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A STUDY OF THE CROSS

A Thesis Presented to the Faculty
of Concordia Seminary, St. Louis,
Department of Historical Theology
in partial fulfillment of the
requirements for the degree of
Bachelor of Divinity

by

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June 1950

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CHAPTER I

INTRODUCTION

The cross for centuries has been a symbol of vital influence in the worship and lives of many men and women. Amongst all the symbols of our blessed Lord, the cross stands pre-eminent. It is the most universal of all symbols, and the one which Christians have made of

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nothing less than the instrument of His great sacrifice, because the sign of our salvation and the emblem of atonement. It is also the universal sign or mark of the Christian. Wherever Christianity is, there will the cross be seen, and there it will be loved and venerated.

All through the centuries the cross has been a symbol that has stirred the hearts and revived the faith of millions of believers.

During the early stages of the church, while, as an instrument of punishment and torture, the cross remained a horrible reality, the Christians always looked with loving eyes upon its form, seeing only the true symbol of His pro-

CHAPTER I

INTRODUCTION

The cross for centuries has been a symbol of vital influence in the worship and lives of many men and women. Amongst all the symbols of our blessed Lord, the cross stands pre-eminent. It is the oldest and most universal of all symbols, and the use which Christians have made of it, and the reverence in which it has been held in all ages of the church, have consecrated it and endeared it to every Christian.

No other symbol has had the widespread and important significance of the cross. It is the chief symbol of Christianity, symbolic of sacrifice and redemption.

Apart from being a perfect symbol of Christ, the cross having been the instrument of His great sacrifice, becomes the sign of our salvation and the emblem of atonement. It is also the universal sign or mark of the Christian. Wherever Christianity is, there will the cross be seen, and there it will be loved and venerated.

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died that they might live, and the sign of their salvation. Joan of Arc, bound to the stake, with the crackling flames all about her, begged for a cross. A soldier fastened two small fagots of wood together and with this crude cross in her hand and a prayer on her lips, Joan of Arc died. To her it was the emblem of her faith.

Saint Paul says, "God forbid that I should glory save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world."¹ This feeling was so strongly implanted in the minds of the early converts that they lost no opportunity for tracing the form of the cross in all common objects of life around them. They dwelt with delight on the many images of the cross, with which the objects of everyday life provided them: they loved to see the cross depicted in the wings of birds flying in the air, the masts and yards of ships sailing on the sea, the meeting of opposite roads in their journeys upon the earth, the boughs of trees in the forest, the roofs and rafters of the houses: in almost every object which would meet their sight, there was to be found the sacred sign of the redemption; to remind them every hour and every minute of the work of salvation.

So fond of the cross were the early Christians that they expended considerable time and ingenuity in developing

¹Galatians 6:14.

the monograms of the Savior's name, in which the sacred symbol should appear. This they did with more or less success, as will be shown in the following portion of this paper, which is devoted to the various types of crosses found in Christian art.

It is difficult in the midst of modern material civilization to realize how vital and how widespread the influence of the cross has been throughout the centuries.

The cross appeared throughout all Christendom. It stood upon the altars of the churches, it was carried in religious processions and woven into the vestments of the priests; it was also hung upon the walls of cathedrals which were themselves built in the shape of the cross. Crosses of iron and stone were upon many spires and gables and in churchyards where they marked the resting places of the dead. Wayside shrines with crosses of wood and stone were everywhere to be found.

The cross as a symbol of Christ is acknowledged to be equal in importance to His other symbol, the Lamb, or the symbol of the Holy Ghost, the Dove. The cross is a symbol more universal in its use and more important in its significance than any other in the world.

The prevailing use and influence of this great symbol of Christianity is remarkable. The study of its history, the various types, and its use in liturgies is an investigation full of value and interest.

The scope of this thesis is: to give to the reader a clearer picture and understanding of that most sacred symbol, the cross. The history of the cross both before and after Christ will be considered first; the more important types of the cross will then be examined, and finally thought will be given to its liturgical use.

and in all lands. It is a well known fact that the leading truths of the religion imparted to man by his Creator, in Paradise, may be traced through the principal pages of Holy Scripture; and that a symbol (the cross) of the fundamental principle of the Christian Creed has been recognized as sacred in the very earliest records of antiquity, acknowledged as holy by nations who lived long before the sacrifice of Calvary, and by nations in every stage of civilization from the lowest to the highest. God never left Himself without a witness among men. This fact has been almost universal, in almost every form of civilization that has existed, it is clearly to be seen. It is grown on rocks and mountains, painted upon the walls of temples and tombs, engraved upon brass and silver, and in the most precious of metals, and as a talisman upon the humblest of things, and traced in the plans of the dwelling places of

CHAPTER II

THE HISTORY OF THE CROSS

For nearly nineteen centuries the sacred symbol of the cross has indicated redemption to fallen humanity. But centuries previous to Christ the cross was known to all peoples and in all lands.¹ It is a well known fact that the leading truths of the religion imparted to man by his Creator, in Paradise, may be traced through the principal pagan mythologies; and that a symbol (the cross) of the fundamental article of the Christian creed has been recognized as sacred in the very earliest records of antiquity, acknowledged as holy by nations who lived long before the Sacrifice of Calvary, and by nations in every stage of civilization from the lowest to the highest. God never left Himself without a witness among men. This fact has been almost unnoted. In almost every type of relic which time has spared, it is clearly to be read. It is graven on rocks and monoliths, painted upon the walls of temples and tombs, enameled upon vases and sepulchral urns, stamped upon coins and medals, moulded in ornaments and amulets, used as a talisman upon the humble hearth, and traced in the plans of the dwelling places of

¹Wilson Blake, The Cross - Ancient and Modern (New York: D. F. Randolph and Company, 1888), p. 11.

the Diety.² We shall trace briefly its development as it appears through the ages, first looking back to its appearance in Africa and Egypt, the mother of art and civilization. Here, unchanged for thousands of years, we find the cross in various forms among its most sacred hieroglyphics. The simplest has four arms of equal length when placed erect, $+$, or like an, \times ; but the one known specifically as the "Cross of Egypt", or the Tau cross, is shaped like the letter, \top , often with a circle around it. Yet this symbol was not peculiar to this country, but was revered among the Babylonians, Phoenicians, Mexicans, and every ancient people.

The cross has various interpretations in Egyptian hieroglyphics. When it has four equal arms, sometimes formed of serpents, it has been assumed to be an emblem of the four elements. When composed of two or four sceptres with a circle at the point of intersection it is said to indicate "divine potentiality." The simple cross has been interpreted as meaning "support," or "Savior," sometimes "avenger," and "protective power."³ When a circle, the symbol of eternity, is placed upon the Tau cross it is the symbol of life, and represented as born in the hands of the god, Horus. It has been called the sacred Tau, or Crux ansata.⁴

²William Seymour, The Cross in Tradition, History, and Art. (New York: G. P. Putnam's Sons, 1898), pp. 1-2.

³Ibid., p. 3.

⁴Blake, op. cit., p. 13.

The Cruz ansata, therefore, was always pictured in the hand of the Egyptian gods, for it was the symbol of power, peace, and purity. The Cruz ansata is placed on tombs and sarcophagi to indicate the ever-living spirit. The deities are frequently depicted holding the sacred Tau in their mouths, as a passport for the soul which according to myth was the last thing to expire from the mouth. This symbol of life, the Cruz ansata, was a vital symbol of this pre-Christian era.

The Christians then later on not only accepted the Cruz ansata as the symbol of their faith, but often used it and the Tau in place of the Latin and Greek crosses in their churches and elsewhere. In a Christian inscription at Philae, Egypt may be seen both the Maltese and Egyptian crosses.⁵

The cross was worn as an amulet by the Egyptians just as among many other nations. At times the chief ornament of the necklace was a little image of a god with a Tau cross upon the back; sometimes the emblem was tattooed or painted upon the arms and thighs, as can be seen in the ancient paintings found in various tombs.

An important cross of this early period was a long cross surmounting a heart. It meant "good" or "goodness". Upon the front of many of the houses in Thebes and Memphis it is found, meaning "This is the abode of the good." This symbol

⁵Seymour, op. cit., p. 5.

is called the Heart of Bel. Bel is a Chaldean word meaning "heart."⁶

According to ceremonial laws, the sacred bulls and reptiles of the pagan religions were fed upon a cake composed of flour, honey, and milk, or oil. Upon this cake was impressed a cross patee; and on the higher festivals the priests and worshippers ate of it. This crossed cake was the hieroglyph symbol for "civilized land," but it also had a deeper meaning referring to Paradise in which the four members of the cross represent the four rivers flowing from the roots of the tree of life. These were four rivers flowing with milk and honey. A cross of this design was worn by Sami-Vul, the king of Persia, who ruled in the year 850 B.C.⁷


Astronomical signs are usually attributed to Egypt, but those used by the ancient Greeks, Babylonians, and the natives of India and America, so closely resemble them that they seem to have the same origin. Five of these symbols are plainly made up of a circle and the cross. The cross, in these symbols, represents eternity and love.⁸

We have previously mentioned the most widely known and

⁶Blake, op. cit., p. 15.

⁷Ibid., p. 18.

⁸B. W. Kircher, Hieroglyphica (London: Oxford Press, 1918), IV, 20.

used cross of this era, the Crux ansata; however, it is impossible to account for the peculiar shape. It is found in every part of the earth and probably no one will ever know what originated this sign and gave it such significance. It has been suggested that the, , represents a table or an altar, and the loop on the top symbolizes a vase, or an egg upon that altar. Others maintain it is a mere handle, because it is often used that way.⁹

One writer suggests that in the first instance the Crux ansata was intended to denote the solar and terrestrial spheres respectively, and when conquerors and princes received the exalted idea to rule by divine right, or claimed for it divine origin, each adopted the circle, and, associated with it the equally expressive cross, the two conjoined becoming emblematical of dominion; this symbol of royalty has been perpetuated to our day by every Christian ruler in Europe, whose coronation orb surmounted by a pectoral cross is nothing more than the embodiment of the Crux ansata.¹⁰

Kircher mentions a curious tradition that Thoth, the Egyptian god comparable to Mercury, received the sign from which he formed the Crux ansata from the patriarchs. It was received by Moses from Shem, who received it from Noah,

⁹Sabine Baring-Gould, Curious Myths of the Middle Ages (Cambridge; Longmans, Green and Co., 1868), II, 58.

¹⁰Seymour, op. cit., pp. 8,9.

who received it from Enoch, who received it from Seth, who received it from Adam, who received it from the angel, Raziel, who gave it to Adam as a charm of great power against demons.

From Egypt the reverence of the cross spread throughout the other parts of Africa, but, owing to the low state of civilization, we can find no important evidence, but only traditional usages which have been preserved to our day. The people may have forgotten the meaning of the symbol, yet they have religiously preserved it because it has been handed down from their ancestors.

In Central Africa, Wanyamwizi, or the Land of the Moon, the inhabitants decorate their walls with crosses and serpent-like ornamentations painted with ashes and red and black clay. The natives say they did not use them for idolatrous purposes, yet they were unable to tell the origin of the custom. At Susea, in Abyssinia, among other religious rights, the natives plunge a cross in the River Gitché. This is the custom among all Galla tribes, but for which they can assign no other reason than that it had been handed down from their forefathers.¹¹

The Kabyle women, although Mohammedans, tattoo a cross between their eyes. No devout Arab, although professing the same faith will marry one of them until the sign has vanished

¹¹ Norman D. Harris, Highlands of Ethiopia (Boston: Crocker and Brewster, 1908); III, 79.

with age. This too is merely tradition and no logical reason for the practice has been advanced.

In Asia we find the cross bearing the same meaning as in Egypt. When it has four equal arms it signifies the four elements, which the Hindus consider to be eternal; these are the component parts of everything. The deity who presides over the elements, is represented with a cross upon his breast. The cross appears on the heads of other gods. When it has a wheel in the center it is called, *Kiakra*, and is said to be the oldest sign of majesty in India.

To this day, in northern India, the cross is used to mark the jars of sacred water taken from the Indus and Ganges, as in the northern parts of Africa where the women impress the sign of the cross as a mark of possession upon their vessels of grain.

The worshippers of Brahma and Buddha outnumber those of Christ, and the cross, identified as the symbol of Christ, was revered by the Indians as a symbol of their god centuries before Christ appeared upon earth.

Among the most ancient relicts are two rude crosses of stone recently discovered in central India, within the *Vindhya* zone, in a region which must at some remote period have been cultivated, for there are remains of terraces and walls; but many parts of the country have been uninhabited for centuries and are overgrown with dense forests. The inhabitants seem to have been driven away some three thousand years before

the advent of Christ. The two crosses are monoliths, the one about ten feet nine inches, and the smaller, eight feet six inches. Among these people then we find the symbol of the cross, not only expressing the same mystery as in all other parts of the world, but no doubt, dating from the very earliest days of mankind.¹²

Hence we find that Java received her civilization and art directly from India. The cross is a sacred symbol there also. The temple decorations are not without the cross and many small coins also bear the same symbol.

In China the Lao-tseu, as the cross is called, is said to be one of the most ancient figures known. It was in use there long before the Cross was erected on Calvary. It is seen upon the walls of the churches and painted upon the lanterns to illuminate the most sacred parts of the temples. It symbolizes heaven. As in Africa, the pottery of china often bears the Fylfot, probably with the same secondary meaning employed by the people: the sacred right of possession.

In Japan the Fylfot cross is the distinctive badge of one of the ancient sects. The divinity they worship wears the Fylfot on his breast.

In Persia the cross is noted among the sacred symbols, and appears conspicuously upon ancient tombs to which homage

¹²Seymour, op. cit., p. 12.

is still paid.

The treasures of art and religion in Assyria have lately been opened. The cross is everywhere dominant. In the early Christian centuries, Europe adopted the custom of prefixing the sign of the cross to signatures and inscriptions of a special sacred nature, but this practice had been used thousands of years before, for Layard says that when the cruciform characters are placed crosswise before a word there is every reason to believe that they precede the name of a deity.

The sculptures of Khorsabad and the ivories from Nimroud exhibit nearly every variety of the cross. The cross Pattee is supposed primarily to have typified the four great gods of the Assyrians. It also seems to have been used as the symbol of the government or royalty, and part of the paraphernalia in regal religious ceremonies, for it is figured on the breast or placed in the hands of the monarchs. The Assyrian Venus, Hera, also carries in her hand the Crux ansata.¹³

The frequency of the cross graven upon the cylinders, or seals, should be mentioned. Many of these are found in the ruins of Assyria. It seems as though every man carried a signet of his own. Among examples are found the Crux ansata, the Tau cross, and the Maltese cross.

¹³Layard, Nineveh and its Ruins (New York: G. P. Putnam's Sons, 1849), II, 153.

Although the cross was worn among the other ornaments it was probably held sacred especially as an amulet, for the captives were not deprived of it. Usually it was the pendant of a necklace, or attached to the collar of the dress, for such customs prevailed among some of the tribes.

The natives bordering the Red Sea got their copper from the mines of Wadi Mahhara, or Valley of the Caves, near Feiran in Arabia. Among the inscriptions in these caves are the cartouches of Choeps, of the fifth Egyptian dynasty, the building of the Great Pyramid at Gizeh; and Ramesses of the eighteenth dynasty, the great-grandson of the Pharaoh who pursued the Israelites in their passage through the Red Sea. The Tau cross has a very prominent place in these ancient writings.¹⁴

Looking at Palestine it is to be remembered that every part of the ceremonial law was ordained as typical of higher things. Tradition says that the blood of the Paschal lamb was sprinkled upon the lintels and door-posts on the eve of the Passover in Egypt in the form of a cross. According to the Talmud, when the officiating priest sprinkled the blood of a victim in sacrifice upon the consecrated bread and hollowed utensils, it was in the form of a cross, and the same sign was traced in consecrated oil upon the heads of the priests when anointed.¹⁵

¹⁴G. Robinson, Biblical Research. (Crocker & Brewster; Boston: 1841), I, 92, 95, 113.

¹⁵Seymour, Op. cit., p. 20.

It would be well also to note the heave and wave offering of the Jews. As the wave offering was moved to and fro, and the heave offering up and down, some say that this two-fold action asserted the cross; some of the great critics hold to it. It is of interest to note that these ceremonial and prefigurative sacrifices of the Jews were instituted 1528 years before the Son of God was offered upon the Cross.

Greece, the cradle of European art and civilization, has exerted great influence in the development of the Cross. It may have been brought there with other traditions by those who wondered there after the dispersion of Babel, or it may have been transmitted from Egypt, or Phoenicia; but at any rate, the same promise of "eternal life" was symbolized. It was used also as a sign of mercy in extending temporal existence, for when a criminal was condemned to death, his mane was marked on the judicial tables with a theta, the initial of thanatos, death; but when acquitted, with a tau, the Tau Cross, as a sign of life. Later the Romans barrowed these symbols for the same purpose. It is said that this use of the cross was derived from the mark with the blood of the Paschal Lamb on the doorposts of the children of Israel on the night of the Passover in Egypt.¹⁶

It is very evident that a sacred symbolical meaning was connected with the cross in Greece. Four hundred years before

¹⁶J. Godwin, Roman Antiquities (New York: Anson D.F. Randolph and Co., 1904), p. 241.

Christ, Plato, in his letter to Dionysius of Syracuse; sets forth his belief in a trinity, and expressed that the form (symbol) of the second person of the trinity was stamped upon the universe in the form of a cross.¹⁷

Many examples of the Tylfot cross are found on Greek pottery, around 600 B.C., and on coins of Corinth and also those of Gnossos, a city of Crete about 500-450 B.C..

Northern Italy was inhabited by a people so many years ago that they have almost been forgotten. Research shows that they lived in villages built on platforms over lakes. These people knew enough to guard and to revive those who had been buried.¹⁸ At Villanova, near Bologna, one of their burial places has been discovered. More than one hundred and thirty tombs have been examined. They are carefully and symmetrically constructed of boulders, over which the earth has accumulated. In each tomb was a cinerary urn containing calcined human remains, and sometimes half melted ornaments. The urns were shaped like two inverted cones joined together, the mouth being closed with a little saucer. Near the remains of the dead were found solid double cones with rounded ends on which crosses were elaborately engraved. In the vases of double cones around their partition was a line of circles containing crosses. Almost invariably there is found a cross under vases in the tombs. And when the saucer lids were re-

¹⁷A. C. Lysons, Our British Ancestors. (Cleveland: Helman Taylor Co., 1892), p. 215.

¹⁸Gould, op. cit., II, 98.

moved and turned over almost always a cross is to be found. This shows that more than a thousands before Christ the cross was a religious emblem.¹⁹

In the mausoleum of Lars Porsenna, circa 500 B.C., in Etruria, the cross appears three times. The coins of Vibius Pansa, consul of Rome, 463 B.C., bear on the reverse side Jupiter crowned with oak, or olive, holding in his right hand a patera; in his left a long sceptre terminates in a cross. The staff of the Roman augurs was at times surmounted with this symbol, and the vestal virgins suspended the Tyrfot cross from their necks.²⁰

Decorative gems also give their testimony. Among other examples may be mentioned a chalcedony exhibiting Jupiter holding in one hand an image of victory, in the other a double cross.

S. Baring Gould in 1850 discovered at Point d'Oli, near Pan, the remains of an extensive palace paved with mosaic. The pavement of the principal room was bordered by an exquisite running pattern of vines with grapes springing from drinking vessels in the center of the sides. Inside were circles composed of conventional roses, and in the middle a vast cross, measuring nineteen feet eight inches by thirteen feet. It may have been of post-Christian times, but Mr. Gould believes the cross to have been a sign well-known to the ancient Gauls,

¹⁹ Ibid., pp. 103-105.

²⁰ Seymour, op. cit., p. 26

and that this was their work.²¹

The symbol of the Cross was used also as a sign for war and bloodshed. One custom, probably derived from the Scandinavians descended to a late date: the summons among the northwestern nations of Europe to council or war by means of the Fiery Cross, a cross with its ends scorched. In the island of Lewes, one of the Hebrides, when the Danes became oppressive, a Fiery Cross was circulated among the Guals making known the brief announcement: "Everyone shall slay his guest". Even as late as June 9, 1685, the Fiery Cross was sent, by order of the government, through the west of Fife and Kinross, so that all between sixteen and sixty might rise to fight Argyle. It is also said to have been circulated through some parts of Scotland in 1745, but without effect.²²

The cross was an important factor in the religious rites of the Druids. In consecration of their holy oaks, the trees were made in the shape of a cross either by being looped in the desired shape, or by the insertion of other branches. At the intersection of the arms the word Thau, or God, was inscribed. In Charnwood Forest, Leicestershire, England, is an oak, known as the Copt, or copped oak, the outer shell of which was still in existence about fifty years ago; it had the shape of a Druidic Thau and is probably more than two

²¹Gould, op. cit., II, 76-79.

²²Seymour, op. cit., p. 30.

thousand years old. The Druids believed that the long arm of the cross symbolized the way of life; the short arms represented the three conditions of the spirit world: Heaven, purgatory, and hell.

Also in Ireland the cross had its place. The Tau Cross was known among the Irish as the symbol of wisdom, and this emblem is to be found in many carvings and writings of that nation. Truly the cross had a prominent position in Europe.

Passing from the Old World to the New, we find the monuments and remains of prehistoric races in the Western Hemisphere plentifully sprinkled with the sacred symbol. The Spaniards who conquered the New Spain in the name of the cross were astonished to find the holy emblem of their own faith already an object of worship in the temples of Anahuac. Of the crosses found in Mexico, that of Metztitlan offers the figure of the Greek tau; those of Huatulco and other places, have the Latin form. Those shown in the sandals of the gods in the Tonalamatl, or priestly calendar, are Grecian, and there are innumerable representatives of the Maltese.²³

Palenque, a city in Mexico, is said to have been founded in the ninth century before Christ. One of the principal buildings of this city is a temple. At the back of one of its altars, sculptured on a slab of gypsum, is a cross ten

²³

Blake, op. cit. p. 31.

On certain high festivals the Mexicans made crosses out of Indian corn and the blood of their sacrificial victims. These were first worshiped and afterwards broken and distributed among the worshipers, who ate them as a symbol of union and brotherhood. Such close resemblance to the sacrifice of the Holy Eucharist probably lead the Spaniards to think that Saint Thomas and his disciples had found the way from India to these countries.

The sepulchres of the ancient inhabitants of Mexico and Central America were generally cruciform. That this cross symbol was placed on their tombs and temples shows that the significance was not limited to this life only, but also to a resurrection and new life.

Among the later Mexicans the cross was adored as the emblem of Iuiateot, the god of rain. Even today traces of this superstition are preserved among the Mexican Indians. When a certain Lieutenant Whipple explored for the route of the Pacific railroad, he found boards erected bearing the Tau Cross, consecrated, as he said, to the god of rain.

The actual cross was also used as an instrument of punishment and cruelty in Mexico. The cruelty inflicted was unknown to the Easter Hemisphere. The Itzaexes, a tribe of Yucatan, enclosed the criminal in a metallic cross, which was heated till the criminal died. Among the Mexicans, judging from pictures and manuscripts, it seems that the usual form of the cross of death was the Saint Andrew's, or Saltire Cross.²⁷

²⁷Ibid., p. 37.

It seems as though South America got her religion from Mexico, for the Mexican Cross is found there. Among the Muyscas in Cumana it was adored, and mothers placed their new-born children under its protection against evil spirits. When the Muyscas sacrificed to the duty of water, they stretched cords across a lake, formed a cross, and at the intersection threw in offerings of gold, emeralds, and precious oils.

In Paraguay, the cross, marked on the foreheads of the Abipones and black crosses woven in red woolen garments, was handed down from their ancestors who practised the custom long before they were acquainted with the religion of Christ.

Aboriginal relics of the cross are found among the nations of North America. The Mississippi Valley is rich in Indian relics. Curious shaped pieces of Galena, which at first were presumed to be money, but are pronounced by modern archaeologists to be either ornaments or medals, have been found marked with the crux ansata, and a vase containing, among other relics, a coin or medal bearing a Cross Crosslet, was dug up in 1844, near Natchez.²⁸

The mounds in the Ohio and Mississippi Valleys are of various shapes. Some resemble the human figure, some animals, some serpents, others are circular, and many are cruciform. The circular mounds may have been used as forts or habitations,

and the forms of the others indicate their objects. The cruciform mounds, poor for fortification and inhabitation, must have been erected for some other purpose. It is likely that they were erected for sacrificial or religious reasons.

It is impossible to set the date for the erection of these mounds, for they are the work of nations who likely lived so long before the race of Indians who inhabited this country when visited by Europeans that even all tradition of them has been lost. The real mound builders were far more advanced in civilization than their successors. Many centuries seem to have elapsed between their civilized fields, villages, and mounds which later were covered with the immense forests through which the red men roved and hunted when the white man first visited him.

The later tribes who inhabited America used the figure of the cross in their religious rites. The Lenni Lenape, once one of the most numerous and widely spread tribes on the Atlantic coast, in their sacrifice for rain, placed upon a figure of the cross some red material, a gourd, and some tobacco. The Creeks, at their festival of the Busk, a feast dedicated to the four winds, formed a cross out of four logs, pointing to the cardinal points of the compass, and built a fire at the intersection.²⁹

Even the islands between the easter and western hemispheres are hallowed by the symbol of the cross. On these

²⁹Ibid., p. 145.

islands, too, men and women tattooed themselves and wore necklaces with crosses.

So the symbol of the holy cross circles the globe and dates back into the distant ages. The symbol not always designates the religion of Christ, but in almost every case symbolizes redemption by sacrifice; later it symbolizes the Cross of Calvary.

Since by his holy sacrificial death on the cross Christ sanctified mankind, the cross soon became, in the eyes of the faithful, a sacred symbol of passion; a sign of protection and defence. It is not altogether strange that from the beginning of the new religion the cross appeared in Christian homes as an object of religious veneration. The cross appears at an early date as a part of the liturgical life of the faithful; so much so that the first half of the third century the Christian body was called, crucis religiosi, devotees of the cross.³⁰

Very soon the sign of the cross was the sign of the Christian. It is from the original Christian worship of the cross that the custom arose of making on one's forehead the sign of the cross. Tertullian said, "We Christians wear out our foreheads with the sign of the cross". The practice was so general about the year 200 that the Christians hardly undertook any action without first signing themselves with the cross.

³⁰ Orazio Marucchi, The Catholic Encyclopaedia (New York: Robert Appleton Company, 1908), IV, 250.

It is probable, though there is no definite proof for it, that the primitive Christians used the cross to distinguish one another from the pagans in ordinary social intercourse. The pagans called the Christians "cross worshipers" and added, "They worship what they deserve". It is for this reason that there is almost a total absence of the plain or unadorned cross from this period of persecution. The Christians were afraid to display the cross openly. When they did represent the sign of the cross on their monuments they felt obliged to disguise it in some artistic and symbolical way.³¹

One of the oldest of these symbols of the cross is the anchor which was often found in the old section of the Roman catacombs. The anchor, originally a symbol of hope in general, takes on much higher meaning: that of hope based on the cross of Christ. The similarity of the anchor to the cross made it a good Christian symbol.

Another cruciform symbol of the early Christians, though not very common and of a later date, was the trident. Many examples are to be found on ancient sepulchral slabs. This symbol was used also on coins around 300 A. D..³²

The cross most commonly referred to and most usually depicted on Christian monuments of all ages is the crux immissa. It seems to have been this type upon which Christ died.

The Greek Cross appears at intervals and rarely on mon-

³¹Benson, op. cit., p. 41.

³²Marucchi, op. cit., p. 521.

uments during the early Christian centuries. Another symbol largely employed during the third and fourth centuries was the swastika. On monuments dating within the Christian Era, it is known as the crux gammata, because it is made by joining four gammas at their bases. This symbol was seldom, or ever, used until it took the place of the anchor cross, about the first half of the third century. This symbol was used since it could at the same time conceal or portray the cross of Christ.³³

In Africa, where Christianity had made more rapid progress, the cross began to appear openly during the course of the fourth century. The cross was used on coins of Christian princes. The adoration of the cross, which up to this time had been restricted to private groups, now began to assume a public and solemn character. The second Council of Nicea lay down that the cross should receive adoration and honor. The Western Church now observes the "Adoration" on Good Friday, while in the Eastern Church the special veneration is performed on the third Sunday of Lent.

The world-wide devotion to the cross and its relics during the fifth century and those following was so great that even the iconoclast emperors of the East in their suppression of the images had to respect the cross. The characteristic style of the cross in the fifth and sixth centuries is for the most part decked with flowers, palms, and foliage

sometimes sprouting from the root of the cross itself, or adorned with gems and precious stones. At this time the use of the cross became so widespread that it was even placed upon household utensils.³⁴

When Christianity became the official religion of the Roman Empire it began to appear upon national monuments and was borne by consuls on their sceptres. Here it reaches the height of its popularity and has been handed down quite unchanged through the centuries. From this point on the crucifix comes into its own as is set forth in the third chapter of this thesis.

In Egypt, Assyria, Persia, Palestine, Carthage, Greece, Rome, Mexico, China, Japan, and Madagascar the cross was officially used as an instrument of punishment. The invention of the punishment of the cross is ascribed to a woman, Queen Semiramis, by whom, King Media, with his wife and seven sons, were crucified. Alexander the Great is said to have crucified two-thousand Tyrians.³⁵

As early as the time of Tarquin, 600 B.C., the Romans singled out this punishment as one of great disgrace by exposing upon the cross the corpse of those who had committed suicide to escape ordered labor.

Among the Jews there was a chance of mercy and escape from death on the cross. According to the Mishna, before any one was crucified, the announcement was always made, that if

³⁴

Ibid., p. 526.

³⁵

Ibid., p. 520.

anyone knew the prisoner to be innocent, he should appear before the judge and declare him thus.

It was part of the punishment for the condemned person to carry his own cross to the place of execution. The lowest term of reproach that a Roman could apply to another was "crucifer", "cross bearer".³⁶

From history we see that the cross was usually about ten feet in height, yet there is a tradition that Christ's was fifteen feet high, and the transverse bar eight feet long. Prisoners were not always fastened to the cross with nails but often bound with cords. The thieves are usually pictured as merely being tied to the crosses, but Christ was nailed in order to fulfill Scripture. Often the agony was increased by exposing the sufferers to the attacks of wild animals, or by building a fire under the cross causing the crucified person to burn and suffocate.

The bodies were usually left on the cross until they decayed or were devoured by wild beasts or birds. On great occasions; however, they were removed out of respect to the law. At such times it was often necessary to speed up death by breaking the legs.

The sufferings endured by a person, on whom this punishment was inflicted, are told by George Gottlob Richter, a German physician:

³⁶

Seymour, op. cit., p. 69.

- I The position of the body is unnatural, the arms being extended back and almost immovable. In case of the least motion an extremely painful sensation is experienced in the hand and feet, which are pierced with nails, and in the back, which is lacerated with stripes.
- II The nail, being driven through the parts of the hands and feet, which abound in nerves and tendons, create the most exquisite anguish.
- III The exposure of so many wounds to the open air brings on an inflammation, which every moment increases the poignancy of the suffering.
- IV In those parts of the body which are distended or pressed, more blood flows through the arteries than can be carried back in the veins.
- V The degree of anguish is gradual in its increase and the person crucified is able to live under it, commonly till the third day, and sometimes till the seventh day.³⁷

It is to be noted that among the Romans the cross never had symbolical meaning which it had in the Orient. They looked upon it only as a means of punishment. There are in the Old Testament clear allusions to the cross and crucifixion of Jesus Christ. The Greek letter (T) appears in Ezekiel,³⁸ according to Saint Jerome and other fathers, as a symbol of the cross of Christ. "Mark thou upon the forehead of the men that sigh." The other symbol of crucifixion indicated in the Old Testament is the brazen serpent in the book of Numbers.³⁹ Christ Himself interpreted this passage: "As Moses lifted up the serpent in the desert, so must the

³⁷ Ibid., pp. 78-79.

³⁸ Ezekiel 9:4.

³⁹ Numbers 21:8-9.

Son of man be lifted up."⁴⁰ The Psalmist predicted the piercing of the hands and feet.⁴¹

The cross on which Jesus Christ was nailed was the kind known as inmissa,⁴² which means that the vertical trunk extended a bit above the transverse beam. Matthew brings this out when he says that the inscription was placed over⁴³ the head of Jesus Christ.

The historical narrative of the passion and crucifixion of Jesus, as found in the four Gospels, agrees with all that has been set down concerning that form of punishment. Jesus was condemned for the crime of sedition and tumult; His crucifixion was preceded by scourging; He carried His cross to the place of punishment; His legs would have been broken, according to the custom in Palestine, in order to permit burial that evening had not the soldiers seen that he was already dead. Certainly Christ experienced this most horrible death on the cross, and for this reason the cross has received this wonderful symbolism.

In the year 312, the Roman Emperor, Constantine the Great, became a Christian and undertook to convert his entire empire to Christianity by an imperial decree. He was the first ruler in history to support vigorously the Christian faith. This came about as a result of a miraculous vision he is said to

⁴⁰John 3:14.

⁴¹Psalms 21:17.

⁴²Marucchi, op. cit., p. 520.

⁴³Matthew 27:37.

have had on the eve of a great victory over his enemy Maxentius.⁴⁴ When the sun began to set, a cross of light above the sun appeared to the Roman Emperor and his army. With the cross, in a constellation of stars, appeared the Greek words, "In this conquer". During the night Christ is said to have appeared to Constantine again with the same sign, and to have told him to use it as a sign of protection against his enemies. The next morning Constantine told the story to his friends, and then, after assembling the workers of gold and precious stones, he ordered them to imitate the sign he had seen. The standard they then made was called the Labarum. A long spear, plated with gold, with a transverse bar, formed a cross. From the bar was suspended a square banner of purple, interwoven with gold and precious stones. Above this were golden portraits of the Emperor and his sons; it was then surmounted by a golden crown with gems, and within it was the Greek letter (X), intersected by the letter (P).

The account of the vision is given to Eusebius by Constantine who confirmed it with an oath. For thirteen-hundred years no one questioned the story. Since then; however, questions have arisen concerning the truth of the incident. Whether the vision is true or false, the fact remains that the emblem of the cross replaced the eagle as standard of the Roman army.

44

Benson, op. cit., p. 29.

Today there is no doubt among archaeologists as to the discovery of the very cross upon which Christ suffered; however, in the fourth and fifth centuries historians recorded the finding of a cross by Empress Helena, which was at that time received as the instrument of the passion of Christ.

The story of the so called Helena discovery is: The Emperor Constantine, not satisfied with having established the first state religion, determined upon an attempt to discover the actual cross upon which Christ was crucified. Since he was pre-occupied at the time with conquering and Christianizing the pagans, he persuaded his mother to undertake a pilgrimage to Jerusalem for this purpose in the year 326. Although about eighty years old, his mother, the Empress Helena, a very devout Christian, eagerly accepted the mission. Aided by Saint Macarius, the Bishop of Jerusalem, she began a long and arduous search. Three centuries had passed and it was extremely difficult to locate the exact place of the crucifixion. It was somewhere outside the walls of Jerusalem, since crucifixions within the city were prohibited by law. It was the custom to bury the cross after a crucifixion in a deep ditch and to cover it with stones and dirt.⁴⁵ In this case great care seems to have been taken to conceal carefully the place in which the cross was buried in order that no follower of the Christ should discover it. The knowledge of the place of concealment; however, had been handed down in the families of

⁴⁵Ibid., p. 31.

certain Jews and by one of these ascendants, an old man, curiously called Judas, the hiding place of the cross was revealed. At first he refused to tell the secret. Saint Helena had him cast into a pit to starve and after six days he agreed to lead her to Golgatha, the Hill of the Skull.

Over the spot, the Emperor Hadrian, two centuries earlier, had erected a temple to Venus. This was a heathen protest against the Christian faith. This temple Saint Helena ordered destroyed and an excavation made. At a considerable depth, between the surface soil and rock, the tomb of Joseph of Arimathea was discovered in which Christ was buried and close by were the three crosses. Not far away were found the four nails and the superscription ordered made by Pilate.⁴⁶ Though many modern writers doubt the genuineness of the discovery, there was a time when the story apparently was not questioned.

There are some variation in the account of the manner in which the cross of the Savior was distinguished. Saint Ambrose and Saint Chrysostom said that Christ's cross was identified by the title which Pontius Pilate caused to be affixed to it. Rufinus, Socrates, and Theodoret relate, as the test, the restoration of a sick woman who was placed upon each of the crosses with the earnest prayer of Marcarius, Bishop of Jerusalem, that God would show them by a miracle the very wood upon which Christ suffered.

There was little doubt among the people of the fourth

⁴⁶ Ibid., p. 32.

and fifth centuries as to the reality of this discovery and its being the true cross of Christ. However, Dr. Robinson of the nineteenth century speaks with scepticism of it, and says:

The alleged discovery of them (i. e., Golgotha and the tomb) by the aged and credulous Helena, like the discovery of the cross, may not, improbably, have been the work of fraud. It would perhaps, not be doing injustice to Bishop Macarius and his clergy, if we regard the whole as a well laid and successful plan for restoring to Jerusalem its former consideration, and evaluating his see to a higher degree of influence and dignity.⁴⁷

We know that it was the custom among the Jews to bury the instrument of death, whatever it might have been, with the sufferer; however, because the Sabbath was near, Jesus was removed hurriedly to the sepulchre of Joseph of Arimathea, a tomb hewn in a rock. Space was not allowed for the cross. Although these pious souls hardly recognized the full divinity of the Lord, yet they did not look upon him a criminal. They might have viewed the cross with abhorrence, and it was probably placed in the pit that contained those of his fellow sufferers.

The preservation of the cross under ground would not present a problem. It is not too strange that wood can remain underground for the space of three hundred years without seeing decay. Many examples could be shown to prove that wood may thus be preserved for many years. Thus the coffin of Bishop Coverdale, who died in 1569, has been dug up within the last few years, having remained undecayed in the ground for about

⁴⁷ Robinson, op. cit., II, 80.

as many years as did the cross of Christ; this was in the damp soil of England. In the dry soil of Palestine no miracle is required to preserve the wood.

In summarizing the proof of the finding of the three crosses, it is to be noted that a cross, in fact three crosses, were found in a pit in Palestine. The question is, was one of them that on which the Lord was crucified? The following testimony is evident. The instrument of torture and death was, among the Jews, usually buried with the sufferer. Crosses were found where it was well known that Christ and the two crucified with Him were executed. As to the miracle identifying the true Cross, that may be exaggerated. Wonderful events, told by ancient historians, naturally became distorted. But the historians who record the discovery of the cross agree in the main points involved, and their testimony is known to be correct in other matters. It must be concluded that the cross, claimed as the true Cross, was that upon which our Saviour died, or that a gross fraud was brought about by Bishop Macarius and his clergy.⁴⁸

The so-called true Cross found by Helena was divided into three parts. One was left on the spot on which it was found; a magnificent basilica was built to preserve it. This building was destroyed by the Saracens in the seventh century and the precious relic disappeared. Another portion was taken to

Constantinople and in the thirteenth century was removed by Saint Louis to Paris where he built the wonderful church, Sainte Chappelle, to house the relic. It is contained in a golden reliquary and is shown on holy days and festivals. The third portion was brought by Saint Helena to Constantine and by him deposited in the ancient church of Santa Croce in Rome, which he built especially to preserve.⁴⁹

In 614 A.D. Jerusalem was invaded by Chosroes, King of Persia, who destroyed the churches erected by Saint Helena; he carried to his own country the portion of the Cross. The Patriarch of Jerusalem, Zacharius, accompanied by the relic and the wife of Chosroes, a Christian, carefully preserved it from desecration. For fourteen years it was kept in Persia; however, when they were conquered by Emperor Heraclius, he carried the holy relic to Constantinople. The next year it was restored to Jerusalem, by Heraclius. In 635 Heraclius was driven from Jerusalem and sent the sacred treasure to Constantinople. Either it soon found its way back or a portion of it must have been preserved in the holy city, for it is often mentioned in history.

Fragments of the Cross are numerous and found in many countries. The demand for portions of the Cross increased beyond the ability of the Cross to supply it. Supernatural power was attributed to it. Certainly it must have been

marvelous the way the cross increased to supply the centuries of demand, but that is no more marvelous than the miracle that many of the fragments are of different species of wood, yet that may be in part accounted for by claiming that the Cross was composed of different kinds of wood. Four hundred years ago, Erasmus declared that "if the fragments of the Cross were collected, enough would be found for the building of a ship, and yet our Lord carried His Cross".⁵⁰

Although Calvin stated what is considered a fact that Saint Helena did discover the true Cross; nevertheless, he did think the search was one of foolish curiosity, and, as to the innumerable relics now claimed to be part of it, he says, "the Gospel testified that the Cross was carried by one single individual; how glaring, then, is the audacity now to pretend to display more relics of wood than three hundred men could carry".⁵¹ To such statements Dr. Rock answers:

Large crosses of wood, upon which short thread-like chips from the true Cross were glued, have been at times mistaken by the heedless traveller, ... for so many portions of the true Cross itself. But the thin, almost indiscernible parings from the true Cross itself, all, if brought together and put into a scale, would not weigh many ounces.⁵²

Those who have investigated the subject most fully unite in one testimony, that but very little is to be found

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Seymour, op. cit., p. 124.

51

John Calvin, Treatise on Relics (London: W. Andrews and Co., 1892), p. 233.

52

Daniel Rock, The Church of Our Fathers (London: W. Andrews and Co., 1849), II, 179.

at present throughout Christendom of which it is said that it was part of the original wood. There seem to be very few fragments anywhere of which it is actually claimed that they are relics of the true Cross. The common idea that enough wood is shown in various places as relics of the true Cross to build a dozen crosses is an error, invented by some who imagined that when a church claimed to possess a piece of the true Cross, it must be a piece of at least some feet in length and solid in contents. Generally speaking, such a very rare and highly prized relic, whether possessed by a church, a crowned head, or a private individual, is a minute speck of wood, scarcely visible to the naked eye, set sometimes on an ivory tablet, is invariably enclosed in a costly reliquaire. No other fragment is known so large as that on the Santa Croce tablet, which is ten inches long by seven wide. There are but very few fragments known which are large enough to be called pieces of wood. Leaving out the Santa Croce tablet, all the relics of the holy Cross, claimed to be such, if gathered together into one place, would not make another block of wood as large as the Santa Croce tablet.⁵³ So it is possible for all these to have come from one cross if that was the original Cross of Christ which Saint Helena found.

The material of the holy Cross is said to be of many different types of wood. Perhaps the most general tradition ascribes it to the aspen, because the leaves always tremble,

as if shuddering at the remembrance of the awful use for which it was once employed.

Many years ago it was the widespread belief that the Cross of the Lord was made of mistletoe which once was a large tree; but the curse which Christ bore was transferred to the tree, causing it to dwindle away and become the parasite it now is.

In some parts of Great Britain the elder is respected as the wood which bore Christ's body, and some people religiously refuse to use it as fuel. This tradition was observed to the day of the great Queen Elizabeth.

Also the oak has been supposed to be the tree from which the material for the cross was taken; this is claimed not only because it was common in Palestine, and well fitted by its strength for the purpose, but also because the fragments which bear the greatest probability of genuineness appear to be of that wood.

It is maintained that the Cross was made of three species of wood. The words of Isaiah are sometimes cited as proof, "The glory of Lebanon shall come unto thee; the fir tree, the pine tree, and the box together, to beautify the place of my sanctuary; and I will make the place of my feet glorious". In the Vulgate the words are cypress, pine, and cedar.

In later legends the number of the types of wood is increased. The simple symbol of the Trinity gives way to a

more complex idea. So the Cross is said to have been composed of four kinds of wood. Four is the number of stability; the universe as well as the church is made up from the elect of the four quarters of the earth. The four quarters were watered by the rivers of Paradise, four streams coming from one head. The altar of incense was ordained to be four-square, with its four horns sprinkled with the blood of the sacrifice by which the offering was made acceptable. From these facts the legend of the four types of wood got their origin.

In the four wood legend the upright was of cedar, the transverse of cypress, the title of olive, and the foot-rest of palm. This is the way in which the four types were interpreted. The main support of the Cross was of cedar, that is, the altar upon which the sacrifice was offered was of the wood consecrated, not only by being employed in Solomon's temple, but by having been previously appointed by Moses as one of the symbolical ingredients in the offering for leprosy and defilement consequent upon contact with death.⁵⁵ The cypress sustaining the outstretched arms, the tree of mourning, while it wept over sinners, extended its arms to embrace the whole world in its sacrifice. The olive on which was the title, the universal pledge of peace, proclaimed that the Prince of Peace died to restore peace between God

and man. The palm, the crown of earthly glory and symbol⁵⁶ of martyrdom, is trampled under foot.

We have another legend concerning the wood used in the Cross. Adam, when he was some nine-hundred and more years old was with pain; he then remembered that he had been told that the leaves of the tree of life in the Garden of Eden had power to soothe pain. He persuaded his son Seth to get a slip from the tree from the angel guard at the gate, but Adam died before Seth returned. Seth then planted the slip at the head of his grave. It grew into a great tree; from one branch came the rod with which Moses smote the rock in the wilderness. Solomon had the tree hewn down to make a pillar for his temple. But it never fitted, so he had it made into a foot-bridge over a brook.

When the Queen of Sheba came to Solomon, dressed in her fine clothes, she was supposed to walk over this foot-bridge, but her womanly intuition warned her not to do so. Another version of the legend records that no sooner had she set her foot upon it than it disappeared in a bog and was lost from sight and knowledge of men. Centuries later it miraculously reappeared and from it was made the cross upon which⁵⁷ Christ was crucified.

There is another legend that the angel on guard at the Garden of Eden refused the plea of Seth and gave him three

⁵⁶

Ibid., p. 99.

⁵⁷

Benson, op. cit., p. 27.

seeds of an apple picked from the tree of forbidden fruit instead of a slip; he received these together with the command to place them under Adam's tongue after his death. Seth did as he was told and from them grew three trees, a cedar, a cypress, and a pine. In time these three united and became one tree from which the Cross of Calvary was made.

The legends of the wood of the cross are many; yet it is easily seen that none can be definitely proved as being true to fact. The matter is based largely on the imagination and choice of the individual.

CHAPTER III

A STUDY OF THE VARIOUS TYPES OF THE CROSS

The forms which the cross assumes are almost countless. Yet, numerous as they are, they are nearly all based upon two principle types, known as the Greek and the Latin.

Those which may not correctly be classified under the two types just mentioned are the Anticipatory and the Ecclesiastical Crosses.

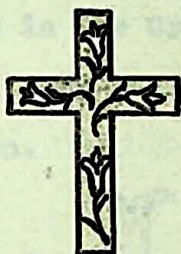
The Anticipatory, or as it is sometimes called, the Cross of the Old Testament, consists of three limbs only. In art it is generally confined to the representations of the lifting up of the brazen serpent by Moses in the wilderness. It is also called the Tau Cross for its exact resemblance to the Greek letter, **T** ; and again the Cross of Saint Anthony. In heraldry it is termed the Cross Potent.

The Ecclesiastical Crosses are two in number, and are distinguished from all others by the number of their transverse beams. The most important has three, forming six arms. The lesser has two beams, forming four branches. These crosses are used as a medium of hierarchical distinction; the Pope alone being entitled to the triple, while Cardinals and Archbishops are honored with the double cross.

The latter form appears first to have been introduced in Greece, where it was very generally adopted, doubtless as a sign of distinction. The name it bears in heraldry

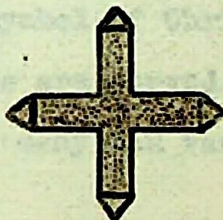
would imply as much, being termed the Patriarchal Cross.¹

There are over four hundred forms of the cross. Of these about fifty have been used in Christian symbolism. Many of them undoubtedly had their origin in heraldry, and are included in most of the standard books on the subject of Christian symbolism.² In order that we have a reference list of the more common forms of the cross, there are here collected from over a dozen works on Christian symbolism and heraldry the more familiar variations of the cross.



Cross Adorned

CROSS ADORNED There are several variations of this cross. A Latin Cross whose surface bears painted or carved lilies, Passion flowers or other floral forms is called the Cross Adorned. Another common form shows each arm ended with a beaded moulding, from which springs fleurs-de-lys.



Cross Aiguise

¹W. G. Audsley, Christian Symbolism (London: Day & Son, Limited, 1898), p. 71.

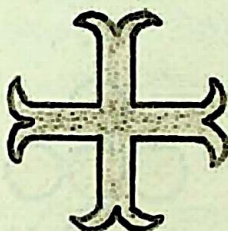
²F. R. Webber, Church Symbolism (Cleveland: J. H. Jansen Publishing Company, 1927), p. 99.

CROSS AIGUISSEE It is a decorative cross, of heraldic derivation. The ends are couped, that is, cut off square, and terminate with obtuse points. A symbol of the Passion.



Cross Alisee Patee

CROSS ALISEE PATEE This is the Cross Patee having been inscribed within a circle. For fuller information see Cross Patee and its description.



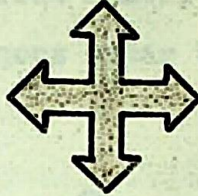
Cross Anchored

CROSS ANCHORED Here is a form of the cross, originating in primitive days in the catacombs, formed by combining an anchor and a cross. The symbol of Christian hope. Also an heraldic cross whose ends are curved outward like the flukes of an anchor. There are many and varied forms of this particular cross.



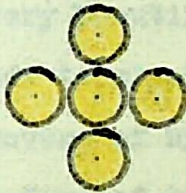
Crux Ansata

CRUX ANSATA This cross is supposedly of ancient Egyptian origin. It may be either a Tau Cross with a loop over it, or a Latin Cross similarly looped. A Symbol of life.



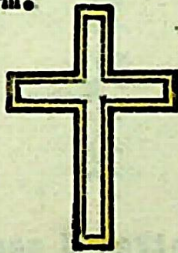
Cross Barbee

CROSS BARBEE The Barbee Cross is one whose ends resemble the barbs of fish hooks, or fish spears. Symbolical of the ICHTHUS symbol of our Lord; also suggestive of the idea of "fishers of men."



Cross Bezant

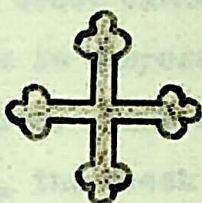
CROSS BEZANT A cross whose surfact is charged with golden discs. Also a cross composed of five to seven discs, either Greek or Latin in its form.



Cross Bordered

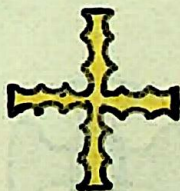
CROSS BORDERED It is much used in church painting, in decora-

tion, in heraldry, and in ancient stained glass work. One of the most useful of all decorative forms of the cross. Any color, regardless of its form, if edged with a narrow band, usually of a different color, is said to be bordered or fimbriated. It also goes under the names of Fimbriated or Edged Cross.



Cross Bottonnee

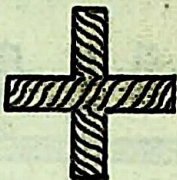
CROSS BOTTONNEE This cross also identified with names Bour-bonee and Trefflee is a very beautiful form, either Greek or Latin in design, whose ends terminate in trefoils. Once commonly stamped on the covers of hymnals, it is now used widely where a decorative form of the cross is desired. It is often used on corner stones. Some authorities state that these trefoils must end with the fleur-de-lis; however, this is very debateable.



Cross Brestissee

CROSS BRESTISSEE Here is a cross whose limbs show indentations similar to battlements, except that the battlements

are not opposite one another. It is a symbol of Christian warfare, and the Church Militant.



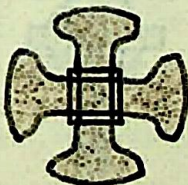
Cross Cablee

CROSS CABLEE This cross is composed of two members resembling cables. Purely decorative. This may be found in both Latin and Greek form; however, the Greek is usually the more common.



Calvary Cross

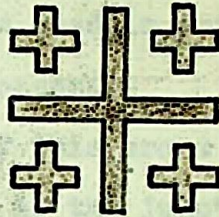
CALVARY CROSS This is the same as the Graded Cross. Also, a cross containing the figure of our Lord, with His mother and Saint John on either side, is called a Calvary Cross. The simple Latin Cross itself also is some times called the Cross of Calvary.



Canterbury Cross

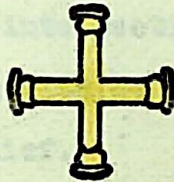
CANTERBURY CROSS This is a cross with four hammer-like arms

which spring from a square. This is quite unique and at the same time catches the eye; therefore a good example of the decorative cross.



Cross Cantonnee

CROSS CANTONNEE Any large cross closely surrounded by four smaller ones of similar design is given the name Cantonnee Cross.



Cross Capital

CROSS CAPITAL Here is a cross, derived from heraldry, and now used decoratively, whose limbs terminate in architectural forms suggesting the capitals of columns. It also goes by the name of Chapiteau Cross.



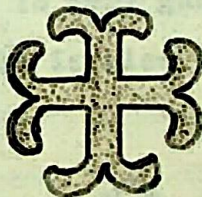
Celtic Cross

CELTIC CROSS The Celtic Cross may also be called the Irish or Iona Cross. It is a very ancient form, having been used

by the early Celtic Christians, who trace their origin to the early centuries of the Christian era. Many such crosses, of extremely ancient origin, may be seen in Great Britain, where they were used in primitive times as wayside crosses and cemetery crosses.

The vertical arm of this cross usually tapers, often with a slight entasis. At the junction of the vertical and horizontal members, the cross is hollowed out in four places, and a circle, representing eternity, placed about it. Usually this circle lies on a different plane than that of the cross proper. Many ancient forms of the Celtic Cross are elaborately carved, with intersecting circles and basket weave patterns, and often with medallions in which are figures carved in low relief.

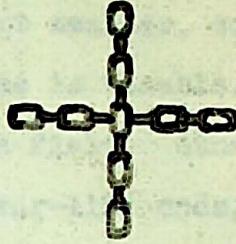
Some years ago, when Protestant bodies were afraid to use the true Latin Cross, due to the association with Rome, many Celtic Crosses were seen on church spires. Such crosses were described as "disguised crosses."



Cross Gercelee

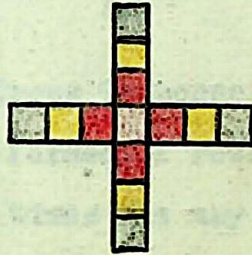
CROSS GERCELEE It is somewhat like an Anchored Cross, except that its curved ends resemble a ram's horn. This is extremely fancy and good use is made of it where many frills

are desired. The more common use of this variety is in the Greek form which lends itself well for decoration.



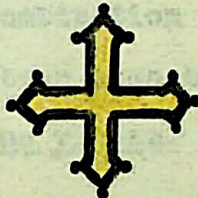
Chain Cross

CHAIN CROSS A cross composed of links of a chain. It originated in the days of heraldry, but today may be used to express the idea of the fetters of sin being broken through the power of the Cross of Calvary.



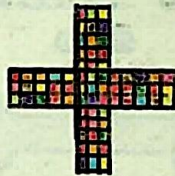
Cross Chequy

CROSS CHEQUY A cross composed of at least three rows of squares of alternating colors. This has a slight resemblance to a checker board. It is very gaudy and not well adapted to use in the church. It is also known as the Cross Echi-quette.



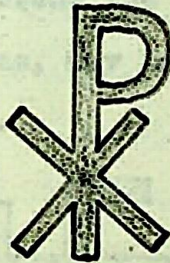
Cross Clechee

CROSS CLECHEE A cross with spear-like ends, usually having small knobs or loops, charged with another cross of the same design or color, but smaller, so that only a narrow border of the under cross is visible. The smaller cross is the same color as the field. Other authorities define it as a cross having spear-like ends, voided and pometted. A very decorative form of the cross, and like many others may be used in Greek or Latin form.



Cross Componee

CROSS COMPONEE A cross formed of rows of small squares of alternating colors. At times one may find it under the name of Cross Gobony.



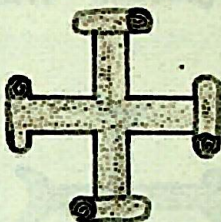
Cross of Constantine

CROSS OF CONSTANTINE A combination of the cross and the Chi Rho symbol, said to have been seen by Constantine, together with the words In hoc signo vinces. It is the proper symbol for Ascension Day.



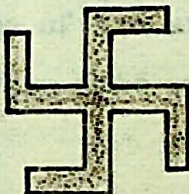
Cross Cordee

CROSS CORDEE Likewise called the Corded Cross. A Cross, Latin or Greek, around which is wound a rope. In Christian symbolism it may be used to recall the rope used to bind our Lord before His crucifixion. Of Heraldic origin.



Cross Gotised

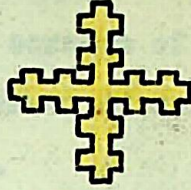
CROSS GOTISED A cross whose ends are adorned with scrolls. These may be said to represent the four Gospels, although this, like many other ideas, may have been read into a cross purely heraldic in origin.



Cross Gramponee

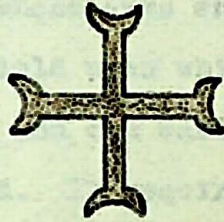
CROSS GRAMPONEE A cross potent with a part of each termination missing. Similar to the Swastika, except that the returned arms are shorter. Special care must always be exercised in order not to confuse this with the closely related

Swastika.



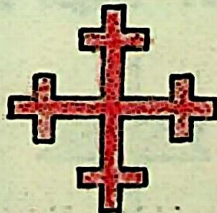
Cross Crenellee

CROSS CRENELLEE Also known as the Embattled Cross. A cross whose edges suggest the battlements of a fortress. The symbol of the Church Militant. Closely resembles the Cross Bre-tissee.



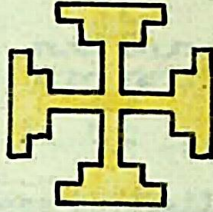
Cross Crescenced

CROSS CRESCENCED A cross whose ends terminate in crescent-like ornaments. This type seems to have had its origin during the days of the crusades. The end of the arms are to represent the fortified towers of the armed castles. Its chief use was in heraldry. Often this cross is listed with the title of Cross Croisant.



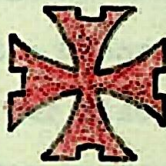
Cross Crosslet

CROSS CROSSLET Four Latin Crosses arranged so that their bases overlap. It may be said to represent the spread of Christianity to the four corners of the earth. This form is appropriate for the Season of Epiphany, when the missionary idea is stressed.



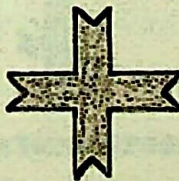
Cross Degraded

CROSS DEGRADED A cross whose arms end with steps which touch the edge of the shield upon which it is charged. This is a heavy looking cross and can easily be made to look out of proportion and awkward. It requires a skilled hand to design this variety properly.



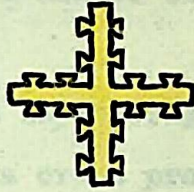
Cross Demi-sarcelled

CROSS DEMI-SARCELLED A cross of the Patee type, with square indentations in its outer edges. Purely decorative.



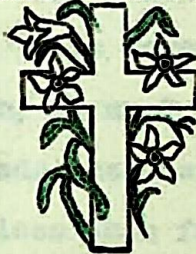
Cross Double-Fitchee

CROSS DOUBLE-FITCHEE A cross whose ends terminate in two points. This tends to give the effect that it has been cleanly broken off. Very plain but beautiful in its simplicity of design.



Cross Dovetailed

CROSS DOVETAILED A cross whose sides have indentations resembling the cabinetmaker's dovetailing.



Easter Cross

EASTER CROSS A white Latin Cross with Easter Lilies twined about it. Symbolical of our risen Lord, and of Easter Day. It is widely used on Easter cards, and on church printing for Easter-time.



Eastern Cross

EASTERN CROSS Within recent years, many churches have been

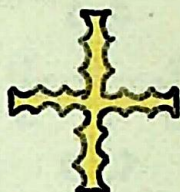
erected with a cross on their spires composed of a vertical and two horizontal arms, and the third placed in a slanting position. Such a cross may be used only by the Eastern Church, and its presence upon a spire or a dome signified that the congregation is a member of the Eastern Orthodox Church.

It is often designed improperly by those unfamiliar with it. To design such a cross properly, one must first lay out a slender Latin Cross. Then add a shorter arm above the usual cross arm. Finally add a lower arm the exact length of the upper arm, which must slant backhand, or dexter, and never sinister. This lower arm must be placed somewhat below the longer arm, it must be exactly the length of the upper arm, and its ends must be cut so that they are vertical. Its pitch is less than forty-five degrees.

The upper arm of the cross represents the inscription placed over the head of the Lord. The lower, slanting arm, represents the foot-rest, since the Eastern Church believed that He was crucified with his feet side by side, and not placed one over the top of the other, as the Western Church and the Protestant bodies usually picture the crucifixion.

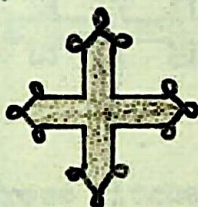
Many strange reasons have been given for the slanting of the lower bar. The Russian Maskilniks are said to charge the Russian Orthodox Church with teaching that our Lord's limbs were of unequal length. Others say that the foot-rest was disturbed because of the earthquake, or that it was

slanted when the Lord was suffering. The true explanation it seems is that the foot-rest is set at an angle in order to suggest the Cross Saltire, or Saint Andrew's Cross. This apostle was the one who introduced Christianity into Russia, according to an old tradition of that land.



Cross Engrailed

CROSS ENGRAILED A cross whose arms show thorny projections, forming concave semi-circles. These projections are supposed by some to suggest the sharpness of the suffering of our Lord upon the cross, although any heraldic figure may be engrailed.



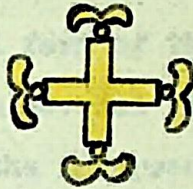
Cross Entrailed

CROSS ENTRAILED A decorative form of cross, which springs from heraldry. It is voided being formed of narrow lines similar in shape to the Cross Clechee, except that each arm is ornamented with three loops.



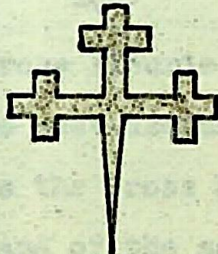
Cross Etoile

CROSS ETOILE A cross in the form of a four pointed star. This may become a very delicate design; however, without the proper care in construction it loses its resemblance to a cross and becomes a mere ornament without symbolical meaning.



Cross Fer-de-Fourchette

CROSS FER-DE-FOURCHETTE A decorated cross, of heraldic origin, whose ends resemble the forked irons once used by soldiers as a rest for their muskets, hence its name also.



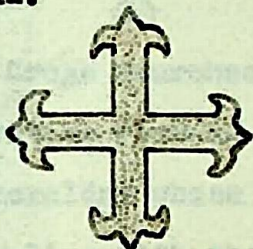
Cross Fitchee

CROSS FITCHEE Any form of the cross whose lower arm is drawn out to a sharp point, is said to be fitched, or pointed. This form originated at the time of the crusades, when the crusaders carried small crosses with pointed lower arms, capable of being thrust into the ground as the time of daily devotions.



Cross Flamant

CROSS FLAMANT An unusual form of the cross with flame-like edges. Also a cross with several flame-like ornaments proceeding diagonally from the intersection of its arms. A symbol of religious zeal.



Cross Fleurie

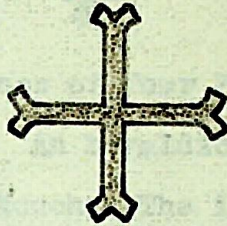
CROSS FLEURIE One of the most useful forms of decorative cross. Closely resembles the Cross Patonce. Its arms are usually quite straight, and of the same breadth, except at their extremities, where they burst into graceful triple-leaved terminations. This cross is found both in the Greek and Latin form, most frequently in the Latin.



Cross Fleurette

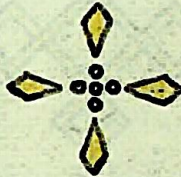
CROSS FLEURETTEE Somewhat similar to the Cross Fleurie,

except that its ends are couped, or cut off straight, with three graceful petals, each resembling the fleur-de-lys. A symbol of the Holy Trinity, and appropriate for altar and pulpit vestments of the Trinity season. Very often this type has been named Cross Fleur-de-lys beacuse of the designs at the end of each arm.



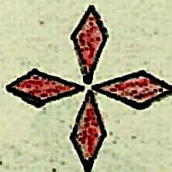
Cross Fourchee

CROSS FOURCHEE A decorative form of the cross, derived like many others from heraldry whose ends are forked, but not pointed. A Cross Moline with the points cut off.



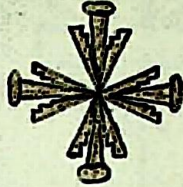
The Cross of Four Ermine Spots

THE CROSS OF FOUR ERMINE SPOTS A beautiful form of the cross, useful in church decoration, embroidery and printing, composed of four heraldic ermine spots.



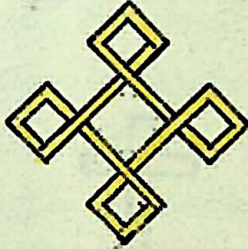
The Cross of Four Fusils

THE CROSS OF FOUR FUSILS A cross composed for four elongated lozenges of solid color. It is of simple design and easy to execute as a decorating work.



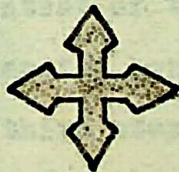
The Cross of Four Pheons

THE CROSS OF FOUR PHEONS An heraldic cross, made up of four dart heads whose points touch. The inner edges of the dart heads are separated. It may be said to remind one of the "fiery darts of the wicked," and the Christian's duty to resist them, through the power of the Cross of Christ.



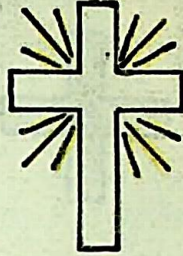
Cross Fretted

CROSS FRETTED A decorative form, of heraldic origin, composed of interwoven bands which form five perfect squares. This is of complicated design, yet when viewed as a whole the whole cross falls into a design of five perfectly simple squares.



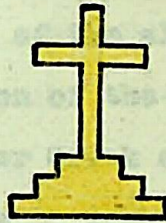
Cross Fusilee

CROSS FUSILEE A cross whose ends terminate with diamonds. If the tips of the diamonds are cut off, it is a Cross Fusilee Couped.



Cross in Glory

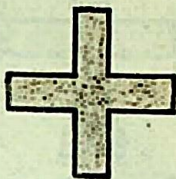
CROSS IN GLORY It is a Latin Cross, behind which is a rising sun, sending forth twelve or more rays of light. This form of the cross is suitable for Easter decorations, or for the Easter Day altar vestments. Its color is white. Rayed and Easter Cross are two other names under which it is to be found.



Graded Cross

GRADED CROSS This is the Latin cross, the vertical member eight to ten squares high and the horizontal member five to seven squares long. It stands upon a base composed of three steps, hence its name. The lower step represents charity, the broadest and the greatest of the three Theological virtues. The second step denotes hope, without which the charity avails little. The third step is faith and is placed

next to the cross to express the fact that faith is the gift of the crucified Lord, and not a thing of man's own creating. The graded cross is very often used upon the altar.



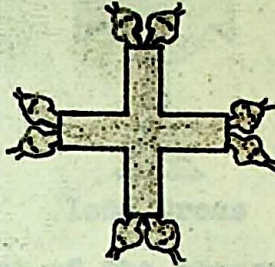
Greek Cross

GREEK CROSS The ancient Greek cross which must not be confused with the cross of the Eastern Church, is made by arranging seven perfect squares vertically and seven horizontally. The arms are all of equal length, and a perfect circle may be drawn around them, just touching the end of each one. On all properly designed altars, five Greek crosses are used. One of these is incised in the exact center of the mensa, or top slab of the altar, so that the sacrament vessels, at the celebration of the Holy Eucharist, may be placed over it. Four other Greek crosses somewhat smaller in size, are incised close to each corner of the mensa of the altar. The five Greek crosses, of very ancient tradition, represent the five wounds of our Lord.

The Greeks departed from the original cross and by equalizing its limbs idealized it, and rendered it more suitable for ornamental purposes. Nearly all the crosses used as heraldic charges are of the Greek type; and the same holds good with regard to decorative art.

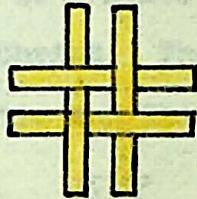
The four limbs, or members of the Greek cross, are termed

as arms, all being of equal importance. Those of the Latin Cross, however, have different names.



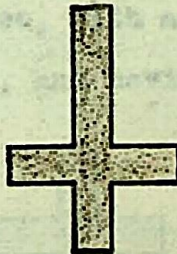
Cross Gringolee

CROSS GRINGOLEE A cross whose arms are couped, with two serpent's heads issuing from every side. Symbolical, perhaps, of sin and salvation.



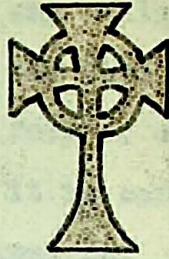
Cross Interlaced

CROSS INTERLACED A Cross composed of four members which are woven together. These four members when placed together form a perfect Greek Cross.



Inverted Cross

INVERTED CROSS A Latin cross with the head downward. The symbol of Saint Peter and Saint Jude. It has become the symbol of these two men for they are reported to have been crucified with their head downward to the earth.



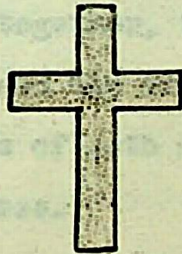
Iona Cross

IONA CROSS This is one of the crosses most widely known by laymen. It is found to be very popular among members of the church. The beauty of its design attracts the eye. The circle inside the cross represents the unity of the Godhead while the cross is a symbol of the second person of the Trinity, namely Christ. The Iona Cross is also identified with the Celtic and Irish Crosses.



Cross Lambeau

CROSS LAMBEAU A Cross Patee, with a long lower limb, resting upon a horizontal bar, and having three pendent labels beneath this bar.



Latin Cross

LATIN CROSS This form of the cross is appropriate the world

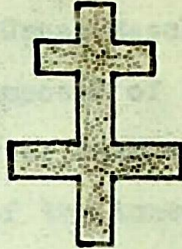
over, and may be used by any religious body whose doctrine includes a confession of the Lord Jesus Christ and His atoning death. It is the form of cross upon which the Savior is said to have died and it is safe to use it almost anywhere. It is known as the crux immissa. Most Latin crosses when designed by amateurs are bad in proportion - usually too thick and too clumsy.

A cross of good proportions can be had by cutting twelve perfect squares out of cardboard, and arranging them eight vertically and five horizontally with the third square from the top serving in both pieces. Anything thicker than that is clumsy. If used in church embroidery, it ought to be considerably much thinner than the proportions just given. A gable or spire cross ought never be less than eight squares high and five squares wide; if anything, more slender.

The four limbs of the Latin Cross have different names. The lower member is termed the foot; the upper is termed the summit; and the two side members are called the arms. The proportions of the four members vary in different examples. In a properly formed Latin Cross the foot should be longer than the two arms added together, the summit should be the shortest member of all; and the arms should be equal to one another. All the members of both a Latin and Greek Cross could be of equal thickness.

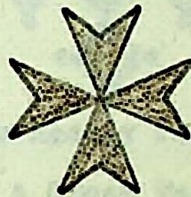
The Latin Cross seems pre-eminently sacred, because it is believed that it was on such a cross that the Savior was

crucified. Palestine and the Jews were then under Roman law, and the execution of the sentence was according to the customs of those rulers, and the cross they would have used would naturally have been Latin.



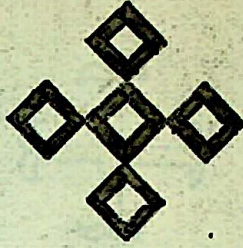
Cross Lorraine

CROSS LORRAINE Similar to the Patriarchal Cross, except that the longer bar is near the base. The cross of the Holy League.



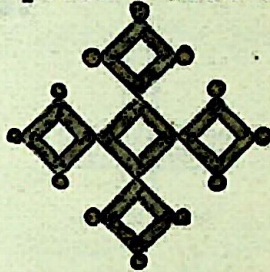
Maltese Cross

MALTESE CROSS A cross resembling four spear heads with the points touching. The eight outer points of this cross must all be equidistant from one another. It is a well known symbol of the eight beatitudes, and is called the regereration Cross. Also the symbol of Saint John's Day. It was worn by the Knights Hospitallers, or Knights of Saint John of Jerusalem. It must not be confused with the Cross Patee. Regereration Cross is another meaningful name used for it.



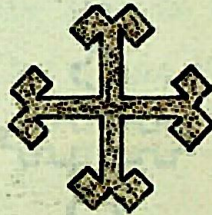
Cross Mascly

CROSS MASCLY A cross composed of five voided messes, whose points touch. One point of each of the outer squares touches one of the four points of the inner square. When erected on end it takes on the perfect form of the Greek Cross.



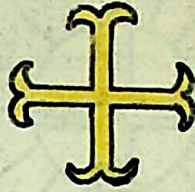
Cross Mascly Pommettee

CROSS MASCLY POMMETTEE A Cross Mascly, with twelve knobs on its twelve outer points. This cross has the tendency to look quite over ornate because of the many details.



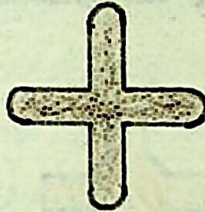
Cross Millrine

CROSS MILLRINE A cross whose ends resemble somewhat the clamp on the upper millstone. That without a doubt is the reason for the name it has been given.



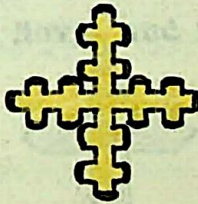
Cross Moline

CROSS MOLINE A decorative form of the cross, with arms extending in two petals. This is a pleasing variety of the cross, although it is seldom used in comparison with many of the other types.



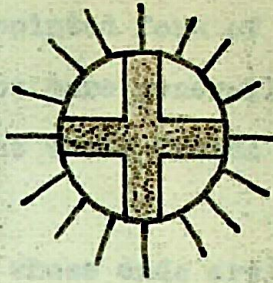
Cross Moussue

CROSS MOUSSUE A cross whose ends all terminate in a semi-circular fashion. This is one of the more simple forms, and you can see that therein lies its attractiveness.



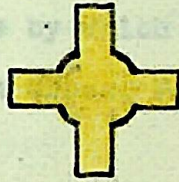
Cross Nebulee

CROSS NEBULEE Somewhat like the Dovetailed Cross, except that all its points are rounded, not pointed.



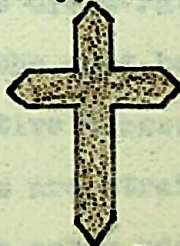
Cross Nimbed

CROSS NIMBED Any form of the Greek cross, if surrounded by a circle which gives forth rays, is said to be nimbed. Used in decorations and church needlework. A Latin Cross may have a nimbus surrounding the junction of its vertical and horizontal arms.



Cross Nowy

CROSS NOWY Any form of the cross with a sphere or round disc at the junction of its arms is termed Nowy, such as a Greek Nowy, Cross Patee Nowy, and the like.



Passion Cross

PASSION CROSS We take note that there is a distinction between the Latin and Passion Cross. The shape of the latter is the same as the Latin; with the addition that the limbs are pointed. This makes it possible to leave with the

"Passion Symbols" the pointed form of the cross, while the plain Latin Cross can be more generally used as it is usually done to represent the whole truths of salvation through Christ.

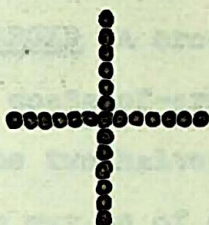
This is the cross whose ends are cut to points. It is also known as the Cross Urdee, and the Cross Champain, sometimes as the cross pointed. It represents the suffering of our Lord, and had been called by some authorities the Cross of Suffering. If pictured as rising out of a chalice, it represents our Lord's agony in the Garden of Gethsemane. It may be used as a symbol of Maundy Thursday or Good Friday. There are four other names by which it is often called. They are: Urdee Cross, Champain Cross, Pointed Cross and Cross of Suffering.



The Cross Patee

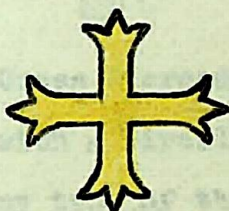
THE CROSS PATEE One of the most beautiful and most widely used forms of the decorative cross. Its four arms curve outward, and its outer edges are straight. Many variations of the cross exist. If each outer edge is pointed, it is a Cross Patee Fitched throughout. If the outer edges curve outward, it is a Cross Patee Convex. If they curve inward it is the Cross Patee Concave. If scalloped it is the Cross Patee Invested. If designed within a circle, it is the Cross Patee

Alisee, etc. If the design is large, the Cross Patee ought to be shown in outline only. A very fine design is obtained by combining the Cross Patee with the Cross Quadrate. This is known as the Cross Patee Quadrate. There are many other such beautiful designs which can be formed by combining other crosses with the Cross Patee.



Cross Paternoster

GROSS PATERNOSTER A cross composed of a number of circular discs, so called because of a fancied resemblance to strings of beads. Symbolical of prayer.



Cross Patonce

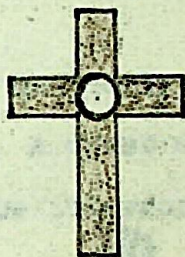
GROSS PATONCE Its arms terminate, like those of the Cross Fleurie, in three members. They are not straight but curved, and are spread. In the opinion of many the Cross Patonce is the most beautiful variety of the symbol, and when of a small size it may justly be considered so; but when large its proportions make it too heavy and unsatisfactory. This cross is found in both the Greek and Latin types; the Greek, however, is the most pleasing, and should be generally adopted

in preference to the Latin form.



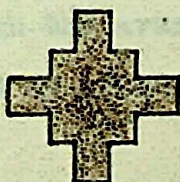
Cross Per Pale Countercharged

CROSS PER PALE COUNTERCHARGED A cross sometimes seen in armorial decorations and coats-of-arms. It is divided vertically by a line, and the two halves of the cross differ in color. This cross too may be of either Latin or Greek design.



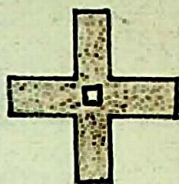
Cross Pierced

CROSS PIERCED A cross with a circular hole at the intersection of the arms. Any type of the cross might be used for this symbol.



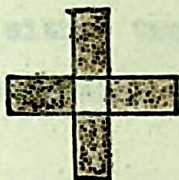
Cross Quadrate

CROSS QUADRATE A cross with a square at the intersection of its members. It gives the impression of strength in its design.



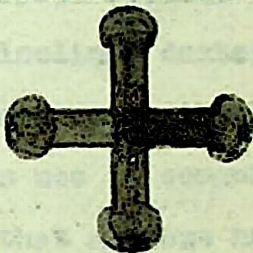
Cross Quarterly-Pierced

CROSS QUARTERLY-PIERCED A cross similar to the Cross Quarterly Pierced, except that the square hole is much smaller.



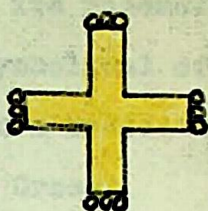
Cross Quarterly-Pierced

CROSS QUARTERLY PIERCED A cross with a square hole the full width of the arms, at the intersection of its arms.



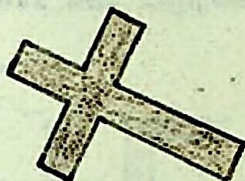
Cross Pommee

CROSS POMMEE A cross with the arms ending in single knobs. This cross is seldom used in ornamental art, being chiefly confined to heraldry.



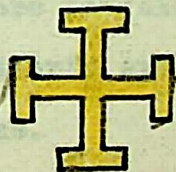
Cross Pommettee

CROSS POMMETTEE Cross very similar to the Cross Pommee. Some authorities say that the arms may end with one knob or ball, others say that either two or three knobs may be used. We include an illustration of the last named form.



Cross Portate

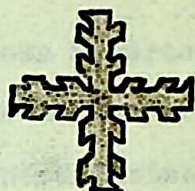
CROSS PORTATE A cross inclined dexter, so called because it suggests the cross carried on the back of our Lord on the way to Calvary. Its use is somewhat doubtful, for correct symbolism decrees that a cross must never be shown except in a perpendicular position, either erect or else inverted.



Cross Potent

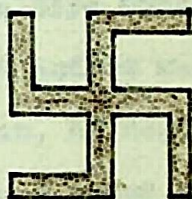
CROSS POTENT Four Tau Crosses whose lower ends meet. Called

Cross Potent because of its resemblance to an ancient crutch. A very fine form, and symbolical of the Savior's power to heal the diseases of men's bodies and souls. Frequently it is called the Jerusalem Cross.



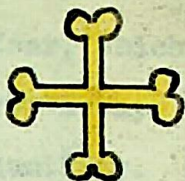
Cross Ragulee

CROSS RAGULEE A cross with protrusions on its four arms, said to suggest the knots and lopped-off branches of the tree. A knotted cross.



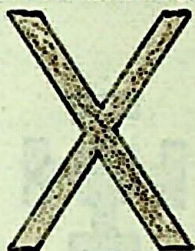
Cross Rebated

CROSS REBATED A cross of extremely ancient origin, each arm of which is bent at right angles. It is believed by some to have symbolized the four cardinal points of the compass. This form of cross was known to many non-Christian races. Probably a more familiar name for it is the Swastika which became Hitler's symbol, and also it at times is called the Fylfot Cross.



Cross Recercele

CROSS RECERCELEE Similar to the cross Moline except that the curving ends are rounded instead of pointed.

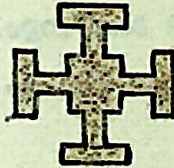


Saltire Cross

SALTIRE CROSS When Saint Andrew was condemned to die the awful death of crucifixion, he neglected to pray for life, requested to be nailed to a cross of a different form from that upon which Christ suffered, in true humility believing himself, even in his martyrdom, unworthy to approach the likeness of the Redeemer's crucifixion. Thus the Cross, which bears Saint Andrew's name has become the emblem of humility in suffering. It is generally plain, but if intended more particularly to express suffering its members may be pointed as those of the Latin Cross.

The cross is composed of two arms of equal length, crossed like the letter, X . Saint Andrew the apostle is believed to have died on this type of cross, preaching joyously for a number of hours to the people around him of the Savior of mankind.

This cross is used to symbolize the beginning and end of the Christian Church Year, which is governed by the Sunday nearest Saint Andrew's Day. It is likewise the symbol of martyrdom and humility. It is at the same time the national cross of Scotland. If it is colored red it is known as the St. Patrick's Cross. Other names are Saint Andrew's Cross, Crux decussata, Saint Alban's Cross, and Scottish Cross.



Saint Chad's Cross

SAINT CHAD'S CROSS The Cross Potent Quadrata. This cross may easily become too massive; the designer must keep the members slim and more delicate.



Saint George's Cross

SAINT GEORGE'S CROSS A plain red cross of any type on a white field. This is the cross of England.



Saint James' Cross

SAINT JAMES' CROSS A cross whose upper arm ends with a heart-like ornament, whose horizontal arms terminate fleury, and whose lower arm is shaped like a sword. Cross of the Knights of Saint Iago, and Spanish Cross are two other names for the same cross.



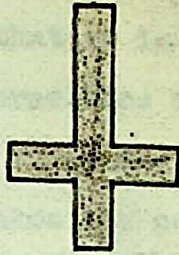
Saint Julian's Cross

SAINT JULIAN'S CROSS Cross Crosslet Saltire.



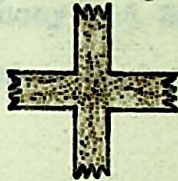
Saint Patrick's Cross

SAINT PATRICK'S CROSS The cross Saltire, red in color. Sometimes also the Celtic Cross. At times it is called the Cross of Ireland, for the reason that Saint Patrick is the patron saint of that nation.



Saint Peter's Cross

SAINT PETER'S CROSS A Latin Cross with the head downward, so shown because of the traditional death of the Apostle Peter, who was crucified head downward.



Sixteen-Pointed Cross

SIXTEEN-POINTED CROSS A cross whose four ends each terminate in four points, resembling the teeth of a saw.



Tau Cross

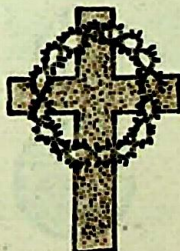
TAU CROSS The Tau cross antedates all others. This is said to be the Cross of the Old Testament, and as such is termed "the anticipatory, or type cross." Among the Egyptians this form of the cross was used to represent life, and it is supposed that this is the sign that was made by the Israelites on the lintel, in accordance with God's command, to save

their first-born from destruction. It is also stated regarding the Tau Cross, that it is probable, when the serpent was placed before the Israelites to look upon, and be saved, that it was upon such a cross that it was elevated to their view. This Tau Cross takes its name from the Greek letter Tau which it so closely resembles.

In Roman times it was called the crux commissa. It is merely the Latin Cross minus the upper arm. In much Christian painting the two thieves are shown hanging upon this type of cross. Saint Anthony and Saint Matthew are both said to have died upon such a cross, and it is used as symbols of these two martyrs.

The Tau Cross is the cross of prophecy, and the uplifting of the serpent of Moses is a type of our Lord Jesus Christ. Therefore, this cross is used upon the violet altar and pulpit hangings for the Advent season. As said it is one of the very oldest forms of the cross.

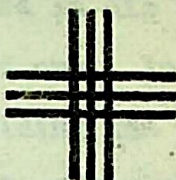
Other designations for the same cross are: Old Testament Cross, Anticipatory Cross, Commissee Cross, Egyptian Cross, Advent Cross, and Saint Anthony's Cross.



Cross and Thorny Crown

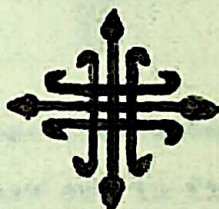
CROSS AND THORNY CROWN A very slender Latin Cross about which is twined a crown of thorns. A Passion symbol. Very

appropriate for the altar and pulpit vestments on Good Friday.



Triparted Cross

TRIPARTED CROSS A cross with three vertical and three horizontal limbs, all of equal length, and three arranged vertically and three horizontally in such a manner that their intersections resemble basket-weaving.



Cross Triparted Fleuree

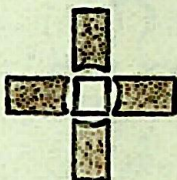
CROSS TRIPARTED FLEUREE A cross of three parallel vertical members and three parallel horizontal ones, and with all ends terminating in leaf-like ornaments suggesting the fleur-de-lys.



Cross of Triumph

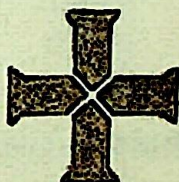
CROSS OF TRIUMPH A small Latin Cross resting upon a banded globe. It typifies the triumph of the Gospel throughout the

entire world. A small orb is often placed under the cross on a church spire to denote the same fact. The sceptre held by the Savior when pictured in His Kingly office, is surmounted with the cross and orb. In Christian painting the Lord is often pictured holding the cross and orb in his left hand. It is a symbol of the glorified Lord, and must never be used in pictures referring to the state of humiliation. One may also discover it designated as the Victor Cross, Conquest Cross, Cross and Orb, and Mound Cross.



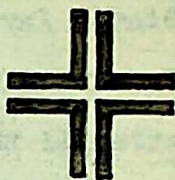
Cross Trononnee

CROSS TRONONNEE Any cross cut in five or more parts, so that the field shows between the parts. Care must naturally be taken not to separate the sections too far or an impression of disunity is given. Books also call it the Dismembered Cross.



Cross Vair

CROSS VAIR A cross composed of four figures, each resembling roughly a bell. It derives its name from the heraldic fur called Vair.



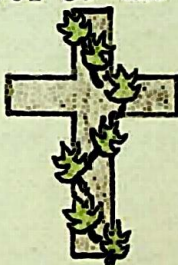
Cross Voided

GROSS VOIDED Any cross, shown in outline only, so that the color of the field or background shows through it, is called a cross voided.



Cross Wavy

GROSS WAVY An heraldic charge, occasionally used in church decoration. Its arms are of slightly undulating character, like conventionalized waves of the sea.



Cross Wreathed

GROSS WREATHED A cross about which is entwined a wreath of leaves, such as laurel, cypress, bay, or oak. A symbol of victory, if of laurel. If of cypress it is a symbol of the hope of immortality. If of oak, it denotes the idea of strength. If of bay leaves, death.

Most variations of the Cross originated in the fertile imaginations of the mediaeval heralds;³ others came directly through the church. As previously mentioned, this is but a partial collection of illustrations of the crosses; there are many more. This, however, will serve as a cross-section and guide in its study, for they are the more common types. These symbols then are the expression of Christian faith and life and have been held in reverence by the Christians throughout the ages.

³Wm. Seymour, Cross in Tradition, History, and Art (New York: G. P. Putnam's Sons, 1898), p.173.

CHAPTER IV

THE USE OF THE CROSS IN LITURGICS

As was set forth in the first chapter, on the history of the cross, this symbol was an important and reassuring sign for the Christian; therefore, it was placed into formal use in the church. The ways in which it adds to the service worship are many. It is almost impossible to attend a Christian church service without the attention being brought to the suffering and death of Christ by the symbol of the cross. The use of the cross varies with the church denomination and individual congregation. The highly liturgical churches make greater use of this symbol both in art and manual signing. There can be no doubt of the fact that the cross greatly beautifies the service and leads the thoughts to be centered in the atoning cross of Christ. The thesis now sets out to show the ways in which the cross is used in liturgics. These ways are many and varied.

The home of the cross was naturally the church. The cruciform church edifice has been known from a very early period. It is difficult to decide whether the plan was at first consciously adopted out of reverence for the symbol of Christ, or whether it was naturally a modification of the old Roman basilica. There are remains of churches from the period of Constantine which have for their ground-plan

the cross.

Aethelwold, a monk of the monastery of St. Peter on the east coast of Bernicia who wrote about the year 810, mentions not only a square but a cruciform church, the first of that form noticed in our annals.¹

In our day the cruciform church plan is very popular; especially, among the more elaborate churches. This is not only beautiful in design, but proves to be practical and above all extremely symbolical. The highest part of the church edifice was and is often crowned with the spire or gable cross.

The earliest cross placed upon the summit of a spire was about 568 A. D.² The positions which are authorized as proper for the spire or pinnacle cross, are the east end of the chancel, east end of the nave, bell gable, and transepts. The varieties of spire crosses are almost countless, from the simple Latin cross to the florid. Some of the most beautiful examples are to be found in Spain.

Spire crosses are made of metal bars, wrought in open work usually, they offer the least obstruction to the wind, and yet produce a rich effect. In most cases the cross is placed upon a globe for symbolic reasons. Many are surmounted by a weathercock, to remind the Christian of the

¹William O. Stevens, The Cross In the Life and Literature of the Anglo-Saxons (New York: Henry Holt and Company, 1904), p. 93.

²Ralph Haydn, Dictionary of Dates (New York: E. P. Dutton and Co., 1928), p. 39.

fall of Saint Peter, and of the watchfulness with which the Christian should ever behold his Lord. This feature was added about the year 1526.

Except for the cross erected by Colonel Fremont on one of the highest peaks of the Rocky Mountains, probably the most elevated position to which this sacred symbol has been raised is upon the tops of some of the mountains of the Levant, which are studded with convents. On the level ground the highest are those on the dome of St. Peter's, Rome, or on the spires of Strassburg and Cologne, which are five hundred feet in height.³

In the Eastern Church the spire crosses differ greatly from those of the Latin Church. In Russia the arms are duplicated, like the pointers under the weather vanes in this country, indicating the four points of the compass.⁴ Often the Saltire or St. Andrew's cross is used.

The cross which crowns the spire at the intersection of the transepts and nave is called the rood-spire cross.

From very early times it seems to have been the custom to introduce a plain cross into the mosaics of the apse or the main arch in such a way that it dominated the whole church. There are also many examples both of crosses sur-

³William Seymour, The Cross in Tradition, History and Art (New York: G. P. Putnam's Sons, 1898), p. 263.

⁴R. Neale, History of Eastern Church (Cleveland: Helman Taylor Co., 1900), p. 221.

mounting the ciborium over the altar, and of the large crosses suspended, with or without a corona, from the under side of the ciborium. It is however doubtful whether the rood, which in so many churches during the fourteenth and fifteenth centuries occupied the great arch, can be regarded as a development of this idea.

It is interesting to note that in the thirteenth century a practice grew up of screening off the choir from the nave of the greater churches by a structure broad enough to admit a narrow bridge or gallery spanning the chancel arch and most commonly adorned by a great cross. There is no doubt that this loft was used on certain occasions for reading the Epistle and Gospel and for making announcements to the people. The great rood above the rood-screen was saluted by the whole procession, as they entered the church on Palm Sunday.⁵

Today also the Rood, Rood-Screen, and Rood-loft are to be found in scattered examples among churches of America and Europe yet they have lost their great importance and reverence. They now have become, in most cases, mere decorations and symbols.

The most widely known use of the cross in liturgics is as an altar decoration where it became the focal point of the altar. As a permanent fixture to the altar, the cross or crucifix can hardly be traced farther back than the thir-

⁵Herbert Thurston, The Catholic Encyclopedia (New York: Robert Appleton Company, 1908), IV, 534-535.

teenth century. The third canon of the Second Council of Tours, which has sometimes been appealed to to prove the early existence of an altar-cross, almost certainly refers to the arrangement of the particles of the Host upon the corporal. They were to be arranged in the form of a cross and not according to any fanciful idea of the celebrant.⁶

On the other hand, Innocent III at the beginning of the thirteenth century in his treatise on the Mass says plainly, "Across is set upon the altar, in the middle between the two candlesticks," but even this probably refers only to the actual duration of the Holy Sacrament.

From the ninth to the eleventh centuries the rule was several times repeated: "Let nothing be placed on the altar except a chest with relics of saints or perhaps the four Gospels or a pyx with the Lord's Body for the viaticum of the sick."⁷ This no doubt was understood to exclude even the crucifix from the altar, and it is certain that in various liturgical ivory carvings of the eighth, ninth, and tenth centuries no cross is shown.

At the same time it should be noted that the ciborium was often surmounted by a plain cross, and also that the coronae, or ornamental circular frames which were suspended from the inner side of the ciborium, frequently had a

⁶William Hefele, Conciliengeschichte (London: Oxford Press, 1875), p. 101.

⁷Albert Thiers, Sur les Principaux Autels des Eglises (Oxford: Clarendon Press, 1930), p. 129.

cross hanging down in their midst. Some of these coronae are explicitly referred to in the "Liber Pontificalis" during the ninth century. The papal chronicle just referred to also mentions a silver cross which was erected not over, but close beside, the high altar of St. Peter's in the time of Leo III (785-816).

It is probable that when the cross was first introduced as an ornament for the altar it was most commonly plain and without any figure of our Savior.⁸ But the association of the figure of Christ with the cross was familiar in England as early as 678 when Benedict Biscop brought a painting of the Crucifixion from Rome, and we hardly doubt but that the people capable of producing such great sculptural work as the stone crosses at Ruthwell and Bewcastle would soon have attempted the same subject in the solid. We know at any rate that a gold crucifix was found in the tomb of Edward the Confessor and a crucifix is mentioned in one of the later lives of St. Dunstan. That such objects were sometimes used for the altar seems highly probable.

Still, Innocent III speaks only of a cross, and it is certain that for several centuries later neither cross nor crucifix were left upon the altar except at Mass time.

⁸Seymour, op. cit., p. 209.

Even so late as the beginning of the sixteenth century an engraving in the Ginta "Corpus Juris" shows the altar-cross being carried in at high Mass by the celebrant. At present the "Caeremoniale Episcoporum" assumes the permanency of the crucifix on the altar.⁹

In the Lutheran Church the altar cross or crucifix is placed upon the throne of the altar. Where no throne is provided, it is placed upon the center of the retable. Either a crucifix, that is a cross bearing the figure of the crucified Lord, or a simple cross (unfortunately, and wrongly, sometimes spoken of as the "empty cross!") is proper. The crucifix is symbolic of the fact of our Lord's sacrifice for man and his redemption; the simple cross symbolizes His complete victory -- the Risen and Everliving Lord.¹⁰ The final choice of the use of either lies in the taste of the members of the congregation. This cross or crucifix is placed in such a manner that it is the focal-point of the whole chancel. All eyes rest upon it as it serves as a reminder of the atoning work of Christ and renders assurance to each Christian.

The simple altar cross gradually developed in design and decoration. As more decoration came into use, gradually the body of Christ appeared upon the cross and the crucifix became more common than the plain cross.

⁹Thurston, op. cit., p. 533.

¹⁰P. Strodach, A Manual of Worship (Philadelphia: Muhlenberg Press, 1946), p. 61.

The decree of 692 A. D. established the crucifix as the central symbol in the Christian worship and devotion. No other symbol had, or ever has obtained such importance to necessitate discussion in the councils of the Church. There was much trouble connected with its acceptance and use; this came to a head in the Iconoclast persecutions which began in 726 A. D. and lasted until 842 A. D.¹¹

The stories of the two persecutions are much alike. In each case there is a line of Iconoclast emperors, a pope and an orthodox patriarch who oppose them; a great theologian who defends the use of the images; a Synod which rejects images, and another which retains them; and in each case peace and the old customs are restored by an empress, regent for her son. The trouble began in 726 A. D. Leo III issued a decree forbidding the reverence paid to ikons, or images. This decree was part of a general reformation of church and state. Leo's idea was to purify the church (in which image-worship had certainly been carried to such excess to provoke not only the Moslems and Jews, but also a part within itself), to centralize it under the Patriarch of Constantinople, and thereby to strengthen the power of the state. When the soldiers carried out the emperor's orders to destroy all images in churches, disturbances took place throughout the empire. In 729 A. D. the Patriarch Germanus protested against the edict.

¹¹Katherine Kennedy, The Crucifix (Milwaukee, Wisconsin: A. R. Mowbray and Co.), p. 28.

He was deposed by Leo, and replaced by Anastasius, who was an adherent of the government and a tool of the emperor.

Meanwhile the emperor had written to Pope Gregory II commanding him also to destroy the images and summon a General Council to forbid their use. The pope rejected the emperor's demands. A long correspondence followed, which was continued after the pope's death in 731 A. D. by his successor, Gregory III. The new pope called a Synod of ninety-three bishops at Rome, which decreed that: "Any destroyer, profaner, and blasphemer against the veneration of the holy images should be excluded from the Body and Blood of Jesus Christ, and from all unity and fabric of the Church".¹²

In the East persecutions were very severe. Monasteries, the strongholds of image worship, were destroyed, and the monks tortured, put to death, or expelled. Leo III was succeeded by his son Constantine V, an even fiercer Iconoclast than his father. Constantine at one had to face a rebellion, headed by his brother-in-law, Artasbasdus, who gained possession of Constantinople, ordered the restoration of the images, and had himself crowned emperor by Anastasius, who now found it convenient to change his views, and excommunicated Constantine as a heretic. But Constantine soon retook the city, blinded Artasbasdus and Anastasius, and had the latter flogged and driven through the streets. He was

¹²Ibid., pp. 28-29.

then forced to return to his iconoclasm, and was finally reinstated as patriarch; he then carried out a fierce revenge on all rebels and venerators of images.

In 754 A. D. Constantine summoned a Synod at Constantinople, which was attended by more than three hundred bishops, who realized that they had been called there to carry out the emperor's wishes, and they passed a decree against the use of every image of Christ, Mary, or any saint. But no matter what the bishops decreed, the monks and people still venerated images and were strengthened by the teaching of St. John of Damascus, the greatest theologian of the age, who, safe from the power of the emperor in a monastery at Mar Saba, wrote his apologies against Iconoclasts.¹³

St. John of Damascus died in 754 A. D., and so did Patriarch Anastasius. The Synod selected as successor to the patriarchate Constantine, Bishop of Sylaeum, who was an Iconoclast. He, however, was beheaded by the emperor in 766 A. D. His successor was Nicetas I, who cooperated with the emperor. In 775 Leo IV came to the throne. Although he did not repeal the iconoclast decrees, he was at first mild and tolerant in enforcing them. In 780 A. D. he died and his wife, Irene, who had remained steadfast to the other side, became regent for their nine-year-old son, Constantine IV. Nicetas also died in 780 A. D. and was replaced by Paul IV,

¹³Ibid., p. 31.

a half-hearted Iconoclast, who, after four years, retired in favor of Tarasius, a strong opponent to the Iconoclasts. Irene had already restored the pictures, relics, and other images to the churches, and only fear of the Army kept her from repealing the iconoclastic laws. She and Tarasius together arranged for the meeting of a great Synod, which was to change the work of the Synod of 754 A. D. The second Council of Nicea met at Constantinople in 786 A. D. This meeting was dispersed by iconoclast troops, who were therefore disbanded by the empress, and in the following year it was re-assembled at Nicea.¹⁴

This council denied the claim of the Synod of 754 A. D. to be a general Council of the Church, because four of the patriarchs had been absent from it. It then ordered that images were to receive reverence but not adoration.

One might think that after a decree like that there would be no loophole left for the iconoclasts. But a group of the iconoclast party remained in the army, and after twenty-seven years the persecution was very similar to the first. It need not be followed in detail. The emperors Leo III, Constantine V, and Leo IV were replaced by Leo V, Michael II, and Theophilus. Pope Paschal I played the part of Gregory II, the Patriarch Nicephorus of Germanus¹. The

¹⁴Seymour, op. cit., p. 232.

work of St. John of Damascus is continued by St. Theodore of the Studium. St. Theodore wrote, argued, and encouraged continually, even during a long period of banishment. But he died in 829 A. D., and the struggle did not end until 842 A. D. when Theophilus died and his widow Theodora became regent for their son. She recalled the exiles, and repealed the iconoclast decrees. Also in the Western Church there were outbursts of iconoclasm, and for a time the Second Council of Nicea was rejected by the Franks; but gradually its decrees were accepted throughout Western Christendom, and by the close of the ninth century the last of the great persecutions was at an end.

The decision of the Second Council of Nicea, concerning "the sacred and life-giving cross", shows very clearly with what authority the cross and crucifix could now be accepted by Christians; and it is probably due to the destruction of ikons and images of all kinds during the years of persecution that so few crucifixes of the earliest type have survived.¹⁵

In all the crucifixes preserved from this time Christ is robed in the colobium, a long straight garment with a girdle, reaching to the feet. He stands on the Suppedaneum, or footstool, with the crowned head erect, the eyes open,

¹⁵Kennedy, op. cit., p. 35.

and the arms extended. The feet are not nailed. Often the right foot rests in a chalice-- a reminder of the Sacrifice of the Lamb. Neither sorrow, suffering, nor death is suggested by this triumphant symbol: "Christ is reigning from the Tree".

Until the eleventh century the Christ was invariably shown upon the cross alive. On the Cornish crosses the form of the Savior is alone; and there is no elaborate decoration, perhaps on account of the hardness of the Cornish granite.¹⁶ In Ireland the single figure is sometimes found, but more often is accompanied by the Blessed Virgin and Saint John, sometimes with the soldiers and sometimes with angels -- this is probably the first step in the direction of realism.

The saxons made few attempts at beauty for its own sake, and their representations are more realistic and less symbolical. They replace the angels by the sun and moon; and Christ is not clothed in a tunic, but in a waist-cloth or kind of kilt. He is represented as being alive. Saxons and Celts alike accompany the crucifix very frequently with two soldiers, though sometimes with Longinus alone, probably on account of the popularity of the legend which tells that he, being blind, and piercing the side of our Savior by accident, was by the precious blood

¹⁶Stevens, op. cit., p. 131.

restored to sight. The Virgin and Saint John are not generally represented until a later date.

From the eleventh century on realism in connection with the crucifix became more and more prevalent. One particular change did take place about this time, first on the continent and then in England. The feet of the Savior, instead of being nailed to the cross side by side were now frequently placed one above the other so that one nail should pierce both feet.¹⁷

It may seem to us today that such an insignificant change might easily come without any special reason -- maybe by the imagination of an artist, or some fashion might account for it. But in the Middle Ages, no changes of fashion were allowed in depicting religious subjects. For example, the vestments of the priests in sixth century mosaic are almost identical with those shown in the fourteenth and fifteenth centuries. Not only did the Church lay down certain rules which had to be followed in every detail of symbolism, but her craftsmen were members of guilds, and a slight exercising of originality would have been a breaking of the laws by which such craftsmen were bound. With such a state of affairs, which existed in the tenth and eleventh centuries, no mere imagination of an artist or two would account for a change in so central an object of devotion as the crucifix.

¹⁷Seymour, op. cit., p. 239

One authority gives as his opinion that the fact of the Orthodox Church using four nails in its crucifixes was sufficient reason to account for the Roman Church using three. But this doesn't seem reasonable, for the change was not made until long after the schism of the two.¹⁸ Four nails were accounted for in the early stories. As two are still preserved at Treves and Milan, and the fourth was thrown overboard by the Empress Helena to still a storm in the Adriatic Sea during her homeward trip from Palestine. As said this is purely legendary.

The earliest known crucifix with three nails instead of four is a copper one, probably of Byzantine workmanship, dating from the end of the twelfth century. At this time the Byzantine gypsies had a monopoly on metal work. Therefore there are good grounds for believing that this crucifix was made by a gypsy, and the use of only three nails was his witness to the truth of the gypsy legend that there were but three nails used in nailing Christ to the cross. As time went on the three nail theory gradually established itself.

The old idea that it was irreverent to represent our Lord as dead, even upon the cross, persisted until the twelfth or thirteenth century. From the thirteenth and fourteenth centuries and following the suffering crucifix

¹⁸Kennedy, op. cit., p. 41.

prevailed. In this subject of the crucifix it is impossible to establish definite dates, for the length of periods during which various types persisted differ very much in different neighborhoods, according to the temperament of the people, the number of skilled artists, and the accessibility of the place. At Kelston in Somersetshire, England, for example, we find a crucifix of the eleventh century or earlier on a stone let into the jamb of the door of the church. The feet are turned in, crossed, and held by a single nail as in the thirteenth-century crucifixes. The probable explanation is that Glastonbury brought many pilgrims into Somersetshire. Changes in any religious emblems or symbols might thus appear there very early.¹⁹

This leads directly to the time of the Reformation. In church and churchyard, town and village, by lonely wayside and in crowded markets, the crucifix was set "not only to draw men to do public homage to the religion of Christ, but to excite in them a due regard for all justice and equity which it is essential His followers should practice in the daily transactions of life."

An almost inevitable result of the widespread devotion of the crucifix was the development of such mechanical devices as the famous Boxley Rood, shown at the Abbey of Boxley, near Maidstone, England, which was fitted with pulleys and

¹⁹Ibid. pp. 50-51.

and other devices whereby the limbs and eyes could be made to move. The Bishop of Rochester preached a stirring denouncement of the Rood, and it was carried off and publicly burned in the churchyard of St. Paul's. The Rood was considered sacrilegious in the eyes of many, for many abuses could have arisen through its wrong use.

The crucifix became so popular in this era for at that time the books and pictures were out of the reach of the masses; it was the churches' most efficient means of instructing the laity in the facts of man's redemption. In these days when the land was spotted with the crucifix it was almost impossible to ignore the fact of the crucifixion. People of all kinds are still taught most convincingly through the eyes, and we may surely believe that the more a visible symbol of Christ was lifted up before the people the more they were drawn to Him.²¹

Also in our day the crucifix plays an important role. It should at all times be presented in a stately and dignified form. Throughout its history the times of sorrow and persecution have aimed at concealing the pain of the passion, and venerated a more triumphant symbol. This was no doubt done so that the people could forget the sufferings of their time in looking forward to the glory which should later be theirs. In the days of luxury and wealth people would look

²¹Ibid., p. 63.

unmoved on the agonizing replicas of Christ's horrible death: their senses were so dulled by comfort and soft living that the finer shades of the crucifix's message hardly touched them, and the horror of the spectacle was all they could appreciate. Therefore the most painful type of the crucifix comes from easy-going Spain. Each type of crucifix has its own lesson, or rather emphasizes a particular phase of one great lesson. Because of that fact the world would be poorer if any type of the crucifix were allowed to disappear. One appeals to this person while another an altogether different type, may appeal to someone else.

The most beautiful crucifixes of the present day are those made at Oberammergau, a village which presents the Passion of Christ. The villagers who take part in the Passion Play do not learn their parts and make hasty preparations for a few weeks or even months beforehand. The play is consecrated labour of their lives, and the making of crucifixes is a natural extension of it. Thus their crucifixes are reverent and are another means of telling the story of the Passion, as is the Gospel itself.²²

In close connection with the altar cross the crucifix it is to be noted that the cross spread to be one of the most common symbols used on the vestments of the clergy.

Rubrical law of the Roman Church required that most of the vestments, as well as some other objects more im-

²²Ibid., p. 75.

mediately devoted to the service of the altar, should be marked with a cross. This is a comparatively modern development. For example, the great majority of the stoles and maniples of the Middle ages do not have this feature. Yet there are some historians who go too far and say that without qualifications such crosses were not used in pre-Reformation times. This is untrue for the stole of St. Thomas of Canterbury preserved at Sens has three crosses, one in the middle and one at each extremity, just as a modern stole would have.²³

The large cross seen upon most modern chasubles, which appear behind in the French type and in front in the Roman, does not seem to have been originally adopted with any symbolic purpose. It probably came into existence accidentally for sartorial reasons, the osphreys having been so arranged in a sort of Y-cross to conceal the seams. But after the idea was suggested to the eye, it was retained, and various symbolical reasons were found for it. In somewhat the same way a cross was marked in the Missal before the Canon, and the priest was directed to kiss when beginning this portion of the Mass.²⁴

As far as the historical vestments today are concerned we have the cross of the chasuble and the stole is equipped with a cross (Greek) in the middle, hanging at the back of

²³Thurston, op. cit., p. 535.

²⁴Kennedy, op. cit., p. 38.

the neck, and on some stoles on the two ends above the fringe.

Crosses also are found in great numbers on the altar peraments. For example, the fair-linen, which lies at all times on top of the altar, and is placed over the season vestments, must also have five crosses, of splendid design, perhaps treated ornamentally. They are embroidered in pure white, and not in colors. One of these crosses is placed in the exact center and four other Greek crosses, somewhat smaller in size, are embroidered close to each of the corners of the altar. These five Greek crosses, of very ancient tradition, represent the Five Wounds of the Lord.²⁵ All such sacred symbols have their own special meaning; none are mere dead decoration.

The pectoral cross seems to have been originally little more than a costly ornament upon which much artistic skill was lavished and which usually contained relics. It dates back for many years to an ornament of this kind, which belonged to Queen Theodelinda at the end of the sixteenth century, is still preserved in the treasury of Monza. Another of a later date, wrought with wonderful emeralds, was found in the tomb of Queen Dogmar and it is at Copenhagen. When the Queen Alexandra came to England in 1863 to marry

²⁵F. R. Weber, Church Symbolism (Cleveland: J. H. Jansen Pub., 1927), p. 103.

the Prince of Wales, she was presented with a facsimile of this jewel, containing, among other relics, a so-called fragment of the true cross.²⁶

Pectoral crosses were probably at first worn by bishops not as insignia of rank, but as objects of devotion. For example, a famous and beautiful jewel of this kind was found in the tomb of St. Guthbert, not a bishop, and is now at Durham.

In the Roman Church, a liturgical cross and as part of the ordinary episcopal insignia, the pectoral cross is dated back to a modern date. No word is said of it in the first edition of the "Caeremoniale Episcoporum" of 1600, but later editions speak of it, and its liturgical character is fully recognized by all modern rubricians.²⁷

It is worn by all bishops at Mass and solemn functions, and also forms part of the ordinary walking dress. It is usually a plain Latin Cross of gold suspended around the neck by a gold chain or cord of silk and gold. It seems gradually to have been introduced during the seventeenth and eighteenth centuries in imitation of the pectoral cross which we know to have been regularly worn by the popes from a much earlier date. Certain metropolitans (e. g. the Patriarch of Lisbon and the Archbishop of Armagh) are accus-

²⁶Thurston, op. cit., p. 534.

²⁷Ibid.

tomed to wear a cross with two bars or transoms, known as the Patriarchal Cross. The privilege of wearing a pectoral cross has been conceded to certain canons.

During the fourth century the custom of wearing around the neck a cross or reliquary spread to the laymen, at first in the East, and later in the West.²⁸ Today, especially among the members of the Roman Church this has become a common practice. Also in the case of many the pectoral cross is worn merely as a decoration; many beautiful forms exist.

It is becoming common practice in the Lutheran church for the officiating pastor to wear a pectoral cross-usual-16 plain about four and one half inches high and three inches across the arm. This cross is well set off by the background of the black clerical gown. This cross is not a required part of the vestment but is left entirely to the taste of the pastor and congregation. It lends a beautifying effect together with true symbolism.

Each archbishop makes special use of the cross also in the form of the "Crosier" which he carries. This crosier has often been confused with the pastoral staff of a bishop, which is quite different, being made in the form of a crook. Strictly speaking, the pastoral staff means a staff with a crooked head, like that of the shepherd's staff, from which it is derived. The crosier is a staff or rod, with a

²⁸Webber, op. cit., p. 100.

cruciform end. Prelates above the rank of bishops had the right of using the crosier.

By the end of the eleventh century the custom formally began, both in Great Britain and on the Continent, for all archbishops to have carried before them, by one of their chaplains, a staff, terminated, not like that of a bishop, with a crook like a shepherd's, but with a small cross richly ornamented with jewels. Roman authorities claim its origin from that See. Afterwards, primates, then archbishops in some parts of Christendom, were allowed to use, and by the beginning of the twelfth century, it became a general insignia of the latter. 29

Formerly, the ceremony of the reception of the Cross by the Archbishop of Canterbury was very impressive. As the primate of all England rode slowly through his See upon the day of his enthronization, he was met by a long procession, in the midst of which came one of the monks of Christ's Church, bearing the archepiscopal cross. When the archbishop caught the first view of this he threw himself from his horse upon the ground, and in this attitude of reverence and humility awaited with outstretched arms the approach of the sacred symbol. Then the monk who bore the cross, standing over him, warned the prelate of his future duty to love, defend, and govern well the church entrusted to his pastoral

29Seymour, op. cit., p. 237.

charge. The Cross was then put into the hands of the archbishop, who received it kneeling, and immediately transferred it to that chaplain whom he had chosen for his cross bearer, or croyser. Then arising from the ground the archbishop followed the procession, which, chanting Psalms, brought him to the walls of Canterbury. When the gates were reached, the primate, putting off his shoes, proceeded barefoot, even up to the high altar of his cathedral, where, being robed in his chasuble and wearing his pallium, or pall, for the first time, he consecrated the Holy Eucharist, and was installed in his chair. The first, last, and only time when the archbishop touched his cross, was upon his first visit to his cathedral; ever after it was born by his croyser. At those parts of, the liturgy where the bishop should do so, the archbishop held in his left hand the usual pastoral staff, but not his archiepiscopal cross. ³⁰

The earliest examples of this crosier in the shape of a cross dates back to 387 A. D. Through the ages it has developed in beauty of design and meaning; still being in use to-day.

Also to be found are those crosses of the church which are known as Consecration Crosses. These are the twelve crosses, usually merely painted on the wall, which mark the places where the church walls have been anointed with chrism in a properly consecrated church. A candle bracket is

³⁰Ibid., p. 238.

usually inserted immediately below. Some of these consecration crosses are even yet distinguishable on the walls of old churches which go back to the Romanesque period. The Carolingian oratory in Nimequen preserves perhaps, the most ancient known example. Owing to the number of unctions, it was not infrequently the custom to place these consecration crosses on shields. In the Sainte Chapelle in Paris, built by St. Louis in the thirteenth century, we find twelve statues of the Apostles carrying discs used for this purpose. In England it was the custom to mark twelve consecration crosses on the outside walls of the church as well as the inside. The Roman Pontifical only prescribes the latter;³¹ custom provided the other.

In connection with the burial of the dead we come across the Absolution Cross. The Absolution Crosses seem for the most part to have been rude crosses of lead laid upon the breast of the corpse. It is only in a few examples, of which the most important is that of Bishop Godfrey of Chichester (1088), that a formula of absolution is inscribed upon them. We get the impression that this practice in the West was very irregular, and it is only the absolution paper, which is uniformly placed in the hand or on the breast of the corpse in the Eastern Church, which explains them and gives them a certain importance as a liturgical develop-

³¹Thurston, op. cit., p. 534.

ment.³² This practice for the most part has died out in recent years.

The cross was also made evident to the non-Christians, and it also became a part of their lives.

Market crosses which were common throughout Europe, naturally originated from the custom of early times. The privilege of holding markets was formerly granted to the monasteries, and the cross was erected, not only as a sign of their jurisdiction and power to receive tolls, but also as a pulpit for occasional religious exhortation.³³ In the early ages markets were held on Sundays and festivals, for the convenience of dealers who were assembled for worship. Therefore the churchyard was often selected for this business; however later on this was prohibited by a decree of Edward I. The cross in the market-place had wonderful influence upon the traders who acknowledged it as a religious symbol. They were in the habit of appealing by oath to that sacred symbol, under whose shadow they stood, that their goods were perfect and had been gotten in an honest fashion.

At first these market crosses were only single cruciform shafts elevated on steps, but after a while they became more lofty, and were exquisitely decorated. One of the most elegant of these structures was the cross of Coventry, Warwickshire. It was erected on the site of an ancient cross which

³²Ibid., p. 535.

³³Seymour, op. cit., p. 308

gave way to this more splendid symbol. It took three years of work to complete it.³⁴ Many more wonderful examples are to be found.

Not only was the cross buried with the corpse, but frequently, the grave marking or monument was either in the form of a cross or had a cross engraved upon it. When the cross does appear on early Christian monuments it is usually in a disguised form. Christians were frequently taunted by their pagan neighbors with being "cross-worshippers." "You worship," they said, "what you deserve!"³⁵

Monumental crosses had been set up in public places in Rome before the mission of Augustine. But for the real origin of the ornamental stone crosses we have to go back to the customs of the pagan Celts.

According to Mr. J. R. Allen, who has made the most exhaustive study of these stone crosses, the origin of the stone crosses may be traced back to the great monoliths of the Celtic period. These rough, unhewn obelisks were erected to commemorate chieftains -- probably those slain in battle -- and the value of the tribute lay in the great size of the stone and the difficulty in raising it.³⁶

³⁴Thurston, op. cit., p. 535.

³⁵Kennedy, op. cit., p. 3.

³⁶J. R. Allen, British Archaeological Journal (London: B. T. Batsford, 1918), p. 193.

At a later period, when writing became known, the rough pillar was inscribed, in oghams, or in debased Latin characters, on a smooth side of the stone. After the introduction of Christianity the symbol of the cross was, also, often enclosed in a circle, the emblem of eternity. From these rude Christian monuments developed the graceful and elaborately ornamented crosses of the later period.

The remains of the stone monuments which bear the cross incised may be roughly divided into two classes. First the Pillar-Stones just described, which are only different from the pagan monolith by the incision of the cross, but which sometimes bear other Christian marks or inscriptions. Secondly, the Interlaced Crosses, which are stones carved into the shape of the cross, erected upon a base, with more or less elaborated ornaments upon the sides. Of these two classes the following might be said:

1. Pillar-Stones. These rude pillars belong to the period when paganism was being superseded by Christianity. They are most common in Ireland, which helps serve as a proof that their origin was chiefly Celtic.

The characteristics of this class are as follows: The stone is in its natural state, without dressing and without ornaments. The cross is incised, and the simplest form, generally two lines crossing at right angles, often inclosed in a circle. The inscription is in debased Latin capitals, or in the Celtic language, in oghams. It is impossible to

assign dates to these, for the names inscribed are not known in history.

That these rude pillar-stones belong to the transition period between paganism and Christianity is almost certain, as they are only found either in connection with semi-pagan remains or upon the earliest Christian sites. These stones must be regarded as the oldest Christian monuments. They stand in an introductory position to the more important art of the cross-monument.³⁷ These are represented in the second division of monuments.

2. Interlaced Crosses. This term is applied because the leading feature in the monument is a variety of patterns formed of interlacing hands or cords. The characteristics of this class are entirely different from those of the rude pillar-stones, and are as follows: 1. The stone is carefully dressed, and cut out into the shape of a cross, and often fixed into a stone socket. 2. There is a profusion of ornaments of the kind described here, generally arranged in panels enclosed in a bead or cable molding. The formulas of these inscriptions are more varied, and generally to the effect that "'So and so,' erected this cross to, 'so and so'; pray for his soul". 3. The language and lettering vary with the locality; the language being either Latin, Celtic, Scandinavian, Irish, or runic letters of Northern Europe.

³⁷Stevens, op. cit., p. 41.

These crosses vary from two or three to twenty-one feet in height.³⁸

The important part of the monumental cross is the part it plays in liturgy and the life of the people. There are really six different and varied uses for this type of cross.

First it is used as a memorial. The ancient pagan monoliths that have been described were memorials erected in honor of some departed hero; and in the earliest Christian forms, the pillar-stone, with its cross and circle and simple inscription, served the same purpose. In Ireland it seems to have been the custom to raise the cross over the grave of every Christian; but the horizontal slab was more widely used. It was not until the tenth century that the headstone cross came into its own. At the same time there were crosses erected to the memory of saints, friends, or relatives, which were not placed at the grave. Crosses were sometimes also raised in memory of some great event, battles and the like. Many of these crosses standing to-day have been placed thru local tradition, or more often on pure supposition. Still, while genuine remains are rare, there is no doubt that the custom was known and practised.

Although it was not the custom to place the headstone on the grave till the tenth century, it was the practice from a much earlier time to erect a cross in the church-

³⁸ibid., p. 42.

yard.³⁹ At the consecration of the cemetery, this cross was erected, together with smaller ones at each of the four corners of the plot, corresponding to the points of the compass, to mark the boundries. In the consecration service, the clergyman began by making the circuit of the grounds, chanting the litany. Then he read a portion of the service at the eastern cross, did the same at the southern, western, and northern crosses, and finally at the cross in the center.⁴⁰

Some miscellaneous crosses connected with burial may be included here. A cross and the book of the Gospels were laid across the body to preserve it from the attack of demons. Frequently buried with the corpse was a cross which was generally of wood with a sheeting of gilt metal.⁴¹

In the crosses of the graveyard, four small crosses marked the limits of the grounds. These were called "boundary crosses." They served to mark the limits of the church property.

There is an Irish canon of the eighth century which directs that a cross should be set up on all consecrated

³⁹S. M. Jackson, The New Schaff-Herzog Encyclopaedia of Religious Knowledge (New York: Funk and Wagnalls Company, 1909), III, 310.

⁴⁰John Lingard, The History and Antiquities of the Anglo-Saxon Church (London: G. Bell and Sons, 1845), II, 50.

⁴¹Ibid.

grounds, not only to mark the bounds, but also to sanctify the spot.⁴² To these boundry stones of the church land, the so-called "Rogations" were made. The "Rogation Days" were the seventh of May and the three days before Ascension Day. In these Rogations, the clergy of all the parish walked in procession with candles and crosses, laid earth and grass upon the boundry stones, and offered prayers.

On the Irish canon mentioned above, the cross served not only to mark the boundry but also to consecrate the land. It was so sacred an emblem that none would dare remove it as a landmark, and it made the ground upon which they stood holy. So it became a mark of sanctuary. All the surrounding territory was considered sacred, and the boundries of its power were marked with smaller crosses. The fugitive who got within the protection of these sanctuary crosses was given a black robe with a yellow cross on his shoulder, in token of the shelter the symbol had given him.⁴³ The crosses themselves stood very high, so that the fugitive could see them from a great distance and be guided to safety.

Probably the earliest use of the monumental cross was to come as a standard of faith and as a center for preaching the Gospel. This custom no doubt originated in Rome and was practiced by missionaries. For example, Boniface complained of a Gallic bishop, Adalbert, who went about among the Franks,

⁴²Seymour, op. cit., p. 321.

⁴³Ibid., p. 220.

and seduced them with divers falsehoods, so that by setting up crosses in the fields and pulpits, he made all the people come together and forsake the public churches.⁴⁴ Naturally in order to attract the most attention and draw the largest crowd, the missionary selected for planting the cross the places of resort and the most conspicuous situations. Thus crosses were frequently associated with wells and market places.

These first crosses set up by the missionaries were crude and simple, but later, especially where there was no church building and where the crosses had to serve for a place of worship, permanent and decorated stones were set up for the purpose. These early standard crosses served also to consecrate the ground for the site of the church (according to the custom in the early church of Rome) whenever a church was built beside it to take its place as a center of worship.⁴⁵

But the cross was not only used for public worship and the preaching of the Word; it was also used as a shrine for private worship. On the highway and at cross-roads crosses were erected for the benefit of travelers. The larger of these crosses were generally set up on three steps, symbolical of the Trinity, on which worshipers could kneel. The

⁴⁴Boniface VIII, Sancti Bonifacii Opera Omnia (London: Oxford Press, 1844), II, 122.

⁴⁵Thurston, op. cit., p. 534.

side of the cross which had the symbol of Christ incised, or on which the image was carved, faced the west, with arms pointing north and south. This was done so that the worshiper turned his face to the east. Many beautiful examples of these cross-monuments exist today.

Monumental crosses which are being erected today are almost all placed in cemeteries as grave markers. Very few of these have the form of the cross. The majority are in the shape of a rectangle and often have beautiful crosses inscribed on them as symbols of the suffering and death of Christ and of the suffering of the departed soul. The crosses worked upon these stones are of many different types and shapes. The crosses of the monuments today are a carry over from those of the early ages.

When Bede tells us that St. Augustine of England and his companions came before Ethelbert "carrying a silver cross for a standard" while they said the litanies, he probably touches upon the fundamental idea of the processional cross. Its use seems to have been general in early times and it is so mentioned in the Roman "Ordinaries" to suggest that one belonged to each church.

An interesting specimen of the twelfth century still is to be found in the Cross of Cong, preserved in the museum of Royal Irish Academy, Dublin. This is made of oak covered with copper plates, but much decoration is added in the form of gold filigree work. Most of the shaft is gone, but in two

feet six inches high, and one foot six inches across the arms. In the center is a boss or rock crystal, which formerly enshrined a relic of the True Cross, and an inscription tells us that it was made from Turlock O'Connor, King of Ireland (1123). It seems to have been no figure of Christ, but other processional crosses of the thirteenth and fourteenth centuries are for the most part true crucifixes.⁴⁶

In a great number of cases the shaft was removable, and the upper portion could be set in a stand to be used as an altar-cross. It certainly seems very probable that this was the actual origin of the altar cross used during the church service.⁴⁷ Just as the seven candle-sticks carried before the pope in Rome were deposited before or behind the altar, so the processional cross seems also to have been first left in a stand near the altar and ultimately taken to its place upon the altar itself.

To this day the ritual books of the Roman Church seem to assume that the handle of the processional cross is detachable, for in the funeral of infants it is laid down that the cross is to be carried without its handle. All Christians are supposed to be the followers of Christ. Therefore, in procession the cross is carried first, and if it is a

⁴⁶Ibid., p. 533.

⁴⁷Fleury Ronault, La Messe (London: Petrie Publishers, 1916), V, 137.

crucifix the figure is turned in the direction in which the procession is moving.

The processional cross is today being used in certain Lutheran Churches which have a more complex liturgical service. Frequently this cross is used in dedicating procession, heading the congregation as it marches around the boundaries laid out for the erecting of a new church, or on special occasions, such as high church festivals when a special procession is symbolic when viewed correctly.

It is not easy to determine exactly at what period the archiepiscopal cross came into separate use. It was probably at first only an ordinary processional cross. In the tenth "Ordo Romanus" we read of a subdeacon who was set aside to carry the papal cross. If this special papal cross had been in existence for some time, it is likely that it was imitated by patriarchs and metropolitans as a mark of dignity which went with their office.

In the twelfth century the archbishop's cross was generally recognized, and in the dispute regarding the primacy between the Archbishops of Canterbury and York the right to carry their cross before them played a prominent part.⁴⁸

In all ecclesiastical functions an archbishop in his own province has a right to be preceded by his cross-bearer with the cross displayed. Therefore, an archbishop, when

⁴⁸Thurston, op. cit., p. 533.

solemnly giving his blessing gives it with head uncovered out of reverence for the cross which is held before him. An ordinary bishop, who is not privileged to have such a cross, blesses the people with his mitre on.

As far as the form of the cross is concerned, both the papal and archiepiscopal cross consist usually of a simple crucifix mounted upon a staff, the material being silver or silver gilt. The crosses with double and triple bars, which are often termed distinctively archiepiscopal, patriarchal, or papal crosses, have, for the most part, only a heraldic existence. The archiepiscopal cross is always carried with the figure turned to the archbishop.

These crosses are restricted to churches making use of the high liturgical practices and having a church government which includes bishops and archbishops.

The visible, material cross was not more important in the service of the church and the life of the Christian than the cross in its invisible or imaginary form, the "sign of the cross."

Long before the Christian dared to expose the symbol of his Lord in outward, visible form, this was his counter-sign among his fellow-disciples, his profession of faith before his enemies, and his comfort and resource for every event, from the details of daily life to the deepest expressions of joy or sorrow.

The original method of making the sign was to make a

cross on the forehead with the thumb or forefinger. The same mark would also be applied to blessing parts of the body or other objects.

In the sixth century another method had risen into favor in which the hand was raised to the forehead, then drawn down to the heart, then to the left shoulder, then to the right. These were the two chief methods -- the small cross and the large cross -- and there were many variations in making the latter. There were many different ways of holding the fingers and many ways of making the sign.⁴⁹

Most commonly and properly the words "sign of the cross" are used of the large cross traced from forehead to breast and from shoulder to shoulder, as Catholics are taught to make upon themselves when they begin their prayers, and as the priest makes at the foot of the altar when he begins the Mass.

Another kind of "sign of the cross" is that made in the air by bishops, priests and others in blessing persons or material objects. This cross occurs many times in the liturgy of the Mass and in nearly all the rituals connected with the sacraments.

A third variety is represented by the little cross, generally made with the thumb, which the priest or deacon traces for example on the book of the gospels and then on the forehead, lips, and breast at Mass.

⁴⁹Stevens, op. cit., p. 28.

It seems as though the making of the little cross is the most ancient. We have positive evidence in the early fathers that such a practice was familiar to Christians in the second century. Tertullian says,

In all our coming in and going out, in putting on our shoes, at the bath, at the table, in lighting our candles, in lying down, in sitting down, whatever employment occupieth us, we mark our foreheads with the sign of the cross.

The development of the sign seems to have been the following. The cross was originally traced by Christians with the thumb or finger on their own foreheads. This we can see from many allusions in the literature of the early fathers, and is associated with certain references in Scripture, for example, Ezekiel 9:4 and Exodus 17:9-14.

At about the same period the custom of making a cross on objects came into being. Tertullian speaks of a woman signing her bed before retiring to rest and soon we hear of the sign of the cross being traced on the lips and on the heart. If it was some more remote object the cross which was directed toward it had to be made in the air. All this leads to the suggestion that a larger cross made over the whole body would be used. The earliest example which can be quoted comes from a Georgian source, possibly of the fourth or fifth century. It is said that St. Nino, a woman saint honored as the Apostle of Georgia, performed this type of cross signing. St. Nino began to pray and entreat God for a long time. Then she took her (wooden) cross and with it touched the queen's head, her feet, and her shoulders,

making the sign of the cross and soon she was healed.

Perhaps the story is fiction, yet we see that in those days they made use of the large cross also.⁵⁰

It appears probable that the introduction of the present larger cross (from brow to breast and from shoulder to shoulder) was an indirect result of the Monophysite controversy. The use of the thumb alone or the single forefinger, which was almost necessary so long as a small cross was traced upon the forehead, seems to have given way for symbolic reasons to the use of two fingers (the forefinger and middle finger, or thumb and forefinger) as symbolizing the two natures and two wills in Jesus Christ. But if two fingers were employed, the large cross, in which forehead, breast, and shoulders were merely touched, suggested itself as the only natural gesture. Certainly some large movement was required to make it visible that a man was using two fingers rather than one.

At a somewhat later date, throughout the greater part of the East, three fingers, or rather the thumb and two fingers, were used, while the ring and little finger were folded back upon the palm. These two were held to symbolize the two nature of Christ, while the three extended denoted the three persons of the Trinity. At the same time these fingers were so held as to indicate the common abbreviation I X C, the forefinger representing the I, the middle finger crossed with

⁵⁰Thurston, op. cit., XIII, 786.

the thumb standing for the X, and the bent middle finger serving to suggest the C.⁵¹ In Armenia the sign of the cross made with two fingers is still retained to the present day.

It seems probable that the final prevalence of the larger cross is due to an instruction of Leo IV in the middle of the ninth century. He wrote, "Sign the chalice and the host with a right cross and not with circles or with a varying of the fingers, but with two fingers stretched out and the thumb hidden within them, by which the Trinity is symbolized." Although this primarily applies to the position of the hand in blessing with the sign of the cross; it seems to have been adapted popularly to the making of the sign of the cross upon oneself.⁵²

There is very little doubt that long before the close of the Middle Ages the large sign of the cross was more commonly made in the West with the open hand and that the bar of the cross was traced from left to right.

The manual act of tracing the cross with the thumb or hand has at all periods been commonly accompanied by a form of words. The words, however, have varied greatly. This sign of the holy cross is believed to effect grace and power upon the object signed. And much superstition has

⁵¹Ibid.

⁵²J. Thorpe, The Homilies of the Anglo-Saxon Church (London: Longmans, Green and Co., 1902), I, 462.

gradually been associated with it.

Crossing oneself is also a good Lutheran practice. Luther himself directed it in his Small Catechism. It is used as an act of worship and self-deduction. The cross among Lutherans is made in the following manner: Using the right hand with the fingers drawn together loosely, first touch the forehead, then the breast, then the right shoulder, and then the left. This differs from the Roman signing in that the last action is reversed, but follows the most ancient known, and harmonizes with a very old and lovely interpretation of the symbolism: Our Lord Jesus came down from heaven, became incarnate and was crucified for me, and entered into my heart.⁵³

The sign of the cross is made use of in the "Order of Holy Communion" in Lutheran Churches. As the pastor speaks the words of institution it is the custom in some churches for the administrant to sign the cross over the bread and then the wine as a sign of Christ's presence.

Among a few very liturgically minded Lutheran Churches the sign of the cross is made by the minister each time the word "Christ" is used. However, this is not the usual practice.

The best known and most widely used signing of the cross in Lutheran surroundings is that used at the time of the "Benediction." The minister makes the sign of the cross over the congregation at the words "and give thee peace."⁵⁴

⁵³Strodach, op. cit., p. 205.

⁵⁴Ibid., p. 247

That is the usual practice when the Aaronic Benediction is used. If, however, the Apostolic Blessing is used, as in Matins and Vespers, the sign of the cross is made over the congregation at the words "Our Lord Jesus Christ."⁵⁵ These signings tend to add solemnity and beauty to the service and are a reminder of our Savior's Passion for the sinner.

There are two festivals of the cross, the Exaltation and the Invention (September 14 and May 3 respectively). These two festivals have been observed down thru the years. In the early years these were single fast days but later they became a double feast.

The ceremony of the Adoration of the cross is now celebrated through-out the Christian Church on Good Friday. A brief description of the ceremony is given by Roch:

A muffled cross was held up by two deacons who stood half-way between the choir and the altar. From this spot they carried this veiled rood toward the altar, before which they laid it down on a pillow. After due time this cross was unshrouded by the two deacons, who, in doing so, uttered in a low chant, "Behold the wood of the Cross."

Then barefoot, as he and all other clergy were from the very beginning of the day's service, whoever happened to be the celebrant, whether bishop, abbot, or priest, came forward and halting thrice on the way to throw himself on the ground, in most lowly wise kissed the cross. After him followed the clergy, then the people, to offer this same token of homage to their crucified Lord. All the while this kissing of the

⁵⁵Ibid., p. 279.

cross was going on, the choir sang the anthems -- Ecce lignum crucis, Crucem tuam adoramus, Dum Fabricator mundi, and the hymn Pange, lingua.⁵⁶

Following the ceremony of Adoration on Good Friday was another, which, according to Roch, was "not insisted on for general observance," but was a rite which might follow the prayer of adoration. This ceremony is worth quoting because it shows how literally the cross was the symbol of Christ. In this very simple liturgical act the cross plays the role of Christ's person in the burial and resurrection. Here is a description of the ceremony:

Because Good Friday was the day of the burial of our Savior, an image of a Sepulchre was made on a vacant side of the altar, and a rail drawn around it, where the cross was laid until it should have been worshiped, . . . The deacon's bearers wrapped it in the places where it had been worshiped, i. e., kissed, brought it back to the tomb, singing certain psalms, and there laid it with more psalmody. There it was watched till the night of Easter Sunday by two, three, or four monks singing psalms. On Easter Day, the seven canonical hours were to be sung in the manner of the canons, and in the night, before Matins, the sacrista, because our Lord rested in the tomb, were to put the cross in its place. Then during a religious service four monks robed themselves, one of whom in an alb, as if he had somewhat to do, came stealing to the

⁵⁶Stevens, op. cit., p. 44.

tomb, and there, holding a palm branch, sat still till the responsory was ended; then the three others, carrying censers in their hands, came up to him step by step as if looking for something. As soon as he saw them approach, he began singing in a soft voice, "Whom seek ye?" to which was replied by the three others in chorus, "Jesus of Nazareth." This was answered by the other, "He is not here, He is risen." At these words the three last, turning to the choir, cried, "Alleluia, the Lord is risen." The other then, as if calling them back, sang, "Come and see the place," and then rising, raised the cloth, showing them the place without the cross and linen clothes in which it was wrapped. Upon this they laid down their censers, took the cloths, extended them to show that the Lord was risen, and singing an anthem, placed them upon the altar.⁵⁷

In conclusion the writer will briefly summarize what has been set forth in the body of the paper regarding this most sacred symbol, the Cross.

The cross for more than nineteen hundred years has indicated redemption to fallen mankind. It has always been a reminder of the death of Christ upon the cross. However, centuries before the coming of Christ the cross was known to the people of all lands.

In these heathen lands the symbol was not that of

⁵⁷Ibid., pp. 49-50.

Christ, but the emblem denoting life and fertility. It seems to have been in Egypt where the crux anasata played the leading roll. From there it spread to Asia where the earliest forms date back to the reign of Ramses in Egypt. Next, about the sixth century before Christ, Europe was invaded by the use of the cross. Following that, findings of the cross were made in America; especially in Mexico and among the Indians.

After the manifestation of Christ, the cross gained its symbolism of today as a reminder of the cross of Christ. The early Christians used it for identification. They used it secretly during the days of persecution. They were known as "cross worshipers" by the heathen. The cross never dropped out of use for a moment but was always a strengthening emblem for them.

The cross rapidly spread in use up to the sixth century. From that time on the cross remained stationary in its evolution, yet never lost its wide popularity and use. Beginning with the seventh century the crucifix began to evolve into its present state and popularity.

As far as the discovery of the cross upon which Christ was crucified is concerned there have been many and varied myths and speculations. None can definitely be proved. It does, however, make interesting reading.

The forms which the cross assumes are many, a few over four hundred in number. The majority of these

originated in heraldry, and can definitely be traced back to that origin.

The cross has come to play an integral part in the worship of the Christians. Many are the uses to which it has been placed in the Christian Church. It is the leading symbol of the church.

This cross has its importance because it is the closest representation of the vicarious atonement of Christ. Without it the symbolism of the church would be the poorer. For the Christian it has a living, a vitalizing effect.

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