)

198. *Habit of a Capuchin monk*.—Consisting of upper garment, cowl of brown cloth, and rope girdle. The Capuchins are a branch of the Franciscan order, established by Matteo di Bassi, of Urbino, in 1526. They derive their name from the long-pointed capuche, or cowl, which is the distinguishing mark of their dress. Their regulations oblige them to live by begging, and not to use gold, silver, or silk, even in the decoration of their churches and altars.—Italy. (Cat. No. 154312, U.S.N.M.)

199. *Costume of the Fraternity of the Misericordia*.—Consisting of a loose hooded cassock of black stuff, held by a girdle from which a rosary is suspended, and a broad-brimmed felt hat. The Fraternity of the Misericordia (*Pia Arciconfraternita de Santa Maria della Misericordia*) is believed to have been instituted in 1244 and is surviving to the present day in many cities and towns of Italy. Besides taking care for the burial and the performance of the funeral rites of the dead and friendless its members also discharge the function of an ambulance corps, dealing with accidents as they occur and

carrying the sick to the hospitals. Its membership is recruited from all ranks of society, and the active work is carried on by the members in person. The funds needed for the work is obtained by mute appeals of the members in public places and at the doors of churches, for which they hold out an alm box and from the fees of the membership. When on duty the members wear a costume of the cheapest material which completely envelopes and disguises them; even the face is hidden by a covering in which only two holes are left for the eyes.—Pisa, Italy. (Plate 88, Cat. No. 153893, U.S.N.M.)

200. *Devotions in Honor of the Stigmata and Festival of St. Francis of Assisi*.—Printed in 1740 at Rome. St. Francis, born 1182, died 1226, in Assisi, Italy, was the founder of the Franciscan order. According to tradition he received, in 1224, while absorbed in prayer and contemplation on Monte Alverno, the stigmata of Christ—that is, an imitation of the wounds of Christ was miraculously impressed upon his body. He was canonized in 1228.—Rome, Italy. (Cat. No. 2:14724, U.S.N.M.)

201. *Disciplinary girdle*.—Made of wire. It is sometimes worn by monks and other devout persons as a means of mortification and of subduing the passions. Length, 3 feet.—Italy. (Plate 89, fig. 1, Cat. No. 179067, U.S.N.M.)

202. *Disciplinary scourge*.—Made of twisted wire. They are employed by monks and other devout persons as a means of mortification and of subduing the passions.—Italy. (Plate 89, fig. 2, Cat. No. 152252, U.S.N.M.)

SCAPULARS.

Scapular (from middle Latin *scapularis*, pertaining to the shoulders, Latin *scapulae*, shoulder blades, shoulders), is primarily the name given to a portion of the monastic habit in certain religious orders, consisting of a long narrow strip of cloth which passes over the head, covering the shoulders and hanging down in front and behind. With the growth of fraternities of lay people affiliated with the religious orders the practice grew up among devout persons of wearing under the ordinary dress a small scapular consisting of two little pieces of cloth adorned with a picture of the Virgin, a cross or some other religious symbol and joined by strings, in honor of Mary. Certain religious obligations and exercises and sundry spiritual privileges, such as indulgences, are attached to the wearing of it. The scapular was brought into use in the thirteenth century by St. Simon Stock, an Englishman, general of the Carmelite Order.

203. *Scapular*.—Consisting of two pieces of brown cloth, measuring $5\frac{1}{8}$ by $3\frac{7}{8}$ inches, one of which is embroidered with a shield, crown, and crosses; the other with a pelican, the symbol of Christ (see above, p. 618), and connected by strings.—Italy. (Cat. No. 179072, U.S.N.M.)

204. *Scapular*.—Consisting of two pieces of cloth, stamped with the figures of Mary and other saints, and connected by strings. Measurements, 2 by $1\frac{3}{4}$ inches.—Italy. (Cat. No. 179073, U.S.N.M.)

205. *Scapular*.—Consisting of two pieces of brown cloth, measuring $2\frac{3}{8}$ by $1\frac{3}{4}$ inches, stamped with the figure of Mary crowned, with the infant Jesus, both holding scapulars, with cherubs above and below and the words Na. Sa. del Carmen, our Lady of Carmen (? Carmel).—Italy. (Cat. No. 179074, U.S.N.M.)

206. *Scapular*.—Consisting of two pieces of cotton cloth, measuring $2\frac{1}{2}$ by 2 inches, one of which is stamped on one side with the figure of Christ with a burning heart; on the other, with the figure of a saint and an ostensory. The other is stamped on one side with the figure of Mary with a burning heart; on the other, with the figure of a female saint.—Manila, Philippine Islands. (Cat. No. 216990, U.S.N.M.)

MISCELLANEOUS.

207. *Fish*.—Made of metal. On one side is a Greek cross, on the other the Christ monogram $\chi\rho$ in relief. With a chain for suspension. The form of a fish was a favorite symbol on the early Christian monuments, alluding to the waters of baptism; also because the initial letters of the Greek word for fish contained the confession "Jesus Christ, Son of God, Saviour." Length, 9 inches.—Italy. (Cat. No. 179010, U.S.N.M.)

208. *Olive palm*.—Palm leaf combined with an olive branch. In some churches in Italy it is blessed by the priest on Palm Sunday and sold at the church door. Protective properties are attributed to it, and it is kept over the bed till the following year. This specimen was blessed at the Santa Felicita Church in Florence, in 1892. Length, 2 feet 5 inches.—Florence, Italy. (Cat. No. 179076, U.S.N.M.)

209. *Certificate of indulgence*.—Manuscript written on vellum. Granted by Pope Alexander VIII (1689–1691), on March 20, 1690, to the Church of the Fraternity of Holy Intercession, in Siena, Italy. Indulgences are granted by the Roman Catholic Church for the remission of the temporal punishment due to sin, after the removal of guilt and eternal punishment of sin in the sacrament of penance, and which must be discharged either in this life or after death in purgatory. The recipient must be in a state of grace, and has to perform certain good works, as giving of alms, fasting, attending mass, making pilgrimages, etc. By way of intercession, indulgences may be applied by the recipient to shorten the sufferings of souls in purgatory. Measurements, $15\frac{1}{2}$ by $5\frac{1}{2}$ inches.—Siena, Italy. (Cat. No. 214723, U.S.N.M.)

210. *Papal bull*.—Manuscript, written on parchment, dated 1781, with a leaden seal, having on one side the busts of SS. Peter and Paul; on the other, the name Pius VII (Pope 1775–1799), attached by a

cord of yellow silk. A bull is a document issued by a pope. The name is derived from the Latin *bullā*, a bubble floating upon water; then a boss, a circular plate. In course of time it came to be applied to the leaden seals with which papal and royal documents were authenticated in the Middle Ages, and by a further development the name from designating the seal was eventually attached to the document itself. The seal has always on one side a representation of the Apostles Peter and Paul on the other the name of the reigning Pope, and is attached by a silken cord if it be a "bull of grace," and by one of hemp if a "bull of justice." Measurements of the parchment, $26\frac{3}{4}$ by 32 inches; diameter of the seal, $1\frac{5}{8}$ inches.—Italy. (Cat. No. 179078, U.S.N.M.)

211. *Leaden stamp of Pius II, Pope 1458-1464.*—On one side are represented the heads of SS. Peter and Paul; on the other is the name Pius Papa II. Diameter, $1\frac{7}{16}$ inches.—Italy. (Cat. No. 179105, U.S.N.M.)

212. *Leaden stamp of Clement XI, Pope 1700-1721.*—On one side are the busts of SS. Peter and Paul, with a cross between them; on the other, Clemens Papa XI, with a rayed cross above. Diameter, $1\frac{9}{16}$ inches.—Italy. (Cat. No. 179106, U.S.N.M.)

213. *Leaden stamp of Clement XIII, Pope 1758-1769.*—On one side are the busts of SS. Peter and Paul, with a cross between them; on the other, Clemens Papa XIII, with a rayed cross above. Diameter, $1\frac{3}{4}$ inches.—Italy. (Cat. No. 179107, U.S.N.M.)

214. *Pontifical album.*—Consisting of 12 colored pictures, showing the Roman Catholic hierarchy and papal attendants.—Rome, Italy. (Cat. No. 179103, U.S.N.M.)

215. *Pontifical album.*—Consisting of 12 colored pictures, showing the officials and attendants of the papal court.—Rome, Italy. (Cat. No. 179104, U.S.N.M.)

216. *Wooden cask.*—Gilded and decorated with the papal arms. Height, $9\frac{1}{2}$ inches; length, 12 inches; diameter, $5\frac{1}{2}$ inches.—Italy. (Cat. No. 152243, U.S.N.M.)

217. *Wooden oval tablet.*—Carved round the edge with leaf pattern, and in the center with the letters J H S (*Jesus hominum salvator*—Jesus Saviour of Mankind) in relief. Diameters, 15 and 11 inches.—Italy. (Cat. No. 179066, U.S.N.M.)

218. *Terra-cotta candlestick.*—From the shaft in the center branch out four arms. With fine moldings. Height, $9\frac{1}{2}$ inches; diameter of the base, $7\frac{1}{2}$ inches.—Italy. (Cat. No. 152245, U.S.N.M.)

219. *Terra-cotta lamp.*—In the center of the top is the Christ monogram χ in relief, while round the edge are circles, enclosing each a cross, alternating with loops. Height, $1\frac{1}{4}$ inches; length, $4\frac{3}{4}$ inches.—From the Catacombs of Rome, Italy. (Cat. No. 152246, U.S.N.M.)

220. *Terra-cotta lamp*.—On the top the Christ monogram in beaded characters. Height, $1\frac{5}{8}$ inches; length, $4\frac{1}{2}$ inches.—From the Catacombs of Rome, Italy. (Cat. No. 152246, U.S.N.M.)

221. *Terra-cotta lamp*.—On top dove holding an olive branch, the symbol of peace, in its bill, surmounted by a winged *caduceus* (the staff of Mercury). Height, $1\frac{1}{4}$ inches; diameter, $2\frac{7}{8}$ inches.—From the Catacombs of Rome, Italy. (Cat. No. 152246, U.S.N.M.)

222. *Delftware flask*.—Decorated with the letters J H S (Jesus Saviour of Mankind). Height, $7\frac{1}{2}$ inches; diameter, 6 inches.—Italy. (Cat. No. 152244, U.S.N.M.)

223. *Jug*.—Of Guadalupe ware. Used by pilgrims to the shrine of Guadalupe, near the City of Mexico, to carry away holy water. Height, 11 inches.—Guadalupe, Mexico. (Cat. No. 179102, U.S.N.M.)

224. *Two corner fixtures*.—Made of brass, openwork. Perhaps used for the corners of the binding of a missal or the Gospels. Measurements, $5\frac{1}{2}$ by 4 inches.—Spain. (Cat. No. 178868, U.S.N.M.)

225. *Panel painting*.—Representing the Virgin and Infant in the sky, and below some worshippers. Signed, P. G. R. 1711. Height, $7\frac{7}{8}$ inches; width, 11 inches.—Italy. (Cat. No. 164846, U.S.N.M.)

226. *Church lantern*. (?)—Made of wood, carved, painted, and gilded. Triangular. The columns of the three angles are carved in the form of caryatides, overtopped by a sort of cupola, terminating in a knob. Height, 24 inches; width, $11\frac{1}{2}$ inches.—Italy. (Cat. No. 179039, U.S.N.M.)

227. *Parasol (umbrellino)*.—The cover is of blue cotton, with trimmings and fringes of yellow silk. Perhaps used to hold over the ostensory when carried in procession. Height, 30 inches.—Italy. (Cat. No. 179019, U.S.N.M.)

II. ECCLESIASTICAL ART OF THE EASTERN CHURCH.

The Eastern Church, also called the Greek Catholic, the Orthodox Greek, or, briefly, the Orthodox Church, its full title being the Holy Oriental Orthodox Apostolic Church, is that branch of the Christian church which predominates in eastern Europe and western Asia. The dissolution of union (schism) between the eastern and western parts of the Christian church became definite in 1054, when legates of the Roman pontiff deposited on the great altar of the church of St. Sophia at Constantinople the sentence of excommunication against Caerularius, the patriarch of Constantinople. It was brought about by political and hierarchical, as well as dogmatical and ceremonial differences which arose between western and eastern Christendom, with their representative seats at Rome and Constantinople, in the preceding centuries of the church.

The Greek Catholic Church has, in common with the Roman Catholic Church, the doctrines of seven sacraments, namely, baptism, chrism (confirmation), penance (preceded by confession), eucharist (the Lord's supper), ordination, marriage, and extreme unction; besides the sacrifice of the mass; the religious veneration of Mary, the saints, images, relics, and the cross; the hierarchical degrees; and monasticism.

Its peculiar tenets are mainly as follows: It adheres only to the decrees of the first seven ecumenical councils. It teaches the procession of the Holy Ghost from the Father alone. It denies the dogmas of the immaculate conception of Mary and of the supremacy and infallibility of the Roman pontiff, and rejects the doctrine of purgatory, of works of supererogation, and indulgences, but prays for the dead that God would have mercy on them on the day of judgment.

Its ritual and ceremonial differences from those of the Western Church are chiefly the following: Baptism is administered by three-fold immersion; chrism (confirmation) is conferred immediately after baptism and by a priest (not by a bishop); in communion both bread and wine are given to the laity and even to infants, the bread being put into the wine; anointing (extreme unction) is performed on the sick, not the dying; and fasts are kept on Wednesday and Friday.

The clergy of the Greek Catholic Church are divided into two classes—the black clergy (so called from their dress), or monks, and the white, or secular clergy. The former live in celibacy, and from among them are chosen the higher hierarchical grades—that is, the patriarchs, metropolitans, archbishops, and bishops. The lower secular clergy, comprising popes (priests), deacons, subdeacons, and readers, must be married before receiving orders, but can not marry a second time.

The churches of the Greek Catholic Church are mostly built in form of a cross. In Russia they are generally crowned with one or more cupolas of a bulbous shape, which are surmounted by a cross. Sometimes there is a belfry standing separate from the church. The altar space, which usually faces east, is divided from the main body of the church by a board partition, called iconostas (image stand), which is covered with images of Christ and the saints, and contains three doors. The service is performed behind this screen, and only at certain stages are the middle doors, called the "sacred," or "royal gates," opened. There are no benches in the churches, the people standing during service. No organ or any other instrumental music is permitted, but the mass is generally accompanied by choral singing, and the choirs are composed entirely of men and boys.

The Orthodox Church consists at the present of 16 separate independent branches, who profess the same faith, use the same liturgy

(though in different languages), and are in communion with one another. They are: 1-4, the patriarchates of Constantinople, Alexandria in Egypt, Antioch in Syria, and Jerusalem in Palestine; 5, Cyprus; 6, Russia; 7, Carlowitz; 8, Hermannstadt (both in Austria-Hungary); 9, Czernowitz in the Bukovina; 10, Bosnia and Herzegovina; 11, Serbia; 12, Montenegro; 13, Bulgaria; 14, Rumania; 15, Greece, and 16, Mount Sinai, consisting of only the monastery.

THE RUSSIAN ORTHODOX CHURCH.

Russia received its Christianity in the tenth century, under Olga and Vladimir the Great (984-1015), from Constantinople. The Russian Church entirely agrees in doctrine and ritual with the other branches of the Orthodox Church, while in administration it is distinct. At first under the jurisdiction of the patriarch of Constantinople, it became in 1589 independent, establishing its own patriarch in Moscow. Peter the Great (1689-1725) abolished the patriarchate and set up the Holy Directing Synod in 1721 to rule the church of Russia.¹

The church in Russia is administered by 86 bishops, of whom 3, those of Kiev, Moscow, and Petrograd, are always metropolitans, and 14 are archbishops. There are 481 monasteries for men and 249 convents for nuns. In America the Russian Church is represented by an archbishop of Aleutia and North America with two suffragans, the bishops of Alaska (with residence in San Francisco), and Brooklyn.

There are in Russia a great number of sects, most of which acknowledge the doctrinal basis of the oriental church, but reject the liturgy of the Russian Church as changed by the patriarch Nikon (1654). They are called by the state church *Rascolniki* (separatists), while they call themselves *Starnovyertzi* (of the old faith).

228. *Russian cover for altar table.*—Made of purple croisson silk, with a cross in the center. The sanctuary in an eastern church is separated from the main body of church by the image screen (iconostas), and the laity is not allowed there. In the middle, before the "royal gates," stands the altar, called "throne," a solid square stone, covered with a linen cloth down to the ground all around. Over the linen cloth is laid a covering of some rich material, representing the "glory of God." Besides the "throne" is another table, called the "altar of sacrifice" (*prothesis*), on which are the sacred vessels used in the celebration of the mass. These consist of the chalice, paten, which is much larger and deeper than the one used in the Roman Catholic Church; the star—that is, a cross of bent metal which stands over the paten holding the veils which cover the paten and chalice; a spoon for giving communion to the people, a

¹ Since the revolution of 1917 the patriarchate of Moscow has been restored.

knife in form of a lance, in allusion to the lance which pierced the side of Christ (John xix, 34), with which the bread for the Eucharist is cut up; and two fans, made of a long handle and a flat representation of a seraph with six wings (Isaiah vi, 2), which the deacon waves over the sacrament. Length, 37½ inches; width, 34 inches.—Nizhni Novgorod, Russia. (Cat. No. 154785, U.S.N.M.)

229. *Russian cover for altar table*.—Made of striped silk, with two crosses in silver appliqué. Length, 6 feet 2 inches; width, 2 feet 1 inch.—Nizhni Novgorod, Russia. (Cat. No. 154788, U.S.N.M.)

230. *Old Russian Church candlestick*.—Made of brass. The back, somewhat in form of a harp, terminates on the end in three flames, arranged in the form of a cross. From the back, which was fastened to the wall, run out five arms in a semicircle. Height, 13 inches; width, 12½ inches 9 inches.—Washington, D. C. (Cat. No. 251899, U.S.N.M.)

231. *Russian funeral pall*.—Made in form of a cross, with the four ends, or wings, to hang down the sides. The center, or top cover, is of yellow silk; the ends are of black velvet. On each of the narrow ends is a double cross of cream colored silk sewed on. On the wide ends is in each corner a skull and crossbones of the same material and workmanship as the crosses on the narrow ends, while in the center of each is a painted oval representing the angel announcing the resurrection of Christ to the two Marys at the tomb (Matthew XXVIII, 1-6). Length, 10 feet 4 inches; width, 6 feet 4¼ inches.—Nizhni Novgorod, Russia. (Cat. No. 179110, U.S.N.M.)

ECCLESIASTICAL VESTMENTS.

The full canonicals of a Greek Catholic priest are: 1, *stoicharion*, a loose shirtlike garment with wide sleeves and reaching to the feet, of any stuff or color, corresponding to the Roman Catholic alb; 2, *epimanikia*, cuffs, made of silk or brocade and reaching about half-way from the wrist to the elbow; 3, *epitrachelion*, corresponding to and resembling the Latin stole, only instead of being thrown around the neck, the head is put through a hole in the upper end and it hangs down in front nearly to the feet; 4, *zone*, girdle; and 5, *phaenolion*, chasuble, a bell-shaped garment with short wide sleeves, with a hole through which the head is put, reaching to the feet behind and at the sides and usually scooped out in front. Priests of a higher rank (Protopopes in Russia) wear in addition, the *epigonation*, a rhomb or lozenge-shaped piece of stiff brocade, about 12 inches in length, suspended from the girdle at the right side, symbolizing the sword of the Spirit. The priest's every-day attire is a cassock of any sober color.

The bishop's liturgical vestments are generally more ornamental than those of a priest, being embroidered with crosses and figures

of the Virgin and of saints. His *stoicharion* has red and white bands running from the shoulders to the feet, and embroidered at the bottom. The *epitrachelion* is worn around the neck and hangs down in the front. In place of the *phaenolion* the bishop wears a *sakkos*, a tunic of puce-colored satin reaching to below the knees, with short sleeves, divided up the sides which are joined by bows of ribbons or clasps. Over this comes the *omophorion*, a wide band of silk or velvet passed round the neck, one end hanging down from the left side in front, the other behind, and kept in its place with ornamental pins. The pontifical miter is a high hat which swells out toward the top and is spanned diagonally by two hoops; on the highest point of the dome-shaped top is a cross, either standing upright or placed flat. The bishop also wears a pectoral cross and a medallion with the image of the Virgin and Infant, called the *panagia* or *enkolpion*, and carries a pastoral staff or crozier (*dikanikion*).

The deacon wears the *stoicharion*, the *epimanikia*, and the *epitrachelion*, called *orarion*, which hangs from the left shoulder, to which it is pinned, straight to the ground before and behind.

232. *Russian priests' phaenolion*.—Made of heavy gold brocade, with a Greek cross in gold appliqué, lined with silver appliqué, on the back.—Nizhni Novgorod, Russia. (Plate 90, Cat. No. 154783, U.S.N.M.)

233. *Russian priests' phaenolion*.—Made of gold and purple silk brocade, with Greek cross in gold and silver appliqué on the back.—Nizhni Novgorod, Russia. (Cat. No. 154784, U.S.N.M.)

234. *Pastoral staff of a Greek Catholic bishop*.—Made of copper tubes, silvered, terminating at the top into two serpents bent into a handle, giving it the appearance of an anchor, the emblem of hope, with a cross surmounting an orb between them. The handle and the cross are gilded. Height, 5 feet 2 inches.—Constantinople, Turkey. (Plate 91, fig. 1, Cat. No. 154797, U.S.N.M.)

235. *Costume of a Greek Catholic monk*.—Consisting of—1, inner coat; 2, soutana; 3, outer coat; 4, girdle; 5, shoes with goloshes; 6, cylindrical hat, called *Kalemaukion*, without a brim below, but with a narrow rim at the top. It is worn by all ecclesiastics with the other vestments out of doors and in processions.—Constantinople, Turkey. (Plate 92, fig. 1, Cat. No. 154773, U.S.N.M.)

RUSSIAN ICONS AND CROSSES.

The Greek Orthodox Church does not admit sculptured figures into the churches (though they often have numerous statues upon the outside), perhaps because they are reminiscent of the Greek gods. The eastern icon—that is, image of Christ, Mary, the angles, and saints—is always flat; a painting, mosaic, or bas-relief. To imitate an effect of sculpture in the painted pictures placed upon the iconostas

or the screen which divides the sanctuary from the main body of the church, the icon, which is generally painted upon wood, is covered, excepting the face and hands, with a raised relief of silver, gold, or pearls, and precious stones, showing all the details and curves of the drapery, clothing, and halo around the flat painted face and hands of the icon. In many Russian churches not only all the wall space but the surface of the columns as well is covered with pictures representing scenes from the Bible or the lives of the saints or religious heroes. Before the icons candlesticks or large lamps are lighted. In the homes such a picture is usually put up in the corner of a room, and before it a lamp burns and devotions are performed. Devout persons wear on a little chain around the neck a small cross or sacred image given them on the day of baptism.

The cross usually seen in the Russian Church is three-barred, of which the upper bar represents the title of the cross (John xix, 19); the second, the arms; and the lowest, which is always inclined at an angle, the foot rest (*suppedaneum*), on the assumption that one foot of Christ, when suffering, was drawn higher than the other.

There are in the museum's collection over 300 icons and crosses, the larger part of brass. A selection from them will be noted below.

236. *Russian icon, Mary with infant*.—Covered with a silver gilt plate of chased work to represent the clothing, with apertures for faces and hands. Studded with fresh-water pearls, emeralds, ruby spinels, and garnets, which date from the eleventh to the fourteenth century, as they are all drilled and were used for some other purpose before they were put in the frame of the icon. The pictures on the folding doors, representing scenes from the lives of Christ and Mary, were painted by the artist who designed and decorated the cathedral of Nizhni Novgorod, about 1645. Height, $13\frac{1}{4}$ inches; width, $17\frac{1}{4}$ inches.—Nizhni Novgorod, Russia. (Plate 93, Cat. No. 154779 U.S.N.M.)

237. *Russian icon, Mary with infant*.—Painted on wood. Height, $6\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches.—Nizhni Novgorod, Russia. (Cat. No. 154778, U.S.N.M.)

238. *Miniature of Christ and Mary*.—Oval, painted on porcelaine. Christ is represented in half figure, with long hair falling behind, face slightly turned to the left, and hands folded on the bosom. He is covered with a green cloak which leaves his bosom and left arm free. Mary's minute bust is above, with red garment down over her head. She is represented with hands extended rising above the clouds or, looking down from heaven. The porcelain is set in a silver gilt frame, which is provided with a loop for suspension, indicating that it was worn as a medallion. An inscription in Russia reads, "Moscow. April 13, 1796." Diameters, $2\frac{5}{8}$ and $1\frac{5}{16}$ inches. (Cat. No. 293052,

U.S.N.M.) Gift of Abraham Burnstine, Washington, District of Columbia.

239. *Miniature head of Christ*.—Painted on wood from the cabin built by Peter the Great (1682–1725) and lacquered. Height, $2\frac{3}{16}$ inches; width, $1\frac{7}{8}$ inches.—Russia. (Cat. No. 281569, U.S.N.M.) Bequest of Homer N. Lockwood.

240. *Russian icon, the Holy Family*.—Painted on wood. Height, $2\frac{5}{8}$ inches; width, $2\frac{1}{8}$ inches.—Nizhni Novgorod, Russia. (Cat. No. 154777, U.S.N.M.)

241. *Russian icon, Cosmas and Damianus*.—Painted on wood. Cosmas and Damianus were two brothers who died as martyrs in the persecution of the Christians under the Roman Emperor Diocletian (303–311 A. D.). Height, $8\frac{3}{4}$ inches; width, $6\frac{3}{4}$ inches.—Nizhni Novgorod, Russia. (Cat. No. 154781, U.S.N.M.)

242. *Russian icon*.—Consisting of a brass triptych. In the center is the Virgin with the Infant; above, God the Father; in the two wings, scenes from the life of Christ.—Nizhni Novgorod, Russia. (Plate 94, fig. 1, Cat. No. 179–120, U.S.N.M.)

243. *Russian icon*.—Made of brass. In the center Christ seated, holding in the left hand the Gospels and with the right giving the blessing, surrounded by the Twelve Apostles. Above in a shield, God the Father, holding in his left hand the orb, surmounted by a cross, and with the right hand giving the blessing, and beneath the shield the dove, symbol of the Holy Ghost, and the whole surmounted by six seraphim, each with six wings (Isaiah vi, 2).—Nizhni Novgorod, Russia. (Plate 94, fig. 2, Cat. No. 179113, U.S.N.M.)

244. *Russian cross*.—Made of brass. Representing, in relief, the crucifixion. On top, God the Father and the dove (as in the preceding); under the third oblique bar (the *suppedaneum*) a skull and cross bones.—Nizhni Novgorod, Russia. (Plate 94, fig. 3, Cat. No. 179111, U.S.N.M.)

245. *Russian icon*.—Consisting of a brass tetrptych, representing in 20 compartments, in relief, scenes from the life of Christ.—Russia. (Plate 95, Cat. No. 211164, U.S.N.M.)

LITURGICAL BOOKS.

The liturgies used in the orthodox communities belong to the Byzantine rite. This rite comprises three liturgies—that of St. John Chrysostom, patriarch of Constantinople (died 407); that of St. Basil the Great, bishop of Caesarea in Cappadocia, Asia Minor (died 379); and that of St. Gregory Dialogos (Pope Gregory I, 590–604), also called the liturgy of the presanctified. The two latter are used only on special days, while that of St. Chrysostom is the ordinary liturgy. While the ritual is the same in all the branches of the Orthodox Church, the language in which it is recited is that of each

people, only usually in the archaic form. Thus, in the Greek-speaking communities it is the old Greek; among the Slavs it is old Slavonic; Rumanian is used by the church of that country and the Rumanians in Hungary; while Syriac is the church language in some parts of Syria.

246. *Manual of the services of the Orthodox Church*.—Containing a description of the services, rites, and ceremonies of the Greek Orthodox Church, with illustrations. Compiled by Archpriest D. Sokolof Translated from the Russian. Printed in New York and Albany, 1899.—Sitka, Alaska. (Cat. No. 259114, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

247. *The divine liturgies of our fathers among the Saints John Chrysostom and Basil the Great, with that of the Presanctified*.—Edited with Greek text by J. N. W. B. Robertson. Printed in black and red letters. The black letters contain the text of the liturgies, while the red the rubrics or directions in performing the various actions of the service, with a colored plate, representing the crucifixion. London, 1894.—Sitka, Alaska. (Cat. No. 259107, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

248. *Octoëchos, or Book of Eight Tones*.—Containing the commemorations, or collects, for each day of the week—namely: Sunday of the resurrection, Monday of the angels, Tuesday of John the Baptist and the other prophets, Wednesday of Mary, Thursday of the apostles and St. Nicholas, Friday of the cross, and Saturday of the saints. They are sung in eight varied tones, covering a cycle of eight weeks, hence the name Octoëchos. Translated from the Slavic by Prof. N. Orloff. Printed in London, 1898.—Sitka, Alaska. (Cat. No. 259109, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

249. *Horologion, or Book of Hours*.—Containing the daily devotions for the stated or canonical hours. Translated from the Slavic by Prof. N. Orloff. Printed in London, 1897.—Sitka, Alaska. (Cat. No. 259681, U. S.N.M.) Gift of Rev. A. P. Kashevaroff.

250. *Trebnik, or Book of Needs*.—Containing the prayers and services performed on various occasions, such as churching of a woman, baptism, confession, marriage, visiting the sick, burial. Translated from the Slavic by S. V. Shann. Printed in London, 1894.—Sitka, Alaska. (Cat. No. 259108, U.S.N.M.) Gift of Rev. A. P. Kashevaroff.

III. ECCLESIASTICAL ART OF THE ARMENIAN CHURCH.

The territory which once formed the Kingdom of Armenia, is the tableland situated between Asia Minor and the Caspian Sea, inclosed on several sides by the ranges of the Taurus and Anti-Taurus, and partly traversed by other mountains, the highest of which is the volcanic peak of the Ararat mentioned in the Old Testament. The

Armenian people appear in history about the middle of the sixth century B. C. The last refuge of Armenian independence was destroyed by the Mamelukes in 1375, and the country is now divided between Turkey, Russia, and Persia.

The establishment of Christianity in Armenia is ascribed to St. Gregory the Illuminator, the apostle of Armenia. Certain is that Christianity at an early date passed from Syria over into Armenia, and that the Bible was translated into Armenian in the fifth century.

The Armenian Church agrees in many doctrines and practices with the Greek Orthodox Church. It teaches the procession of the Holy Ghost from the Father only, but maintains the formula of one nature in Christ (*monophysitism*). Baptism is performed by partially immersing and then thrice pouring water on the head of the person. Confirmation is performed by the priest at baptism. The Lord's Supper is administered in both kinds, the broken bread or wafer (unleavened) being dipped in undiluted wine and laid on the tongue of the fasting communicant. Like the Roman Catholic Church the Armenian Church professes belief in seven sacraments, in transubstantiation, and adores the host in mass, but rejects the doctrine of purgatory, though prayers are offered for the dead. It venerates the cross, the saints and their pictures, and insists on the perpetual virginity of Mary. The church services are performed in the ancient Armenian language.

There are kept by the Armenian Church 105 fast days, when no animal food can be eaten; 14 great feast days observed more strictly than Sunday; and more minor feasts than days of the year.

The clergy of the Armenian Church is divided into nine grades or orders: The catholicos, who is at the head of the entire hierarchy with his seat at Etchmiadzin, near Erivan, the capital of Russian Armenia; patriarchs; archbishops; bishops; priests; deacons; subdeacons; porters; readers; exorcists; and candle lighters. The priests are divided into two classes—the doctors or teachers (*vartabeds*), who must live in celibacy; and the parish priests, who must marry before attaining the rank of subdeacon. Besides the secular clergy there are also monks in the Armenian Church.

Armenian church buildings are usually small and have massive walls, sometimes 7 or 8 feet thick, and very small windows. They are square and are adorned with a polygonal tower terminating in a short spire.

251. *Costume of an Armenian priest*.—Consisting of—1, tunic; 2, soutana; 3, girdle; 4, shoes with galoshes; 5, cylindrical hat of blue velvet, with vaulted and fluted top.—Constantinople, Turkey. (Plate 92, fig. 2, Cat. No. 154774, U.S.N.M.)

252. *Armenian patriarch's staff*.—Made of copper, silvered, terminating in a gilded orb surmounted by a cross. Height, 5 feet 9

inches.—Constantinople, Turkey. (Plate 91, fig. 2, Cat. No. 154796, U.S.N.M.)

253. *Kschotz*.—Made of white metal. A musical instrument in form of a rayed circle, somewhat like the halo round the head of a saint, with 10 gilded globular tinklers attached on the edge. In the middle of the circle is a six-winged seraph (Isaiah vi, 2). At certain parts of the celebration of the mass this instrument is shaken with the object, as the ringing of the altar bell in Roman Catholic churches, to excite the attention and devotion of the congregation. Height, 19 inches; diameters, $11\frac{1}{2}$ and $9\frac{1}{2}$ inches.—Constantinople, Turkey. (Plate 96, fig. 1, Cat. No. 154799, U.S.N.M.)

254. *Cross of benediction*.—Made of white metal. Used when giving the blessing to the congregation by an ecclesiastic. The Armenian cross differs from the Latin cross by the arms being nearer the top and much shorter. Height, $9\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.—Constantinople, Turkey. (Plate 96, fig. 2, Cat. No. 154798, U.S.N.M.)

255. *Flute*.—Used for accompanying the chanting of the mass in the Armenian Church. The Armenian Church makes no use of the organ. Length, 31 inches.—Constantinople, Turkey. (Plate 97, fig. 1, Cat. No. 154802, U.S.N.M.)

256. *Triangle*.—Used during the service of the mass in the Armenian Church. Height, 7 inches; base 6 inches.—Constantinople, Turkey. (Plate 97, fig. 2, Cat. No. 154805, U.S.N.M.)

257. *Double bell*.—Made of white metal. Used at the conclusion of the service of the mass in the Armenian Church. Height, 8 inches; diameters, $3\frac{3}{4}$ and 3 inches.—Constantinople, Turkey. (Plate 97, fig. 3, Cat. No. 154801, U.S.N.M.)

258. *Cymbal*.—Used in the service of the mass in the Armenian Church. It is struck with a hammer, and the secret of its manufacture is said to be known to but one artisan in Constantinople. Diameter, 15 inches.—Constantinople, Turkey. (Plate 97, fig. 4, Cat. No. 154803, U.S.N.M.)

259. *Pair of cymbals*.—Called by the Armenians *Dzindzgha*. Used in the service of the mass in the Armenian Church. Diameter, 11 inches.—Constantinople, Turkey. (Cat. No. 154804, U.S.N.M.)

MODELS OF ECCLESIASTICAL EDIFICES.

260. *Models of the cathedral, the baptistery, the Campanile or Leaning Tower, and the Campo Santo of Pisa, Italy*.—Made of alabaster and mounted upon a tablet of black marble. The cathedral (*duomo*) was begun in 1063 (or 1067) and consecrated in 1118. It is a basilica of the romanesque style of architecture. Its plan is a Latin cross, 311 feet long, $106\frac{1}{2}$ feet across the nave, and four aisles, 237 feet across the transept, and 91 feet high, to the wooden ceiling of the nave. Over the apse is a semidome. The façade has five superposed tiers

of arcades with small columns, and a similar arcade is carried round the edifice under the roof. The baptistery which stands in front of the cathedral, erected between 1154 and 1350, is a circular structure with a dome, surmounted by a statue of John the Baptist. It also has two tiers of superposed arcades. Its height is 180 feet; the diameter inside is nearly 100 feet, outside 107 feet, so that the walls are about 8 feet thick. The dome is 60 feet in diameter and is supported on four piers and eight pillars. The campanile or leaning tower was in process of construction one hundred and seventy-odd years, 1174–1350. It is a cylindrical structure in eight stories. The lower story, which is solid, has a height of 35 feet and is adorned with 15 three-quarter columns. The six stories above this average 20 feet in height, and are surrounded with an open arcade. The whole is crowned with a similar circular tower, 27 feet high, in which the bells are hung. The entire height is thus 182 feet. The diameter at the base is 52 feet. The tower, in consequence of the giving away of the foundations before the fifth story was reached, leans 11 feet 2 inches out of the perpendicular, and adding the 1 foot 10 inches of the projecting cornice, it overhangs the base by 13 feet.

The Campo Santo, or burial place, was begun in 1278 and completed in 1464. It is an oblong building with a square tower in front, surmounted by a cupola. It contains among others the tomb of Henry VII, Emperor of Germany 1308–1313. It is a veritable museum of medieval painting and sculpture. Height of the baptistery of the model, $2\frac{1}{2}$ inches.—Pisa, Italy. (Cat. No. 247751, U.S.N.M.) Gift of Mrs. Charlotte Emerson Main.

261. *Model of a church in Borgund, Norway.*—Made of wood. The church is a wooden structure, with many pinnacles, giving it the aspect of a Chinese pagoda and suggesting the “house of seven gables.” This style of church architecture was at one time very common in Norway, but is fast disappearing. Height, 8 inches; length, $7\frac{3}{4}$ inches; width, $5\frac{1}{8}$ inches.—Norway. (Cat. No. 249675, U.S.N.M.). Gift of Miss Eliza R. Scidmore.

262. *Model of the tabernacle of the Church of Jesus Christ of Latter Day Saints in Salt Lake City, Utah.*—Made of wood. The tabernacle, built in 1864–1867, is in the shape of an oval or ellipse, 250 feet long, 150 feet wide, and 80 feet high. It is covered with a wooden roof with iron shingles, resembling a turtle shell, which rests upon 44 buttresses of sandstone, but unsupported by pillars or beams, so that the interior presents one of the largest unsupported arches in the world. Between the buttresses are 20 large double doors opening outward and affording speedy egress. Inside the building is surrounded by a gallery, except at the west end where there are a platform for speakers, seats for the choir, and one of the largest organs, comprising 500 pipes. The building which is used for public religi-

ous services on Sunday afternoons, for lectures, sacred concerts, and other meetings, has a seating capacity for 8,000 people, but can accommodate about 10,000, and is well adapted for speaking and hearing. It is said that a pin dropped at one end of the hall may be heard distinctly at the other end, over 200 feet away. The model shows the arrangement of the interior in detail and also the organ. Height, 31 inches; length, 7 feet; width, 4 feet 2 inches.—Salt Lake City, Utah. (Cat. No. 258396, U.S.N.M.) Gift of the committee of the Church of Jesus Christ of Latter Day Saints.

263. *Temple of the Church of Jesus Christ of Latter Day Saints in Salt Lake City, Utah.*—Made of plaster of Paris. The temple is built mainly of gray granite, quarried from the Wasatch Mountains, and it required 40 years (1853–1893) for its construction. It is 186 feet long from east to west and 99 feet wide. The walls are 6 feet thick. At each corner are three pointed towers, the loftiest of which, in the center of the eastern or principal façade, is 210 feet high, and is surmounted by a gilded copper statue, 12 feet 6 inches high, of the angel Moroni. The temple is used for the administration of ordinances, as baptism, marriage, ordination, also for theological lectures, preaching, prayer, etc. Height, 5 feet 4 inches; length, 5 feet 3 inches; width, 3 feet 4 inches.—Salt Lake City, Utah. (Cat. No. 258397, U.S.N.M.) Gift of the committee of the Church of Jesus Christ of Latter Day Saints.



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<https://doi.org/10.5479/si.00963801.55-2287.605>.

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