



*The Bells
& Crosses
of the
Glenwood
Mission Inn
Riverside, California*



Mission Inn, Riverside, Cal

The BELLS and CROSSES
of the Mission Inn and
the Ford Paintings of
the California Missions

Riverside, California

ec 209
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Introductory

Before entering upon the pleasant labor of giving a detailed description of this largest and most valuable collection of bells, it will be interesting to jot down a few observations with regard to the subject of bells in general.

The whole of civilized life is set to bell music in one shape or another, and runs the entire gamut from the monster church bell, weighing many tons, down to the jingling baubles on a child's rattle.

Bells have for centuries, together with flags and banners, formed the most coveted spoils of war. They were not used in the Christian Church until about the seventh century. As early as the eighth century bells were dedicated with religious ceremonies very similar to those used in baptism. They were sprinkled with holy water; exorcism was spoken over them, to free them from the power of evil spirits; a name was given them (as early as the tenth century), a blessing was pronounced and they were anointed. Later, their ringing was supposed to drive away evil spirits, pestilence, and thunder-storms. Being thus made objects of religious faith and affection, they were ornamented in the highest style of the sculptor's art with scenes from the Bible and other religious subjects.

The uses of bells in the Roman Catholic church are summed up in the following distich, often inscribed on bells:

**"Laudo Deum verum; plebem voco; congrego
clerum;
Defunctos ploro; pestem fugo; festaque
honoro."**

(I praise the true God; I call the people; I assemble the clergy; I lament the dead; I drive away infection; I honor the festivals.)



Bells were rung in churches about 900 by order of Pope John IX as a defense against lightning.

The modern word "bell" is derived from the old Saxon word "ballen," meaning to bawl or bellow.

England is called the ringing island.

Belgium is called the classic land of bells.

The chimes of Bruges are the finest in the world.

Bells of the Mission Inn

Each bell in the Mission Inn Collection is numbered so as to correspond with the following numbered descriptions:

1. Brass bell, brought from Rome by Allis Miller. Belonged to the Medici family about 1450. In relief work are seen St. Anthony, fleur-de-lis coat of arms, and prancing horses. Called "St. Anthony Bell." Notice particularly the escutcheon with its six golden balls. These are the well-known arms of the Medici family (from whence came their war-cry "Palle." These balls were popularly, but without reason, believed to represent pills, and it was also thought that their name "Medici" showed that they had been originally apothecaries. In 1465 Louis XI of France honored the Medici family by conferring on them the right to wear the French fleur-de-lis on one of the balls, the upper one. (The Medici family flourished in Florence 1400-1737.)

2. Modern bronze cow-bell from Chamonix with maker's name and figure of chamois.



"Sweet bells jangled, out of time and harsh."



3. Bronze harness bell from Rome. Leather handle and clapper of lead.

4. Square nickel harness bell from Rome.

5. Little harness bell with silver chain, from Jewish market, Rome.

6. Nickel, harness jingle-bells from Naples.

7. Bronze sanctus bell from old convent in Mexico.

8. Old school bell from Mexico. Received from Fred Harvey, Grand Canyon.

9. "Mission Bell" of iron.



10. Copper "Mission" bell.
11. Bronze "Mission" bell, with rosary and cross.
12. Bronze "Mission" bell with Latin cross.
13. Bronze sanctus bell from abandoned church in Mexico, built 350 years ago. Heavy wooden stock painted in the national colors of Mexico. Modern brass clapper. Gift of E. R. Skelley.
14. Brass ship's bell from San Francisco fire.
15. Ship's bell of brass, from San Francisco fire of 1906. Heavy brazen clapper.
16. Brass Chinese bell, from San Francisco fire of 1906. From H. Hardenberg.
17. Small Chinese altar bell, with clapper of tin. (On pass-key of F. A. M.)
18. Sheep bell from the high Sierras about Lake Tahoe. Gift of Duane Bliss.
19. Miniature of "Liberty Bell."
20. Very ancient Japanese bronze bell. Gift of W. Stone.
21. Bronze landlord's bell of graceful lines and with artistic floreated relief work, from Hamburg. Date 1783. Inscription reads. **Caal Zum Stehenden Lowen.** "Caal, at the Standing Lions." The signboard of the old tavern was probably decorated with a pair of lions rampant.



22. Brass dinner-bell from Berlin.
23. Brass bell from Nuremberg. Originally an altar bell, but later used as a sheep bell. Crucifix and flaming heart and crown with lion as escutcheon.
24. "Iron Maiden of Nuremberg." A miniature fac-simile of the famous instrument of torture in the Bourg.
25. Sterling silver Bride's bell from Nuremberg. A figure of a woman in bridal array, with full skirts. Her arms are upraised and in her hands she holds a small, acorn-shaped

cup. At the wedding ceremony the two cups are filled with wine. The groom drinks from the larger one and at the same time the bride sips from the smaller one. If no drop of wine is spilled, much wedded bliss awaits the pair.



"I hear the sound of wedding bells."



26. Smooth brass bell with brass handle. Sausage call-bell from the Bratwurst Glocken, Nuremberg. Mentioned as early as 1519.

"That all-softening, overpowering knell,
The tocsin of the Soul—the dinner bell."



27. Sanctus bell of brass from the church of Santa Maria degli Angeli at Portiuncula. This church is built on the site and over the hut of St. Francis of Assisi, the gentle-hearted founder of the Franciscans, and the patron saint of the Mission Inn. Presented to Mr. Miller personally by the priest of that famous church.

28. Old brass bell from Assisi, Italy, bearing the insignia of the famous Medici family. Sixteenth century.



"Ring, happy bells, across the snow,
the year is dying, let him go."



29. Italian bronze bell of fifteenth century. Floreated ornamentation in relief.

30. Sweet-toned brass bell of the sixteenth century from Milan. Floreated ornamentation in relief.

31. Brass bell from Rome. Angels and Madonnas in relief. On either side are the initials "F. C." Sixteenth century.

32. Brass bell of Florentine design of the seventeenth century. Floreated decorations in relief.

33. Old bronze bell from Rome of sixteenth century. Very sweet and sonorous.

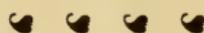
34. A brass cow-bell from Rome. Curiously ornamented metal band around the mouth. On one side is the inscription "PAULUS III PONT. OPT. MAX," and on the other is the papal insignia and a shield charged with fleur-de-lis, and surmounted by a cherub's head. The inscription, Englished, means: Paul Third most Holy Supreme Pontiff." So we have here a cow-bell that belonged to Pope Paul the Third. He was born as Alessandro Farnese, February 24,

1468, and died November 10, 1549. Was Pope 1534-1549. He excommunicated Henry VIII of England in 1535, approved the Order of the Jesuits in 1540, and convoked the Council of Trent in 1545.



Martin Luther died February 18, 1546.

Note how the old clapper of solid iron is deeply worn on either side. At the voice of this old bell stirring scenes from the Past rise before us.



“And roofs of tile, beneath whose eaves
Hang porcelain bells that all the time
Ring with a soft, melodious chime.”



35. Beautifully ornamented bronze bell from Monserrat. Floreated shoulders and barrel of very artistic design. Panel work on lower half containing ten exquisite medallions of the Host, St. Francis, the Saviour, St. Roque, St. Joseph, St. Anthony, St. Sylvester, the Crucifixion, nails of the Cross, etc. Date, 1704. Double inscription, the upper one being:

“Dedicated to the honor of God, and of the Virgin Mary and of All Saints.”

The lower inscription is as follows:

“Salvador and Francis Anthony of Monserrat, donors. Dedicated to S. S. Sylvester and Cajetan.”

Monserrat, near Barcelona, has been famous for many centuries on account of its image of the Virgin, said to have been carved by St. Luke and brought to Barcelona by St. Peter in the year 50 A. D. The famous monastery was founded there in 880. The shrine of the miracle working Virgin there is visited annually by 100,000 pilgrims. The image was crowned by Leo XIII in 1881. It was in 1521 that Ignatius Loyola, founder of the Jesuits, laid his sword upon her altar, and placed himself under her protection.



“Oh, bring us back once more
 The vanished days of yore,
 When the world with faith was filled;
 Bring back the fervid zeal,
 The hearts of fire and steel.
 The hands that believe and build.”



36. Brass bell with the inscription in raised letters: “Tacque Payraud Assalanche,” which is the name of the owner and of the canton in Switzerland in which he lived. The only bell of this kind to be found in the Swiss, French or Italian Alps. Its owner was sure that for more than a century no such bells had been made bearing the names of private individuals. It is a goat bell from Chamonix with most beautiful tone.

37. New brass Alpine cow-bell.

38. Old iron cow-bell from Interlaken.

39. Old cow-bell from Lucerne.

40. Brass goat-bell from Chamonix at foot of Mt. Blanc.

41. Old type sheep-bell from Zermatt.

42. Old type of sheep-bell from Zermatt.

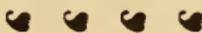
43. Brass cow-buckle from Chamonix, with annular decorations.

43. Brass cow-buckle from Chamonix, with open-work decoration.

45. Old Swiss copper convent cow-bell for the “bell-cow.” Long iron clapper and leather strap eight inches wide with the convent’s initials in brass letters on the strap. A very rare and fine old piece.



“Oh, Jennie, go and call the cattle home
 Across the sands o’ Dee.”



46. Beautiful bronze bell from Lucerne, Switzerland. The ears are decorated with lions’ heads; they also form a Spanish crown. Date 1673. Inscription: Hans Jacob Sprungli; Gus. Mich. (Hans Jacob Sprungli made me.)



“Those evening bells, those evening bells,
 How many a tale their music tells”!

47. Call-bell from an old school near Cologne Cathedral. Date 1814. Three small figures.

48. Decorated iron "Apostles' Bell" from Brussels. A reproduction of the St. Salvator bell in Cathedral tower of St. Michel and St. Gudule; names of the four evangelists in Latin with their respective attributes: a man, an ox, a lion and an eagle.

49. Bright brass tea bell, with scalloped edges and short, pointed stem handle. From London.

50. Brass bell from the East Indies with Hindu filigree work. Hindu god on handle.

51. Brass Hindu god bell. Ornamented clapper. Reverse bell-shaped top, with Hindu god holding sacrifice.

52. A fac-simile of the famous "Big Ben" of London, largest clock tower bell in the world. The original "Big Ben," of which this is an exact copy, hangs in the clock tower of the new Houses of Parliament. Its weight near 14 tons; slightly cracked. Read the interesting inscription. Made to order specially for Mr. Miller by the firm that made the original "Big Ben."

53. Manchurian gong, made of various kinds of metals, which were donated by many different worshipers at the temple. Near the top are four panels with rows of little knobs to typify the "sacred snails" of Buddha (see No. 197). The royal dragons are symbols of power. The ears of the gong are formed of gods' heads.



This gong was donated to the Buddhist Temple of Shom Fook Chee by the worshipers there nearly two hundred years ago.



"Wanwordy, crazy, dinsome thing,
As e'er was framed to jow or ring!
What gar'd them sic in steeple hing,
They ken themsel;
But weel wot I, they couldna bring
Waur sounds frae hell."



54. Oldest known dated bell in Christendom! and the most interesting bell in the United States. Procured by Mr. Miller in London, at the shop of the bell founders who cast "Big Ben." The inscriptions on this bell are in Latin as follows:

**Iacobi: I. H. S. X. P. S. Maria. Quintana:
Et: salautor: Me: Feceru: Ao. Di. 1247.**

"James, Jesus Christ, Mary: Quintana and Salvador made me in the year of our Lord 1247." The James mentioned is St. James, or Santiago of Compostella, the patron saint of Spain. It is very probable that this was the "Santa Maria bell" in the campanile of the "parroquia" or parish church at Santiago. St. James, according to the legends, often appeared in the sky, mounted on a milk-white steed, and gained the victory for the Spaniards in their bloody battles with the Moors. Today, although Santiago has a population of less than 25,000, it has 45 ecclesiastical edifices with 288 altars and 114 bells, and is visited annually by scores of thousands of pilgrims.

When this bell was cast in 1247, St. Louis (Louis IX of France) was making ready for the sixth crusade, 1248-1250; the Magna Charta of England had been granted by King John just thirty-two years before; the Franciscan Order had been founded by St. Francis but thirty-seven years; America was undreamed of and Columbus would not be born until two hundred years later!

Surely this old bell, although cracked and clapperless, still has power to call up strange scenes and forgotten deeds from the vanished past.



55. Brass Chinese pagoda bell, ornamented with double god's head. From Warwick, England.

56. Brass bell from Oxford, England. Decorated with four eagles in relief. This is a Russian "drosky" bell with an inscription in Russian about the sound bow: "Drive with him; don't be stingy; smoke; be merry." About 250 years old.



57. Sheep-bell purchased at Stratford-on-Avon. Originally from an old monastery at Mickleton. One hundred years old.

58. Miniature of Liberty Bell at Philadelphia, with inscription, crack, etc.

59. Car bell from St. Gall. Brass, upright on hand-brake. This form of bell is still used in some towns of Sweden and Switzerland.

60. Cow-bell from the only official, duly-accredited, pioneer, Pilgrim cow which came over in the relic-laden Mayflower. Gift of Mr. George Thompson, of the "trenchant pen," etc., of the St. Paul Pioneer Press. Mr. Thompson vouches for the authenticity of the bell.

61. Chinese pagoda bell. Brass, rattle-shape. Gift of DeWitt Hutchings.

(When in doubt as to the location or number of a bell, ask for the Curator, who will be happy to assist you.)



"These bells have been anointed,
And baptized with holy water."



62. Pecos Indian Chapel Sanctus bell of copper. Wooden handle on iron shaft. Found in ruins of an old church abandoned in 1680. Gift of John Farrell.



63. A royal Chinese dragon bell of anti-mony.



"How sweet the tuneful bells responsive
peal."



64. Hindu shrine bell, beautifully done in bronze. Very graceful lines throughout.

65. Japanese bronze altar bell. Inscription in Japanese.

66. Japanese temple bell. A brass rattle with brass handle. Formerly used in one of the California Missions. Very old. Gift of Mr. Lee Powers.

67. Tahoe Indian basket willow and fern bell made by Indians of Lake Tahoe. Gift of Fred Barlow.

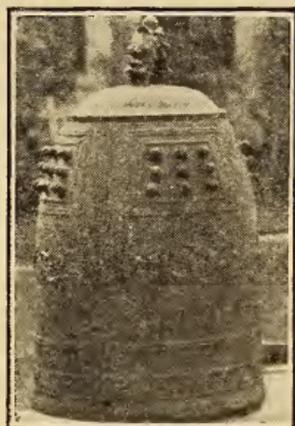
68. Tahoe Indian basket. Willow and fern.

69. First mule car bell used in Riverside in the year 1886.

70. Gong from the first electric car in Riverside. April 11, 1889.

71. Bronze bell, dated 1792. Graceful lines. Ornamental relief work about the top. Hand

pointing to the date. Cross in relief with flowering vine and four pretty cherubs' heads. Badly cracked. Of historic interest, as this bell hung for many years in the cathedral at New Orleans, but later, by some strange fate, was used on the jail in that city. Personally secured by Mr. Miller from the collection of Colonel Hawkins.



72. Ancient gong bell from a Japanese pagoda at Kyoto. Has four raised panels, each containing nine ornamental buttons, "sacred snails" of Buddha. The ears are formed by grotesque double gods' heads. Chrysanthemums and artistic bands in relief decorate the lower part.

73. Church bell from San Francisco fire of 1906. Remarkably sweet tone.

74. This triangle was used in the early days of the Glenwood Tavern to call the guests to their meals, and was hung near the dining-room door. It is made from an old steel drill which was used by Mr. Miller's father forty years ago when blasting rocks for the first irrigating ditch in Riverside.

75. First locomotive bell heard in Riverside. Belonged to the Santa Fe's first engine in California. Shipped around the Horn in 1885. Presented to Mr. Miller.

76. Sweet-toned chapel bell from Mexico. About one hundred years old.



"How sweet the music of those village bells,
Falling at intervals upon the ear
In cadence sweet."



77. Hand-forged bell from Old Mexico. Pierced clapper for cord. Two hundred and fifty years old. From an old convent. Gift of F. S. Borton.

79. The lower of the big bells in the Campanile. An old church bell, from San Francisco, with massive yoke.

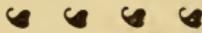
80. The large bell in the top arch of the Glenwood Campanile.



81. Copper cow-bell with rudely forged date 1743 in relief. On the other side the Latin letters I. H. S. "Jesus Hominum Salvator." Jesus the Saviour of Men. Old, curious iron clapper. Gift of Mr. Aaron Neumann.



"I call the Living—I mourn the Dead—I break the Lightning." Inscribed on the Great Bell of the minster of Schaffhauser—also on that of the Church of Art, near Lucerne.



82. Brass ship's bell with iron yoke. This bell was taken from one of the transports which was sent out from Boston in 1755 to convey seven thousand Acadians from Nova Scotia to Maryland, Virginia, the Carolinas, etc. These were "Evangeline's" people. This bell lay at the bottom of the ocean with the wrecked vessel for nearly a century. It plainly shows the action of long submergence in sea-water. Gift of Mr. Sid Pelton.

Sweet, sad story of "Evangeline" and "Gabriel" that comes before us!



"With deep affection
And recollection
I often think of
Those Shandon bells,
Whose sounds so wild would
In the days of childhood
Fling round my cradle
Their magic spells."



83. Bronze, Japanese pagoda bell. The characters in relief mean, "Wisdom is better than wealth." Brought from Kyoto by Mrs. "Bob" Burdette, the donor.

84. Hindu temple bell, with filigree work. An ugly, double monkey-god on the handle. Gift of Albert Miller.



85. Brass bell from Haarlem, Holland. Date 1370. Inscription: "Jacobes Serkeheft Mychegoten." Figures on horseback and in medallions and in bold relief. Top of bell is an old man's head. From Mrs. Richardson.

86. Bronze temple gong from Tientsin, China, said to be over 1800 years old. Rectangular panels in relief. A pair of dragons form the ears. Gift of Ernest Moulton.



Die Glocken sind die Artillerie des Geistlichkeit (Bells are the artillery of the Priesthood).



87. Triple brass bells enclosed in bronze shell. For use during the *tersanctus* period of the mass at the high altar. The three bells forming one bell, are emblematic of the Trinity. From Strassburg. Early seventeenth century.

88. Large, round bronze carriage bell with bullfrog mouth. Ornamental flowers in relief; has size number 10. From the historic and interesting Abbey town and island of Mont St. Michel on the French coast of Normandy.

89. Porcelain bell of St. Pol de Leon from Brittany, France. Fish-shaped and decorated with picture of St. Pol in episcopal robes with pastoral staff on one side and on the other with the escutcheon of St. Pol bearing the words *A ma vie* (to my life). The interesting legend tells us that "in the sixth century St. Pol came from Great Britain to the Isle of Batz, off the coast of Brittany, and was kindly received by Count Guythurus. He said King Marc had refused to deliver him a bell, which he needed to call his followers. At that moment a fisherman came up with it. It had been found in the mouth of a fish just caught, at St. Pol, which had swam across the channel."

The original bell is at St. Pol's Cathedral, where its sound (it is said) has cured many sick people, and even called to life one that was dead.

90. Swedish bronze market-place bell, gracefully ornamented with bands and lanceolate and arabesque designs in relief. Inscription in Latin: *Petit et Fritsen me Fuderunt* (Petit and Fritsen cast me). The rectangular orifice in the ears is not common. From middle of eighteenth century.



"The 'bell of Huesca,' Spain, refers to a massacre there in 1136. King Ramiro II showed his turbulent nobles 'a bell that could be heard throughout the whole country'; in



other words, he beheaded sixteen of the leaders and arranged their heads in the form of a bell, with one hung up as the clapper."



91. Small bronze hand bell with handle of oak wood. Inscription reads, "A relic of York Minster." On the other side, "Oak and bell metal. Burnt May 20, 1840." Also a shield with episcopal keys and coronet of Duke of York. Made from metal of the broken cathedral bells recast.

92. Church bell dated 1770 with ornamental bands in relief. Hung for many years in one of the old castles of Scotland. Cast in London.

93. Bronze chapel bell from the Abbey of St. Amant di Boixe, in the Tourraine, France. From a quaint old church there. Ornamented with two crosses fleury and two abbotts in relief work. Cracked. Early eighteenth century.

94. Beautiful bronze sanctus bell from Cathedral of St. Peter, Angouleme, France. Cross-shaped handle. Richly ornamented with saints, crosses, papal insignia, etc. Handle springs from crown-shaped ears ornamented with crosses and hearts. Inscription about lower margin and date 1651.

95. Circular cow-bell from town of Albi in Southern France. Maker's name "Gri-maud," as also the word "Albi" in raised letters. Cracked. One hundred years old.

96. Bronze goat-bell of graceful design. Bears the maker's name, "Oriadou Arodes." About one hundred years old. From the fertile and picturesque valley of the Loire near the famous chateaux of Blois.



"The bells and chimes of motherland,
Of England green and old,
That out from gray and ivied tower
A thousand years have tolled."



97. Very sweet-toned Turkish chime bells for a cow or horse. Consists of bronze bell of graceful design with two smaller bells within. Old decorations in relief. From Constantinople. Date about 1750.

98. Syrian goat-bell chime of bronze. One bell within the other. From Damascus. Period, the middle of the eighteenth century.

99. Cup-shaped Mohammedan pilgrim's bell from Mecca, Arabia, the sacred city of Mahomet. Made of iron. Attached to the chain are some sacred amulets. The ringing of the bell frightened away the evil spirits. About one hundred years old.

100. Spanish muleteers' bell-tower of wood in the form of a hollow cone. Pierced for



three rows of bells of five each. The whole painted in red, green and yellow, the Spanish colors. Fastened upright on the back of the "lead mule" of a string of mules in the Pyrenees. To prevent the mules from taking alarm at any noises of animals, birds or snakes, etc., and "stampeding" down the trail, Present day.

101. Bronze, alarm bell for spring coil for inner gate of courtyard. Bears the name of "Rolland," the maker, and "Arivel," the town where it was cast. Ornamented with face surrounded by scroll work in relief. From Toulouse, France. Eighteenth century.

102. Altar bell with iron handle, and an inscription in Latin meaning "Blessed be the name of the Lord." Ornamentation consisting of mysteries of the Virgin, cherubs displaying St. Veronica's napkin, etc. From the Cathedral of Burgos, Spain. Sixteenth century.



From 1550 to 1750 was the golden age of church bells. The decorations most often occurring on church bells are the cross and fleur-de-lis, accompanied by a motto.



103. Ox bell from Valladolid, Spain. Cruciform, floreated design in relief. Date about 1780. Ferdinand and Isabella married at Valladolid in 1469.

104. Spanish mule collar of jingle bells from Seville. About fifty years old. Style of present day. Spanish mules have long been famous, and in the mountain regions are preferred to horses.

105. Alarm bell with spring coil, for patio entrance. Inscription in Latin reads "John of Fin made me in the year 1550." About the top a blurred inscription. From Cadiz, but probably made in Holland. Reproduction. In relief figures of man fiddling for dancing bear, dogs, etc.

106. Brass ox bell from the village of Escorial de Abajo, Spain, near Madrid. Rude ornament in relief, much worn. From about 1750. The Escorial Monastery of San Lorenzo built by Philip II in 1581.

107. Bronze bull-bell with conventional ornamentation. From Andalusia, Spain, whence came the best bulls for fighting. One hundred years old.

108. Church bell, inscribed Jesus Maria y Jose, being the Spanish for "Jesus, Mary and Joseph." Date: ano de MDCCCXXIII, or year 1824. Floreated passion cross fleury in relief. From Convent of Jesus and Mary at Madrid, Spain, which thirteen years later was changed into the National Pantheon. The church is now known as San Francisco el Grande, or "St. Francis the Great."

109. "St Anthony" bell, from Madrid. Inscription in Latin signifying "Blessed be the name of the Lord." Various animals in relief, to signify the blessing of the animals on St. Anthony's day, January 17, a unique and interesting Roman Catholic festival in Latin countries. About one hundred years old.

110. A beautiful bronze San Clemente anchor bell from Barcelona, Spain. San Clemente was condemned by Trajan to be cast into the sea bound to an anchor. But when the Christians prayed the waters were driven back for three miles and they saw a ruined temple which the sea had covered, and in it was found the body of the saint with the anchor around his neck. For many years, at the anniversary of his death, the sea retreated for seven days, and pilgrimages were made to this submarine tomb. In the Sta. Barbara Channel is the Island of San Clemente.

111. Bronze sanctus bell from the Cathedral of Toledo, Spain. Graceful lines. From early eighteenth century.

112. "Angelus" or "Gabriel" church bell from the Convent of the Conception belonging to the Santa Clara nuns of the Franciscan Order at Toledo, Spain. Ornamental cross in relief on pedestal. An inscription in Spanish reads. "I am the voice of the angel that calls



from on high: Hail, Mary, full of grace." Year 1848.

113. Cencerro or "bull bell." Stamped on the metal support is the name of the maker, "Aetno Calle." From Valencia, Spain. At least one hundred years old.

114. Ox-bell with leather strap collar, from the little town of Santa Fe, Spain, built by Queen Isabella, during the siege of Granada, in eighty days. The capitulation of Granada was signed here in 1491, and also the contract with Columbus regarding his voyage to America in 1492.

115. Three donkey bells from Gibraltar, Spain.

116. Two silver baby's bells from a little shop patronized by the royal family at San

Sebastian, Spain, where King Alfonso and his queen and children spend a part of each summer.

117. Ancient brass bell with a quaint, superimposed ornament riveted on. Odd wooden clapper fastened with thong. From the Island of Majorca, the birthplace of Fr. Junipero Serra, founder of the California Missions, 1769-1784.

118. A double-tongued shield-shaped Roman bell. Found during excavations near Granada, and dates from Roman occupation of Spain 100 B. C. to 100 A. D. Similar bells have also been found in the Roman catacombs.

119. Silver call-bell from Granada. Handle formed by royal eagle of Charles the Fifth.

120. Church bell from Malaga, Spain, dated 1885. The inscription in Spanish reads, "Don Manuel Rivas made me. Most Holy Virgin of Mercy, pray for us." Cross in relief.

121. Ancient call-bell from a bishop's palace. Afterwards used as an alarm bell on a spring for some shop door. Bears on either side the episcopal insignia, and has an obliterated inscription in which may still be distinguished the Latin word "Dominus," or Lord. From Leon, Spain. Seventeenth century.

122. Clapperless chapel bell from Cathedral of Cordova, Spain. Cherubs' heads in relief and crosses, each formed of eight flower buds, signifying the eight beautitudes. Middle of seventeenth century.



"That old state-house bell is silent,
Hushed is now its clamorous tongue,
But the spirit it awakened
Still is living—ever young."



123. Beautiful brass ship's bell, from the barkentine "Pepito," which sailed the Mediterranean between Barcelona and Naples. "Pepito" is the diminutive of the nickname for Pedro or Peter in Spanish, and means "Little Peter" or "Peterkin." Middle of nineteenth century.

124. Sanctus bell of bronze. Four sweet-toned gong bells under bronze shell, typifying the four Gospels. From the Cathedral of Seville. From end of eighteenth century.

125. Spanish church bell with inscription in Spanish reading, "Jesus, Mary, year 1693." Ornamental floreated band in relief, and three medallions, each containing two pelicans standing under a passion cross. Cast during the reign of Charles II, the last of the Austrian Hapsburg rulers. From Xerez de la Frontera.

126. Very rare iron "Angelus" bell from Zaragoza, Spain, and dated 1317. Raised medallion with foundry mark. Inscription, "Ave Maria Gratia Plena." Hail Mary, full of grace. The Gothic letters of the inscription were evidently all made separately and then stuck on the core of the bell mould, as can be seen from their irregularity. These bells were used in ringing the "Angelus" at morning and evening.



"Ring soft across the dying day
Angelus!
Across the amber-tinted bay,
The meadow flushed with sunset ray,
Ring out, and float, and melt away.
Angelus!



The day of toil seems long ago
Angelus!
While through the deepening vesper glow,
Far up where holy lilies blow,
Thy beckoning bell notes rise and flow,
Angelus!

Through dazzling curtains of the west
Angelus!
We see a shrine in roses dressed,
And lifted high in vision blessed
Our very heart throb is confessed
Angelus!

Oh, has an angel touched the bell,
Angelus!
For now upon the parting swell
All sorrow seems to sing farewell,
There falls a peace no words can tell,
Angelus!"



127. Church bell. Floreated band in relief. Four raised medallions showing Calvary, Pope, Bishop and Madonna and Child. From the style of the figures and general appearance, not later than the fifteenth century. From the Church of Saint Mary of the Sea, Barcelona, Spain.

128. Ship's bell with axle and pinions. Inscribed "Taormina 1884." From a boat formerly plying between Marseilles and Sicily.

129. Carriage bell of the eighteenth century with floral decorations. From the ancient city of Carcassonne, in Southern France.

130. Clock gong of bowl shape, very large and massive. Inscription in French reads as follows: This clock bell was cast in August, 1861, in the reign of Napoleon III, Emperor of France. Jean Marie Mathias Debelay, Archbishop; Adolph Durand St. Amant, Chief Magistrate; Doctor Paul Pamard, Mayor; M. Edouard Perrot, Jean Baptiste Clerc, Eugene Bastide, Jean Baptiste Vodon,

deputies. Pierre Pierron, bell founder at Avignon." Avignon, in Southern France, founded by the Romans, is famous as being the seat of the popes during the so-called "Babylonish Captivity," 1309-1377.

131. Altar bell consisting of three small bronze bells within a shell of brass. From middle of eighteenth century. From Cologne.

132. Church bell in redwood frame. From Genoa, Italy. Dated 1810, the year of Mexican independence, and also that in which was founded the capilla of San Bernardino.

133. Cow-bell from the Valley of the Lauterbrunnen. Inscribed "Rastello." Also ornamented with relief figures of deers' heads, a cow, Swiss crosses, etc. Sixteenth century.

134. Sweet-toned chapel bell of bronze ornamented with four Calvarys in raised work. Graceful lines. From Hospice of the Great St. Bernard in the Swiss Alps, founded in 962 by St. Bernard, now occupied by Augustine monks, who, with their dogs, render assistance to lost travelers.

135. Drum major's standard, from Lucerne, Switzerland. Ornamental stars, crescents and bells of brass with iron rod center in a sliding handle of wood. Nineteenth century.



"Those bells that tell a thousand tales,
Sweet tales of olden time!
And ring a thousand memories
At vesper and at prime."



136. Very sweet-toned travelers' bell from Compostella, Spain. About the top a row of scallop shells, the symbol of St. James of Compostella, patron saint of pilgrims. About the center are figures of travelers on Spanish mules, and lions that represent the dangers in the way. Dated 1790. For the neck of the leading horse or pack mule that went ahead. ("Campus Stellae.")

137. Church bell from the Riddarholms-Kyrka, the old Franciscan church at Stockholm, Sweden. Relief work consisting of floreated bands and a Calvary with Mary and John at either side; medallions of St. James with staff, water bottle and cockle shells. St. Brigitta, patron saint of Sweden, who made pilgrimages to the shrine of St. James at Compostella, Spain, and St. Gottlieb, or Theophilus, the administrator of a bishopric in Asia Minor, said to have made a compact with the devil. From middle of eighteenth century.

138. Church bell dated 1847. Ornamental floreated band. Medallions of St. James the Less, with club, and St. Thaddeus, with harberd. From Wurtemberg.



139. Ancient church bell with floreated bands and crown-shaped ears. The German inscription informs us that it was made by Wolfgang Wilhelm Schelchshorn in Eychstet in 1796. From old Lutheran church at Wittenberg.

140. Chapel bell with floreated band and the following emblems and inscriptions: I. H. S. Jesus Savior of men; medallion of crucifixion with words James Hiliprand and Holy Trinity; anagram of the letters of MARIA; then within ornamental border Aus Tirol "From Tyrol." "Joseph Dengg made me at lenbach." Nineteenth century.

141. Bell from Aix-la-Chapelle, France. Floreated band and raised medallions of St. Louis of France, Bishop of Toulouse (patron saint of Mission of San Luis Obispo); and Santa Barbara, patroness of the Mission of that name. Nineteenth century.

142. Chapel bell from St. Denis, France. Ornamental bands; medallions of St. Joseph with lilies and Christ child. On either side cherubs with flowers. About one hundred years old.

143. Cow-bell from Oberammergau, in Bavaria. Ornamented with Calvary and figures of John and Mary. I. H. S. and cross, and the number 18. About fifty years old.

144. Cow-bell from Hohenschwargau, in the Bavarian Alps, where King Lewis II, 1869, built the beautiful castle of New Schawnstein, famous for its frescoes of the stories of Lohengrin, Tannhauser, etc. Ornamented with royal crown, cherubs' heads, crucified Christ and Mary. About fifty years old.

145. Alarm bell on spring coil from old shop door in Paris. Ornamented with fleur-de-lis. Eighteenth century.

146. Beautifully attuned mass bells from Munich. The three represent the Trinity. Early eighteenth century.

147. Ancient mass bell from Stuttgart. The four bells in one denote the unity of the four Gospels. About two hundred years old.

148. Ancient castle bell with inscription in German that says, "Johann Ulerich Rosenlecher made me in Constanz in 1676." Ornamented with various heraldic devices. From the old castle on the Rhine that was inhabited in the seventeenth century by Count Rudolph Wolfgang von Bernstein.

149. Very artistic altar bell of Gothic design, beautifully ornamented. Surmounted by miniature cross. From Dresden. Eighteenth century.

150. House bell from St. Petersburg, Russia, with inscription in Russian that reads, "I present it to him (or her) whom I love. This





bell was wrought at Valdai." The inscription is in the old style Russian used before the reign of Peter the Great (1689-1725), and is therefore over two hundred years old.

151. Brass church bell. In relief are figures of crucified Christ, Madonna and Child and St. Catherine. From the Church of St. Catherine, Nuremberg, long used by the meistersingers as their school. Made in the state bell foundry some time before 1806, as the foundry ceased to exist in that year.

152. Castle tocsin bell, inscribed in German as follows: "Christopher Frederick Oelhafen is the founder of the Schellenbach family, 1746." From the ancient castle of Schellenbach in Wurtemberg, Germany.

153. Castle bell of artistic design inscribed with the owner's name, "Gottfried Siegomund von Hauck, 1766." Heraldic design consisting of the keys of the town of Regensburg, at that time a free city of the German Empire, now belongs to Bavaria. This bell was used in the van Hauck castle in the great dining hall to summon the guests. It had no clapper and was struck with a wooden mallet, giving out a very piercing and musical tone. Technically known as a petasius or "broad-brimmed hat" bell.

154. Beautiful bronze garrison bell from old German military citadel of Spandau. Ornamented with eagle in bold relief grasping fasces in its talons. The ears of the bell are formed by a group of lions couchant. Floral border. The words "Ton Gis" in German guarantee the purity of metal and tone, and the bell has a most musical tone. Nineteenth century.



"At bridal and at burial
For cottager and king,
These bells and glorious Christian chimes,
How blessedly they ring"!



155. Dinner bell from the Austrian Lloyd S. S. "Hapsburg." Company's device in relief. Vorwärts, "Forward," and dolphins, anchor and crown. The letters "L. A." Lloyds Austria. This steamer plys between Trieste and Constantinople. About fifty years old.

156. Goat-bell containing smaller one, hung on wooden collar. Taken from the neck of a goat that was browsing on the side of the Acropolis, at Athens. Sweet tone.

157. Bronze bell from Sparta, Greece, such as were anciently worn on necks of slaves.

158. Sacred cow-bell from Jaipur, India. Good specimen of the well-known Jaipur enamel work. (The cow is a sacred animal in India.)





159. Bronze bell from the Dilwarra Temple at Mount Abu, India.

160. Sacred bullock-bell of odd design from Ahmedabad, one of the centers of the Jain sect in India. One hundred years old.

161. Buffalo-bell from Bombay, India. Mystical, ring-shaped handle. Eighteenth century.

162. Sacred cow-bell from Lahore, one of the principal cities in the Punjab, India. Eighteenth century.

163. Camel-bell from Peshawar, on northern boundary of India, commanding the famous Kaibar Pass, a caravan route to Afghanistan.

164. Bullock-bell from Cawnpore, India. Eighteenth century.

165. Sacred elephant-bell from Trichinopoly, India. Ganesha, the elephant-headed God of Wisdom, is very popular in India, and has many temples where are kept trained elephants sacred to him.

166. Ancient bronze cow-bell from Agra, one of the most beautiful cities of India, where is situated the famous Taj Mahal. Eighteenth century.

167. Bronze temple bell from Ajmer, India. Surmounted by phoenix bird, the symbol of eternal health and vigor. Eighteenth century.

168. Bullock-bells, from "the Vale of Cashmere." Worn between the horns.

169. Cluster of camel-bells from Teheran, Persia.

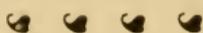
170. Bronze donkey-bell from Cairo, Egypt. Eighteenth century.

171. Hand-bell from Benares, India, with image of tiger-god for handle. Ten thousand people are annually eaten by tigers in India, and the natives have a superstitious fear of the animal. Benares is one of the most sacred cities of India.

172. Bullock-bell from the royal deserted city of Fatehpur-Sikri, India, built by Emperor Akbar in the sixteenth century.



"Music arose with its voluptuous swell,
And all went merry as a marriage bell."



173. Camel-bell from Jerusalem, Syria.

174. Elephant-bell with chain of Hindu deities and sacred peacock and elephant. From Lucknow, the seat of the Sepoy rebellion and massacre of 1857. Worn at side of elephant.



175. Bronze castanets used by dancing fakirs in religious ceremonies. From Assam, India. Eighteenth century.

176. Temple copper gong from Calcutta, India.

177. Hand-bell with the god Brahma for a handle. From Rajput, India.

178. Old bronze temple bell from Mysore, India. Handle formed by Vishnu and Lakshmi sitting under the shadow of Shesh, the five-headed sacred cobra. Throughout India the deadly cobra is looked upon with great reverence.

179. Hindu temple bell. Handle formed by the god of the wind. Eighteenth century. From Delhi, where formerly stood the famous "peacock throne."

180. Bullock-bell from Sawarkand. Curious wooden clapper. Early nineteenth century.

181. Shrine bell from Ghat Temple at Benares. Eighteenth century.

182. Prayer gong for arousing the gods. Circular disc of hand-hammered copper. From Umballa, India. Eighteenth century.

183. Massive bronze bell from a lamasary or Buddhist monastery at Darjelling, India. Eighteenth century.

184. Bullock-bell from the headwaters of the Ganges in the Himalayan Mountains, at the base of Mt. Everest, India.

185. Ancient sweet-toned lamas bell from the great Buddhist monastery at Jantzi, Thibet. The bell is called "Dilbuh"; the top of the handle is in the shape of a Dorgee (from which Darjeeling gets its name); the eagle claw is "to destroy evil"; the head, much worn, is of "Dolma," the goddess of mercy; about the shoulders of the bell runs a Sanscrit prayer. About the barrel and sound-bow are rows of dorgees and lotuses. Inside the bell is a symbol of the sacred lotus upon which Buddha sat in holy contemplation for millions of ages planning the redemption of mankind. This bell is from the twelfth century.

186. Prayer gong with tip of yak horn. From Thibet, "the backbone of the world." Very old.

187. Bell from the great Vishnu Temple of Sri Rangam at Trichinopoly, India.

188. Bullock-bells to be worn between the eyes. From Madras, India.

189. Five bells from the great Hindu temple to Minakshi, the fish-eyed goddess, at Madura, India.

190. A couple of bullock-bells from Tuticorin, India.



191. Bronze altar bell from the Catholic Cathedral at Kotahena, Colombo, Ceylon. Handle terminating in Christian cross.

192. Old cracked iron elephant-bell from Kandy, Ceylon. Such bells are used on the elephants trained to work in the lumber industry.

193. Ancient wooden buffalo-bell from Peradeniya, Ceylon, where are the famous botanical gardens. Over one hundred years old.

194. Old iron cow-bell with double wooden clapper from Galle, Ceylon. Eighteenth century.

195. Brass bell shaped like the "Dagoba," in which is preserved the gigantic tooth of Buddha at the Maligawa Temple at Kandy, Ceylon.

196. Native war dance gong from British North Borneo. Ornamented with dragons and scroll work in relief. Borneo is the land of the "head hunters."

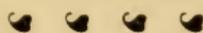
197. Chinese temple gong from Hong Kong. Handle formed by imperial singing dragons. On sides singing dragons in raised work. In panels are music-loving dragons and conical protuberances symbolizing the sacred snails that covered Buddha's head from the sun when he was lost in thought. In-



scriptions in old Chinese characters of the period of the Ming dynasty. Five hundred years old.

198. Sacred drum carved from peach wood. From temple at Shanghai. Conventional carving. Peach tree wood is much used in temple furnishings in China on account of the mythical properties ascribed to the peach blossoms and wood.

199. Small prayer drum of peach wood from Shanghai.



"Jingle bells! jingle bells!
Jingle all the way!
Oh, what fun it is to ride
In a one-horse open sleigh!"



200. Miniature peach wood prayer drum. Shanghai.

201. Horse-bell in shape of fish head, from Canton, where fish is the principal diet of the poor people.

202. Small horse-bell. Canton, China.

203. Japanese "Waniguchi," or crocodile-mouth gong, 259 years old, as shown by the inscription, which reads, "Given to the temple by Akashi Province in the second year of Mereki, on a good day in July." Other inscriptions are: "We pray the Lord" and "Given to hang before the Buddha." Decorated with the lotus flower, the symbol of purity, the sacred flower of Buddha.

204. "Suju," or Japanese religious rattle, used by the priestesses in the sacred dance "Okagura" at the Shinto shrine at Kasugawakamiya, Nara. About eighty years old. Red lacquer handle.

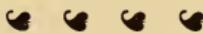
205. Buddhist temple bell from Japan. Ornamented with lotus flower and eagle's claw handle. Eighteenth century.

206. Temple gong in form of eight petaled lotus flower and with lotus ornamentation and inscriptions in ancient Chinese characters. Part of the inscription reads, "Given to the holy God," and "Above the North hot water." From Mukden (Port Arthur), made memorable in the Russo-Japanese war. Over two hundred and fifty years old. Made in the 39 (KENIYU) era of Chinese history, in the Golden Age of her material development. Names of honorable donors on the gong.

207. Old helmet-shaped bell from Buddhist temple in Kobe, Japan. Conventional decoration. Two hundred years old.



"The curfew tolls the knell of parting day."



208. Beautiful old bell of green bronze from pagoda at Osaka, Japan. The square openings are "the windows of truth"; the little protuberances are "the merciful snails" of Lord Buddha. Mouth of graceful foliated design. Three hundred years old.

209. Japanese bronze gong used in tea ceremony. Ornamented with the "pitying snails of Buddha." From Kyoto, Japan. Eighteenth century.

210. Large lacquered, sacred drum, carved and gilded. From Buddhist temple at Kyoto, Japan. Mat and wand. Hollowed out of a piece of tough wood, very similar to the ancient Aztec toponaxtli drums of Mexico. These drums are beaten by the priests during the religious ceremonies, as a sort of continuous prayer to the gods. One hundred years old.



211. Ancient iron pagoda bell from Buddhist temple near Kyoto, Japan. Mouth formed of lotus petals. One hundred and fifty years old.

212. The most primitive form of bell known, or possible, being simply a piece of stone or phonolite ("clink stone") suspended from a cord, and beaten with small wooden mallet. It gives out a clear, metallic ring. From ancient phonolite quarry on the Island of Saghalin. This kind of bell was used as early as 600 B. C.

213. Buddhist priest's prayer rattle from Nara, Japan. Beautiful green bronze wing-shaped ornaments on handle, symbolizing the flight upward of the priest's prayers.

214. Beautifully formed bronze temple gong with double supporting ears. From Lake Biwa.



After Longfellow's death, among his papers was found the manuscript of his last written poem, "The Bells of San Blas."



215. Beautifully molded bell of bronze with deep, sonorous tone. Ornamented with raised work showing music-loving dragons and lotuses, the symbol of purity. Around the upper part are seen the sacred snails of Buddha. The ears are formed by a curved dragon. Used in tea ceremony. From Yeddo. The Cha-no-yu, or Tea Ceremonial, developed into a cult during the Shogunate of Ashikaga Yoshimasa in the fifteenth century. This cult was founded on the four cardinal virtues of urbanity, courtesy, purity and imperturbability, and has become a mighty force in holding the Japanese true to a high standard in matters of taste by combining "aesthetic eclecticism" of the most fastidious nature with the severest canons of simplicity and austerity. The tea ceremony is in reality a gathering of connoisseurs to view works of art, each of which to win favor must meet the requirements of the most exacting taste. The ceremonies include a preliminary dinner, but tea drinking is the chief thing. The tea used is in the form, not of tea leaves, but of powder, so that the resulting beverage resembles pea soup in color and consistency. The tea is made and drunk in a preternaturally slow and solemn manner, each action, each gesture being fixed by an elaborate code of rules. Every article connected with the ceremony, such as the tea canister, the incense burner, the hanging scroll, and the bouquet of flowers in the alcove is either handled, or else admired at a distance, in ways and with phrases prescribed by unalterable usage. Even the hands are washed, the room is swept, a little bell is rung (of which there are various specimens in this collection), and the guests walk from the house to the

garden and from the garden into the house, at stated times and in a stated manner, which never varies. To a European the ceremony is lengthy and meaningless, and when witnessed more than once it becomes intolerably monotonous.

The worship of simplicity and of the antique in objects of art, together with the observance of an elaborate code of etiquette—such are the doctrine and discipline of the tea ceremonies in their modern form, which has never varied in four centuries.

216. Gracefully made bronze house gong from Tokio. In raised work, the winged steed that forms one of the signs of the Zodiac; the sacred lotus, and the blessed snails of Buddha. On top of gong a prayer to Lord Buddha for a blessing on the home.

217. Ancient iron priest's rattle or prayer bell from Buddhist shrine at Nikko, Japan. Handle is surmounted by fish-spear ornament, symbolizing the broad-bladed spear with which Buddha slew the great Demon. Over two hundred years old.

218. Beautiful little Buddhist priest's gong made of bronze. Ornamented with Buddhist angels, the lotus flower and dragons with intertwined tails forming the handle. Very sweet tone when struck by a wand. From Yeddo, Japan. One hundred and fifty years old.

219. Three-footed bronze gong beautifully ornamented with lotus buds in relief. From Buddhist temple at Kamakura, where there is an image of Buddha, made of bronze plates, and forty-four feet high. From eighteenth century.

220. Bright brazen Shinto temple rattle fifty years old, with inscription, "Province of Shimosa, District of Tuiki, Shore of the Kabota River. This bell is (Hono) consecrated to God by the people who were passengers on the boat, and by their representative, Ishikawa Jinbei of Higashi-Moto Street of Fukagawa, Tokio, in giving it to the temple." A votive offering on the part of those passengers who escaped shipwreck.





221. A gong (Dora) of begging pilgrims, worn thrust through the belt and sounded while walking and praying. Decorated with mother of pearl, and a pair of brass temple dogs. On the wooden mallet is the inscription in Japanese, "Property of Hara Genzaemon." In thee O! Buddha, we put our trust." Name Amida Butsu. From Yokohama. As Buddha was a beggar and wore the yellow robe and carried the brass alms bowl, he is much beloved by all beggars of China, Japan and India. About fifty years old.

222. A bronze Kei gong one hundred years old from Buddhist temple in Formosa. Ornamented with the mystical phoenix, bird of paradise and sacred lotus.

223. Large bronze Japanese temple gong (Dora) from Buddhist temple at Hakodate. Figures in relief "nio" (two kings) or guardian demons of the temple. Within is the signature of Myochin, the maker. About one hundred and fifty years old.



"I think upon that happy time,
That time so fondly loved,
When last we heard the sweet bells chime,
As through the fields we roved."



224. Jingle bells used by Japanese news-boys. They are worn at the hip, attached to the sash. As the boys run about they do not cry their papers, but by the loud sounding of these bells announce their "extrys." From Yokohama.

225. Bronze gong from horse temple at Nagasaki, Japan, where is venerated the sacred horse of Buddha. About one hundred and fifty years old.

226. Ancient hand-bell of green bronze in form of a fish head. In imitation of a bell of the ancient time of Jindai's godly reign. The original was dug up in the ancient Buddhist city of Kamakura.

227. Very beautiful specimen of Buddhist priest's magic bell. Handle formed of lotus petals and eagles' claws. Mouth of bell formed of the eight petals of the lotus. Decorated with raised figures of gods alternating with the "Saiko." Used by the priests in exorcising evil spirits.

228. Flat, circular bronze gong from temple of Confucius in Peking, China. Covered on either side with extracts from the sacred writings of Confucius; taken from the work entitled "Change," that teaches the proper conduct of life. The worshipers whilst reading the words on this metal disc make their prayers to Confucius, meanwhile striking the gong with a wand, to attract the favorable attention of the great Teacher. About one hundred and fifty years old.

Mission Inn Crosses

Before entering upon the detailed description of the crosses comprised in the **Mission Inn Collection**, it might be well to consider for a moment a few general facts with regard to the origin, use and different forms of the cross.

The cross was a common instrument of capital punishment among the ancients and death on the cross was deemed so dishonorable that only slaves and malefactors of the lowest class were subjected to it by the Romans.

The cross was in use as an emblem, having certain religious and mystic meanings attached to it long before the **Christian Era**.

The Spanish conquerors were astonished to find it an object of religious veneration amongst the natives of America.

But the death of Christ by crucifixion led Christians to regard it with peculiar feelings of veneration and to adopt it as a symbol with express reference to the central fact of their religion.

The sign of the cross has been made in Christian worship since the second century at least, as an act of homage to God, in remembrance of the Redemption, and of blessing to the person or object over which the sign was made.

The forms given to crosses in art are endless; but the two leading types are the **Latin cross**, supposed to be that on which Christ suffered, and the **Greek cross**, both of which are subject to many fantastic variations.

In the Latin cross the lower limb is longer than the upper one, while in the Greek the limbs are all of the same length. The cross of **St. Andrew** consists of two shafts of equal length crossed diagonally at the middle.

In the history of the cross as a Christian symbol it is evident that it was used at first as a symbol of triumph, not suffering.

In the sarcophagi and mosaics, from the fourth to the ninth century, it often stands alone on the sacred rock from which flow the Four Rivers of Paradise.

It is sometimes surmounted by the Constantinian monogram of Christ, the **Labarum**, and thus became the standard of victorious Christianity. It was inscribed within the circle around the head of Christ, thus forming the **crucifixion nimbus**.

In the Middle Ages the form of the cross was given to a majority of the churches.

In the following pages will be found descriptions of all the various kinds of crosses

known, together with interesting historical notes and references to many places; quaint legends and customs in different periods and countries.

The Mission Inn Collection of crosses is the largest and most representative in the world.

All of the smaller crosses are hanging in the cabinet in the Cloister Music Room. The Curator will be pleased to tell you where to see the larger ones.

The numbers given here correspond to those on or near the crosses.



“With crosses, relics, crucifixes,
Beads, pictures, rosaries and pixes,
The tools of working out salvation—
A somewhat tiresome operation.”



“The moon of Mahomet
“Arose and it shall set;
While, blazoned as on heaven’s immortal
noon
The Cross leads countless generations on.”



1. Crystal benitier, or holy water stoup, from Versailles, France. Surmounted by smooth, brass Latin cross. Contains figure of Madonna and Child in brass.

2. Brass crucifix from Mexico. Latin form with title and emblems of Christ’s triumph over death and mortality.

3. Silver miniature Latin cross, showing Runic character of ancient Irish cross.

4. Silver, floreated, filigree cross made in Mexico. Mexican silversmiths are expert in this sort of work.

5. Old iron pectoral cross from Mexico. Made about 1680. Property of a nun. On one side is a medallion in gold of Our Lady of Guadalupe. Above the medallion are the Latin letters “I. N. R. I.,” which stand for “Jesus Nazareus Rex Iudaeorum”—Jesus of Nazareth, King of the Jews. On the arms is the following inscription in Spanish: In-



digna Soror Luisa Delaacsension, or in English: "Unworthy Sister Luisa of the (Convent of the) Ascension." On lower limb are these words in Spanish: **Esclava Demidulcissimo Ihs Maria**, or, Englished: "Slave of my most sweet Jesus Mary." The "I. H. S." is the abbreviation for *Iesus Hominum Salvator*, "Jesus the Saviour of Men." On the other side is a medallion representing angels kneeling on either side of the Host, and on the arms is the following in Spanish: "**Alavado Sea Ssm Sacramento**," which means: "Laud-ed be the most Holy Sacrament." On the upper limb is a small cross springing from the I. H. S., as already described. On the lower limb in Spanish are the words: "**Maria Santissimaconce Vida Sin Pecado Original**," or in English, "Most holy Mary, con-ceived without original sin."

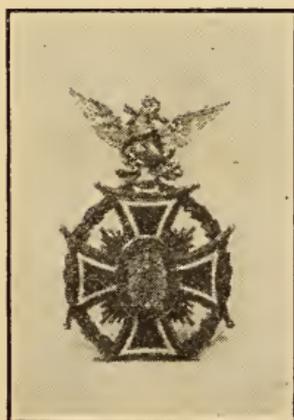
6. Latin cross of Roman Mosaic work.

7. Brass, Latin cross from England.

8. Cross of the Order of Guadalupe of Mexico. This Order was instituted by the Emperor Maximilian. Surmounting the cross is a golden eagle crowned, standing on a cactus and with claw and beak rending a serpent. This is the Mexican symbol seen on the coins of today, except that the eagle no longer wears a crown. A laurel wreath of victory runs about the extremities of the cross, and from the center shoot out rays of light.

The cross is Maltese, supposed to represent four arrow heads with points meeting. The red, white and green enamel represents the national colors of Mexico. On one side is the Virgin of Guadalupe in miniature surrounded by a border that carries the legend: "Religion, Independencia, Union." On the reverse side are the words: "Al merito y virtudes," or "To virtue and merits." These medal-crosses of Maximilian are very scarce and highly esteemed. Date 1865.

9. Silver "Lorraine" cross from Spain, about 1700. The crosses with two arms are called "Lorraine" for the reason that when Godfrey de Bouillon, Duke of Lorraine, was chosen by the Crusaders, as the first Christian King of Jerusalem, he adopted this cross, hence it is sometimes called the Lor-



raine or Jerusalem Cross. Also called a "patriarchal" or "cardinal's" cross. This is what is known as an "inhabited cross," as it contains human figures. On the obverse side is the figure of Christ hanging on the Cross. Over his head is the abbreviation **I N R I** already described. Under His feet is a skull, the symbol of death and decay. On the lower arm and the lower limb are the words in Latin, "**Domine Mementomei,**" which may be Englished, "O! Lord, remember me." On the reverse side is a crowned figure of the Virgin with the crescent moon under her feet, the horns pointing upward. As on the obverse side, so here are ten ornamental stars. On inferior transom and lower limb is the Spanish inscription, "**Sinpecado Original,**" or in English, "Conceived without original sin."

10. Silver, Latin cross from England. A so-called "Aureole" cross, from the circle passing through the angles of the arms and limbs. It was thought that this circle was an aureole or nimbus, such as surrounds the head of Christ. But it seems that this supposition was unfounded and that the circle was ornamental and also utilitarian, as, in the case of large crosses of stone and wood, the segments of the circle served as braces for the long, heavy arms or transoms of the cross, retaining and sustaining them above and below.

11. Old olive-wood rosary with small brass crucifix, on back of which are the words: "**Adveniat Regnum Tuum,**" "Thy Kingdom Come." From Italy.

12. Double-armed silver pectoral cross from the Navajo Indians of New Mexico, made of coins hammered together. On the obverse side are represented two reversed Sawastika crosses and seven arrows. At each of these crosses are pointed three of the arrows—the seventh one being pointed outward. On the reverse side is nothing but two reversed Sawastika crosses. This is a most curious article, as it is not Christian, but heathen. It is the "rain cross" to which the Indians of the Southwest have prayed for centuries, and which was worshipped in Guatemala and Mexico long before the Spaniards came. As to the significance of the ar-



rows, possibly Mr. Walter Fewkes of the Smithsonian Institution, Washington, could tell their meaning.

More than three thousand years ago the strange cruciform symbol known as the Fylfot cross was revered in India. It is a sacred symbol in the tombs of Egypt and in the catacombs of Rome. It is graven on the temples of the prehistoric nations of both the Eastern and Western Hemispheres. The heraldry of the Middle Ages blazoned it on their shields. Today it is used as a mystic symbol among the secret societies. Modern heralds term it "gammodion," and "crux gammata," considering it as a compound of a fourfold repetition of the Greek "gamma." Edmonson describes it as the cross potent rebated, or cross componie. The Buddhists call it the Sawastika, or Suti, meaning "It is well," or "So be it," and it is the symbol of resignation.

13. Old silver, Spanish crossbow or arbalast, bearing the figure of Christ. A most rare and interesting specimen of the silver-smith's art in the sixteenth century.

14. Silver, Spanish reliquary cross; very old. Reliquary crosses were made with small hollow spaces in them, in which to carry either a fragment of the True Cross, or a relic of some saint. This cross has on the obverse side seven such receptacles, now empty. On the reverse side a rude representation of the crucified Lord surmounted by the title "I. N. R. I."

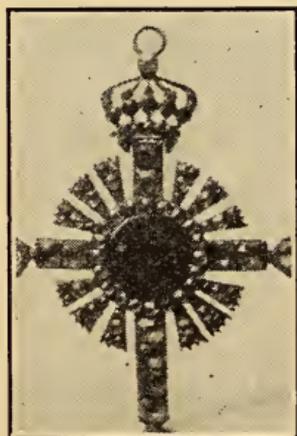


"On her white breast a sparkling cross she wore,
Which Jews might kiss and infidels adore."



15. Amethyst bead-rosary with pendant gold Latin crucifix. From Spain.

16. Spanish, silver crucifix, bearing the Latin monogram I. N. R. I. and on reverse side a rude representation of the Chalice and Host. Sixteenth century.



17. Old English, brass, Latin cross, bearing on the obverse side the words of Mary to Gabriel, the Angel of the Annunciation: "Behold the Handmaid of the Lord, be it unto me according to thy word." In heraldry called a cross "etoile," from the pointed terminals.

18. Silver cross, made by American Indians in New Mexico. Set with a native turquoise.

19. Old bronze crucifix from Madrid with Latin title.

20. Danish Legion of Honor Cross of gold and enamel. A Maltese "Aureole" cross, surmounted by the royal crown of Denmark, and with a crossed crown in each of the four angles. On the obverse side the upper crown is supported by an ornamental "R," the Latin abbreviation for **Rex**, or king. On the four limbs are the Danish words, "**Gud Og Kongen**," which mean "God and King." In the center is the letter "C" under a small crossed crown.

On the reverse side, in the center, is the letter "W," surmounted by a Gothic crown. On the left, upper and right limbs are the dates 1219, 1808 and 1671.

The white enamel and the setting of red gold constitute the Dannebrog, or national colors of Denmark. Waldemar II, one of the most remarkable sovereigns of the Middle Ages, in 1219 made a crusade against the Pagans in Esthonia and forcibly converted the inhabitants. When the Danes were hard pressed in one of the battles, the archbishop, Andrew Suneson, procured a flag with a white cross embroidered on a red ground, that had been sent him by the pope. He told the Danish soldiers that the flag had fallen down from heaven, and so inspired them that they won a great victory. Ever since the white cross on a red field has been the national standard of Denmark. The "W" referred to stands for this same Waldemar, and the 1219 mentioned is the year of his crusade. The date 1671 commemorates the great naval victory of Denmark over Sweden under Christian V, whose name is indicated by the "C" mentioned. The year 1808 was notable because Denmark, aroused by "the perfidy of



Albion," declared and made war upon Great Britain, and gained some very brilliant naval advantages over her formidable enemy.

Mr. Jacob Riis informs us that these crosses were granted by the Danish crown only to persons who had performed some notable deed of heroism, that upon the death of the recipient they must be returned to the donor and that on no account were they to remain in the family of the recipient. Mr. Jacob Riis himself is the possessor of one of these highly prized crosses, only a very few of which are conferred during the reign of each sovereign.

21. Byzantine cross of Japanese cloisenne. An artistic and beautiful pectoral.

22. A Maltese "aureole" cross of bog-wood from Ireland. Shamrocks in relief and in gilt miniature.

23. Elks' badge of Grand Reunion, 1909, with the Glenwood cross and bell house mark.

24. Silver Lorraine cross made of hammered coins by the Navajo Indians; very likely one of their so-called "rain crosses."

25. Byzantine amethyst Latin cross. On either side is superimposed a cross with amethyst terminals.

26. Silver miniature fac-simile of ancient Celtic cross. On the obverse a Lorraine or Cardinal's cross, and on the reverse side an ordinary Latin cross.



"Each of our crosses has its inscription.

"Every house has its cross.

"Everyone thinks his own the heaviest cross.

"Crosses are ladders by which we may climb to heaven."

—Old German sayings.



27. Badge and cross of the **Military Order of the Loyal Legion** of the United States, an association of officers and honorably discharged officers of the army, navy, marine corps, and volunteers, organized to perpetuate the memories and afford relief to those who served in the suppression of the rebellion of 1861-1865. Organized in Philadelphia on April 15, 1865, after hearing of Lincoln's assassination, the day before. The eldest male lineal descendants, or male heirs in collateral branches are also eligible to membership. The insignia of the order is a badge pendent by a link and a ring of gold from a tri-colored ribbon. The badge is a Maltese cross of eight points, gold and enamel, with rays forming a star. In the center on the obverse side is a circle with the national eagle displayed, and around it the motto, "Lex regit, arma tuentur" (law rules, arms guard). On the reverse side are crossed sabres



surmounted by a fasces, on which is the Phrygian cap; around it an arch of thirteen stars and a wreath of laurel; in the circle about it the legend, "M. O. Loyal Legion U. S., MDCCCLXV." The gold link on this badge bears the number 11820. The eight points of a Maltese cross signify the eight beautitudes. This cross descended to Frank A. Miller from his father, Captain C. C. Miller of Company I, Forty-ninth Wisconsin Infantry.

28. Gypsum stone cross from the "Garden of the Gods."

29. Bronze cross from the church of S. Maria-degli-Angeli (Saint Mary of the Angels), at the Porzioncula, Perugia, built over the cell of St. Francis.

Mrs. Jameson, in her "Legends of the Monastic Orders," has the following interesting note:

"The term *Portiuncula*, which occurs so perpetually in reference to the pictures of St. Francis, is, I believe, sometimes misunderstood. It means literally, 'a small portion, share, or allotment.' The name was given to a slip of land, of a few acres in extent, at the foot of the hill of Assisi, and on which stood a little chapel. Both belonged to a community of Benedictines, who afterward bestowed the land and the chapel on the brotherhood of St. Francis. This chapel was then familiarly known as the 'Capella della Porzioncula.' Whether the title by which it has since become famous as the S. Maria-degli-Angeli, belonged to it originally, or because the angels were heard singing around and above it at the time of the birth of St. Francis, does not seem clear. At all events, this chapel became early sanctified as the scene of the ecstasies and visions of the saint; here also St. Clara made her profession; particular indulgencies were granted to those who visited it for confession and repentance on the fifth of August, and it became a celebrated place of pilgrimage in the fourteenth century. Mr. Ford tells us that in Spain the term '*Porzioncula*' is applied generally to distinguish the chapel or sanctuary dedicated to St. Francis within the Franciscan churches.

"The original chapel of the *Porzioncula* now stands in the center of the magnificent church which has been erected over it. The church and chapel were both much injured by an earthquake in 1832, but the chapel was restored from the old materials, and the exterior is adorned with frescoes by Overbeck. It is a small building—might contain perhaps—thirty people; but I did not take the measurement; it looks small under the lofty dome of the edifice which now encloses it, and also the 'narrow cell' near it, called the '*Stanza di S. Francesco.*'"

This is a Latin "aureole" cross. On the left upper and right limbs, on the obverse



side, are rosebuds that symbolize the following legend: "St. Francis, shivering in his cell in the depths of winter, a demon whispers to him suggestions of ease and luxury; he repels the temptation by going out and rolling himself in the snow on a heap of thorns; from the thorns sprinkled with his blood spring roses of Paradise, which he offers up to Christ and the Madonna." On the lower limb is St. Francis. Within the circle is the legend in Latin: "Porzioncula Head and Mother of the Minorites."

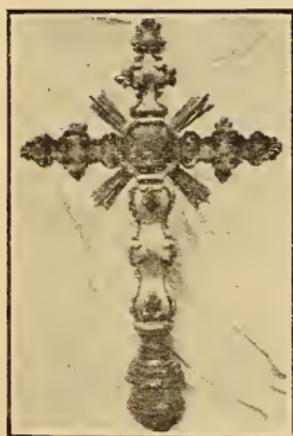
On the reverse side, under the title "I. H. S.," is seen the insignia of the Franciscans, a small standing cross and the crossed arms, showing the "stigmata" in the hands. On the upper arc of the circle are the words in Latin: "The blessing of Holy Father Francis." On the arms and lower limb the inscription: "The Lord bless thee and keep thee: the Lord make his face shine upon thee and be gracious unto thee: the Lord lift up his countenance upon thee, and give thee peace. Shedding tears of gladness, O! he dedicates thee (to God)." In the center of the obverse side is a representation of the famous chapel. Given to Mr. Miller by the priest there.



"When Jesus hung upon the cross
 "The birds, 'tis said, bewailed the loss
 Of Him who first to mortals taught,
 Guiding with love the life of all,
 And heeding e'en the sparrow's fall.
 But, as old Swedish legends say,
 Of all the birds upon that day,
 The swallow felt the deepest grief,
 And longed to give her Lord relief,
 And chirped, when any near would come
 'Hugswala swala swal honom!
 Meaning, as they who tell it deem,
 Oh, cool, oh, cool and comfort Him."



30. Bronze medal of St. Francis from same place as 29. On the obverse side St. Francis standing at the door of his chapel, a rosebush on either hand. Around the border is the inscription, "S. Francis Assisiensis" (St.



Francis of Assisi). On the reverse side are the figures of St. Clara and St. Agnes. Over them is the inscription in Italian "Sorelle Vergini" (Virgin Sisters). St. Clara holds the symbolical Host, and St. Agnes the Child. Underneath is the word "Assisi." Brought by Mr. Miller from Assisi.

31. A Jerusalem cross. On the obverse side are the words "God wills it," the English of the "Deus vult" of the people when Peter the Hermit was preaching the first Crusade. Above is the usual title, "I H S." On the reverse side is the word "Jerusalem," under a shining star. The small red crosses typify the red crosses worn on the robes and shields of the crusading knights and pilgrims. The five crosses typify the five wounds of Christ.

32. Latin pectoral cross of nuggets of Alaskan gold.

33. Old steel, japanned cross, pectoral. Latin, bearing dove, symbolical of Holy Spirit. From England.

34. Tortoise shell cross, potent, with gold stars, inlaid, forming a brooch. From London.

35. Same as 29. q. v.

36. Old pectoral Latin cross made of coin silver by American Indians in Arizona.

37. Maltese Knights Templar cross, made of free-gold quartz. On the reverse side is the monogram, "F. A. M."

38. English pectoral Maltese tortoise-shell cross, inlaid with gold netting.

39. Latin Italian, reliquary, pectoral cross. A cherub on either side of the lower limb. On the reverse side a rude representation of the crucifixion. From about the middle of the eighteenth century.

40. Old bog-wood aureole cross from Ireland. On the obverse side, on the four limbs, shamrocks carved in relief; in the center the harp of Brian Boru. On the reverse side, conventional cross-shaped ornamentation.

41. Old Irish metal cross with trefoil terminations. On obverse side, inside a circle, a trefoil cross with shamrock leaves about which is the legend: "Crux in Corde Cor in Cruce" (The Cross in the Heart; the Heart on the Cross).

42. Irish iron cross, Maltese, with trefoil terminals, springing from a square ciborium terminating in crude representation of a death's head on either side. On obverse side of shaft is a rudely inscribed date that seems to be "MDXL" (1540), and on the reverse side some rude, indistinct letters seem to form the word "Flyu." This interesting cross was given to Mr. J. R. Blaine (the grandfather of Miss Lena Nelson), by a relative who went as a newspaper correspondent with the punitive English military expedition to

Abyssinia under Sir Robert Napier, 1867-8. The correspondent secured it from a Jesuit priest whom he met in Abyssinia.

43. Latin ivory pectoral cross from Scotland.



"In those holy fields,
Over whose acres walked those blessed feet
Which, fourteen hundred years ago, were
nailed
For our advantage on the bitter cross."



44. Very old Latin, ivory, pectoral cross from England.

45. Metal Irish cross. Same as 41 q. v.

46. Small, silver, Latin pectoral cross, made by American Indians. Native turquoise setting.

47. Pectoral cross potent of tortoise shell inlaid with gold tracery work ending in foliated terminals. From England.

48. Bronze medal of St. Francis. Same as No. 30 q. v.

49. Irish metal cross. Same as 41 q. v.

50. Spanish pectoral reliquary cross of silver. Same as 14 q. v.

51. Miniature Byzantine cross in fac-simile. On observe side small cardinal's cross with spear on one side and reed and hyssop on the other.

52. Silver Latin cross made by American Indians.

53. Bronze Maltese, worn as a pendant. From England. Eighteenth century.



"There are no crown-wearers in heaven
Who were not cross-bearers here below."



54. Iron Latin cross from England. The triangle represents the Trinity.



55. Black, composition, Latin, aureole cross with conventional star-shaped leaf ornament on either side. More than sixty years old. Gift of Mrs. Theodore Nelson.

56. Large antique, gold-plated processional cross botone from Lucerne. Covered with ornamental floreated designs. In center of obverse side the crowned Virgin with sceptre holding the Child, in whose hand is the world-orb, surmounted by a cross. The spike in the bottom was to be thrust into a socket in the head of the processional staff. Over one hundred years old.

57. Wooden cross botone made in Oberammergau by the man who took the part of Joseph of Arimathea there in 1910. Hand-sawed work. Gift of Miss Rose Hardenburg.

58. An ancient Latin mahogany cross from Mexico, with decorative scroll work, made by descendants of the Aztecs.

59. Old wooden Latin crucifix from Spain. Christ, rays of light and Memento mori in mother-of-pearl.

60. Antique brass and wood Spanish crucifix with title.

61. Brass crucifix on pedestal, surmounted by title. From Spain. Latin cross with floreated terminals. Under feet of Christ the symbols of mortality. Antique.

62. Bronze benitier, surmounted by Latin cross bearing cherub.

63. Large olive-wood, Latin crucifix from Jerusalem. Inlaid with mother-of-pearl. On obverse side in mother-of-pearl are indicated the fourteen stations of the cross, the insignia of the Franciscans, the chalice, and an "M S" (Jesus Saviour of the World). On the reverse side is the word "Jerusalem." A present to Mr. Miller from the Bishop of Jerusalem.

64. Two iron, Latin, English crosses with the symbol of the Holy Spirit.



"Not she with traitorous kiss her Saviour
stung,
Not she denied Him with unholy tongue;
She, while apostles shrank, could danger
brave,
Last at his cross, and earliest at his grave."
—Woman.



65. Antique bronze Spanish crucifix. Typical, emaciated Christ of Spanish countries. Conventional ornamentation on either side.

66. Old ebony Latin cross from England. On either side is outlined a small Latin cross in ivory. Ivory support at top.

67. A Russian pear-wood "Ikon Cross" of Greek form with triptych on either side of paneled, Byzantine chip carving. On either

side an ornamental border of small Greek crosses. A very interesting and exquisitely artistic piece of work. Evidently the lower part only of a processional, miracle working Icon, the upper part having been sawed off by some vandal. The five panels on either side contain Biblical scenes, and inscriptions in Russian characters. Originally there were three of these inscriptions on each side, but the upper ones have been removed by the mutilation mentioned. Such crosses were used in the ancient custom of the "Blessing of the Neva." Many of the figures depicted in the panels bear a strange resemblance to North American Indians. Belongs to about the year 1660 and is from the famous collection of the Rev. J. Sparrow Simpson of England. The letters on the outer edges of the cross were evidently cut by some bungler, at a later date.

68. Two green marble, Latin, Calvary crosses from Ireland. The Cross of Passion, when erected upon three steps, is known as the Cross of Calvary. The steps allude to the three Christian virtues, Faith, Hope and Charity.

69. Four black, bog-wood, carved, aureole crosses from Ireland. One of them with the word "Erin." All on pedestals. These are copies in miniature of ancient Irish crosses.



"In the Cross of Christ I glory,
Towering o'er the wrecks of time;
All the light of sacred story
Gathers round its head sublime."



70. Large, bronze, processional, Latin cross. Processional crosses were carried to meet bishops, emperors, kings and other distinguished persons; also in litanies from a very early period.

This is a Spanish, sword-hilt cross of the Order of S. Iago, or St. James of Compostella, as is indicated by the cockle-shells which ornament both sides of the cross. St. James has been the military patron saint of Spain since the ninth century. The terminals





of the arms and limbs make this what is known in heraldry as a "Cross Fleury"—the flower in full bloom, implying that the bearer was a matured soldier of the Cross. On obverse side are the Virgin and Child in bronze relief work. There are evidences still remaining to show that the whole cross was once elaborately gilded. From the middle of the seventeenth century. (Garden of Bells.)

71. Spanish, brass, Latin, processional cross, with conventional ornamentation. The eight-petaled flower in the center on either side represents the eight beatitudes. Early part of eighteenth century. (Garden of Bells.)

72. Mortuary memorial cross from Lucerne with inscription in German, and date 1832 (Garden of the Bells.)



"Bearing His cross, while Christ passed forth
forlorn,
His God-like forehead by the mock crown
torn,
A little bird took from that crown one thorn,
To soothe the dear Redeemer's throbbing
head.
The bird did what she could; His blood, 'tis
said,
Down dropping, dyed her tender bosom red."
—A Breton Legend.



73. Modern wooden Latin cross with figure representing St. Kummmiss, a holy, bearded woman (heiliger berdiger), much honored in the Austrian Tyrol, and also in Bamberg, Germany, where she is called "Gottlicker Hilfe." One hundred years old.

74. Ornamental iron Latin crucifix with small gilt crucified Christ. From Rouen (France), famous for its wonderful Gothic churches. Modern.

75. Bronze cruciform Christ. Gothic style. A rather unusual feature is the kingly crown instead of the crown of thorns. Intended for a crucifix. From Chartres (France), whose cathedral is said to be the most beautiful structure produced in the Middle Ages. Seventeenth century.

76. Cross made of brilliants, forming a French Masonic emblem. A pectoral Latin cross fleury surmounted by royal crown set with green stones. On reverse side under glass a pelican feeding her young with her own blood (symbolizing the love of Christ for His church); on observe side the Rose of Sharon springing up about the cross. Eighteenth century. From France.

77. Silver Lorraine crucifix with figure of Christ. The upper arm of the Lorraine cross symbolizes the inscription on the cross of Calvary, over head of Christ. The two arms also typify the part taken by the Jews and Christians in the redemption of the world.

On obverse side figure of Mary and inscription in Italian, "To Immaculate Queen Mary." From Florence, Italy.

78. Silver Latin crucifix fleury, with Christ on obverse and Mary and Child on reverse side. (Fleury crosses are those with terminations like full-blown flowers.) Over head of Christ, scroll and inscription. From Amboise, France. The edict of Amboise in 1563 granted toleration to the Huguenots.

79. Ancient wooden Latin cross with a cardinal's cross carved in relief. On one side is the spear and on the other the reed and hyssop. Various abbreviated words in ancient uncial Greek referring to the titles of Christ. At foot of cross in depression is carved a skull, the symbol of Christ's victory over death and the grave. About three hundred and fifty years old. From Joppa, in Syria.

80. Jerusalem cross of red enamel and gold. A Jerusalem cross really consists of one larger and four smaller crosses, represented the five wounds of Christ. The red indicates the love of man to God; the blue symbolizes divine truth and eternity; and the golden fleur-de-lis indicates the Trinity. Inscription: "Provençan e Catouli mosto fe na pas falì." From Leghorn.

81. Pilgrim's cross of cloth of cardinal red with background of white. Bears a metal medallion with figure of Madonna and Child and inscription in French, "Our Lady of Health, pray for us." Worn by pilgrims who come to be cured of ailments by our Lady of Lourdes in Southern France.

82. Pilgrim's badge of yellow, red and black (the Virgin's colors), with cross fleury pendant. On one side the cross the Madonna and on the other in French, "Our Lady of Lourdes."

83. Pilgrim's badge of shield shape in the Virgin's colors with the letters N. D. L. "Our Lady of Lourdes."

84. A metal pendant with bell-shaped ornaments and in relief the figure of John the Baptist. From Pau, France.



85. Wooden cardinal's cross fleury reliquary. The small receptacles were for fragments of bones of the blessed saints, some of which may still be seen. About two hundred years old. From Nimes, France.

86. Ancient Latin crucifix fleury inlaid with mother-of-pearl. Carved in relief is the crucified Christ, the four Evangelists with their different attributes and the Mater Dolorosa and memento mori. Eighteenth century. From Avignon, France.

87. A Latin reliquary cross of beautifully carved ebony. This once contained many fragments of the bones of the blessed saints, and many of the precious relics still remain in their respective cavities. These crosses were of great repute among the sick and through them were wrought many miraculous cures. About three hundred years old. From Carcassonne, France, a part of which, the lower town, was founded by King Louis the Ninth (St. Louis) in 1247.

88. Ancient copper Latin cross fleury. Quite artistically engraved. In center panel Christ holding in one hand the bread of life and with the other giving the episcopal blessing. At the extremities the eagle, ox, angel and lion, symbols of S. S. John, Luke, Matthew and Mark. On obverse side artistic floreated patterns, and in center Maltese cross, the eight points of which represent the eight beatitudes. Three hundred years old. From the great Convent of La Merced, Mexico City.

89. Ancient brass Latin cross botone, with fleur-de-lis (or lily flower) ornamentation on the limbs. Eighteenth century. From old altar. The fleur-de-lis has been connected with the heraldry of France since 1147. In 1546 Pope Paul III established the Order of the Lily, whose members were pledged to defend the patrimony of St. Peter against the heretics. The fleur-de-lis symbolizes the Trinity. From Church of the Holy Trinity in Paris.

90. Silver cardinal's cross fleury with spike base. Ornamented with flowers in raised work. Flying cherubs supporting cross.



Latin inscription at top. Middle of eighteenth century. From Oviedo, Spain.

91. Masonic emblem of silver and brilliants. Crown, compass and cross. Pelican feeding her young. About seventy-five years old. Barcelona, Spain.

92. Silver pendant in form of escutcheon of Austria-Hungary. Double-headed eagle wearing crown of Austria and grasping sword in its talons. Worn by the nobility only. Nineteenth century. From Budapesth.

93. Small silver crucifix with figure of Madonna on obverse side. Eighteenth century. Madrid.

94. Very ornamental wooden cross in silver frame, with rays of light and fleury terminals. Insets of mother-of-pearl. Eighteenth century. From Malaga, Spain.

95. Triangular-shaped crystal pendant in silver frame for episcopal use. Into the glass have been cut and gilded a small triangle, a cross, "I. H. S." and the nails of Calvary. Eighteenth century. From Seville.

96. Ancient triangular ecclesiastical pendant of metal and enamel containing cross supported by monogram I. H. S. Eighteenth century. From Madrid.

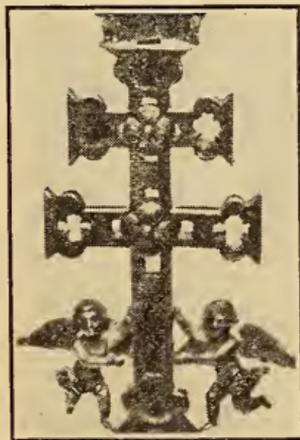
97. Ancient brass and enamel pendant containing monstrance, the base of which forms part of the monogram I. H. S. Eighteenth century. From Madrid.

98. Old brass altar ornament surmounted by cross and containing Virgin as Queen of Heaven. Seventeenth century. From Burgos.

99. Ancient wooden reliquary Calvary cross inlaid with ivory. Many fragments of bones of the saints can still be seen in the glass covered openings. Seventeenth century. From Cadiz.

100. Latin reliquary cross of ebony with ornamental setting of colored crystal. Contains saintly relics. Eighteenth century. From Granada.

101. Brass cardinal's cross fleury with flying cherubs at base. Stands on pedestal. A





very interesting reliquary crucifix. On obverse side in raised work are seen monstrance, celebrant priest, angels, king, candles, etc. From Caravaca, Spain, in whose coat-of-arms this cross appears and concerning which there is the following legend: A Moorish king in the fifteenth century captured a priest near Caravaca and ordered him to say mass. All was ready except the cross, for lack of which the priest refused to proceed with the ceremony. The enraged Moor would have slain the recalcitrant priest on the spot had not a miracle been performed. Suddenly two angels appeared bearing between them a glittering cross, which they placed upon the altar. Seventeenth century.

102. Ancient brass Latin cross with abbreviated inscription in Latin: "Holy and most mighty God, have mercy upon us." Eighteenth century. From Santander, Spain.

103. Pendant bronze cardinal's cross curiously inscribed with various letters. These crosses were worn by the higher members of the Spanish gypsies, and the letters have reference to certain words used in the strange gypsy ceremonies. About one hundred years old. From Galicia, Spain.

104. Olive-wood Calvary cross fleury on pedestal of three steps typifying the three Christian graces—Faith, Hope, Charity. On front of pedestal the insignia of the Franciscan Order. On back is written in Spanish, "El Bautista (the Baptist). Date 1700. From the Convent of the Immaculate Conception of Santa Clara nuns of the Franciscan Order, Toledo, Spain.

105. Very interesting wooden Latin cross covered with carved symbols of the Passion and Crucifixion, such as nails, pincers, hammer, scourge, lantern, ladder, cock, spear, hyssop, coat and sun and moon. The various Maltese crosses are symbols of the Order of Mercy. Date about 1650. From the great Convent of La Merced, Mexico City.

106. Cardinal's cross of steel damascened with gold and silver. From Toledo, for centuries famous for her swords, damascened wares, and other metal work.

107. Olive-wood cross with carvings in relief showing symbols of the Passion and Crucifixion. Metal image of Virgin and Child. About one hundred and fifty years old. From convent at Avila, Spain, where is treasured a portrait of Christ done in a vision by St. John of the Cross.

108. Silver Lorraine or cardinal's cross fleury, with rays streaming from center. Worn on the breast. Eighteenth century. From Cordova. The extra bar typifies the higher office of the cardinal, patriarch or archbishop entitled to wear such crosses. Also used in the coat-of-arms of Hungary, as the king there has the title of Apostolic, and



also in the coat-of-arms of St. Benedict, who was the founder, patriarch and first abbot of the great Order of the Benedictines.

109. Iron Latin cross fleury with rays. About two hundred years old. From the great cathedral at Granada, where are buried Ferdinand and Isabella.

110. Old iron Latin cross with floreated terminals, and ornamental Rose of Sharon in center. From a chapel in the cathedral of Seville, where, since their removal from Havana in 1899, have reposed the bones of Christopher Columbus (Cristobal Colon). About two hundred years old.

111. Bronze processional cross from Escorial, Spain. Famous for royal monastery of Saint Lawrence, built by Philip II in 1559.

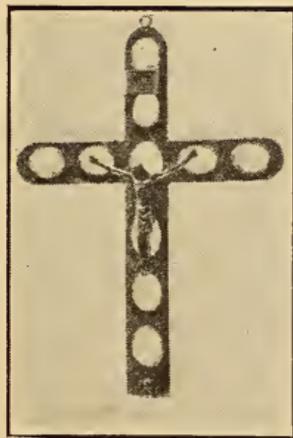
112. Bronze pendant cardinal's cross from Caravaca, Spain. There such crosses are worn by the women as a protection against thunder-storms. Their thought is that the rumbling thunder moves and opens the sides of the cross, thus allowing the evil influences to enter the cross instead of harming the wearer. About two hundred years old.

113. Ancient iron altar cross fleury from cathedral of the "Virgin of the Pillar" at Zaragoza, Spain. According to the legend the Virgin, standing on a pillar, appeared to St. James when he was making a missionary pilgrimage through Spain. Eighteenth century.

114. Ornamental silver pectoral cardinal's cross. Eighteenth century. From Algericas, opposite the Rock of Gibraltar.

115. Silver cross star-rayed, from San Sebastian, Spain. Fifty years old.

116. Silver crucifix set with ten cut crystal stones, symbolizing the ten commandments. At foot of cross a memento mori and at top monogram. Initials of maker stamped in the silver at the foot. A pectoral cross, such as are worn by archbishops at the great functions of the church in Spain. Four hundred years old. From the ancient Convent of San Leandro at Toledo.



117. Crystal crucifix with terminals and figures of hammered gold. The two Marys stand on either side of the cross. Very artistic pedestal of crystal with borders of fretted gold. Sixteenth century. From the Convent of Los Comendadores de Santiago, a retreat for the women of the Spanish nobility at Seville, Spain.

118. Metal mould for the manufacture of crucifixes. Seventeenth century. Granada.

119. Latin cross of dark wood covered with brass figures. Pedestal with niches for receiving relics of the blessed saints and



martyrs. A graveyard Calvary cross. About three hundred and fifty years old, from Granada, famous for its Alhambra.

120. Brass, enameled cross on base. Fleury terminals. In center monogram I. H. S. From Cordoba.

121. Very interesting reliquary cross of chiseled brass. The fleury terminals formed by trios of cherubs' heads. Symbolic objects of the Passion and Crucifixion, including the three dice used by the soldiers when they "cast lots." Contains a relic of St. Cyriacus, Pope of Rome, who accompanied St. Ursula and her 11,000 virgins from Rome to Cologne, where they were all slain. About 1750. From Cologne, France.

122. Brass altar cross supported by two kneeling, adoring angels. From Convent of El Carmen, Seville. Eighteenth century.

123. Very ancient wooden processional cross covered with a facing of richly chased beaten bronze in floreated designs. At the four extremities are the heads of SS. Peter and Paul, Quintin and Quirinus. St. Quintin was the son of Zeno, the Roman philosopher, and is patron of San Quentin, California. St. Quirinus was Bishop of Sissek in Croatia and is one of the eight guardian saints of Austria. In the center a very artistic monogram of the I. H. S. About two hundred years old. From the church of Santa Marina, Cordoba.

124. Ancient crucifix of hammered silver with the figure of Christ arrayed in skirt

(Spanish style). On reverse side the Madonna and Child, both crowned. About four hundred years old. From church of Santa Clara del Carmena, near Seville.

125. Pectoral cross of cut crystal tipped with gold. Seventeenth century. From Blois, France.

126. Brass cardinal's cross with Mary as Queen of Heaven, with the moon under her feet, and underneath a double duck-headed serpent with barbed tail. Eighteenth century. From church of Santa Maria del Mar, Barcelona, Spain.

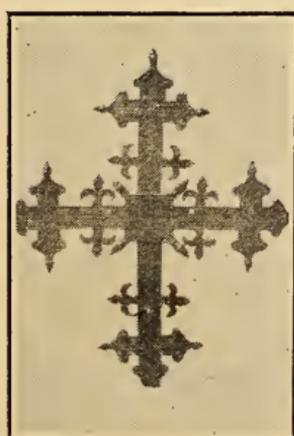
127. Pectoral cross fleury of gold with blue enamel. In center is represented the famous image of the "black Madonna" of Montserrat (serrated mountain, where the Holy Grail rested for a time). The Convent of Montserrat is one of the oldest and most celebrated in Spain and was founded in 880. The miraculous image of the Virgin here enshrined was carved by St. Luke, the apostolic limner of the Virgin, and brought to Spain by St. Peter. The monks of the present time manage a school of ecclesiastical music. From Montserrat.

128. Small silver cross-shaped pendant from Montserrat, Spain. On one side, image of Madonna and on obverse side "N. S. de Montserrat."

129. Brass terminal of St. Andrew, with halo and bearing an Andrew's cross. Fifty years old. Patron saint of San Andres, California. From church of San Andres, Valladolid.

130. Ancient silver crucifix pendant. A cross fleury. Seventeenth century. From Holland.

131. Maltese cross pendant of mother-of-pearl surmounted by royal crown. Badge of an old German military order, as indicated by the crossed sabres, cannon balls, and the letters G. K. S., which stand for the words, "Serve God and the King." The number 30 within the circle is that of the old regiment. Eighteenth century. From Munich.



132. Small silver pendant of Our Guardian Lady from church of Notre Dame de la Garde, a notable center for pilgrims. On one side a figure of the Madonna and on the reverse the monogram of her name. Cable and anchor decoration.

133. Wooden reliquary cross on pedestal. In the cavity there is a hollow crystal cross containing two very small splinters of the True Cross. The precious relic is closed and sealed with wax and silken thread, and still bears the original and unbroken episcopal sigillum. It is said that Louis the Ninth of France (St. Louis) received a large portion of the True Cross from Constantinople in the thirteenth century and put it, with the original crown of thorns, in the beautiful Sainte Chapelle, in Paris, which he caused to be built for its reception. Eighteenth century. From the Church of the Redeemer, Mar seilles.

134. Reliquary crucifix of apple-wood beautifully carved. On front are figures of Father and dove over the Son, the Father giving the episcopal blessing. Beneath is the Mater Dolorosa, with sword piercing her heart. The reverse side has sliding panels covered with carved emblems of the Passion and Crucifixion. In the reliquary cavity a small fragment of one of the thorns from Calvary. Nineteenth century. From the Engedine, Switzerland.

135. Hollow silver gilt cross with monogram and other decorative designs. Used as a receptacle in which to carry the sacred oil and consecrated wafer to those who were to receive extreme unction in articulo mortis. On inside of cover the words "Josef Antoni Baumgartner, Arbou, 1815." Donated by him to the church at Arbou, Switzerland.

136. A St. Hubert's cross of metal to be worn as a pendant. Small crucifix upright between stag's horns. The legends say that St. Hubert (who is a very popular German saint) was renowned as a hunter, and was converted to Christianity by one day meeting in the forest a milk-white stag with a crucifix between his horns. Bread blessed at a shrine of St. Hubert is a cure for hydrophobia. From Munich.





137. Small pendant silver-gilt crucifix with cross potent or crutch cross. The terminals bear the symbols of the four evangelists, viz.: the eagle of St. John, the evangelist; the lion of St. Mark; the ox of St. Luke, and the angel of St. Matthew. From Lucerne, Switzerland.

138. Latin pendant of enamel with figure of Christ, and tri-lobate ornaments at ends of cross piece. From Limoges, France.

139. Nickel-bound crucifix of wood, used as pendant. The figure of Christ has the suppedaneum or support beneath the feet. On the obverse side the monogram of Notre Dame de Lourdes. From Lourdes, in Southern France, a noted place of pilgrimages for sick people. The shrine is in a rock grotto by the river and contains a statue of the Virgin dressed as she appeared to Bernadette Soubirous in 1858.

140. Pendant Maltese cross of wine-colored crystal, from Nuremberg. The five sections typify the five bloody wounds of the Saviour. One hundred years old.

141. Brass pendant Greek cross with laurel wreath and inscription in modern Greek. A military medal of merit. About fifty years old. From Athens.

142. Bronze Russian ikon cross with five panels of figures on either side. Although of undoubted Russian origin, this cross came from Athens. Was formerly a processional cross and borne on a standard, but the pin for the socket has been broken off from the bottom. Early eighteenth century.

143. Red beads from Athens. These were formerly used as rosaries, but are now carried in the hand by modern Grecian beaux as playthings.

144. Popular style of ikon of Virgin and Babe as used by the Greek church in Russia and Greece. Monograms and inscriptions in Russian. To be hung on the wall of the house.

145. Very ancient brass Russian crucifix of the Greek church. The upper half has been broken off. Evidently a processional ikon. Four figures in raised work representing saints. On both sides are inscriptions in Russian, as follows: "The crucifix of our Lord Jesus Christ. We worship thy cross O Lord, and we hail and glorify thy holy resurrection. The strength of the faithful. The cross is a glory of the angels. The cross is that which gives the deepest wounds to the demons." Early eighteenth century. From St. Petersburg.

146. Mohammedan rosary of sandal wood beads, 99 in number. Cairo, Egypt.

147. Hindu rosary of "rudrach" beads. Commonly worn about the neck by the devout Brahmins. From Jaipur, India.



148. Buddhist rosary of coral, amber, turquoise and other beads. Formerly belonged to the lama of Thibet.

149. "Dorgee" of bronze. Such objects are held in the hands of the Buddhist priests when they are exorcising the devil, as it is believed that by these means the evil spirit is hypnotized. From Darjeeling, India.

150. Small Latin cross pendant. On one side, figure of St. Thomas of Aquinas and inscription in Portuguese: "St. Thomas Aquinas of the Order of Preachers." On obverse is the inscription: "May the cross be my salvation; the cross is that which I ever adore; may the cross be my refuge." Found in "Chinatown," Hong Kong. Used in Japan or the Philippines by early Roman Catholic missionaries.

151. Small brass Latin cross, just the same as No. 150, with the exception that the inscription is in Spanish.

152. Silver bangle representing the "Virgin of the Pillar," from Zaragoza, Spain. Virgin may be seen through the peep-hole at the bottom of the figure.

153. Cross of gold and enamel with characteristic ornamentation and inscriptions in Russian. From Moscow.

154. Japanese rosary of fruit pits carved in the shape of temple gongs. From Kyoto.

155. Japanese rosary of nuts carved in the shape of skulls. From Nara.

156. Buddhist rosary of scented beads. From Kobe, Japan.

157. Gilt wood Sawastika cross reversed, and

158. Gilt wood "Sanko," from the Sanjusangen-do Temple (Kyoto) of Kwannon, Goddess of Mercy. "Sanko" is the Japanese equivalent of the Indian "dorgee," and is used by the priests in exorcising evil spirits. In this temple there are one thousand life-sized gilt statues of Kwannon, who holds in her hand many different symbols of Buddhism. The temple was first built in 1132, but being destroyed by fire, was rebuilt in 1249. The significance of the Sawastika cross has already been described in another place. (See No. 12.)

159. Bronze "Tokko," used by Japanese Buddhist priest to avert evil.

160. Metal staff top with the six mystical rongs, called "Shakujo" in Japanese. Used in the collection of food and money by traveling Buddhist beggar priests. From Miyano-shita.

161. Sacred Buddhistic symbol of lotus flower and eagle claws, typifying purity and strength through Buddha. Bronze, cross-shaped, and used by the priests in driving out the devil. From Kyoto.

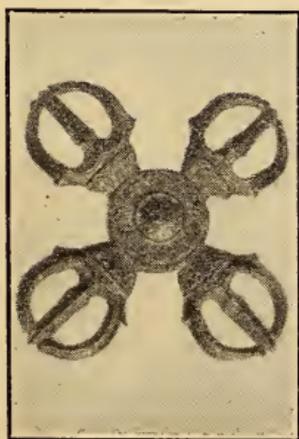
162. A "prayer wheel" (Mani), from Thibet. In the hollow copper receptacle is a paper inscribed with prayers to Buddha, the chief one being "Um Mani Padmi Hun" (I take my refuge in Buddha). This whirligig is made to revolve on the handle by means of the small attached ball of lead, and with every revolution a prayer is made, without any mental effort. In Thibet some of the prayer wheels are very large and are turned by wind or water power, and pray day and night for the worshiper, no matter where he may be or in what business engaged.

163. Rosary of mother-of-pearl with silver gilt crucifix in filigree work. From Madrid, Spain.

164. Altar cross of ancient silvered bronze with reliquary containing relic of "S. Jean de la Croix" (St. John of the Cross). Relic is protected by wax that bears the original and unbroken episcopal sigillum. St. John of the Cross was a holy man of the sixteenth century in Spain who was frequently favored with interviews with our Saviour, and who, on one of these occasions, made an uncouth sketch of the divine apparition, which was long preserved as a relic in the Convent of Avila. He was the first bare-footed Carmelite, and is famous for his terrible austerities and penances. He was the ally of St. Teresa in all her reforms, and is frequently represented with her. From Auvergne, France. (See watercolor on first page of Mexican Mass Book in Music Room.)

165. Latin cross of celluloid ornamented with painted flowers and picture of St. Anne and the Virgin Mary. Inscription in English: "I have invoked the good St. Anne of Beaupre for you." From the famous Shrine of St. Anne de Beaupre, near Quebec, Canada. The three steps that form the pedestal typify the three Christian graces of Faith, Hope and Charity.

166. Chinese Buddhist priest's prayer rosary. Made of beads of pink, yellow and green. The priest when invoking Buddha kneels and rubs the beads of the rosary in his hand in order to attract favorable attention on the part of the Blessed One. The green stones are jade, and are greatly esteemed. From Pekin.



167. A Christian cross made out of carved beads that formed part of a Buddhist priest's rosary. From Peking.

168. Greek silver pendant cross with floreated terminals. Center of cross surrounded by monogram of Latin words "Rex, Lex, Pax, Lux"; King, Law, Peace, Light. At center is head of Christ, with cruciform nimbus, and on reverse the Latin words Omnia in Christo, "All things in Christ."

169. Weather-vane cross of hand-forged work. From Brittany. One hundred years old. (Garden of the Bells.)

170. Delegate's badge to 46th National Encampment of G. A. R., Los Angeles, California, September 9-14, 1912. Bronze brooch with raised likeness in cartouche of Harvey M. Trimble, Commander-in-chief. Old gold colored ribbon of silk with silver letters W. R. C. Pendant of silver with California scenery and grizzly bear in relief work.

171. Bronze commemorative badge and medal, of 46th National Encampment of G. A. R., Los Angeles, Sept. 9-14, 1912. On brooch military insignia. On gold colored ribbon in silver letters "Los Angeles, Cal. Staff." On obverse side of pendant bronze medal the likeness of Harvey M. Trimble in relief. On reverse side inscription: "Commander-in-Chief's staff Comrades 46th National Encampment G. A. R. 1912." Underneath American symbolical eagle and laurel and olive branches.

172. Badge and model for representative of 45th National Encampment of the G. A. R. at Rochester, N. Y., 1911. Presented to Frank A. Miller by John R. Gilman, Past Commander-in-Chief, and Ephraim B. Stillings, Past Adjutant-General of the G. A. R.

173. Silver cross set with the famous Cingalese moonstones. From Colombo, Ceylon. The Jesuit missionaries had here a great educational center in the Sixteenth and Seventeenth centuries.

174. Gold enameled Egyptian "key of life" often seen in the hands of the ancient Nile gods. One of the oldest and most universal forms of the cross. Connected with the primitive worship of the dual, reciprocal principles





in nature, twenty centuries before the word Christian had been coined. From Cairo, Egypt.



Lying on the bottom of the Cross cabinet is a very beautiful, large and interesting key of the Eighteenth century. It is made of pure silver and is richly jeweled. Surmounted by the papal insignia.

This was the official key of the camerlingo, or apostolic chamberlain, the official in the papal household at Rome who was the custodian of the personal jewels, treasure and vestments of the supreme pontiff.

The key was the apostolic chamberlain's badge of office, and was carried before him on a velvet cushion on state occasions. In the British museum there is a very fine and valuable collection of such heraldic keys of the royal chamberlains of the Seventeenth and Eighteenth centuries.



Near the key is a crown of solid silver of Sixteenth century work. Formerly on the head of an image of the Virgin Mary, in the Cathedral of the Assumption at Jaen, Spain.

An interesting alms basin of hammered silver is seen to the left of the key just mentioned.

From old Spanish church. Bears the following inscription: "This belongs to our Lady of Pity; it was made in the year 1802; it was fashioned anew in the year 1840 for her chapel." Springing from the center is an artistic figure of the Madonna.



Ford Paintings Of the California Missions

Of the thousands who have looked with admiring wonder at the old Franciscan missions of California, there was one who not only felt all the charm of romance that attaches to those fast disappearing monuments of Christian zeal and heroism, but who also had the artist's ability to stamp his impressions upon canvas, and thus preserve for future generations the features of the old missions as they were over a third of a century ago.

That artist friend of the missions, who saw them with the appreciative eyes of love, was **HENRY CHAPMAN FORD**, and it is his collection of original studies in oil of the California missions that forms one of the choicest art treasures of the Glenwood Mission Inn. (Henry Chapman Ford, born 1828, died 1894, the celebrated landscape painter, who resided for about twenty years in Santa Barbara.)

This series of exquisite pictures numbers thirty-eight, and comprises all of the original missions except San Rafael. These are, as Ford himself called them, "studies in oil," giving accurate representations of the missions as they appeared at the time they were made.

Included in this number are several *asistencias* or chapels, among them being the so-called Pala Mission, belonging to San Luis Rey; San Bernardino, belonging to San Gabriel; San Marcos, a chapel of Santa Barbara; Santa Margarita, a dependency of San Luis Obispo; and the Presidio Church at Monterey. Some of the original missions are represented more than once; San Gabriel, twice, one being the copy of the painting done by a Mexican artist in 1828; Santa Barbara, six times; Purisima, three times, one of them being the ruins of the old Purisima Mission; San Antonio de Padua, twice; San Carlos, four times; and San Jose, twice, one being a representation of that mission as it was before the earthquake of October 21, 1868.

All of these, with three exceptions, bear the date of the year in which they were painted, two of them, San Gabriel and Santa Cruz being copies of old paintings—the San Gabriel of the painting by the Mexican artist already mentioned, and the Santa Cruz of a picture painted by a French artist in 1853.

The entire series, with a few exceptions, was painted during the years 1880 and 1881. The Dolores Mission, at San Francisco, is represented as it existed in 1850, and that of Santa Clara as it was in 1851. As Mr. Ford lived for a number of years at Santa Bar-



bara, we are not surprised to find him portraying various features of that mission at different times, one in 1875, one in 1878, one in 1880, one in 1885, and one undated. Of the three views of La Purisima, two of the New Purisima were painted in 1878 and one of the Old Purisima in 1881.

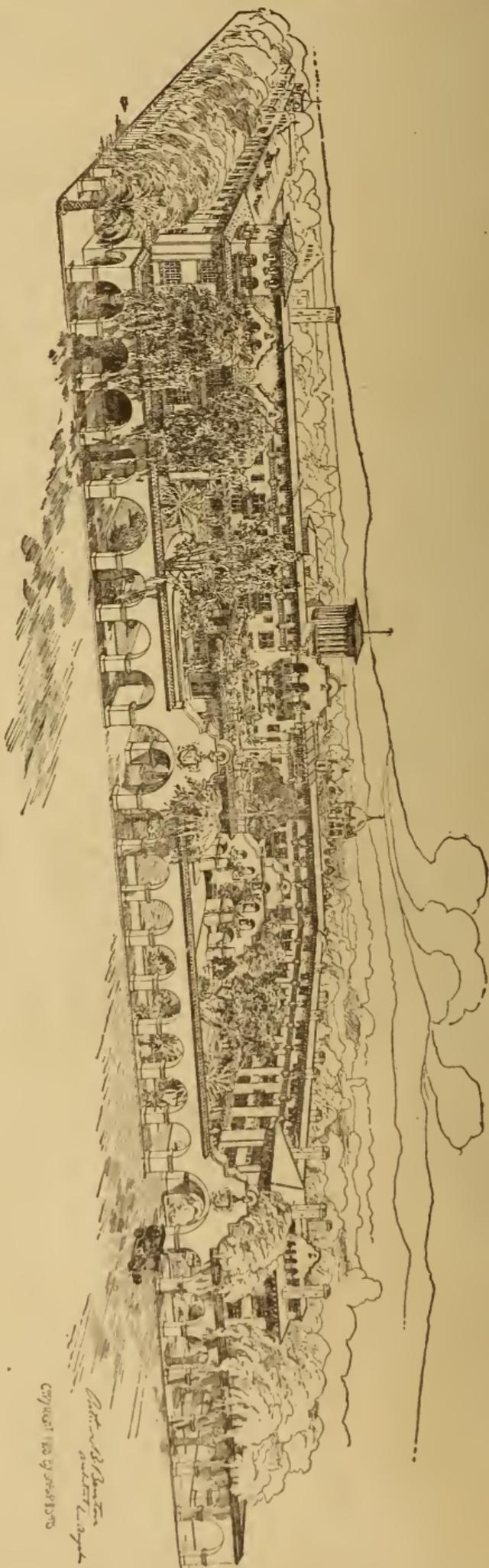
This set of paintings, of which most of the canvases measure about 16x30 inches, depicts the missions, with a few exceptions, as they appeared in 1880 and 1881, the years in which they were painted, and are, without doubt, the only extensive set representing them as they all actually appeared within such a limited period of time.

Their historical importance therefore is great, and with the passing of time will constantly increase. Of this collection twenty-nine were for twelve years on exhibition at the Memorial Museum in Golden Gate Park, San Francisco. In speaking of these paintings, Mr. George Barron, curator of the Golden Gate Park Museum, says: "The missions are cleverly drawn and denote a great deal of skill on the part of the artist, and while on exhibition here elicited a great deal of admiration."

Until the new **SPANISH COURT** is completed, these wonderful interpretations of a fast vanishing period in California's history are temporarily on exhibition in the "Old Adobe."



"The saints! ah, have they grown
Forgetful of their own?
Are they asleep or dead,
That open to the sky
Their ruined missions lie
No longer tenanted"?



MISSION INN, RIVERSIDE

"It has been left to you, FRANK MILLER, a genuine Californian, to dream of the hotel that ought to be, to turn your ideal into plaster and stone, and to give us in mountain-belted RIVERSIDE the one hotel which a Californian can recognize as his own." — By David Starr Jordan, President Stanford University.

Art. by David Starr Jordan
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