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GIBSON, FAY YORK. Comparative Interpretations of Religious Symbolism
in the Design on a Textile Dated 1680. (1970) Directed by: Mrs. Helen
K. Staley. pp. 108

This study of religious symbolism was limited to consideration of the symbolic significance of the motifs and other forms and spaces in the design which borders a white linen embroidered textile, dated 1680, in the historic collection of The School of Home Economics at The University of North Carolina at Greensboro.

Works specifically relevant to the objectives of this study were examined to establish an historic background for further research. The review of literature included: a survey of Christian symbols in art; a review of needlework for the church; and a survey of the historical development of religious symbolism, and the Passion symbols and their significance.

Five versions of the Four Gospels were consulted for statements concerning the group of Passion symbols that are embroidered on this historic textile. The four twentieth century publications chosen for study included the King James Version, the Revised Standard Version, the J. B. Phillip's Version, and The New English Version of The Holy Bible. A seventeenth century Geneva Version of the Bible was used to establish a standard to which later translations could be compared.

Twelve religious scholars and two religious orders with an exceptionally broad knowledge of and interest in Christian symbolism were invited to examine a photograph of the textile, and to present interpretations of the symbolic significance of this embroidered design.

E

These scholars were chosen as individuals, though a representative selection of faiths and denominations was sought in order to obtain evidence of similarities and differences of interpretations.

Each potential participant was sent a packet of materials which included an explanatory letter, mimeographed sheets for recording biographical data and written interpretations of the symbols, a diagram of the design motifs, and a photograph of the textile. The letter and accompanying materials were tested beforehand, but a follow-up letter was sent to scholars who did not reply within a three-week period.

Two tables were constructed for the presentation of comparable data: the commentaries by Matthew, Mark, Luke, and John as these were recorded in five versions of the Bible; and the interpretation of religious symbolism by religious scholars.

Each of sixteen major embroidered design motifs was studied separately to determine which were Passion symbols, and to compare the accounts in the Gospels or the interpretations made by scholars. In summary, a diagram was devised to direct the viewer when reading the Passion story, as it was told in symbols.

Similarities and differences in the accounts of Gospel writers were noted in identifying the Passion symbols which appear on the textile. Among the scholars too there was some disagreement as to the significance of certain symbols. All of the symbols in the design, except one, were established as links in the Passion story. It is believed that this piece is a corporal or a post-communion veil used in the Roman Catholic or Anglican Church.

COMPARATIVE INTERPRETATIONS OF RELIGIOUS SYMBOLISM
IN THE DESIGN ON A TEXTILE DATED 1680

by

Fay York Gibson

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Home Economics

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APPROVAL SHEET

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CHAPTER I

INTRODUCTION

This is a study of religious symbolism in the border design on a white linen embroidered textile, dated 1680, in the historic collection of The School of Home Economics at The University of North Carolina at Greensboro. This investigation will be limited to consideration of the symbolic significance of the motifs and other accompanying shapes and spaces in the design. Special emphasis will be placed on significant similarities and differences of interpretations of the design as explained by selected religious scholars. A survey of the literature relating to Christian symbolism, and a comparison of Crucifixion stories in The Four Gospels in five versions of The Holy Bible, will provide additional information for students of symbology.

Symbols have been used by man as a means of communication throughout history and, over the centuries, religions have established a significant language through the use of abstract forms.¹ Symbols, whether pagan or Christian, were employed extensively during the early developmental period of Christianity when they served a particular purpose as the "Bible of the poor."²

¹Georgiana Brown Harbeson, American Needlework (New York: Bonanza Books, 1938), p. 166.

²Ralph Turner, The Classical Empires, Vol. II: The Great Cultural Traditions: The Foundations of Civilization, (New York: McGraw-Hill Book Company, Inc., 1941), p. 1191.

Medieval Christians also made an abundant display of symbols in their religious lessons and daily teachings.

The eras which followed, however, were marked with a decline in the use of symbolism³ which persisted until the twentieth century. Then, in the midst of a liturgical revival of Christian art and use of symbols in the Christian churches, there was evidence of a recovery of these traditional abstractions.⁴ The Catholic Church, an exception, seems never to have changed from its early practices in the use of symbols. This modern revolution in Christian art is progressing despite opposition, and it has produced new liturgies. "It is these changes in liturgy just as much as the new building techniques and the pervasive experimentalism of our time, that account for the revolution in religious art."⁵

The creation of designs for needlework, and the time-consuming stitchery that was essential to its execution, have provided opportunity for spiritual reflection by the craftsman and have achieved profound beauty for inspiration of all peoples. Through hundreds of years, man expressed his religious thoughts and ideas symbolically in stitched or embroidered motifs on vestments, altar cloths, chalice

³Sister M. A. Justina Knapp, Christian Symbols and How to Use Them (Milwaukee: The Bruce Publishing Company, 1935), p. 3.

⁴Elwood Whitney, Symbology (New York: Hastings House, 1960), p. 170.

⁵Roland H. Bainton, The Horizon History of Christianity (New York: American Heritage Publishing Company, Inc., 1964), p. 401.

cloths and veils, and other works of art for the church. Perhaps, in this present revival of Christian art, an interest in church needlework will be renewed and may help to "create a newer symbology with which to inspire oncoming generations."⁶

Historic articles of needlework possess keys to an understanding of the traditional symbols and the changes in religion. They afford evidence of the heritage of evolving cultures. Junius Bird of the American Museum of Natural History agrees with the late M. D. C. Crawford that such fabrics are documents that have a "very real story" because, "next to written records, they are one of mankind's most revealing artifacts."⁷

The piece of needlework under investigation in this study was purchased from a private dealer in Florence, Italy, in 1937. A photograph of this textile may be seen on page 4. The date of origin, 1680, was established by the seller, who also indicated that the piece was of the quality sought by museums.⁸ This textile has a sheer, plain weave, white linen background, with an embroidered design of white linen thread forming the wide ornamental border of the piece. Its dimensions are twenty-one and one-half by twenty-two and three-fourths inches. This design is composed of sixteen

⁶Harbeson, American Needlework, p. 168.

⁷Junius Bird, Paracas Fabrics and Nazca Needlework (Washington, D. C.: National Publishing Company, 1954), p. 1.

⁸Letter from Harriet Naumann Hussong, Deerfield, Illinois, Dec. 27, 1968.

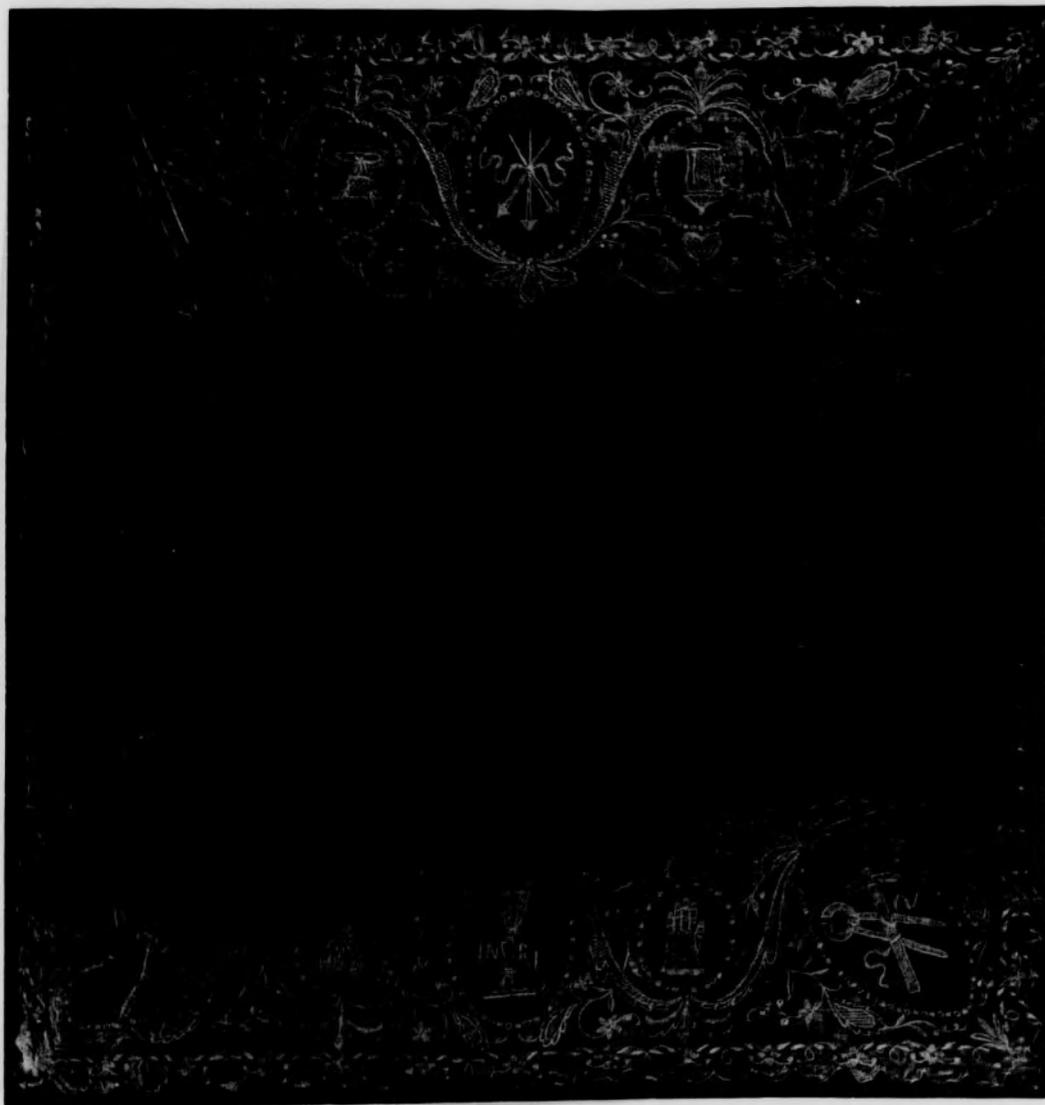


Figure 1

A Photograph of the Historic Textile Dated 1680

embroidered motifs (symbols of the Passion) encased in ovals or circles arranged symmetrically against unifying background forms and spaces. The four corner emblems are framed by ovals placed diagonally toward the central area and are larger than the other twelve circled motifs. As background for the framed symbols, floral and fruit forms fill the spaces between the circles and ovals, thus helping to co-ordinate and complete the design idea. The square central field is plain but, in contrast, the outer edge is finished with scallops which are embroidered in thread like that used in the widest border design. A narrower secondary border runs continuously along the edges but appears to have less symbolic significance.

Students of historic textiles and Christian art are especially interested in Christian symbolism. Since this cloth was, in all probability, intended for use in Christian ritual in the seventeenth century, it can be assumed to reflect the philosophies of both the church and the seventeenth century artist. It is hoped that this study will encourage a renewal of interest in symbology, in addition to its contribution to knowledge of the historic collection at this University. A digest of the interpretations recorded by religious scholars was compiled to accompany the display of this historic textile to viewers in the future.

Definition of Terms

George Ferguson, in Signs and Symbols in Christian Art, defines the Passion Symbols as a collection of Christian symbols that depict

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"the last events of Christ's earthly life, from His entry into Jerusalem to His burial. . . ." ⁹

The term religious scholars, as used in this investigation, is interpreted as including those persons who were educated for the ministry with special study in liturgics, or those persons who have made an avocation of Christian symbolism.

⁹George Ferguson, Signs and Symbols in Christian Art (New York: Oxford University Press, 1959), p. 50.

CHAPTER II

CHRISTIAN SYMBOLS IN ART AND NEEDLEWORK FOR THE CHURCH

Available literature was studied to determine the symbolic significance of a design which is embroidered along the edges of an historic textile dated 1680. While this review indicated that there are few studies explaining religious symbolism in designs on historic fabrics, it produced evidence that this textile can be described as a work of art which merits serious study. Many works, nevertheless, provided valuable information concerning the historical evolution of Christian art and needlework for the church, and the development, use, and significance of Christian symbols. Few books contained detailed information on all three topics; therefore, this review of literature is divided into three parts. Part I is a survey of Christian art through the ages. Part II includes a review of literature concerning needlework for the church. In Part III, two aspects of symbology are examined: the historical development of religious symbolism, and the Passion symbols and their significance.

PART I: CHRISTIAN ART

"From the earliest times until today human beings the world over have given expression to human experience in concrete tangible forms which we call works of art."¹ An eminent art historian, Helen

¹Helen Gardner, Art Through the Ages (New York: Harcourt, Brace and Company, 1948), p. 1.

Gardner contends that art is essential to life itself; it not only gives meaning to man's existence, but it also becomes an "objectification of a human experience"² in a particular age. The entire history of the world may be traced through artistic forms, for works of art are as old as history itself. In works of art both the material and spiritual aspects of a civilization can be perceived simultaneously, since one cannot be separated from the other. Also, Percy Dearmer adds, the "political and religious conditions of the people" are captured in the artistic expressions of the times.

Art forms must be understandable through sensory awareness so that the emotions and mental faculties of the viewer may be stimulated to grasp the idea or meaning. Gardner, supporting this premise, states that a work of art is

a form created by the artist out of human experience. At the same time it has a cultural context. It exists in time, and its form reflects the forces of that time--social, economic, political, and religious. From this angle the form reveals a style--a mode of the time of its creation, a mode that colors all works of art of the time so that together they express the essence of the time.³

The "artist is [the] one who selects and arranges details from life experiences into concrete forms"⁴--without him, there would be no work of art.

Although there is no quick or easy method for studying these

²Ibid.

³Ibid., p. 2.

⁴Ibid., p. 1.

artistic expressions, Gardner believes that there are four factors to consider. As stated in her definition of a work of art, these factors are: the form, the cultural or time context, the content or subject matter, and the function or use.

Further explaining, Gardner states that every work of art is a form, "a living structure possessed of an organic oneness that sets it apart from other objects and makes it a work of art."⁵ From this form, style begins, then matures and fades away. It may foretell of styles to come or retrogress into styles of the past.

Works of art also have content. Usually, the content is related to the most prevalent thoughts and issues of the times. As Gardner explains

it was not by accident that Renaissance painters painted Madonnas, that modern painters produce still life, abstract or nonobjective paintings, and that the Chinese developed the landscape scroll. It was not by accident that the design on early Christian bronzes and on some American Indian pottery relates to clouds and rain, or that Mayan carvings so frequently repeat the motif of the plumed serpent and the jaguar.⁶

While expressing human experiences, the artist uses in his work those ideas or everyday events with which he is most familiar. He translates these into forms which represent the cultural or time context of a particular era of history.

Another facet of most works of art is that of function or purpose. Many works were designed for a specific reason and a

⁵Ibid.

⁶Ibid., p. 2.

particular use in a definite place. Items from statues to pottery, to rugs, to textiles have a specific function when identified with their original habitat. "Thus works of art exist and always have existed, and have been essential to man's well-being."⁷

One type of art that was derived from the life of the people is known as Christian art. It gave direction and provided an outlet for self-expression during a most difficult period in history, that of the Middle Ages in Western civilization. Ethel Lewis, in The Romance of Textiles, concludes that "religion has always been the greatest influence on art for it is usually through a people's efforts to make themselves dear to their gods that they create everlasting treasures."⁸ Religion has constantly stimulated and sustained art throughout the ages. Both have suffered together during periods of persecution and trial.

Art, however, was never "the meek handmaid of religion,"⁹ but was a method of self-expression which lead believers in the early church to revelations of both positive and negative attitudes. Germain Bazin explains that "the pure spirituality which Christianity had inherited from Judaism was to lead its first followers into an aversion to art."¹⁰ It was in the earlier period that Christians developed a

⁷Ibid., p. 1.

⁸Ethel Lewis, The Romance of Textiles (New York: The Macmillan Company, 1953), p. 5.

⁹Percy Dearmer, Christianity and Art (New York: Association Press, 1926), p. 39.

¹⁰Germain Bazin, A History of Art from Prehistoric Times to the Present (Boston: Houghton Mifflin Company, 1959), p. 104.

new sense of values from their religion, and "expressed themselves all over Europe, from Byzantium to Britain, in a great art that was distinctively Christian."¹¹

This great art marked a new era in the development of artistic expression, while it also provided opportunities which the artist had never experienced before. Newton, explaining concisely, writes:

It should be noted that the birth of a new religion and its emergence and recognition under the Emperor Constantine in the fourth century from being an underground movement, often persecuted, never triumphant, brought with it an immense new opportunity to develop a new iconography and imposed on the artist, architect, and the craftsman-designer, a set of tasks of a far wider range than they had ever enjoyed before.¹²

Christian art began with the selection of a new style and a wider range of subject matter. The new style evolved somewhat from modification of styles already in existence; the subject matter included all aspects of human experience. A basis for the new Christian art was derived from pagan art, but the content was given a new meaning. For example,

Aristaeus, the god of gardens, with a lamb on his shoulders, became the Good Shepherd, a symbol of Christ. . . . Going even farther in their passion for cryptograms the Christians, in order to portray Christ, his Passion and the Redemption, created a whole system of picture puzzles--and no doubt the persecutions had something to do with this esotericism.¹³

Ralph Turner explicates that "the general qualities of Christian art

¹¹Dearmer, Christianity and Art, p. 39.

¹²Eric Newton and William Neil, 2000 Years of Christian Art (New York: Harper and Row, 1966), p. 16.

¹³Bazin, A History of Art from Prehistoric Times to the Present, p. 113.

were derived from pagan art of the late imperial period, which, . . . brought the decay of the Hellenic style and a progressive oriental-ization of techniques and materials."¹⁴ This art had two tendencies, didactic expression and the extensive use of symbolism. Both were employed to teach the faith to the common man who could neither read nor write. "When the new religion broke new ground and attracted the pagan masses, it had to come to terms with the mind of the illiterate classes who needed images to guide their belief."¹⁵ Thus the early Christians established a personal or congregational art to meet the needs of the times and the needs of the people. Each congregation had its own style; there was no public art.¹⁶

These early Christians, being mainly from the working classes, expressed their beliefs simply, through crafts and skills employed at their daily work. In this period, the minor arts which were also the "decorative arts--woodcarving, metalworking, jewelry making, cloisonné manufacture. . . , and embroidery were more important than the monumental classical arts."¹⁷ These people did away with sculpture, which was the major art of the Greeks.¹⁸ "The early Christians had no interest in forms themselves and were content with the models they

¹⁴Ralph Turner, The Classical Empires, Vol. II: The Great Cultural Traditions: The Foundations of Civilization, (New York: McGraw-Hill Book Company, Inc., 1941), p. 1190.

¹⁵Bazin, A History of Art from Prehistoric Times to the Present, p. 104.

¹⁶Turner, The Classical Empires, Vol. II: The Great Cultural Traditions: The Foundations of Civilization, p. 1191.

¹⁷Ibid.

¹⁸Bazin, A History of Art from Prehistoric Times to the Present, p. 106.

borrowed from Hellenistic plastic conventions: all they cared about was the idea behind them."¹⁹ They also stressed the spiritual interpretations of objects in contrast to the materialistic view of the Greeks, and "a purely moral hierarchy replaced the material order of things."²⁰

These religious zealots wanted unreal flat forms that did not suggest movement or life. Consequently, the half or three-quarter profile of the Greek statues and paintings were reduced to a vertical perspective. Paul Friedländer maintains that early Christians had a preference for "more or less strict frontality."²¹ They preferred symmetry in their works, and a repetition of figures in an endless series similar to that of primitive art of past eras. Christian art was founded upon, influenced by, and resembled the pagan art of former civilizations.

Pagan art, however, was not the only influence upon Christian art. Historians are agreed that the Christian religion became a force in the life of Rome, which was pressed too by the barbarians who overran the city and provinces. These newcomers and the cultured Romans vied with each other for self-expression. "Meanwhile the Christian church, growing at first in secret, and strengthened by persecution, emerged victorious as the real successor of Rome."²²

¹⁹Ibid., p. 113.

²⁰Ibid., p. 106.

²¹Paul Friedländer, Documents of Dying Paganism (California: University of California Press, 1945), p. 23.

²²Gardner, Art Through the Ages, p. 249.

Emperor Constantine, in the Edict of Milan, A.D. 313, promised toleration of all religions. His conversion to Christianity implemented the rise of this faith, and his transfer of the Imperial Court to Byzantium furthered the evolution of religious liberties. By the end of the fourth century, the Emperor Theodosius had made Christianity the official religion of the Byzantine Empire. The church, then, like the empire, had two centers: Rome in the West where the Pope claimed to be the supreme religious leader, and Constantinople in the East where the Patriarch rejected the claim of the Pope.

Constantinople became the cultural center of the Mediterranean world and brilliant creative works of art were produced, with Byzantine silks being classed among the best of the minor arts after the sixth century. The art was "a fusion of many elements, chiefly Greek idealistic, Syro-semitic didactic and Eastern formalistic; and it was exclusively Christian."²³ Other elements were: the influence of Islam, the "impersonal mystic attitude of the East," the bias of the Christians against all pagan things, and the prejudice of the Semitic peoples against the "representation of sacred personages."²⁴ This art, known as Byzantine art or "Christian art of the East," reached its peak in the Eastern church and the Imperial court during the reign of Justinian in A.D. 527-565.²⁵

The forces that shaped this art, ironically, led to the

²³Adèle Coulin Weibel, Two Thousand Years of Textiles (New York: Pantheon Books, 1952), p. 39.

²⁴Gardner, Art Through the Ages, p. 249.

²⁵Ibid.

iconoclastic or image-destroying controversy that endured through several centuries. Many Christians did not condone the use of images in places of worship; they feared that the objects of worship would be accepted as the ideal instead of a symbol.

Having allowed. . . imagery against its inclination, Christianity had to purge it of that physical emphasis which, ever since the Greeks, had made it a reflection of earthly things. If it was to be no longer an object of worship, but only a means of it, the image was none the less to play a part in the new faith very like the one it had held in the old religion of the East. ²⁶

Nevertheless and against the wishes of some worshippers, the image entered a new phase and became a symbol. The emperor himself led the people in placing images in the churches.²⁷ Turner notes the potential that these images would soon serve as the "Bible of the poor."²⁸ Perhaps, the images were readily accepted because the large numbers of persons who composed the congregations were so familiar with the use of them and other symbolic objects.

This bitter controversy over the display of religious images or icons in the church did not subside quickly but continued through the eighth and into the ninth centuries. Emperor Leo III, intervening in the dispute, forbade the reverence and the exhibition of icons in the Eastern Church. "Image-breakers" were opposed by both West and East.

²⁶Bazin, A History of Art from Prehistoric Times to the Present, p. 104.

²⁷Turner, The Classical Empires, Vol. II: The Great Cultural Traditions: The Foundations of Civilization, p. 1191.

²⁸Ibid.

Consequently, during this period, the Christian artists and worshippers were forced to express their creative impulses by means "of ornamentation based upon floral and geometric motifs" and through the display of rich color and texture.²⁹ Bazin explains that "in the seventh and eighth centuries perhaps under the aniconic (anti-image) influence of Islam, Byzantine art was reduced to the level of ornamental background."³⁰ There was a retrogression in the use of images, symbols, and other ritualistic objects. Eventually, when the Byzantine artists and architects or builders were compelled to go to Italy because of the persisting iconoclastic disputes or repeated outbreaks, they took with them their ideas, art, and textiles.

Symbolism reflected "the mental outlook of the age."³¹ The Mediaeval church became "a richly colored text book on Bible History"³² that employed art for the sake of religious publicity and for educational purposes. Books were printed by hand; therefore, they were scarce and very costly. Only the clergy, who had leisure time for contemplation and writing, was able to study or produce these books. The ordinary man of average means, even if he could read, could not afford to purchase such luxuries. The church buildings, which housed the books and the assembly of people for religious worship, were large and the

²⁹Gardner, Art Through the Ages, p. 249.

³⁰Bazin, A History of Art from Prehistoric Times to the Present, p. 118.

³¹Gardner, Art Through the Ages, p. 255.

³²F. R. Webber, Church Symbolism (Cleveland: J. H. Jansen, Publishers, 1938), p. 13.

acoustics were prohibitive to oral instruction. Thus, every church was a "glowing picture gallery" so that man might study this symbolic artistic expression and interpret it for his own benefit and its spiritual value.

These early Christians wished to tell others of their religious beliefs so that mankind might see and understand their faith. Carvings, paintings, and embroidered or other ornamented fabrics were imbued with symbolism. Religion inspired art, and art inspired religion.

Once again, after hundreds of years and much emphasis being placed upon Christian art and symbolism, there was a decline in the use of symbols in the church. By the sixteenth century, the intellectual revolution had released art from ecclesiastical guidance. Man began anew to think of exploration, commerce, inventions, manufacturing, science, politics, and literature instead of art.³³ Art was removed from the life of the common man and became an "appanage of the rich," or "a sort of luxurious fringe of life."³⁴

The church, like art, also was influenced by the rich and aristocratic among its followers. Dearmer, in his Christianity and Art, describes the times vividly.

The church had once been more the church of the people; in all countries she passed more under royal and aristocratic influence. Her buildings had been great centres of art for rich and poor alike--not mere picture-galleries or museums, but centres of a living drama which was, . . . 'the ceremonial life of a people'; they ceased to be this, in Catholic as well as in Protestant countries, though, of course, with a difference, and art passed

³³Dearmer, Christianity and Art, p. 36.

³⁴Ibid., p. 37.

into the houses of princes and of merchant princes.³⁵

At the same time, both religion and art became separated from the life of the common man.

Gradually, over the years great churches were robbed of their art and symbolism. Windows were broken, paintings and sculptures were removed or destroyed, and interiors were remodeled. In some centers of population, the walls were white-washed and the beautifully colored stained-glass windows were replaced with plain clear glass.³⁶ In resisting the traditional of the Middle Ages, the ideal of the barren interior also fostered and maintained the removal of art and symbolism from the church.

The art of the Christian church in the first half of the seventeenth century, the period in which this textile was conceived, was influenced by the Baroque in taste and later by the classical style. Forsaking the previous symmetry and balance of the Reformation and Counter-Reformation art, this style consisted of exaggerated ornamentation.³⁷ Bazin maintains that the two terms synonymous with Baroque and Rococo are extravagance and bad taste.³⁸ He also explains that "differences of ritual gave rise to different emphases in the

³⁵Ibid.

³⁶Webber, Church Symbolism, p. 20.

³⁷François Boucher, 20,000 Years of Fashion: The History of Costume and Personal Adornment (New York: Harry N. Abrams, Inc., 1967), p. 251.

³⁸Bazin, A History of Art from Prehistoric Times to the Present, p. 288.

church of the baroque period and style."³⁹ For example, in Italy painters "filled the churches and palaces of Rome with enormous displays, both pious and pagan,"⁴⁰ while in Holland there was a suppression of religious inspiration and mythological images. By the end of the seventeenth century, this lavish decoration of the baroque period was replaced by the classical style, which emphasized clarity, dignity, and simplicity.⁴¹ These dogmas were "similar in that they both tended to give a representation of existence as seen by the intellect; for seventeenth century man saw everything, and his own life first and foremost, as a kind of show."⁴²

PART II: NEEDLEWORK FOR THE CHURCH

The earliest fabrics were plain, but primitive people soon began experimenting with color and design to create patterns of interest and beauty. Records of these ancient patterns or ornaments are recorded in the Bible. According to the book of Exodus, King James Version, the Lord gave Moses specific instructions for decorating the tabernacle: "And thou shalt make an hanging for the door of the tent, of blue, of purple, and scarlet, and fine twined linen, wrought with needlework." Ethel Lewis, in her book The Romance of Textiles, emphasizes that the ancient ornamentation of textiles in Egypt, for example, "grew from the

³⁹Ibid., p. 291.

⁴⁰Ibid., p. 301.

⁴¹Boucher, 20,000 Years of Fashion: The History of Costume and Personal Adornment, p. 251.

⁴²Bazin, A History of Art from Prehistoric Times to the Present, p. 289.

need to represent in some way certain religious symbols."⁴³ The need for signs or marks of distinction to signify the various social classes or rank levels in religious or political hierarchies was another factor which led to the decoration of cloth. Ernest Léfebure states that "the want of badges or emblems to mark social distinction led to the ornamentation of garments as soon as they came into use."⁴⁴

Léfebure also believes an additional need, which fostered the ornamentation of fabrics, developed from the innate desire of woman to be creative, to satisfy her poetic and philosophical desires, and to please the eye by embellishing her natural beauty. However, Lady Marian Alford maintains that woman alone is not responsible for all needlework. She contends that by its nature needlework is the task of a woman, but she also affirms explicitly "yet men, too, have wielded the . . . needle."⁴⁵

Thus, needlework from the earliest periods of history has been a personal art. It was and is a medium for creative and artistic endeavor. "Painting is the art of colour; sculpture is that of form; embroidery is the art of clothing forms."⁴⁶ From antiquity until now, ornaments have served as "an expression of life," for there is a story

⁴³Lewis, The Romance of Textiles, p. 5.

⁴⁴Ernest Léfebure, Embroidery and Lace: Their Manufacture and History from the Remotest Antiquity to the Present Day, trans. by Alan S. Cole (London: H. Grevel and Company, 1888), p. 20.

⁴⁵Lady Marian M. Alford, Needlework As Art (London: Sampson, Low, Marston, Searle, and Rivington, 1886), p. 10.

⁴⁶Ibid., p. 4.

underlying the creation of each design.⁴⁷ These needlework ornamentations, then, are symbolic and each symbol "is a record of history or experience."⁴⁸ Needlework reflects the culture, taste, manners, and customs of lost nations and countries vividly and accurately. Entire periods of history are mirrored in this art. Lady Alford, substantiating this theory contends that embroidery "is worthy of careful study as historical evidence," because it is a "source of landmarks of all time."⁴⁹ Even in the crudest of times, the craftsman was able to create fine works with his needle.

One type of needlework, embroidery, was developed very early in history and has been employed as a creative outlet for many through the ages. Maud R. Hall, in her book English Church Needlework, states that "the art of embroidery is undoubtedly of the greatest antiquity, and takes precedence even of painting."⁵⁰ This art, however, reached its peak many years ago, and since the eighteenth century has been mainly "decoration and nothing more."⁵¹ Lady Alford maintains that the only witnesses to embroidery as a major art and as a cultural influence are history and faded rags. Embroidery, like other needlework, was used to help create an atmosphere for worship and to beautify ritual services. It was a medium through which the lessons of the church could be transmitted. Mothers and Sisters of the church taught lessons

⁴⁷Lewis, The Romance of Textiles, p. 5.

⁴⁸Ibid.

⁴⁹Alford, Needlework As Art, p. 5-6.

⁵⁰Maud R. Hall, English Church Needlework (New York: E. P. Dutton and Co., 1901), p. 11.

⁵¹Alford, Needlework As Art, p. 5.

of morality, religion, and love through embroidery; such lessons being directed "to the minds of the young men, who would have scorned more direct teaching."⁵² Through the centuries, embroideries have conveyed the beliefs of national faiths so that the unlearned Christian or worshipper could understand the message. Embroidered designs have a special connotation; hence, needlework has helped peoples to better understand their religion and the ideas of their time in history.

From the earliest period embroidery has been chiefly devoted to ecclesiastical purposes, and in the first ages of the Christian Era we find the clerical vestments, the altar hangings, and the curtains of the churches all decorated with the most elaborate designs.⁵³

Both the Egyptians and the Jews cultivated this art, and the Israelites wore embroidered garments to public worship. The Greeks also used embroidery for ornamentation with little or no symbolism in ancient times. Ancient Romans wore white woolen garments, with decorative detail being "limited to simply woven stripes" unless there was some special occasion or event.⁵⁴ Lillian Wilson, in her book The Clothing of the Ancient Romans, reports exceptions too in that "numerous colors, often rich and brilliant, were used for some garments, and for decorative detail on many others."⁵⁵ Some authorities believe that the

⁵²Ibid., p. 11.

⁵³Hall, English Church Needlework, p. 11.

⁵⁴Lillian Wilson, The Clothing of the Ancient Romans (Baltimore: The John Hopkins Press, 1938), p. 27.

⁵⁵Ibid., p. 6.

Roman emperors disliked delicate ornamentation, and were content with simple purple borders on their togas until the middle of the third century when the people of the court began wearing elaborate robes decorated with pearls and gold. Many embroidered fabrics came from Persia and, in all probability, from China to supply the rising demands for luxury in dress.

Adèle Weibel, in Two Thousand Years of Textiles, relates the familiar story of the "Copts" or early Christians being reprimanded by leaders of the church as "the frivolous people 'who bear the gospels on their mantles instead of in their hearts' and 'look like painted walls.'"⁵⁶ Such decorative mantles may have been embroidered or they may have been painted, but the most famous Coptic ornaments were woven.

Nevertheless, embroideries were rare and were usually employed only to decorate the temples or palaces of the priests or the higher social classes. The designs of this earlier period "were simple in character, and derived largely from architectural enrichments."⁵⁷

The nobility of the court at Byzantium, or Constantinople, used even more embroidery than had that in Rome. Imported embroidered stuffs from the Orient were copied, and the style of other embroidery designs were derived from the ornament of elaborately decorated churches. It was a fusion of Roman materialism mingled with the spirituality of the Christian church, with most of the early Byzantine works representing

⁵⁶Weibel, Two Thousand Years of Textiles, p. 32.

⁵⁷Léfebure, Embroidery and Lace: Their Manufacture and History from the Remotest Antiquity to the Present Day, p. 36.

Biblical and mythological subjects. Happenings recorded in the New Testament were very popular sources for design ideas and, the Byzantine Artist showed his resourcefulness and imagination in creating embroideries. The Gospels, which prevailed as the foremost thought of the day, were made intelligible pictorially through stitches. These embroideries were employed on garments as well as on draperies and wall hangings. They were used in church ritual, too, because "nothing . . . contributed as much to most artfully wrought embroidery as the devotion in making altar and liturgical cloths."⁵⁸

Needlework ornament also became a tie between the church and the state, when special occasions were recorded through ecclesiastical embroideries. If an emperor or some royal person used a beautifully decorated garment for some state event, he then donated it as an offering to the church, where these costumes were "converted into vestments for the officiating priest."⁵⁹ Lady Alford, in describing such events, states that "often princely gauds became, as gifts to the church, commemorative of historical events, such as a victory or an accession, a marriage or a coronation."⁶⁰ Convents exchanged embroidered works, and royal ladies made others for the church or the minister. Thus, "hangings for the churches, coverings for the altars, robes for the priests, occupied the artist and the embroiderer."⁶¹

⁵⁸Ibid., p. 43.

⁵⁹Alford, Needlework As Art, p. 305.

⁶⁰Ibid., p. 306.

⁶¹Ibid., p. 304.

Later these same Biblical subjects were stitched to ornament the civil or nonecclesiastical apparel of the court and the middle class. Léfebure recounts that "the more religious of the wealthy classes require artists to supply them with subjects taken from the New Testament, Jesus Christ and His disciples, or else His many miracles."⁶² Consequently, this era was filled with exaggerated embroidered symbols often "far away from canons of good taste"⁶³ and was influenced by both Mohammedan power and Oriental fashion. It has been noted that the themes of the embroidered textiles of this early Christian period appeared again and again in the Middle Ages.

Needlework, during the Middle Ages, was especially treasured as an art by the Christian church. The most valuable embroidered pieces were taken away from the Byzantine Court for safe keeping during the iconoclastic controversy, but continued important to the people and the church even during the decline of the Byzantine Empire. The city of Byzantium fostered the textile arts and, after the fourth century, "became a most important trading and cultural centre" for the West.⁶⁴

Monasteries throughout Europe promoted the arts, almost all of which were produced by these religious orders "into which all talent had drifted."⁶⁵ Also,

⁶²Léfebure, Embroidery and Lace: Their Manufacture and History from the Remotest Antiquity to the Present Day, p. 44.

⁶³Ibid., p. 45.

⁶⁴Charles Singer, E. J. Holmgard, A. R. Hall, and Trevor I. Williams, eds., A History of Technology, Vol. II: The Mediterranean Civilization and the Middle Ages (Oxford: Oxford University Press, 1956), p. 191.

⁶⁵Alford, Needlework As Art, p. 321.

embroidery till the thirteenth century had been entirely in the hands of cloistered women, and the ladies who practiced it learned their craft with the rest of their education in convents, and their work was simply ecclesiastical and dedicatory.⁶⁶

Such embroideries were displayed at public worship as well as funeral services, while bishops and abbots made an exhibition of their splendor during ecclesiastical rituals. To a marked degree, embroidery was an outward and visible sign of the inner and spiritual reality of the church.

Another great influence upon the minor arts such as embroidery, were the crusades during the eleventh, twelfth, and thirteenth centuries. By the thirteenth century, these crusades had stimulated an increased desire, in the Western World, for beautiful needlework. Crusaders often left their country as poor men, then returned with elaborately stitched and jeweled embroideries that were of great value. These more decorative fabrics replaced the earlier and simpler wall hangings, vestments for priests, decorations for statues in the churches, and altar hangings. "Many crusaders made offerings to churches of plunder from Palestine,"⁶⁷ Constantinople, and other cities.

These crusades, through the extension of Byzantine and Oriental influence, helped to create a new style which remained for several centuries after this era of unrest. Artistic works after the thirteenth century were executed with greater care than those of earlier periods, and more brilliant colors were used. During this

⁶⁶Ibid., p. 324.

⁶⁷Léfebure, Embroidery and Lace: Their Manufacture and History from the Remotest Antiquity to the Present Day, p. 72.

period, a new type of embroidery called "applique" was introduced into Europe from the Near East. Lady Alford explains that stuffing and thus raising specific parts of the design, "such as emblems of the Passion," was the preference of the day.

Both religious and heraldic subjects were still liked by the people, but saints with militant characteristics were preferred.⁶⁸ In describing this age, L  febure writes: "It seems as though religious art in its expression in churches and monasteries was imbued with the spirit animating the crusaders on their way to Jerusalem."⁶⁹ Further depicting the spirit of the times and the embroideries of the period, he explains that

when our Saviour was represented it would be as Christ crucified, surrounded by soldiers nailing Him to the cross, or throwing dice for His garments; or else Christ issuing from the tomb ("issant d'ung tumbel"), to the amazement of the soldiery set to guard it.⁷⁰

It was the religious and heraldic subjects which influenced the spiritual qualities or attributes of artistic embroidery during this era, and set it apart from works of later times.

Needlework of the fourteenth and fifteenth centuries, although placed among the highest of the arts, was no longer limited to ecclesiastical intentions. Often the designs were provided by an artist, and women of the noble class executed these intricate and detailed pictorial patterns with great care. Altar decorations,

⁶⁸Ibid., p. 105.

⁶⁹Ibid.

⁷⁰Ibid., p. 106.

nevertheless, were still made during this time in Flanders, Spain, France, and Italy.

But the solemnity of these works was certainly impaired by their being emancipated from the traditional ecclesiastical forms and their accompanying symbolism to which the old designers had so faithfully adhered. Ecclesiastical decorative art became, so to speak, unorthodox.⁷¹

The production of English ecclesiastical needlework seems to have ended or slowed suddenly with the Reformation, and many works of former periods were destroyed, cut, or torn. Roman Catholics preserved many of the pieces that remain today, some being smuggled out of the country and others being hidden for safe keeping. Beryl Dean believes that many of the embroiderers fled to Flanders and continued their work there, but a greater quantity of needlework from this period may be found in Germany since the Reformation was less damaging there.

The works of the seventeenth and eighteenth centuries were generally more worldly in appeal and appearance; yet, during the seventeenth century, embroidering of altar pieces was considered "a genteel occupation."⁷² Influential people of the times insisted upon exaggerated forms of great splendor. Oftentimes, in Léfébure's opinion, these needleworks became too elaborate and "beguiled workers into an unhealthy style."⁷³ Thus, with the beginning of the nineteenth century,

⁷¹Alford, Needlework As Art, p. 330.

⁷²Beryl Dean, Ecclesiastical Embroidery (Boston: Charles T. Branford Co., 1958), p. 27.

⁷³Léfébure, Embroidery and Lace: Their Manufacture and History from Remotest Antiquity to the Present Day, p. 147.

embroidery was a conglomerate of "lawless imitation of forms and styles, utterly meaningless and uninteresting, as well as wanting in ecclesiastical dignity and decorum."⁷⁴ The art was almost completely discontinued.

Lady Alford contends that the revival of embroidery, later in the nineteenth century, took place not only because of religious reasons but because of newly initiated historical interest and archaeological discoveries.⁷⁵ Further supporting this premise, she proposes that some aesthetic sentiment was needed after the puritanical bareness and coldness of the forms of worship of previous times. Also, the vast number of new churches in need of ornamentation and furnishing was a factor supporting this revival.

There has been a continuation of interest in ecclesiastical decoration, especially in England, during the twentieth century. Georgiana Harbeson, in American Needlework, writes that lay groups or guilds in England have been motivated to depict the history of the church in needlework. There are some such groups in the United States, but most of the works here are imported from Europe.

Altar linens, which have been used symbolically in church rituals such as communion services, are usually decorated with some form of needlework. These linens originated from the ancient corporas cloth which was symbolic of the linen fabric that bound Christ's body

⁷⁴Alford, Needlework As Art, p. 333.

⁷⁵Ibid., p. 315.

in the tomb.⁷⁶ At first it was one piece of cloth placed on the altar as "fair linen and folded over the chalice."⁷⁷ Later, for convenience, it was separated into two parts; and the second corporal, pall, or veil was employed only as a cover for the chalice.

In the book Needlework in Religion, the authors, Mrs. M. S. Antrobus and L. Preece indicate that the requirements for altar linens are not identical in the Roman Catholic and the Anglican Churches.

Those used in both churches include: 1) fair linen cloth, 2) corporal, 3) pall, 4) purificators, 5) lavabo, 6) silk chalice veil, 7) burse, 8) frontal, 9) riddels or curtains, 10) dorsal hangings, 11) cushions, 12) kneelers, and 13) a credence cloth. Those common solely to the Anglican Church are the linen chalice veil and the houselling cloth. The cerecloth, two under cloths of linen, a green altar cloth, a communion cloth, a tabernacle veil and lining, a monstrance veil, a veil for the legile, a cover for the ciborium, and a cover for the pyx are requirements for the Roman Catholic Church.⁷⁸

Edith Perry, in her book An Altar Guild Manual, itemizes a set of altar linens. To be complete, the set must include the silk chalice veil, the burse which contains two corporals or a corporal and post-communion veil, the pall, and a purificator.

Chalice veils vary considerably in size and ornamentation. During a communion service, Perry specifies the silk chalice veil to cover the chalice before the consecration and after the service, but it "never covers the Blessed Sacrament itself."⁷⁹ Most often this

⁷⁶Edith Perry, An Altar Guild Manual (New York: Morehouse-Gorham Co., 1956), p. 7.

⁷⁷Ibid.

⁷⁸Mrs. M. S. Antrobus and L. Preece, Needlework in Religion (London: Sir Isaac Pitman & Sons, Ltd., 1923), p. 58.

⁷⁹Perry, An Altar Guild Manual, p. 3.

veil is of silk brocade and matches the seasonal color. Hall states that the silk veil is usually twenty inches square with a cross embroidered to one side.⁸⁰ Antrobus suggests a "useful size" for this veil as twenty four inches square, but she states the correct size in the Roman Church as being two feet and six inches by two feet and six inches. She explains further that several of the older veils were elaborately embroidered with a cross or sacred monogram in the center, though others were decorated with lavish designs composed of many figures. These veils were often lined with a soft silk.

The burse or corporal-case holds the two corporals, or a corporal and a post-communion veil. A burse may be made of silk, linen, or cloth-of-gold stretched over stiff cardboard or some other interlining. The size ranges from nine to twelve inches square.⁸¹ Whether simply or elaborately embroidered, the burse should match in color the vestments with which it is to be used.

The corporal, according to Perry, is a sacred linen which should never be embroidered, except for a simple cross in the center front third.⁸² Antrobus explains that when two corporals are used in the English Church, one of them is a substitute for the silk chalice veil. These corporals are made of fine linen, and the second one is "often elaborately embroidered in white, and trimmed with laces."⁸³ Perry

⁸⁰Hall, English Church Needlework, p. 65.

⁸¹Antrobus and Preece, Needlework in Religion, p. 66.

⁸²Perry, An Altar Guild Manual, p. 7.

⁸³Antrobus and Preece, Needlework in Religion, p. 70.

calls this second corporal a post-communion veil. She explains that "sometimes the priest uses, in addition to the stiffened pall, a small veil of fine embroidered linen, large enough to cover the bowl of the chalice when the Paten is on it. This is the second corporal, and is carried in the burse."⁸⁴ She emphasizes that the second corporal may be employed as a pall during the celebration and later unfolded as a veil during the post-communion.

These corporals, as well as the veils, vary in size. According to Perry, the corporal is eighteen to twenty one inches square, but Hall maintains that it is twenty one inches in width and twenty four inches in length. She also advises that the best size for the second corporal or embroidered linen veil is twenty-three inches square. Differing with these writers, Antrobus concludes that "the corporal is usually twenty-four inches square, but the white chalice veil is often only twenty inches square;" and in the Roman Catholic Church, the corporal is twenty-one inches and may have an edging of one-half inch lace.⁸⁵

"The pall, which is used with the corporal [as a sacred linen], is a four to six inch square of pure linen, stiffened with cardboard."⁸⁶ Since the pall covers the chalice, the under portion of it must be of linen, not silk. In the Roman Catholic Church, the top of the pall is

⁸⁴Perry, An Altar Guild Manual, p. 16.

⁸⁵Antrobus and Preece, Needlework in Religion, p. 70.

⁸⁶Ibid., p. 69.

often of silk, but in the English church it is usually white linen embroidered with a cross or an emblem of the Passion.⁸⁷

The purificator is a soft absorbent linen cloth used to cleanse the chalice. Like other altar linens, purificators vary in size.

The "fair linen," symbolic of the cloth wrapped around the body of Christ in the tomb, completes the set of linen used on the altar. Antrobus and Preece instruct the reader regarding the measurement of usually "full breadth of the altar" with a finish at each end of lace or fringe. The hem may be decorated with embroidery.

Christian symbols in art and needlework for the church have changed through the ages; but historically, altar linens have continued to be decorated or embroidered from the beginning of Christian times.

PART III: HISTORICAL DEVELOPMENT OF RELIGIOUS SYMBOLISM, AND THE PASSION SYMBOLS AND THEIR SIGNIFICANCE

History and the archeological findings of former civilizations reveal that symbols have been used by many peoples from the beginning of time. "All peoples have used a pictorial language which at first was symbols or hieroglyphic. 'From graven stone and written scroll' we cull our knowledge of the past."⁸⁸ Substantiating this idea, Sister M. A. Justina Knapp, in her book Christian Symbols and How to Use Them, explains that "history, pagan and Jewish alike, gives evidence of the

⁸⁷Ibid.

⁸⁸Antrobus and Preece, Needlework in Religion, p. iv.

frequent use of symbols, especially in religious rites and customs."⁸⁹

Daniel Johnson Fleming, however, believes that the early Christians not only used symbols in their rituals, but they also gave expression to their thoughts and ideas through symbols in meaningful forms of art. Art, being the chosen domain of symbolism, was a perfect medium to represent Christian symbols. Religious symbols have been produced "in the cause of the historical process of religion,"⁹⁰ and have become "as necessary to religion as words are necessary to speech."⁹¹

Since the beginning of Christianity, symbols have played a major role in establishing the faith and fostering the development of this religion. During the first three centuries of the Christian Era, followers of this new religion were persecuted because of the beliefs which they held. It was during this period that the Christians, to avoid persecutions, adopted the existing pagan symbols but gave them an "added significance."⁹² Pagan symbols, given a new meaning to accompany the teachings of Christ, became secret signs to only those of the Christian faith. Sometimes these emblems became a part of an

⁸⁹Sister M. A. Justina Knapp, Christian Symbols and How to Use Them (Wisconsin: The Bruce Publishing Company, 1935), p. 1.

⁹⁰Rollo May, ed., Symbolism in Religion and Literature (New York: George Braziller, Inc., 1960), p. 94.

⁹¹Marvin P. Halverson, "Symbology in Religion," in Symbology, ed. by Elwood Whitney (New York: Communication Arts Books Publishers, 1960), p. 169.

⁹²Dean, Ecclesiastical Embroidery, p. 57.

ordinary design and thus escaped the notice of harassing officials.

The first Christian symbols or images were hidden in the catacombs, those underground Christian cemeteries which were "down in the chalky subsoil of Rome."⁹³ Fleming maintains that in the catacombs pictorial expressions of the early Christians "had to be in disguised forms, veiled under types and figures that would not arouse suspicion."⁹⁴ For example, the fish became a symbol of the Saviour, and the anchor signified the cross. Knapp describes the griffin as an emblem of the "union of the divine and human nature in Christ," while the phoenix "was a symbol of the resurrection."⁹⁵ Further depicting the pagan symbols adapted by the Christians, she explains that the peacock "indicated the immortality of the soul" and that "the olive branch and the palm leaf were so commonly used by the heathen that their appearance attracted no attention."⁹⁶ Also,

the constant repetition of the cross and the signs of the Passion, with the emblems of saints and martyrs, were interwoven with the ancient classical forms, mixed up with the old symbolism partially altered to suit their new service of Christian art.⁹⁷

"Thus Christian symbols had an early Christian use in disguising one's connection with a persecuted group."⁹⁸

⁹³Bazin, A History of Art from Prehistoric Times to the Present, p. 112.

⁹⁴Daniel Johnson Fleming, Christian Symbols in a World Community (New York: Friendship Press, 1940), p. 12.

⁹⁵Knapp, Christian Symbols and How to Use Them, p. 1.

⁹⁶Ibid.

⁹⁷Alford, Needlework As Art, p. 308.

⁹⁸Fleming, Christian Symbols in a World Community, p. 12.

After Christianity was recognized by the state, the Christians created "many new and beautiful symbols."⁹⁹ Pictorial metaphors were employed to explain the Holy Scriptures which were the main instructional concepts of the day. These allegorical expressions of the doctrines of the church aided the use and spread of Christian symbols throughout Europe. Knapp, recounting the climate of the third and fourth centuries of the Christian Era, contends that "mystical and symbolical interpretations abound, and had a very definite effect on the life of the people and the philosophy of the times."¹⁰⁰

Later, during the decline of the Roman Empire and the invasions of barbarious tribes from the North, symbols were employed for educational purposes. The uncivilized peoples, by interpreting the emblems and pictures on the walls and windows of the churches, learned the messages of Christianity. Fleming relates that "all the more do simple people need outward signs to express spiritual meanings. Abstract ideas are by them best assimilated through parable, analogy, allegory, ritual and symbol."¹⁰¹ Therefore, symbols became a symbolic "language of conventions established by the Church and at the same time [were used] to decorate."¹⁰² Esthetic taste, however, declined during this period, for the purpose of art was not to please the eye but to teach a moral or religious lesson through symbols.

⁹⁹Knapp, Christian Symbols and How to Use Them, p. 2.

¹⁰⁰Ibid.

¹⁰¹Fleming, Christian Symbols in a World Community, p. 27.

¹⁰²Gardner, Art Through the Ages, p. 256.

Fleming concludes that the use of Christian symbols reached a climax during the Middle Ages, the golden age of symbolism in Europe; and Webber, in his book Church Symbolism, relates that every decorative detail in the medieval church had a meaning. "By the thirteenth century man had come to believe that God intended every created thing to be a symbol of his purposes, and hence churches built by man to his glory could be no less eloquent."¹⁰³ Fleming, supporting this premise, includes every little stone, sculpture, tapestry, or feature of the church as items which contained a symbolic meaning.¹⁰⁴ For example, three portals signified the Trinity, and a bell rope was symbolic of humility. Christian symbols portrayed the tenets of the Christian faith which "became realities to the medieval Christians"; emblems were employed to illustrate the doctrines of Christianity "by the teaching of the eye."¹⁰⁵ "Religion was a passion and produced its wealth of skillfully fabricated symbolism and of carved, painted or embroidered scenes from Bible or Church history."¹⁰⁶

Nevertheless, this spirit did not continue throughout the Middle Ages. Knapp contends that "the fourteenth century marks a decline in the use of symbolism,"¹⁰⁷ and artists turned from the spiritual to the physical. Although symbols were still used, they had no special meaning

¹⁰³Fleming, Christian Symbols in a World Community, p. 13.

¹⁰⁴Ibid.

¹⁰⁵Alford, Needlework As Art, p. 335.

¹⁰⁶Fleming, Christian Symbols in a World Community, p. 13.

¹⁰⁷Knapp, Christian Symbols and How to Use Them, p. 4.

for the Christians. Knapp reports that symbols became misleading and the church "did not encourage symbolism in any form."¹⁰⁸ The Reformation and related puritanical influences fostered and maintained, for hundreds of years, the retrogression in the use of Christian symbols in the church. Calvinists, especially, prohibited the use of symbols. They destroyed images, windows, and altars, since Calvin believed that "only that which was specifically authorized or had precedent in Scripture was valid for Christian worship."¹⁰⁹ Yet, Luther allowed the "continuance of vestments, candles, incense, and anything that helped a believer toward faith and a response of love."¹¹⁰ "Thus one can find in Lutheran churches use of eucharistic vestments and ceremonial customarily associated with Roman Catholicism."¹¹¹

Not until the twentieth century with the arrival of the Liturgical Movement, which evolved "from the monasteries of France and Germany to all parts of the Christian world,"¹¹² was there another revival in the use of Christian symbols. Church music and the liturgy were again studied and re-examined in much detail. Marvin P. Halverson, in the article "The Liturgical Revival in Protestantism," concludes that the present interest in ritual is coming somewhat from

¹⁰⁸Ibid.

¹⁰⁹Marvin P. Halverson, "The Liturgical Revival in Protestantism," in Religious Symbolism, ed. by Ernest F. Johnson (New York: Harper and Brothers, 1955), p. 29.

¹¹⁰Ibid.

¹¹¹Ibid.

¹¹²Knapp, Christian Symbols and How to Use Them, p. 4.

the "dimension of ritual lost in the Reformation."¹¹³ He also maintains that "the discussion of the liturgical revival in Protestantism is an assessment of a heritage, the decay of that heritage, and its renewal or revival."¹¹⁴

Many traditional symbols are now being used in modern worship. Webber observes that "the most lavish use is made of Christian symbolism in the churches of all denominations," and "foremost amongst the symbols which have been revived today are those of our Lord's Passion."¹¹⁵

Further explaining, he notes that

writers often speak of the 'thirteen Passion symbols' but in reality there are more than that. As far as we know at present writing, there is but one universally accepted symbol of the Agony in Gethsemane, seven or more of the Betrayal, seven of the Trial and Condemnation, seven or more of the Crucifixion, and about the same number of the Descent from the Cross and the Burial.¹¹⁶

Friedrich Rest, in his book Our Christian Symbols, describes other symbols of the Passion. He reports that "Christ's Passion, or suffering between the Last Supper and His death is symbolized" by the reed and crown, the winding sheets, thirty pieces of silver, the two scourges, and a skull.¹¹⁷ To this list, Edward Hulme adds a spear, two

¹¹³Halverson, "The Liturgical Revival in Protestantism," p. 23.

¹¹⁴Ibid., p. 24.

¹¹⁵Webber, Church Symbolism, p. 136.

¹¹⁶Ibid.

¹¹⁷Friedrich Rest, Our Christian Symbols (Pennsylvania: The Christian Education Press, 1954), p. 25.

staves, the sword of St. Peter, the "faggots for making the fire at which St. Peter stood and warmed himself," the reed-sceptre, a purple robe, the cup of wine mingled with myrrh, a lance, the spices in a vase, and a rope and chain for the deposition of the body from the cross.¹¹⁸

Clara Clement Waters, in her Saints In Art, lists as other Passion symbols the two swords of the Apostles, the ear of Malchus, boxes of spice for embalming, and five wounds represented by hands and feet with a heart which has been pierced in the center, or the heart alone with five wounds.¹¹⁹ Another most interesting emblem symbolic of this tragic event is the Passion flower, in which the entire story of the Crucifixion may be read.

These symbols are significant to all Christians, for they remind believers of the Crucifixion and resurrection of their prophet, Jesus Christ. Easter, being one of the oldest festivals of the Christian religion, is the basis for the church year. Robert Wetzler explains that "the resurrection is the keystone in the arch of Christianity."¹²⁰ The first Christians designated Easter as "Pascha," which was derived from the Hebrew term for Passover. The origin for this event stems from two sources: the period of fasting which preceded Easter Sunday

¹¹⁸Edward F. Hulme, Symbolism in Christian Art (New York: Joseph McDonough Rare Books, n.d.), p. 88.

¹¹⁹Clara Erskine Clement Waters, Saints In Art (Boston: L. C. Page & Co., 1899), p. 8.

¹²⁰Robert P. Wetzler, Seasons and Symbols: a handbook on the church year (Minnesota: Augsburg Publishing House, 1962), p. 55.

in the early church, and the baptism of candidates into the Christian faith on Easter. "Since the early church was an 'underground movement,' candidates were carefully screened, and there was a long period of preparation."¹²¹ The early Christians were required to fast for forty days; therefore, this forty day period gradually became established for Christians as the preparation for Easter. Also, near this time, the pagan festival of spring was celebrated in honor of the spring goddess, Eostre, an event which coincided with the spring equinox.

Fleming believes that although Easter had pagan associations, still, "it has become for us one of the most spiritual and soul-inspiring days of the Christian year."¹²² Moreover, Wetzler emphasizes that when studying the happenings of the Passion, one must also study Holy Week, since this sequence of time is a record of "the last events of Christ's earthly life, from His entry into Jerusalem to His burial."¹²³

The Passion symbols should be displayed in a specific sequence. Webber believes that "where the Passion Instruments are shown, they must begin with the chalice and pointed cross of Gethsemane, and tell the entire story in logical order."¹²⁴ Likewise, he maintains that

¹²¹Ibid., p. 40.

¹²²Fleming, Christian Symbols in a World Community, p. 33.

¹²³George Ferguson, Signs and Symbols in Christian Art (New York: Oxford University Press, 1954), p. 50.

¹²⁴Webber, Church Symbolism, p. viii.

other symbols should not be added haphazardly, if they do not belong. These Crucifixion symbols should also be displayed in the correct place in the church, for there should be "an appropriateness in the use of symbols."¹²⁵

The Passion symbols appear to have maintained their significance and position in the Christian church throughout the ages, although the origin of many symbols have been lost in the past or their interpretations have changed with the ideas of the times. These symbols have been and are now displayed frequently in many churches as embroidered motifs on altar linens, as designs in stained-glass windows, and as emblems carved in wood and stone. Thus, the student of symbology has only to decipher their meaning for a better understanding of Christian history and religion.

¹²⁵Ibid.

CHAPTER III

PROCEDURE

Works specifically relevant to the objectives of this study were examined in order to establish an historic background for further research. Two books found to be especially valuable were Thomas Albert Stafford's Christian Symbols in the Evangelical Churches and F. R. Webber's Church Symbolism. Both authors discussed, at length, the symbols of Christ's suffering--His passion and death. Robert P. Wetzler's book, Seasons and Symbols: a handbook on the church year, included a vivid description of symbols to depict the events of Christ's last days on earth, those designated as Holy Week. An over-all survey of symbols used in the Christian church and in Christian art was provided by George Ferguson in Signs and Symbols in Christian Art.

Five versions of the Four Gospels were consulted for statements concerning the group of Passion symbols that are embroidered on the historic textile under investigation. Four versions chosen for study were twentieth century publications. They included the King James Version, the Revised Standard Version, the J. B. Phillips Version, and The New English Version of The Holy Bible. A seventeenth century Geneva Version of the Bible, imprinted by the King of England's royal printer in 1616, was unusually pertinent in that it established a standard to which later translations could be compared. Twelve

religious scholars and two religious Orders with an exceptionally broad knowledge of and interest in Christian symbolism were invited to examine a photograph of the textile, and to present interpretations of the symbolic significance of this embroidered design. These scholars, most of whom were suggested by Dean Thomas Smyth, were chosen as individuals within their particular faith or denomination who were well qualified in the disciplines of Christian symbolism or art and liturgy in the Christian church. A representative selection of faiths and denominations was sought in order to obtain evidence of similarities and differences of interpretations.

The local scholars included Father Eugene Sheridan of Our Lady of the Miraculous Medal Catholic Church, Reverend James M. Hindle of Holy Trinity Episcopal Church, Reverend Peter Robinson of Saint Francis Episcopal Church, and Mr. Sidney Paine, an Episcopal layman. Other local ministers were Reverend Robert F. Mayer, pastor of Ebenezer Lutheran Church; Dr. John A. Redhead, Jr., pastor of the First Presbyterian Church in Greensboro; Reverend Paul D. Lowder, pastor of West Irving Park Methodist Church; and Reverend W. E. Wisseman, a retired minister of the United Church of Christ. Rabbi Hershel Brooks of the Beth David Synagogue was invited to represent the Jewish faith, while Father Andrew E. Georganoudakis of the Greek Orthodox Church of "The Dormition of the Theotokas" was invited to respond for the Greek Orthodox faith.

Two other well known scholars and representatives of two Catholic Orders were also requested to participate. The scholars

were Dr. Bernard Boyd, head of the department of religion at The University of North Carolina at Chapel Hill, and Reverend Marvin P. Halverson, executive director of the Department of Worship and Fine Arts of the National Council of Churches of Christ in the United States of America. The Catholic Orders, known for fine needlework, were the Saint Benedictine Sisters of Mount St. Scholastica College and the Carmelite Sisters of Milwaukee, Wisconsin.

Each potential participant was sent a packet of materials which included an explanatory letter, mimeographed sheets for recording biographical data and written interpretations of the symbols, a diagram of the design motifs, a photograph of the textile, and a stamped and self-addressed envelope. The letter and accompanying materials were tested by Reverend G. Albanese, a Baptist minister from Oradell, New Jersey; and a copy of it as well as other materials are included in Appendix A. A follow-up letter was sent to each scholar who did not return the information within a three week period.

Two sets of tables were constructed for the presentation of data: the commentaries by Matthew, Mark, Luke, and John as these were recorded in five versions of the Bible; and the interpretation of religious symbolism by religious scholars. Each of the embroidered design forms or motifs on the historic textile was studied separately to determine which were Passion symbols, and to compare these with the accounts in the Gospels or the interpretations made by scholars. The Gospel commentaries and the interpretative statements of religious scholars were categorized by design unit and author. Comparisons

within each group disclosed significant similarities and differences of opinion which were noted for further consideration. Excerpts of the Crucifixion story from the Four Gospels in five versions of The Holy Bible are presented as Tables 6 through 10 in Appendix B, while those of the religious scholars are in Tables 1 through 4 in Chapter IV.

In summary, a diagram was devised to direct the viewer of this historic textile when reading this story, as it was told here in symbols by a needleworker.

CHAPTER IV

SYMBOLISM IN AN EMBROIDERED TEXTILE

This study of Christian symbolism in the design embroidered on a textile dated 1680 was made possible through the cooperation of a selected group of religious scholars and religious Orders. These scholars, who were believed to have an exceptionally broad knowledge of and interest in Christian symbolism, were chosen as individuals but were also regarded as representatives of their particular faith or denomination. Their selection was made with the assistance of Dean Thomas Smyth who had personal knowledge of their training and understanding of Christian symbolism or of art and liturgy in the Christian church. Two religious Orders were chosen on the basis of recognition achieved for needlework on cloths used in Christian rituals. There were a greater number of representatives for some faiths and denominations than for others, since these authorities were not selected randomly nor on the basis of a specific number.

Eleven religious consultants, of the fourteen who were selected, participated in this investigation. Four scholars or Orders were invited to represent the Catholic, the Greek Orthodox, and the Jewish faiths. Sister Mary Collins, O.S.B. with the assistance of Sister Barbara Hodik, O.S.B. from Mount St. Scholastica College, Atchison, Kansas, replied for the Benedictine Order. Father Eugene Sheridan, C.M.,

another Catholic, gave his interpretations also. Father Andrew E. Georgaroudakis of the Greek Orthodox Church of "The Dormition of the Theotokos" answered for his faith; while Dr. Hershel Brooks, aided by Mr. Edward Kalifon, presented explanations as representatives of the Jewish faith.

Seven authorities from various denominations of the Protestant faith supplied interpretations of the symbolism in this design, according to the use of these symbols in their particular church or denomination. Mrs. Rena Hansen, a member of the Department of Church and Culture of the National Council of the Churches of Christ in the United States of America, responded for the Disciples of Christ. Her answer was substituted for that requested from the late Reverend Marvin P. Halverson, former executive director of the Department of Worship and Fine Arts of the National Council of Churches of Christ in the United States of America. The Reverend James M. Hindle and the Reverend Peter C. Robinson represented the Episcopal Church.

Other Protestant denominations that were invited for representation were: the Lutheran, the Presbyterian, the United Church of Christ, and the United Methodist Churches. The Reverend Robert F. Mayer, pastor of Ebenezer Lutheran Church, gave his interpretations of the symbols; as did Mrs. John A. Redhead, Jr., a member of the First Presbyterian Church of Greensboro. Mrs. Redhead responded for her husband, Dr. John A. Redhead, Jr., pastor of the First Presbyterian Church. The Reverend Emmett O. Floyd and the Reverend Paul D. Lowder represented the United Church of Christ and the United Methodist Church

respectively. The Reverend Floyd answered for the Reverend W. E. Wisseman, a retired minister.

A comparison of scholars' interpretations, as well as a comparison of the commentaries on the Passion symbols found in the Four Gospels of five versions of The Holy Bible, are presented in this chapter. Part I consists of the scholars' interpretations, and Part II contains a discussion of Passion symbols that are mentioned in the Gospels and included in the design on the textile under investigation.

PART I: SCHOLARS' INTERPRETATIONS

The scholars' interpretations of the symbols embroidered on an historic textile were compiled in table form for comparison of the similarities and differences of opinion within the various faiths and denominations. Each of four tables includes excerpts of the scholars' interpretations for four of the embroidered motifs on this textile. Symbolic motifs in the design were studied in groups of four, and are listed in sequence beginning with the chalice and reading the design idea counterclockwise. Scholars' comments in the tables are presented, insofar as possible, in the original words and spelling of the individual writer. Table 1 consists of the scholars' interpretations of the symbolic chalice and the scroll with the letters INRI, the glove, the hammer and pincers, and the crown of thorns. In Table 2, interpretations are presented for the motifs of the cock, Veronica's Veil, the torch and scourge, and the lantern. Table 3 includes discussions of symbolism pertaining to the three nails, the

basin and ewer, the cross and ladder, and the dice. Interpretations of symbols for the seamless robe, the drum, the reed with sponge and spear-head, and the money bag are presented in Table 4.

The Chalice. A majority of the scholars believed that the chalice is used to symbolize the Last Supper, the eucharistic sacrifice, and the Holy Communion. Three of these authorities stated that it also represents the Cup of Agony or the suffering that Jesus spoke of in the Garden of Gethsemane; therefore, it is regarded as an emblem of the suffering of Jesus or the Agony in the Garden. Mrs. Hansen wrote that the chalice symbol on this design represents a contemporary (seventeenth century) drinking cup, while Mrs. Redhead noted that Jesus elevated the common drinking cup by his symbolic act.

The letters INRI appear on the scroll in combination with the chalice symbol. They are translated as Iesus Nazarenus Rex Iudaeorum, Jesus of Nazareth, King of the Jews, or, as Jesus the Nazarene, King of the Jews. A sign on which these letters were written, according to tradition, was placed by Pontius Pilate at the head of the cross when Jesus was crucified. Dr. Brooks related that these letters first occurred in Italian art after the twelfth century. They were sometimes written IHS, Iesus Hominum Salvator and were translated as Jesus, Saviour of Men.

The Glove or Hand. Only one scholar, Sister Mary Collins, interpreted the second symbol as a glove. She commented that the glove is a conventional symbol of insult in European culture, and the one on this textile is anachronistic as a symbol of the Roman and Jewish

TABLE 1
INTERPRETATIONS OF SYMBOLS EMBROIDERED ON AN HISTORIC TEXTILE

Faith/Denomination	Chalice and Scroll	Glove	Hammer and Pincers	Crown of Thorns
<u>Catholic</u>	The symbol designates the eucharist sacrifice; the form is probably late medieval based on gothic design Stylized furled inscription INRI is translated Iesus Nazarus Rex Judaeorum Cup of suffering which Christ accepted for us in the Agony in the Garden of Gethsemane by his submissive prayer Jesus Nazarenus Rex Judaeorum	Glove suggests a conventional symbol of insult in European culture; it is anachronistic as a symbol of the Roman and Jewish insults given to Jesus prior to His execution	Instruments associated with the tradition that Jesus was nailed to and removed from the cross by his disciples with the authorization of the Roman authorities	Symbol of insult heaped upon Jesus prior to his execution; it was an intended mockery of the suggestion that Jesus was king
<u>Disciples of Christ</u>	Chalice of the Last Supper; contemporary drinking cup The sign traditionally placed on the cross	Possibly a reference to Judas since it is opposite the money bag	Tools used by the crucifiers to drive the nails and to remove them	Jesus was crowned with thorns
<u>Episcopal</u>	Cup of Agony, often used as a symbol of the Passion of Christ, His trial, and suffering; reminiscent of the chalice at the Last Supper Latin inscription--"Iesus Nazarenus Rex Iudaeorum" Reference to Lord's Supper	Is it a hand? "One of the officers which stood by struck Jesus with the palm of his hand. . . ." Possibly, "hand of God"; Jesus on the cross said: "Father, into thy hands I commend my spirit."	Hammer would be needed to crucify someone--to nail his wrists and feet to the cross Pincers may have been used to hold the nails in position for hammering	"And when they had platted a crown of thorns, they put it upon his head. . . ."
<u>Greek Orthodox</u>	Jesus Christ used a chalice at the mystical Supper where the Sacrament of the Holy Communion was instituted	No Comment	Hammer was used to place the inscription in Hebrew, Greek, and Latin on the cross and to drive the nails into the bodies of Jesus Christ and the two thieves Pincers was used to remove the nails from the bodies	A crown of thorns was placed upon the head of Jesus Christ by the Roman soldiers as an act of mockery, ridicule, and humiliation to Jesus
<u>Jewish</u>	The chalice is a symbol of the Last Supper, Eucharist, Holy Communion The sign Pilate wrote to mock Jesus: Iesus Nazarenus Rex Iudaeorum; Jesus the Nazarene, King of the Jews	The open hand refers to the mocking of Jesus in the Common Hall of Pilate's Palace Jesus was slapped by one of the servants or soldiers	Hammer was used to nail Jesus to the cross An apocryphal work bearing the name of Nicodemus relates that pincers was used to remove the nails that Jesus might be removed from the cross	An obvious symbol that refers to the mocking of Jesus by the Romans; (the crown of thorns does not appear in art until after 1300 A.D.)
<u>Lutheran</u>	The cup containing the wine used at the Last Supper and in Holy Communion	May refer to the scornful slap given Jesus by a swearing soldier	The necessary tools for completing the act of the crucifixion	A mocking symbol of the kingship of Jesus Christ
<u>Presbyterian</u>	The cup of wine is the symbol of the Last Supper--a symbol of faith and worship The Roman letters placed on the cross over the head of Jesus; Jesus of Nazareth, King of the Jews	No Comment	Instruments of the Passion	Matthew, Mark, and John all tell of soldiers mocking Jesus by placing a platted crown of thorns on His head; symbol of the crucifixion of Our Lord
<u>United Church of Christ</u>	Suffering of Jesus in Gethsemane and on the cross	No Comment	Lowering of the body of Christ from the cross	Torture and crucifixion
<u>United Methodist</u>	Symbolizes the Sacrament of the altar or Holy Communion The letters INRI stand for Jesus of Nazareth, King of the Jews--the inscription was placed on the cross	The earliest Christian symbols of God the Father are in the form of "Dextera Domini"--the right hand of the Lord	The instruments of the Passion for placing and removing nails	Another instrument of the Passion placed on the head of Christ

TABLE 2
INTERPRETATIONS OF SYMBOLS EMBROIDERED ON AN HISTORIC TEXTILE

Faith/Denomination	Cock	St. Veronica's Veil	Torch and Scourges	Lantern
<u>Catholic</u>	The cock crowing suggests the narrative associated with the apostle Peter-- Jesus warned Peter that he would deny his master three times during the night of his arrest, before the crowing of the cock	The veil with the image represents the tradition that women assisted Jesus on the march to His execution; in return for her kindness, Veronica was rewarded with the image of the face of Jesus on the cloth she offered to him to wipe his face	Symbols associated with the flagellation of Jesus during the night of his arrest and trial Scourging was the usual preliminary step to Roman execution by crucifixion	The type of handle suggests some form of a covered drinking mug; it might be associated with mockery, cruelty, and coarseness of Roman guard
	The cock's crow was a reminder of Christ's words to Peter: "Before a cock crows twice you will deny me three times...."	Legendary story in apocryphal work--a woman wiped the face of her suffering Lord with the "Vera Icon," the "true image"--this became "Veronica" and was transferred to her as a personal name	A source of light for the enemies of Jesus; yet, they did not recognize the "Light of the World" Scourging was a prelude to the execution of death sentence; under Roman law it was a penalty inflicted upon slaves and provincials	Lanterns were carried by guards to Gethsemane to search out "the Light of the World"
<u>Disciples of Christ</u>	Peter heard the cock; it reminded him of his betrayal	Veronica wiped the face of Jesus on the way to calvary-- tradition says the veil was imprinted with his features	The torch is referred to in the arrest Scourges were used to whip Jesus	(Basin and ewer may refer to an incident including this item)
<u>Episcopal</u>	Symbol of Peter's denial; "before the cock crow twice, thou shalt deny me thrice"	Legend--the woman, Veronica, wiped the face of Jesus on the way to "Via Dolorosa" to Calvary; later she found on the cloth the imprint of his face	"Then Pilate therefore took Jesus and scourged him"	"Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons...."
	Peter was told that he would betray Jesus before the cock crew	No Comment	Trial of Jesus and his humiliation	No Comment
<u>Greek Orthodox</u>	Jesus warned Peter of the denial--Peter would deny Him three times; upon the third denial "the cock crew thrice"	Ancient and non-Biblical tradition--a woman named Veronica handed Jesus a handkerchief on the way to Golgotha; Jesus wiped his face and an imprint of it was left on the handkerchief	Jesus was in the Garden of Gethsemane praying; Judas appeared with a band of men carrying lanterns, and torches, and weapons The scourge was used by Pilate as he hit Jesus on the face	Lanterns were held by the band of men who entered the garden where Jesus was praying
<u>Jewish</u>	Recalls Peter's disavowal of Jesus	At Station VI of the Cross, Veronica was said to have wiped the face of Jesus; this act of kindness resulted in the image of the face of Jesus being imprinted on her veil	Torch is a symbol of the betrayal Scourge--Pilate ordered Jesus to be scourged	Symbol of the betrayal (if it is not a lantern, it suggests an ointment container-- reference to anointing of Jesus or his later preparation for burial
<u>Lutheran</u>	Jesus was betrayed by his trusted disciple Peter	Mythical legend says that Jesus was given a veil by a woman; when he wiped His face on it, an imprint was left	Torch was for the activities at night Scourge was used in an attempt by Pilate to win freedom for Christ--a lesser punishment	No Comment
<u>Presbyterian</u>	Peter's denial of His Lord --"before the cock crow thou shalt deny me thrice"	Legend--the veil was used to wipe the face of Jesus on the way to Calvary The name Veronica is a corruption of Vera Icon (true image)	Scourge is a symbol of Christ's suffering just prior to the crucifixion	Symbol of Christ's betrayal and capture--Roman soldiers carried lanterns to the Garden of Gethsemane
<u>United Church of Christ</u>	Peter's denial	Sorrow over the Passion of Jesus	Scourging of Jesus	Betrayal
<u>United Methodist</u>	Denial by Peter	No Comment	Instruments of the Passion-- scourge is a symbol of penance that dates from the fourth century	Symbol of Passion and in recent years the Bible

TABLE 3
INTERPRETATIONS OF SYMBOLS EMBROIDERED ON AN HISTORIC TEXTILE

Faith/Denomination	Three Nails	Basin and Ewer	Cross and Ladder	Dice
<u>Catholic</u>	Traditionally nails were the instruments used to attach Jesus to the cross --the origin of the nail; tradition might be traced to Psalm 22, "They have pierced my hands and my feet...." In the punishment of the crucifixion the fastening was done either by ropes or nails; if nails were used, four were employed --the criminal was always attached by ropes bound around the arms, legs, and belly	Roman procurator used the basin to signify washing his hands of the responsibility for the conviction of Jesus In the eucharistic context, they suggest the vessels used during the offertory of the Roman Mass when the priest washes his hands Pilate washed his hands before the Jews	Cross was the instrument for the execution of Jesus The juxtaposition of the ladder suggests its use by the disciples in removing the body from the cross The cross on which Jesus was crucified was either the T-shaped "crux commissa, or the dagger-shaped "crux immissa" or "copitata"--cross on which Jesus was crucified	Associated traditionally-- Roman soldiers cast lots for the seamless robe of Jesus; fulfillment of Psalm 22, "They divide my garments among them, and cast lots for my clothes" Refers to casting of lots or throwing of dice to see who would get the clothing of Jesus
<u>Disciples of Christ</u>	Two nails for the hands and one for the feet--traditional crucifixion system which parallels the trinity	Could refer to the foot-washing by Jesus of the disciples	Crucifixion and descent	Refers to the gambling soldiers at the foot of the cross
<u>Episcopal</u>	Used in the crucifixion, one for each hand and one for the crossed feet (in Christian art sometimes the feet are parallel which required four nails; sometimes a ledge below the feet supports the weight of the body Driven through hands and feet of Christ	Pontius Pilate's public disavowal of his own responsibility for sentencing Jesus to death--"He took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person" Baptismal connotations	The cross was the common instrument of execution Ladder would be needed for mounting the body and removing it afterward No Comment	Fulfillment of Psalm 22:18 "They said therefore...Let us not rend it, but cast lots for it...that the scripture might be fulfilled...they parted my raiment among them, and for my vesture they did cast lots" They cast lots for his garment
<u>Greek Orthodox</u>	Three nails were used to keep the body of Jesus on the cross; one nail for the right palm, a second nail for the left palm, and the third for the crossed feet	They were used by Pilate as he washed his hands before the multitude of the Jews; he declared his innocence of the blood of Jesus Christ	Ladder was used by Joseph of Arimathea and Nicodemus, the disciples by night who removed the body of Jesus from the cross with permission of Pontius Pilate	Perhaps the soldiers used dice as they cast lots to see who got the garment of Christ
<u>Jewish</u>	Common Passion symbol-- sometimes four nails were depicted	Refers to Pilate washing his hands to exonerate himself from guilt Washing of the disciples' feet by Jesus	Ladder--Gospels do not state that a ladder was used Represents the taking down of Jesus after His death by Joseph and Nicodemus	Refers to the casting of lots over the possession of the garments of Jesus by the Roman guards
<u>Lutheran</u>	The spikes used to nail Jesus to the cross--traditionally one for each hand with the two feet nailed together	Pilate's denial of his responsibility	Necessary instruments for the crucifixion	Dice were cast to determine the ownership of the garment of Jesus
<u>Presbyterian</u>	The crown of thorns often accompanied by three or four nails symbolize the torture and crucifixion of our Lord	Instruments of the Passion-- Pilate's ceremonial washing of his hands	Latin cross shown empty without body of Christ; in Evangelical Churches it represents the risen and living Christ Ladder--Instrument of the Passion	Symbol of the Passion--in all four Gospels; "Upon my vesture did they cast lots...."
<u>United Church of Christ</u>	Crucifixion	Washing of Pilate's hands	Crucifixion	Cast for Christ's robe
<u>United Methodist</u>	Instruments of the Passion used to fix His body to the cross	Instruments of the Passion used by Pilate to wash his hands	Instruments of the Passion	Symbol of the Passion; lots were cast for His garments

TABLE 4
INTERPRETATIONS OF SYMBOLS EMBROIDERED ON AN HISTORIC TEXTILE

Faith/Denomination	Seamless Robe	Drum-Shaped Form	Reed with Sponge and Spearhead	Money Bag
<u>Catholic</u>	The tradition of the seamless garment worn by Jesus for which the Roman soldiers cast lots	Perhaps an implied association with the execution march conducted under the auspices of the military	Reed and sponge was a device to offer narcotic drink to condemned man hanging on cross Spearhead--an unusual verification of death by piercing the side	Reference to Judas Iscariot betraying Jesus to Jewish religious leaders for thirty pieces of silver
	The undergarment of Jesus woven in one piece from neck to hem--possible allusion to priesthood of the crucified; the high-priestly robe was without seam	No Comment	The sponge on a reed was used to offer vinegar Spear--John 19:37, figure of the 'Passion of Christ the 'only son' and the 'first born' whose pierced body will be 'looked on' with the saving eye of faith, and whose opened side is a fountain of salvation	Thirty pieces of silver represent thirty "shekels," not thirty "denarii"--the low price fixed for a slave's life; in the Old Testament this wage was an insult--Sale of Jesus for the same sum was fulfillment of oracle of the prophet
<u>Disciples of Christ</u>	Jesus wore and the soldiers gambled for it	Seventeenth century contemporary sign of the military	Sponge--with vinegar was given to Christ while He was on cross Spear was the instrument used to pierce His side	Judas got thirty silver pieces--tradition generally puts them in a leather bag
<u>Episcopal</u>	"...And also his coat; now the coat was without seam woven from the top throughout."	Possibilities 1) Drums of Roman legions; 2) Signature of person who did the embroidery--Drum, Drummond, or Drummon; 3) Container used by Nicodemus to bring "a mixture of myrrh" to anoint Jesus	"And straightway one of them ran and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink." "...But one of the soldiers with a spear pierced his side, and forthwith there came out water and blood."	"And they were glad, and covenanted to give him money."
	They cast lots for His garments	No Comment	Refers to Passion item	Maybe the thirty pieces of silver paid to Judas. Sometimes identified with St. Matthew
<u>Greek Orthodox</u>	On the way to the cross Jesus wore a coat or garment without seam	No Comment	Soldiers took a sponge full with vinegar, placed it upon a reed, and put it to His mouth Spearhead was used by the soldiers to lance the side of Jesus	Judas Iscariot was treasurer of the disciples; he held the money bag for the needs of Christ and the apostles
<u>Jewish</u>	Robe, being indivisible, required casting of lots to determine the new owner	Signifies the joy held by believers over God's fulfillment of His plan--Timbrels and tabrets accompanied joy and festivity; they were drum-like instruments	Reed--mocking of Jesus; the sceptre given to Him by the Romans Sponge--for the giving of vinegar to Jesus Spearhead--lance that was thrust into side of Jesus as he hung on the cross	Betrayal of Jesus--sometimes depicted by thirty pieces of money; it symbolizes the role of Judas in the Passion story
<u>Lutheran</u>	Christ's best garment for which the soldiers cast lots	Perhaps it refers to the crucifixion parade and marching soldiers	Reed and sponge--sponge was soaked in vinegar in response to Jesus' cry, "I thirst" Spearhead--used for the final thrust into His side after he was proclaimed dead	Refers to the betrayal and treachery of Judas
<u>Presbyterian</u>	Symbol of the Passion	No Comment	Instruments of the Passion	Symbol of the betrayal
<u>United Church of Christ</u>	Robe of Jesus for which the soldiers cast lots	No Comment	Jewish rite of cleansing; used mockingly by Roman soldiers	Betrayal by Judas
<u>United Methodist</u>	Symbol for Christ--the fact that it is seamless reflects His purity and sinlessness	No Comment	Instruments--sponge quenched His thirst Spearhead was the instrument with which he was stabbed	When used for Judas, it usually has thirty pieces of silver with it--he was treasurer for the disciples; a symbol for Judas

insults given to Jesus prior to His execution. Three other authorities suggested the possibility of this emblem being used to symbolize a hand. When interpreted as a hand, it would become symbolic of the mocking of Jesus in the Common Hall of Pilate's Palace. This event is recorded in John 18:22--"one of the officers which stood by struck Jesus with the palm of his hand. . . ." Two consultants also suggested that the motif, possibly, could symbolize the hand of God. This account is recorded in Luke 23:46--"Father, into thy hands I commend my spirit."

Hammer and Pincers. There were various interpretations of the hammer and pincers. Most authorities agreed that these instruments were tools for driving and removing the nails employed to secure Jesus to the cross. One scholar noted that these forms were emblematic of the carpenter's tools used in building the cross, while another wrote that they were tools for completing the act of the crucifixion. Father Georgaroudakis explained that the hammer was employed for placing on the cross the inscription INRI written in the three languages of Hebrew, Greek, and Latin, and the pincers were used to remove the nails from the body of Jesus and His two malefactors. Dr. Brooks further recalled the apochryphal work of Nicodemus which related that the pincers were used to remove the nails from the cross. The Reverend Floyd stated that these instruments denote, symbolically, the act of lowering of Christ's body from the cross.

Crown of Thorns. Another motif symbolic of insult and mockery is that of the crown of thorns. Sister Mary Collins described the crown as an intended mockery of the allegation that He was a king. Father Georgaroudakis added that the placement of this crown upon the

head of Jesus by the Roman soldiers was not only an act of mockery, but also an act of ridicule and humiliation to Jesus Christ. This event is recorded in John 19:2--"And the soldiers platted a crown of thorns and put it on his head." Other scholars believed that it might also symbolize the trial, torture, and crucifixion of Our Lord. Father Eugene Sheridan offered an explanation of the type of materials used to make such a crown--he believes that the crown was not woven from shoots of the rose vine as it is traditionally thought to be. He commented that while thorns are plentiful in Palestine, rose vines are not, and these thorns are too long to permit such a weaving. Therefore, he explained, the crown is probably an imitation of the radiant crown worn by kings and divine figures in Hellenistic art; as such, it symbolizes the rays of the sun. Dr. Brooks' notation that this crown does not appear in art until after 1300 A.D., would appear to support the dating of this textile.

The Cock. Sister Mary Collins explained that the crowing of the cock suggests the narrative associated with the apostle Peter in the New Testament. Peter was warned by Jesus that he would deny his Master three times during the night of the arrest. This prediction is recorded in Mark 14:30--"Before a cock crows twice you will deny me three times." The cock, then, recalls Peter's disavowal of Jesus or Peter's denial of his Lord. Other authorities agreed that this cock represented the betrayal of Jesus by his trusted disciple Peter.

Veronica's Veil. The next embroidered design unit, Veronica's veil, is not found in the crucifixion account in the New Testament, since it is symbolic of a familiar legend. This motif is, however,

found in an apocryphal work known as "The Gospel of Nicodemus." Father Eugene Sheridan wrote that the handkerchief, imprinted with the likeness of Our Lord and possessed by a kind woman, was distinguished as the "Vera Icon," the "true image;" thus, it became "Veronica" and was transferred to the woman as a personal name. Several scholars reported that a kind woman provided Jesus with a handkerchief to wipe the sweat from his brow and face, while he traveled the "Via Dolorosa" to Calvary or Golgotha. In return for this act of kindness, the woman was rewarded with a permanent image or imprint of the facial features of the face of Jesus on the cloth. This symbol is used to represent the sixth of the traditional fourteen "Stations of the Cross."

The Torch and Scourge. The torch and scourge, arranged in saltire, are suggestive of the arrest and trial of Jesus. The torch is associated with the arrest of Jesus in the Garden of Gethsemane, and the torch is emblematic of the betrayal of Jesus Christ in the Garden. Interpreting these symbols with perception, Father Eugene Sheridan commented that the torch was a source of light for the enemies of Jesus; yet, they could not recognize the "Light of the World."

Later in the night, Pilate gave orders that Jesus should be scourged. The Reverend Mayer believed that the scourge was used in an attempt by Pilate to win freedom for Christ by subjecting Him to a lesser punishment. However, Sister Mary Collins stated that scourging was the usual preliminary step to a Roman execution by crucifixion; and Father Eugene Sheridan related that under Roman law flagellation

was the penalty inflicted on slaves and provincials. Father Sheridan also described the flagellum used for scourging; it was made of thongs of leather equipped with fragments of bone or metal. Pastor Lowder reported, additionally, that if the lashes were detached one was reminded that the sin had been forgiven previously. The scourge is not only a symbol of Christ's suffering prior to the crucifixion, but it is also symbolic of penance, the trial, and His humiliation.

The Lantern. Another well-known Passion emblem, symbolic of Christ's betrayal and capture, is the lantern. Lanterns were carried by the Roman guards to the Garden of Gethsemane in order to search out "the Light of the World." On the historic textile under investigation, two authorities questioned the identification of this design unit as a lantern. Dr. Brooks suggested that if the symbol were not a lantern, it might be a container for the unguent employed in the anointing of Jesus and the later preparation for His burial by Joseph of Arimathea and Nicodemus. Sister Mary Collins cited the type of handle on this motif as suggestive of some form of covered drinking mug; therefore, it might be associated with the mockery, cruelty, and coarseness of the Roman guard. Nevertheless, other scholars agreed that it was a lantern emblematic of the betrayal.

Three Nails. The origin of the theory that nails were employed to secure Jesus to the cross could be related to the book of Psalms in the Old Testament, since no specific comment is found in the Gospels. Early records indicate that the individual to be crucified was actually attached to the cross by ropes and nails, because the weight

of the body could not be supported by nails alone. Pastor Hindle explained that in some Christian art, a small ledge or platform is shown below the feet to support the weight of the body suspended in crucifixion.

Christian art also provides evidence of varying numbers of nails used for the attachment of a body to a cross. Some artists show four nails, and some indicate three. Father Georganoudakis maintained that when three nails were used, only one was needed for the feet which are crossed left foot over right foot. Two other nails, one for each hand, completed the set. Mrs. Hansen believed that such an arrangement, two nails for the hands and one for the feet, parallels symbolism for the trinity. When three or four nails are depicted in combination with the crown of thorns, they symbolize the torture and crucifixion of Christ.

The Basin and Ewer. Like many of the other motifs, the basin and ewer have a double significance in relation to the Passion. Dr. Brooks wrote that these emblems refer to Pilate's washing of his hands to exonerate himself publicly from guilt and responsibility. Likewise, the basin and ewer combination denote the washing of the disciples' feet by Jesus. Sister Mary Collins also connected this design unit with the eucharist in the Catholic Church. In this context, it suggests the vessels used during the offertory of the Roman Mass when the priest washes his hands. She further explained that from early medieval times an attempt was made to interpret this ritual as a dramatic re-enactment of Pilate's gesture.

The Cross. In this design, the cross is arranged in saltire

with a ladder. In all probability, the kind of cross most often used in the Evangelical Churches is the empty Latin cross. Mrs. Redhead explained that a cross without the body of Jesus signifies the risen and living Christ. Father Sheridan related that either the T-shaped cross, "crux commissa," or the dagger-shaped cross, "crux immissa" or "capitata," was the crucifixion instrument. There are two theories concerning the type of cross employed for this dramatic act. Some believed that the upright beam was permanently stationed in the ground and that the person to be crucified carried only the crossbeam. When this procedure was adopted, the criminal was first nailed to the crossbeam while it was flat on the ground; then he was elevated a foot or two above ground in order to be attached to the upright piece. Dr. Brooks reported that Jesus could have been nailed to the cross while it was flat on the ground, or he could have been forced to climb a ladder to be nailed to it.

The Ladder. Father Georgaroudakis believed it likely that this motif symbolized the ladder used by Joseph of Arimathea and Nicodemus for removing the body of Jesus from the cross. The ladder in this context would symbolize the descent from the cross. Dr. Brooks agreed; and added that the Gospels do not state that a ladder was used for the crucifixion or for the removal of the body. The ladder appears first in Christian art of the twelfth century.

The Dice. The dice, like the ladder, are not mentioned specifically in the Gospels. Traditionally, Roman soldiers cast lots at the foot of the cross for the seamless robe of the Master; perhaps,

these soldiers used dice to determine the ownership of Christ's garment. Sister Mary Collins wrote that the casting of lots was fulfillment of Psalms 22:18--"They divide my garments among them, and cast lots for my clothes."

Pastor Hindle, noting the sum of the marks on the dice, proposed that the total of thirteen could be symbolic of the number attending the Last Supper.

The Seamless Robe. The only record of the seamless robe is found in John 19:23--"And also his coat, now the coat was without seam, woven from the top throughout." Since this robe was indivisible, the soldiers cast lots for Christ's best garment. Father Sheridan explained that this undergarment of Jesus, which was woven in one piece from neck to hem, could be a possible allusion to the priesthood of the crucified, since the high-priestly robe was without seam. Sister Mary Collins, however, believed that the symbolism of this robe could be a parallel to that of Joseph, the beloved son, in the Old Testament. She further explained that the brothers who betrayed Joseph showed great solicitude for his garments. Pastor Lowder wrote that this garment was a symbol for Christ, and the fact that it was seamless reflected the purity and sinlessness of Jesus.

The Drum. One symbol used in this textile design, but not specifically recorded in the scripture nor found in religious legends relating to the crucifixion story, appears to be a drum. Three scholars expressed an opinion of an implied association with the execution march conducted under the auspices of the Roman military. Mrs. Hansen stated

that the drum was a contemporary sign of the military, and two other interesting interpretations concerning the drum were offered. Pastor Hindle listed three possibilities: 1) the Roman legions could have used drums; 2) this could be a signature of the person who did the embroidery, for example: Drum, Drummond, or Drummer; or 3) perhaps it could be a container that Nicodemus used to bring "a mixture of myrrh and aloes" to anoint the body of Jesus. Another informative interpretation was developed by Dr. Hershel Brooks. He was reminded that the culmination of wondrous events caused by God was always accompanied by joy and festivity with the playing of harps, timbrels, and tabrets. Since timbrels and tabrets were drum-like instruments, the drum could signify the joyousness of believers over God's fulfillment of His plan.

The Reed with Sponge and Spearhead. The fourth set of motifs arranged in saltire on this historic textile are the reed with sponge and the spearhead. Since this crucified victim was elevated scarcely more than a foot above the ground, a bystander was able to reach the condemned man by putting a sponge filled with vinegar or some form of narcotic drink upon the end of a reed. While Jesus was on the cross, he said "I thirst"; so the guards offered him something to quench His thirst. The reed alone signifies the mocking of Jesus when he was given a sceptre in the Common Hall. Pastor Floyd also theorized that the reed was used by the mocking Roman soldiers to signify the Jewish rite of cleansing.

The Spearhead. In order to hasten death, the spearhead served as the instrument chosen to pierce Christ's side as he hung on the cross.

Sister Mary Collins reported that the use of a spearhead was an exception; this was an unusual death, for the breaking of the legs with an iron rod was the common way to hasten the death of criminals.

The Money Bag. The last symbol to be considered here, the money bag, was listed by Mrs. Redhead as the first symbol to be listed in any series of Passion instruments. In the photograph of the textile, the money bag symbol appears in first position toward the left from the Chalice motif. This bag is, in all probability, a reference to Judas Iscariot who betrayed Jesus to the Jewish religious leaders for thirty pieces of silver. The Reverend Mayer reported that Judas later threw this money back into the temple, and it was used to purchase a cemetery for the indigent. Father Sheridan explained that the thirty pieces of silver were thirty "shekels," not thirty "denarii." This was the price fixed for a slave's life. The sale of Jesus' life for this paltry sum appeals to Matthew as fulfillment of the order of the prophet. Judas was also the treasurer of the disciples, so he kept the money bag for the needs of Christ and the apostles. Thus, this emblem signifies the betrayal and treachery of Judas or his role in the Passion story, whether it is symbolic of the betrayal or the office of the treasury.

Additional Comments. Interpretations were given also for the coordinating floral and fruit forms, plus other significant lines and shapes in the background portion of the embroidered design. Several scholars regarded the floral and vine motif as being symbolic of the vine and wheat motif found on garments and altar hangings in celebration of the eucharist. The vine is a symbol of the kingdom of God, and the fruit of the vine is a eucharistic sacrament of the New Covenant.

The groups of three petals on the flowers or of leaves on the vines signify the trinity. One scholar observed that the blank interior or center of the textile could suggest the mystery of God, while another pointed out that all of the symbols were drawn in a style contemporary with that of the production of the cloth.

Father Georganoudakis commented that all of these symbols, with the exception of the glove and drum, are used in the Greek Orthodox Church. By contrast, Dr. Brooks wrote that since these symbols relate to the Passion and the Passion related to Judaism only as an historical occurrence, these symbols have no relationship to or origin in the Jewish religion. The Chalice or Kiddush Cup, however, is a Jewish artifact which is used to sanctify the Sabbath and Holy Days.

Three consultants expressed opinions concerning the purpose for which this textile was created. One of these, Sister Mary Collins, wrote that it is probable the cloth was a corporal--a small linen cloth placed in the center of the altar over the altar stone on which the chalice and ciborium are placed during the offering of the Mass. Such an altar linen is still used in the Roman Catholic eucharistic celebration.

The Reverend Hindle believes the piece to be either a corporal or a post-communion veil, with the plain space in the center relating to the use of the textile. The word "corporal" comes from the word "corpus" or the body of Christ and it is symbolic of the linen cloth in which the body of Jesus was wrapped after the crucifixion. Sacred vessels such as the Paten and Chalice, which contain the sacraments, are placed in the center of the corporal. He also instructed that there

should be no embroidery in the center so that the Chalice would not be tipped over accidentally, and in order to make cleaning easier if there were a spill. A post-communion veil is used to cover the sacred vessels after Communion, until they are cleaned. Since the center of the veil lies directly on the chalice, it is subject to soiling; therefore, no embroidery is placed in the center.

Pastor Mayer, also discussed the probability that this textile was a typical communion veil used to cover the sacred vessels prior to consecration of the elements. He believes, however, that it was not used in the Lutheran Church, since it is smaller than the communion veil used there traditionally. He suggested that it was intended for use in a Roman Catholic Church, where the flagon and cruet that contain the wine are larger and require a larger veil. The Reverend Mayer further commented that this textile might be a corporal and the square blank space in the center could be the place where the burse rests. In the Lutheran Churches, the communion veil is elaborately decorated sometimes, but usually is very plain with a simple cross placed near the leading edge. The corporal is always plain and is of heavy linen with an inch-wide hem.

Pastor Robert F. Mayer concluded his interpretations of symbolism with this statement of his philosophy concerning this textile as a work of Christian art.

The dedication of artistic talent to the declaration of the good news of the Gospel is certainly commendable. When we think of these artists who showed their love for their Saviour and attempted to communicate and share it with others, we can't help but realize that something significant is missing from our own age and culture. At the same time we are happy to note a resurgence of interest in art and music by the youth of the church in our present time as they seek to express their faith in the artistic models of our day. For

us in the Lutheran Church the basic doctrines expressed by this communion veil, or corporal, together with the celebration of the Holy Supper itself is still the central message of our faith.

PART II: PASSION SYMBOLS IN THE GOSPELS

The Passion symbols embroidered on the historic textile under investigation and, also, appearing in the Four Gospels are discussed in this section. Five symbols found on the textile are not included in the commentaries as recorded by Matthew, Mark, Luke, and John. These omissions are the glove, the hammer and pincers, Veronica's veil, the ladder, and the drum.

The commentaries on the Passion symbols in the Gospels were compiled in table form in order to compare the similarities and differences of these recordings. Each table includes excerpts of those verses in the Gospel accounts which mention the symbols used in this textile design. Also, these tables are constructed so that the excerpts of verses from only one version of The Holy Bible are presented in any one table. Thus, there are five charts: one each for the seventeenth century Geneva Version of the Bible, the King James Version, the Revised Standard Version, the J. B. Phillips Version, and the New English Version.

Since each version of the Bible was translated from the same basic source, the concepts in each Bible are assumed to be identical. The word usage, however, is not the same, and a comparison of the Four books shows that Matthew, Mark, Luke, and John did give differing reports of the crucifixion. For this research, the King James Version was chosen as the source used for all quotations which follow. This Protestant version, a present best seller, was selected because it was

written in the seventeenth century. It was a correction of the Geneva Version of the Bible which had marginal notes describing the divine rights of kings.¹

The Chalice. Jesus went to the Garden of Gethsemane to pray, while his disciples were placed on guard to keep a watch for his betrayer. As he prayed, Matthew tells us that he asked his Father, Abba, to "let this cup pass from me." Both Mark and Luke gave similar accounts. Mark recorded it thusly: "Abba, Father, all things are possible unto thee; take away this cup from me." John, however, gave this account: "Then said Jesus unto Peter, Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?"

INRI. Pilate had a superscription prepared for the cross of Jesus. By tradition it was written in the three languages of Greek, Latin, and Hebrew and was raised above the head of the condemned man. Matthew translated this superscription as "This Is Jesus The King of the Jews"; while Luke wrote that the title read "This Is The King of the Jews." John included His home village when describing the title as "Jesus of Nazareth The King of The Jews."

The Crown of Thorns. Mark related this account of the soldiers' activities in the Common Hall: "And they clothed him with purple, and platted a crown of thorns, and put it about his head." The books of Matthew and John likewise contain a record of soldiers plating a crown

¹Editorial, Wall Street Journal, September 23, 1969, p. 33.

of thorns and placing it upon the head of Jesus. It is noted that Luke left no record of a crown of thorns. In detailing the events of this specific time, Luke wrote: "And Herod with his men of war set him at nought, and mocked him, and arrayed him in a gorgeous robe, and sent him again to Pilate."

The Cock. As recorded in Luke, Jesus warned Peter before the betrayal that "Satan hath desired to have you, that he may sift you as wheat." Christ then explained that He had prayed for Peter's deliverance but, He also warned that Peter would still deny his master. Three versions of the Gospels give differing accounts of this happening. Matthew stated that "before the cock crow thou shall deny me thrice," while Mark recorded that "before the cock crow twice, thou shalt deny me thrice." Luke and John have similar accounts. Luke wrote that "the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me," while John recorded "The cock shall not crow, till thou hast denied me thrice." The difference in recordings are in the number of times that the cock crew and the number of times that Peter denied Christ. All Four Gospels depict this time span and the events that occurred therein.

The Torch and Lantern. The torch and lantern are mentioned in only one account of the Crucifixion recordings. In Chapter 18, verse 3, John wrote: "Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons."

The Scourge. The scourging of Jesus is described in all the

Gospels, except Luke. Both Matthew and Mark related that Pilate first scourged Christ and then delivered him to be crucified. John wrote in the simplest of words: "Then Pilate therefore took Jesus and scourged him."

Three Nails. Another symbol that appears in one Gospel only is that of the three nails. The books of Matthew, Mark, and Luke do not describe how this prisoner was secured to the cross or that nail prints appeared in the palms of his hands. Although John did not state that Jesus was nailed to the cross, he did record the words of Thomas: "Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe." After making this statement, Thomas addressed this man as "My Lord and my God."

Basin and Ewer. The terms "basin and ewer" are not specified in the Gospels, though an act referring to such items was recorded by Matthew. Matthew stated that Pilate "took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person." This symbolic act is recorded only by Matthew, but could be associated with the basin and ewer emblem.

The Cross. The symbol which is, in all probability, employed most frequently in the Christian Church is that of the cross. All Four Gospels contain a record of the special cross of Calvary. Three writers, Matthew, Mark, and Luke, maintain that a man of Cyrene called Simon was forced to carry the cross for Jesus to the place of crucifixion. John, however, did not mention this man Simon: "And he

bearing the cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha."

Three Dice and the Seamless Robe. Another symbol which appears on the textile but is not recorded in the Gospels as such is that of three dice. Nevertheless, this motif is symbolic of an event in the Crucifixion story. Matthew, Mark, and Luke related that after Jesus was crucified, the soldiers cast lots for his garments or raiment. It is possible that the soldiers used some objects such as dice in arriving at a decision as to the new ownership of Christ's garments.

One garment worn by this prisoner was a seamless robe which John described in his account. He wrote: "And also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves, Let us not rend it, but cast lots for it." The coat, then, remained an entity for the soldier who cast the winning lot.

Reed with Sponge. Traditionally, a sponge atop a reed was usually filled with vinegar or wine and offered as a narcotic drink to the dying man who hung on a cross. Matthew and Mark presented similar accounts of these symbols. Mark wrote that "one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink." Luke, regarding this deed as an act of mockery rather than of kindness wrote: "And the soldiers also mocked him, coming to him, and offering him vinegar." Luke did not specify how this vinegar was offered, nor did he mention a reed or sponge. John recounted that "now there was set a vessel full of vinegar: and they filled a sponge with vinegar,

and put it upon hyssop, and put it to his mouth." The use of a hyssop for this purpose is mentioned only in the book of John.

The Spearhead. In ancient times, the usual method used to hasten a dying man's death was that of breaking his legs. In the only Gospel account John wrote: "But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water."

The Money Bag. The money bag symbol refers to the money which changed hands between Judas and the high officials. The term "money bag" is not used, but the words "silver" and "money" are recorded in three books. Matthew stated that "they covenanted with him for thirty pieces of silver;" and Mark wrote that "when they heard it, they were glad, and promised to give him money." Luke presented a version similar to that of Mark, but John made no record of the money bag, or of money. Only Matthew recorded the amount as thirty pieces of silver.

Other Symbols. As noted previously, there are five symbols of the Passion embroidered on this historic textile that are not recorded in the Gospel commentaries. The pincers and the ladder emblem are mentioned in the Apocrypha, while Veronica's veil is known through legendary stories formulated over the centuries. Two symbols, the glove and the drum, have no apparent significance or origin in relation to the Passion story.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

A small white linen cloth of undetermined provenance, but dated 1680, is now in the historic collection of textiles in the School of Home Economics at The University of North Carolina at Greensboro. Finely executed in white thread, its wide decorative border surrounds a plain field and is composed of sixteen major motifs against a background of floral and vine forms.

The study of this historic textile was proposed to investigate the Christian symbolism in this ornamental border design, to compare the commentaries concerning Passion symbols found on the textile and in the Gospels of five versions of The Holy Bible, and to compare interpretations of the symbolism in this design as judged by selected religious scholars.

PART I: SUMMARY AND CONCLUSIONS

This historic textile and its embroidered ornament provide a link with religious art of an earlier period and with Christian symbology. It is a work of art--it conforms to the criteria established by Helen Gardner, an eminent art historian, who postulates that all works of art have form, cultural or time context, content or subject matter, and function or use.

The form of this textile and its design was shaped by its

creator, the seventeenth century craftsman, through expression of personal everyday experiences. It mirrors both the material environment and the spiritual philosophy of seventeenth century faiths and artists.

The cultural or time context of this piece is reflected in the choice of such motifs as the chalice, in combination with a drum, and by the unique arrangement of this particular group of symbols. There are many other symbols that could have been included, but the artist chose to depict well-known Passion symbols along with others which are scarcely recorded. The glove or the drum, for example, and Saint Veronica's veil are not as well-established as Passion symbols as are the chalice, the cock, or the crown of thorns.

The content, the Passion of Christ, was a cherished concept to the seventeenth century churchman and craftsman. From the beginning of Christianity until the sixteenth century, there was no greater influence upon Western art than that of religion. The artists, during those centuries, depicted religious themes through the use of symbolism. Evidence of religious beliefs was passed from one generation to another through carvings, paintings, and embroidered or woven designs in fabrics. Even after religion and art became separate entities, Christian art still maintained its original style characteristics and functions. Art and needlework were worldly in appearance during the seventeenth century, but the artist and craftsman still presented pictorial representations of events recorded in the Gospels, those of the Passion or Christ's last days on earth. Embroidered altar pieces

and Christian paintings for the church continued to serve as a Bible for the unlettered layman. One author noted that the embroidering of altar pieces during this period was considered an esteemed occupation.

The function or purpose of this finely designed and intricately constructed piece helps to establish this veil as a true work of art. This type of altar linen is still used in present-day worship services just as it was many centuries ago.

This seventeenth century textile is either a "corporal" or a "post-communion veil." The corporal is a small linen cloth placed in the center of the altar over the altar stone on which the chalice and ciborium are placed during the offering of the Mass. Thus, the plain space in the center is functional, since any embroidery would create an unevenness of surface which might cause the chalice to tip over accidentally.

A post-communion veil, the cover for the Sacred Vessels after Communion, is customarily a small embroidered veil of fine linen. The dimensions of the textile under investigation, twenty-one and one-half by twenty-two and three-fourth inches, also suggest that this piece could be a post-communion veil. However, distortions which resulted from the repeated launderings of this hand-woven textile now hinder an accurate measurement.

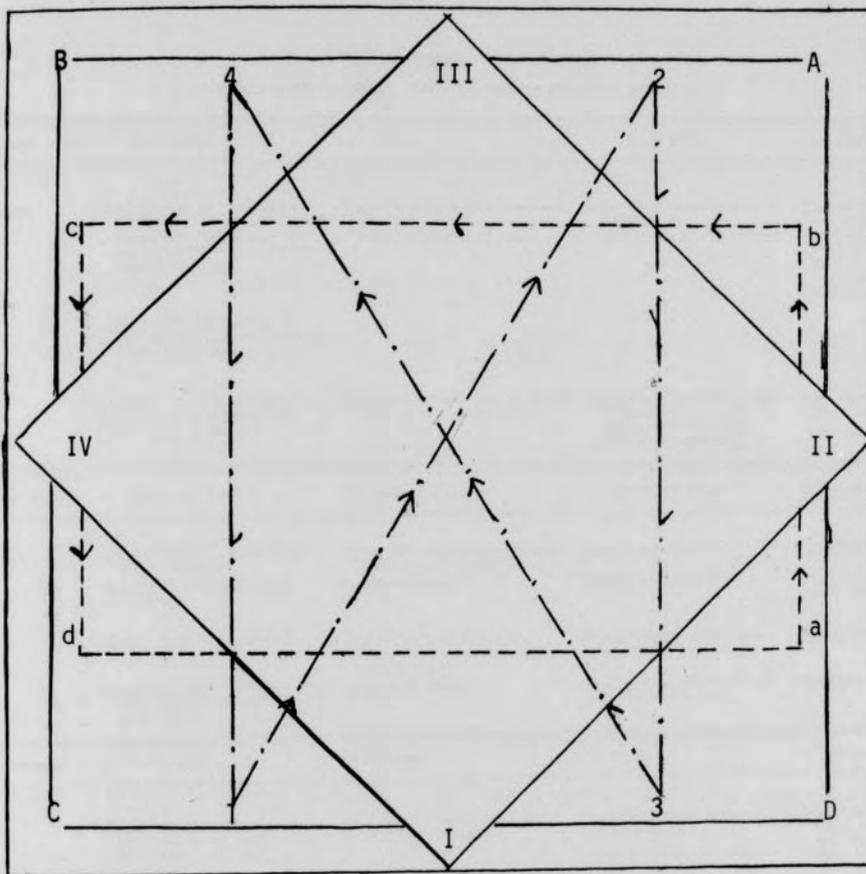
It is believed that this cloth was used as a post-communion veil in the Roman Catholic or Anglican Church, for it is smaller than the veils used in the Lutheran Churches or in the rituals of other Protestant denominations. Symbolically, the veil becomes an emblem of

the linen cloth or "corpous" cloth in which the body of Jesus was wrapped after the Crucifixion.

Thus, this historic textile is a work of art that reveals a story, an era, and a philosophy through embroidered symbols. The entire Passion story can be read in the symbols of this design, with the sequence of reading being indicated by a diagram on the following page. Each group of four motifs represents a specific time element and offers the reader a general picture of events which took place during Holy Week. A summary of interpretations by both the religious scholars and the Gospel writers is presented in chart form to accompany the diagram. The sequence of listing, for the symbolic interpretations in this summary chart, follows that indicated on the diagram.

The chalice symbol is the most sacred of those emblems embroidered on this textile, being accepted as the most holy of the Passion symbols by a majority of religious scholars participating in this study. The Passion story may be read here, counterclockwise, by the chalice, the cock, the three nails, and the seamless robe. The chalice denotes Christ in the Garden of Gethsemane, and the cock is a reminder of Peter's significant act as well as the trial of the accused man. After the trial Jesus was, by tradition, nailed to the cross; and the Roman soldiers cast lots beneath the cross for his seamless robe.

In Christian art and symbology there are many connotations for the symbols in this design, but in relation to the Passion events these representations have specific meanings. Eleven religious



- I. CHALICE
 II. COCK
 III. THREE NAILS
 IV. ROBE

- A. Torch & Scourge
 B. Cross & Ladder
 C. Sponge & Spear
 D. Hammer & Pincers

1. Money Bag
 2. Lantern
 3. Glove
 4. Basin & Ewer

- a. Crown
 b. Veronica's Veil
 c. Dice
 d. Drum

Figure 2

A Diagram of the Passion Story in Symbols--A Suggested Sequence for Reading

TABLE 5
INTERPRETATIONS OF SYMBOLS: RELIGIOUS SCHOLARS AND GOSPEL WRITERS

Group One: Symbols I-IV*	I. Chalice and Scroll	II. Cock	III. Three Nails	IV. Seamless Robe
SCHOLARS'				
Interpretations	<u>Chalice</u> --Cup of suffering or agony, Chalice of Last Supper Eucharist, Holy Communion; only Passion symbol used by Jewish faith	<u>Cock</u> --Peter's denial; disavowal of Jesus Peter's betrayal of Jesus	<u>Nails</u> --Torture and Crucifixion of our Lord-- Instruments of the Passion	<u>Robe</u> --Undergarment of Jesus in one piece--symbolized priesthood of crucified; Christ's best garment--symbol of Christ, His purity and sinlessness; Christ's earthly possessions
	<u>Scroll</u> --Stylized furled inscription, Jesus of Nazareth, King of the Jews			
GOSPEL WRITERS				
Commentaries	<u>Chalice</u> --Cup of Suffering <u>Scroll</u> --Jesus of Nazareth, The King of the Jews	<u>Cock</u> --Crowing Cock was to remind Peter of the denial of his Master	<u>Nails</u> --Doubting Thomas asked to see prints of nails in Lord's hands and sides; recorded by John only	<u>Robe</u> --Coat without seam for which soldiers cast lots
Group Two: Symbols A-D*	A. Torch and Scourge	B. Cross and Ladder	C. Sponge and Spear	D. Hammer and Pincers
SCHOLARS'				
Interpretations	<u>Torch</u> --Betrayal; arrest and trial of Jesus <u>Scourge</u> --Penance; Christ's suffering	<u>Cross</u> --Crucifixion and descent; risen and living Christ <u>Ladder</u> --Descent	<u>Sponge</u> --Crucifixion <u>Spearhead</u> --Crucifixion	<u>Hammer</u> --Crucifixion <u>Pincers</u> --Lowering of Christ's body from cross
GOSPEL WRITERS				
Commentaries	<u>Torch</u> --Judas and Pharisees carried torches <u>Scourge</u> --Pilate had Jesus scourged before the crucifixion	<u>Cross</u> --Simon compelled to carry cross for Jesus; Jesus hung on cross <u>Ladder</u> --No Comment	<u>Sponge</u> --Sponge atop a reed was filled with vinegar <u>Spearhead</u> --Soldiers pierced his side with spear	<u>Hammer</u> --No Comment <u>Pincers</u> --No Comment
Group Three: Symbols 1-4*	1. Money Bag	2. Lantern	3. Glove	4. Basin and Ewer
SCHOLARS'				
Interpretations	<u>Money Bag</u> --Betrayal of Jesus by Judas to the Roman soldiers	<u>Lantern</u> --The betrayal in the Garden of Gethsemane	<u>Hand</u> --Mocking of Jesus in Common Hall; <u>Glove</u> --Conventional symbol Insult European culture--anachronistic of insults to Jesus	<u>Basin</u> --Pilate's washing of his hands to exonerate himself from guilt; Jesus washing feet of His disciples
GOSPEL WRITERS				
Commentaries	<u>Money Bag</u> --Reference to money promised Judas	<u>Lantern</u> --Judas and Pharisees carried lanterns to the Garden of Gethsemane	<u>Glove</u> --not mentioned, but hand of God. . . as "Father, into thy hands I commend my spirit."	<u>Basin</u> --Pilate washed hands before multitude
Group Four: Symbols a-d*	a. Crown of Thorns	b. Veronica's Veil	c. Three Dice	d. Drum-Shaped Form
SCHOLARS'				
Interpretations	<u>Crown</u> --Mockery, ridicule, humiliation; crucifixion	<u>Veil</u> --Imprinted with features of face of Jesus--given to Him by Veronica; Veronica is corruption of Vera Icon (true image)	<u>Dice</u> --Refers to casting of lots for garments of Jesus	<u>Drum</u> --Not a Passion Symbol; Implied association with execution march by military; Music at festivals to express joy over God's fulfillment of His plan
GOSPEL WRITERS				
Commentaries	<u>Crown</u> --Soldiers platted crown of thorns to place on head of Jesus	No Comment	<u>Dice</u> --Soldiers cast lots for His garments	No Comment

*Refer to the numbering on "A Diagram of the Passion Story in Symbols"

scholars of four faiths, including six denominations, studied photographs of this textile and gave their interpretations of the design elements which are discussed individually.

Group One: Diagram Symbols I-IV

The first group of four motifs which depicts the entire Passion story includes the chalice, the cock, three nails, and the seamless robe. The chalice denotes the Garden of Gethsemane while the cock relates Peter's symbolic act and the trial. After the trial Jesus was, by tradition, nailed to the cross and the soldiers cast lots beneath this cross for his seamless robe. Thus the entire Passion event is recorded in these four motifs.

The Chalice. Most scholars believed the chalice to be emblematic of the Last Supper, the Eucharist, and Holy Communion. Three participants, as well as the Gospel writers, expressed the opinion that this motif was symbolic of the cup of suffering which Christ accepted in the Agony in the Garden of Gethsemane. The chalice, in relation to the Passion, stands "figuratively for the bitterness of the suffering of Christ in Gethsemane and upon the cross."¹

The Cock. This motif is symbolic of Peter's denial of Jesus. When associated with the Passion, however, the symbol is emblematic of both Peter's denial and subsequent repentance. The broader interpretation is based upon the Gospel account of Christ's response to

¹Carroll E. Whittemore, ed., Symbols of the Church (Massachusetts: Whittemore Assoc., Inc., 1957), p. 20.

Peter's avowal of loyalty. It was also used as a symbol of the warning to Peter of his lack in steadfastness of faith and was a rebuke to his weakness.² The chain and the pedestal upon which the cock is perched represent the binding of Christ's hands to the pillar for flagellation and the pillar to which Jesus was chained.

Three Nails. By tradition, nails were the instruments employed to secure Jesus to the cross. All scholars listed this emblem as a common Passion symbol but only one Gospel writer, John, commented on the nails. Where three nails are pictured, the motif is symbolic of the trinity and the Crucifixion of Christ.

The Seamless Robe. This is the garment, as recorded in the scriptures for which the soldiers cast lots. One religious scholar suggested that this motif could be symbolic of the priesthood of the crucified, since the high priestly robe was without seam. Here, however, this emblem could be interpreted as a symbol for Christ, or as a symbol of the Lord's earthly possessions.

Group Two: Diagram Symbols A-D

The next grouping of four motifs, as shown on the diagram, again relates the entire Passion story. The motif placed in corners of the textile design are larger in size, possibly because they are composed of two emblems arranged in saltire. The torch and scourge are symbolic of Jesus in the Garden, while the cross and ladder denote

²George Ferguson, Signs and Symbols in Christian Art (New York: Oxford University Press, 1959), p. 27.

the crucifixion. The sponge atop a reed and the spearhead were employed while Jesus hung on the cross, and the hammer and pincers were used in the removal of the body.

The Torch and Scourge. Scholars of various faiths stated that the torch is emblematic of the arrest and trial of Jesus, while others noted that it is symbolic of the betrayal. Only John recorded this motif in his Gospel commentary. The scourge is recorded by three Gospel writers and is interpreted as a symbol for penance.

The Cross and Ladder. The cross motif recorded by all four Gospels writers is one of the most frequently used Passion symbols in the Christian Church. It is emblematic of the execution or crucifixion, and of the risen and living Christ. The use of a ladder is not recorded in any of the Gospel accounts, though the scholars agreed that the ladder symbol represents the descent of Jesus from the cross.

The Sponge and Spearhead. The sponge atop a reed was the instrument chosen for offering a drink to Christ as he hung on the cross. These instruments are symbolic of the Crucifixion. The spearhead, unlike the reed and sponge, is recorded in the scriptures by John only. Nevertheless, it too is a symbol of the Crucifixion.

The Hammer and Pincers. Though neither of these motifs was described by the Gospel writers, a majority of the scholars believed these emblems to be symbolic of the Crucifixion and the lowering of Christ's body from the cross.

Group Three: Diagram Symbols 1-4

Four motifs in the third group depicting the Passion events are the money bag, the lantern, the glove, and the basin and ewer. In these the story may be read from the first act of Judas to the last act of Pilate.

The Money Bag. Most authorities believed that this motif was symbolic of the betrayal by Judas, though others believed that it signified the treachery of Judas in conspiracy with the chief priest. John does not mention this symbol, and only Matthew states that thirty pieces of silver were traded for the life of Christ.

The Lantern. Again, only John made a notation of this motif in the Gospel accounts. If this symbol is a lantern, as the candle could indicate, it is symbolic of the betrayal in the Garden of Gethsemane.

The Glove or Hand. The glove has been a symbol for purity and authority throughout church history. The identification of this symbol as a glove was questioned by four of the scholars. They believed the motif to be a hand that signified either the hand of God or the scornful slap Jesus received in the Common Hall of Pilate's Palace. The Gospel writers gave no account of a glove. However, in reference to the Passion of Christ, "the open hand recalls the mocking of Christ in the Common Hall, for he was slapped in the face there."³

³Ibid., p. 27.

Regardless of whether the emblem is identified as a glove or a hand, it is symbolic of the mocking of Jesus prior to His execution.

The Basin and Ewer. This symbol is not recorded as such by the Four Gospel writers, but Matthew does tell of an incident related to the motif. The basin and ewer could be a symbol for the foot-washing of the disciples' feet by Jesus. Or, it could refer to Pilate's washing of his hands to exonerate himself of guilt and to declare his belief in the innocence of Jesus.

Group Four: Diagram Symbols A-D

The crown, Veronica's veil, the dice, and the drum make up the fourth grouping of motifs which present the Passion events. Although this sequence is not as easily discernible as the other three, the entire account may be read by identifying and interpreting these four symbols.

The Crown of Thorns. Luke is the only Gospel writer who does not give an account of the crown of thorns. The scholars indicated that this motif is a symbol of insult and mockery, or, it signified the trial, torture, and crucifixion of Jesus. The crown is, in all probability, a mockery crown symbolizing humiliation and suffering for Christ's sake.

Veronica's Veil. This emblem stems from a legendary story connected with the Passion events and is recorded in the apocryphal works. Veronica, according to the story, had compassion for Jesus, provided Him with an handkerchief to wipe His brow as He carried His

cross to Calvary, and the cloth retained the imprint of His face. Thus this motif is symbolic of the veil represented in the legendary account and is believed by some to be the "Vera Icon," or the "true image."

The Three Dice. In the four Gospel accounts, the soldiers cast lots for Christ's seamless robe. All scholars agreed that this was an obvious symbol referring to the casting of lots. The grouping of three items is symbolic of the Trinity, or of the three days of our Lord's entombment. The sum total of thirteen found upon the face of the dice is symbolic of faithlessness and betrayal, for there were thirteen people at the Last Supper.

The Drum. This symbol was neither readily identifiable nor easily interpreted. There is no evidence in the Gospel commentaries that the military used a drum, as is believed by some authorities. There is little evidence concerning the kinds of music or drums used during the time of Christ's life on earth, or even during the time span in which the textile was produced. It is known, however, that the military of the seventeenth century made much use of a snare drum which had the appearance of the symbol represented on this textile.

Many other Christian symbols may be identified in the minor forms or groupings that provide a background for the dominant and framed motifs which picture the Passion story. The vine is a symbol of Christ, and the lesser vine is symbolic of His disciples who depended upon Him. The fruit of the vine, in reference to the Last Supper, is symbolic of Christ's atoning blood and is also emblematic of wine used for the Communion Service.

The flower forms that appear in the background portions of the border are also symbolic. Those with five petals are emblematic of the five wounds of Christ, and the pomegranate is symbolic of The Christ who burst forth from the tomb. Other design elements in groups having five parts are the leaves and the five links in the chain. Another significant number is that of four; there are four pieces of lead on the end of the flagellum and four lines on the pillar. This number is symbolic of the four Evangelists or the four Gospels.

Other design details could have had personal significance for the artist who envisioned this border. The opened and closed articles could be symbolic; however, no authority or reference used in this study has attached any significance to these.

Not all Gospel writers agreed upon the identification of the symbolic significance of these motifs. For example, John was the only writer to record the torch and lantern, and seamless robe, the hands with the nail prints, the spearhead, and the sponge upon an hyssop. Luke was the only Gospel writer who did not describe the crown of thorns or the scourge. Matthew gave the only reference to the basin and ewer, and he was the only one who recorded the thirty pieces of silver that was by tradition kept in a leather bag.

Some of the scholars disagreed too as to the symbolic significance of these motifs. The glove, the hammer, and pincers, the lantern, and the drum were the symbols which were the most controversial. One scholar wrote that the glove was a conventional symbol of insult in European culture, and was anachronistic here as a symbol

of the Roman and Jewish insults given Jesus prior to His execution. Another believed that the hammer and pincers were symbolic of the carpenter tools used in building the cross or for nailing the furred inscription on the cross.

One authority considered the handle on the lantern as suggestive of some form of a covered drinking mug and believed it might be associated with the mockery, cruelty, and coarseness of the Roman guard. Another participant suggested the possibility that this emblem signified an ointment container. The most controversial motif was the drum-shaped form. No evidence was formed that this motif has been accepted as a Passion symbol, either in the Four Gospels or in other references concerned with Christian symbolism. The scholars could not agree on its significance. One suggested that it might be the container Nicodemus carried to anoint the body of Jesus, while another believed it signified the joy held by believers over God's fulfillment of His plan. Drum-like instruments called "timbrels" and "tabrets" are mentioned in the Bible and were associated with the festivities and merriment of feasts and triumphal processions. This drum could be symbolic of the joy realized by His followers when Jesus came forth from His tomb.

A further study of the embroidered design or the diagram could suggest additional groupings of these symbols through which the Passion story may be read in an appropriate sequence. The philosophical and artistic aspirations of the seventeenth century Church and its members are also recorded in this document which has endured for a longer

period than has its service in a religious ritual. The student of symbology will be reminded of the richness of a Christian heritage which could inspire an artist to reach for beauty in an embroidered textile design that expressed his own spiritual commitment.

PART II: RECOMMENDATIONS FOR FURTHER STUDY

This well-defined, but limited, study of Christian symbolism in the design embroidered on the historic textile under investigation has revealed the scope and depth of relationships between the craftsman and the symbology in Christian art. With the aid of the charts, a student may now read the Passion story as told in symbols and in appropriate sequence from the first act of Judas to the last act of Christ. All of the major design symbols, except the drum, have been related specifically to the biblical event of Easter, an annual church celebration and commemoration of Christ's resurrection.

This research, however, was restricted to a comparison of interpretations of the symbolism in this design as presented by a selected group of religious scholars, and a comparison of records of the Passion event in the Four Gospels of five versions of The Holy Bible. For further study and investigation of the historic textile dated 1680, it is recommended that:

1. This textile from the historic collection of the School of Home Economics at The University of North Carolina at Greensboro should be sent to qualified museums to be appraised for economic value as well as for content, form,

cultural and time context, and function.

2. The provenance of the design idea and the textile itself should be investigated through the help of key personnel in divinity schools, seminaries, and monasteries.
3. The design idea should be further interpreted by other highly qualified authors, and specialists in the fields of Christian symbology and art.
4. A diagram of the historic textile and the summary chart should be reproduced in an appropriate form to accompany the textile when it is placed on display.

Also, since the value of any collection is related to available knowledge of all items in the collection, it is recommended that:

1. Other textiles in the historic collection of The School of Home Economics should be studied, with emphasis being placed on their artistic and cultural merits.
2. Symbolism in other design ideas on various textiles should be investigated, and the findings should be compiled to accompany the display of the collection.

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APPENDIX A

Packet of Materials for Scholars

Explanatory Letter

April 1, 1969

Dr. Bernard Boyd
University of North Carolina at Chapel Hill
Department of Religion
Chapel Hill, North Carolina

Dear Dr. Boyd:

Your name was suggested by Dean Thomas Smyth, a former chaplain of Saint Mary's House, Episcopal Student Center, and presently Dean of Students on our campus. He believes that you are exceptionally well informed on Christian symbolism and would be an able consultant in this study. We hope that you will be interested to become one of several religious scholars who will interpret the religious symbolism in an embroidered design on a textile dated 1680. My study proposes a comparison of the interpretations of this design by scholars representing different faiths and denominations.

The textile, photographed for your consideration, was purchased in 1937 from a reputable dealer in Florence, Italy. It is made of white handkerchief linen embroidered in white thread and measures 21-1/2 inches by 22-3/4 inches. Our knowledge of the piece, now in the historic textile collection in The School of Home Economics, is limited to the date supplied by the seller and her assurance that it is of museum quality. Without question this textile has religious significance, whether the origins of the motifs are pagan or Christian. Its value, however, would be enhanced if comparisons of the interpretations of religious scholars could be made.

Hopefully, and with your cooperation, a digest of religious scholars' interpretations will be prepared to accompany future displays of this historic textile. We believe that succinct phrases can be compared in chart form more readily than a fuller treatment which would require more of your time. Toward this objective, a diagram of the design motifs has been labeled and numbered in sequence.

The accompanying mimeographed sheets for your written interpretations and comments are also labeled and numbered, with additional space provided for your interpretation of the co-ordinating floral and fruit forms plus any significant lines and shapes in the background portion of the embroidered design. Please comment on the plain space within the ornamental border, or on any other aspect of the piece and its intended use.

We appreciate your assistance in this research, and wish to thank you for taking time from your heavy schedule. If you have any questions or wish to see the textile before completing your interpretations, I can be reached by telephone between the hours of 12 and 4 o'clock on Monday, Wednesday, and Friday at The School of Home Economics. The telephone number is 379-5896.

A postage-paid envelope has been provided for the return of your interpretations and the photograph enclosed between protective cardboard mats. Will you please send this information at your earliest convenience, if possible, by April 25, 1969.

Sincerely,

Fay York Gibson
Instructor and Graduate Student

Helen K. Staley, Thesis Adviser
Associate Professor in Home
Economics

Biographical Data Sheet

Name: _____

1. What is your faith or denomination?
2. What is the name of your church or place of worship?
3. Where did you have special training or courses in liturgics?
4. What is the highest degree that you have earned and what seminaries have you attended?
5. List major works which you have had published.
6. List travel or professional experiences related to the study of symbology in the church.

CROSS &
LADDER
11

BASIN &
EWER
10

THREE
NAILS
9

LANTERN
8

TORCH &
SCOURGES
7

DICE
12

ST. VERONICA'S
VEIL
6

SEAMLESS
ROBE
13

COCK
5

DRUM ?
14

CROWN OF
THORNS
4

REED with SPONGE
SPEARHEAD
15

MONEY
BAG
16

CHALICE
1

GLOVE
2

HAMMER &
PINCER
3

Diagram of Design Motifs
on an Embroidered Textile Dated 1680

1. CHALICE

2. GLOVE

3. HAMMER & PINNERS

4. CROWN OF THORNS

5. COCK

6. VERONICA'S VEIL

7. TORCH AND SCOURGES

8. LANTERN

9. THREE NAILS

10. BASIN AND EWER

11. CROSS AND LADDER

12. DICE

13. SEAMLESS ROBE

14. DRUM?

15. REED WITH SPONGE AND SPEARHEAD... ..

16. MONEY BAG

17. ADDITIONAL COMMENTS

APPENDIX B

Tables 6-10

TABLE 6
THE PASSION SYMBOLS ON THE TEXTILE AND IN THE GOSPEL COMMENTARIES--THE GENEVA VERSION OF THE HOLY BIBLE

Symbol	Matthew	Mark	Luke	John
<u>Chalice</u>	26:39--O my father, if it be possible, let this cup pass from me	14:36--And he said Abba, Father all things are possible unto thee: take away this cup from me	22:42--Saying, Father, if thou wilt, take away this cup from me	18:11--Then said Jesus unto Peter, put up thy sword into the sheath: shall I not drink of the cup which my Father hath given me
<u>INRI</u>	27:37--They set up also over his head, his cause written This Is Jesus The King of the Jews	15:26--And the title of his cause was written above That King of The Jews	23:38--And a superscription also was written over him, in Greek letters, and in Latin, and in Ebrew, This Is That King of The Jews	19:19--And Pilate wrote also a title, and put it on the cross, and it was written, Jesus of Nazareth The King of the Jews
<u>Crown of Thorns</u>	27:29--And platted a crown of thornes, and put it upon his head	15:17--And clad him with purple and platted a crown of thorns and put it about his head	No Comment	19:2--And the soldiers platted a crown of thorns, and put it on his head
<u>Cock</u>	26:34--Jesus said unto him, verily I say unto thee, that this night, before the cock crow, thou shalt denie me thrice	14:30--Then Jesus said unto him, verily I say unto thee, this day, even in this night, before the cock crow twice, thou shalt denie me thrise	22:34--But he said, I tell thee Peter, the cocke shall not crowe this day, before thou hast thrice denied that thou knewest me	13:38--Verily, Verily I say unto thee, the cock shall not crow, till thou have denied me thrice
<u>Torch and Lantern</u>	No Comment	No Comment	No Comment	18:3--Judas . . . came thither with lanterns and torches, and weapons
<u>Scourge</u>	27:26--Hee . . . scourged Jesus, and delivered him to bee crucified	15:15--So Pilate . . . delivered Jesus, when he had scourged him, that hee might bee crucified	No Comment	19:1--Then Pilate took Jesus and scourged him
<u>Three Nails</u>	No Comment	No Comment	No Comment	20:25--Except I see in his hand the print of the nalles, and put my finger into the print of the nalles, and put my hand into his side, I will not believe it
<u>Basin and Ewer</u>	27:24--Hee tooke water and washed his hands before the multitude, saying, I am innocent of the blood of this just man	No Comment	No Comment	No Comment
<u>Cross</u>	27:32--And as they came out, they found a man of Cyrene, named Simon: him they compelled to beare his cross	15:21--And they compelled me that passed by, called Simon of Cyrene (which came out of the country, and was father of Alexander and Rufus) to beare his crosse	23:26--And as they ledde him away, they caught one Simon of Cyrene, coming out of the field, and on him they laid the crosse, to beare it after Jesus	19:17--And he bare his owne crosse, and came into a place named of dead mens skulls, which is called in Hebrew, Golgotha
<u>Three Dice and The Seamless Robe</u>	27:35--And when they had crucified him, they parted his garments, and did cast lottes	15:24--And when they had crucified him, they parted his garments, casting lots	23:34--And they parted his raiment, and cast lots	19:23--Thee soldiers when they had crucified Jesus, tooke his garments and made four parts to every soldier a part and his coate: and the coat was without seam woven from the top throughout. Therefore they sayd one to another let us not divide it, but cast lots for it
<u>Reed with Sponge</u>	27:48--And straightway one of them ranne, and tooke a sponge and filled it with vinegar, and put it on a reede, and gave him to drinke	15:36--And one ranne and filled a sponge, full of vinegar, and put it on a reede, and gave him to drinke	23:36--The soldiers also mocked him, and came and offered him vinegar	19:29--And there was set a vessell full of vinegar: and they filled a sponge with vinegar and put it about a hissope stalke, and put it to his mouth
<u>Spearhead</u>	No Comment	No Comment	No Comment	19:34--But one of the soldiers with a speare perced his side
<u>Money Bag</u>	26:15--And they appointed unto him thirtie pieces of silver	14:11--And when they heard it, they were glad and promised that they would give him money	22:5--So they were glad, and agreed to give him money	No Comment
<u>Glove</u>	No Comment	No Comment	No Comment	No Comment
<u>Hammer and Pincers</u>	No Comment	No Comment	No Comment	No Comment
<u>Veronica's Veil</u>	No Comment	No Comment	No Comment	No Comment
<u>Ladder</u>	No Comment	No Comment	No Comment	No Comment
<u>Drum</u>	No Comment	No Comment	No Comment	No Comment

TABLE 7

THE PASSION SYMBOLS ON THE TEXTILE AND IN THE GOSPEL COMMENTARIES -- THE KING JAMES VERSION OF THE HOLY BIBLE

Symbols	Matthew	Mark	Luke	John
<u>Chalice</u>	26:39--O my father, if it be possible, let this cup pass from me	14:36--Abba, Father, all things are possible unto thee; take away this cup from me	22:42--Father, if thou be willing, remove this cup from me	18:11--Then said Jesus unto Peter: Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?
<u>INRI</u>	27:37--And set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS	15:26--And the superscription of his accusation was written over, THE KING OF THE JEWS	23:38--And a superscription also was written over him in letters of Greek, and Latin, and Hebrew, THIS IS THE KING OF THE JEWS	19:19--And Pilate wrote a title, and put it on the cross. And the writing was, JESUS OF NAZARETH THE KING OF THE JEWS
<u>Crown of Thorns</u>	27:29--And when they had platted a crown of thorns, they put it upon his head	18:17--And they clothed him with purple, and platted a crown of thorns, and put it about his head	No Comment	19:2--And the soldiers platted a crown of thorns, and put it on his head
<u>Cock</u>	26:34--Verily I say unto thee, That this night, before the cock crow thou shalt deny me thrice	14:30--Verily I say unto thee, that this day, even in this night, before the cock crow twice, thou shalt deny me thrice	22:34--I tell thee, Peter, the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me	13:38--Verily, Verily, I say unto thee, The cock shall not crow, till thou has denied me thrice
<u>Torch and Lantern</u>	No Comment	No Comment	No Comment	18:3--Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons
<u>Scourge</u>	27:26--And when he had scourged Jesus, he delivered him to be crucified	15:15--And so Pilate . . . delivered Jesus, when he had scourged him, to be crucified	No Comment	19:1--Then Pilate therefore took Jesus and scourged him
<u>Three Nails</u>	No Comment	No Comment	No Comment	20:25--Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe
<u>Basin and Ewer</u>	27:24--He took water, and washed his hands before the multitude. . .	No Comment	No Comment	No Comment
<u>Cross</u>	27:32--And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear his cross	15:21--And they compel one Simon a Cyrenian, who passed by, coming out of the country, the father of Alexander and Rufus to bear his cross	23:26--And as they led him away, they laid hold upon one Simon, a Cyrenian coming out of the country, and on him they laid the cross, that he might bear it after Jesus	19:17--And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha
<u>Three Dice and The Seamless Robe</u>	27:35--And they crucified him, and parted his garments, casting lots	15:24--And when they crucified him, they parted his garments, casting lots upon them	23:34--And they parted his raiment, and cast lots	19:23--And also his coat; now the coat was without seam, woven from the top throughout. They said therefore among themselves, let us not rend it, but cast lots for it
<u>Reed with Sponge</u>	27:48--And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink	18:36--And one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink	23:36--And the soldiers also mocked him, coming to him, and offering him vinegar	19:29--Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth
<u>Spearhead</u>	No Comment	No Comment	No Comment	19:34--But one of the soldiers with a spear pierced his side
<u>Money Bag</u>	26:15--And they covenanted with him for thirty pieces of silver	14:11--And when they heard it, they were glad, and promised to give him money	22:5--And they were glad, and covenanted to give him money	No Comment
<u>Glove</u>	No Comment	No Comment	No Comment	No Comment
<u>Hammer and Pincers</u>	No Comment	No Comment	No Comment	No Comment
<u>Veronica's Veil</u>	No Comment	No Comment	No Comment	No Comment
<u>Ladder</u>	No Comment	No Comment	No Comment	No Comment
<u>Drum</u>	No Comment	No Comment	No Comment	No Comment

TABLE B
THE PASSION SYMBOLS ON THE TEXTILE AND IN THE GOSPEL COMMENTARIES -- THE REVISED STANDARD VERSION OF THE HOLY BIBLE

Symbols	Matthew	Mark	Luke	John
<u>Chalice</u>	26:39--My father, if it be possible, let this cup pass from me	14:36--Father. . .; remove this cup from me	22:42--Father, if thou art willing, remove this cup from me	18:11--Jesus said to Peter, "Put sword into its sheath; shall I not drink the cup which the Father has given me?"
<u>INRI</u>	27:32--And over his head they put the charge against him, which read, "This is Jesus the King of the Jews"	15:21--And the inscription of the charge against him read, "The King of the Jews."	23:26--There was also an inscription over him, "This is the King of the Jews."	19:19--Pilate also wrote a title and put it on the cross; it read, "Jesus of Nazareth, the King of the Jews."
<u>Crown of Thorns</u>	27:28--And plaiting a crown of thorns they put it on his head	15:17--And plaiting a crown of thorns they put it on him	No Comment	19:2--And the soldiers plaited a crown of thorns, and put it on his head
<u>Cock</u>	26:34--Truly, I say to you, this very night, before the cock crows you will deny me three times	14:30--Truly, I say to you, this very night, before the cock crows twice, you will deny me three times	22:34--I tell you Peter, the cock will not crow this day, until you three times deny that you know me	13:38--Truly, truly I say to you, the cock will not crow, till you have denied me three times
<u>Torch and Lantern</u>	No Comment	No Comment	No Comment	18:3--So Judas, procuring a band of soldiers and some officers from the chief priests and the Pharisees, went there with lanterns and torches and weapons
<u>Scourge</u>	27:26--And having scourged Jesus, delivered him to be crucified	15:15--And having scourged Jesus, he delivered him to be crucified	No Comment	19:1--Then Pilate took Jesus and scourged him
<u>Three Nails</u>	No Comment	No Comment	No Comment	20:25--Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hand in his side, I will not believe
<u>Basin and Ewer</u>	27:24--He took water, and washed his hands before the multitude	No Comment	No Comment	No Comment
<u>Cross</u>	27:32--And they were marching out, they came upon a man of Cyrene, Simon by name; this man they compelled to carry his cross	15:21--And they compelled a passerby, Simon of Cyrene, who was coming in from the country, . . . , to carry his cross	23:26--And as they led him away, they seized one Simon of Cyrene, who was coming in from the country, and laid on him the cross, to carry it behind Jesus	19:17--So they took Jesus, and he went out, bearing his own cross to the place called the place of a skull, which is called in Hebrew Golgotha
<u>Three Dice and The Seamless Robe</u>	27:35--And when they had crucified him, they divided his garments among them by casting lots	15:24--And they crucified him, and divided his garments among them, casting lots for them	23:34--And they cast lots to divide his garments	19:23-24--But the tunic was without seam, woven from top to bottom; so they said to one another, "Let us not tear it, but cast lots for it"
<u>Reed with Sponge</u>	27:48--And one of them at once ran and took a sponge, filled it with vinegar, and put it on a reed, and gave it to him to drink	15:36--And one ran and, filling a sponge full of vinegar, put it on a reed and gave it to him to drink	23:36--The soldiers also mocked him, coming up and offering him vinegar	19:29--A bowl full of vinegar stood there; so they put a sponge full of the vinegar on hyssop and held it to his mouth
<u>Spearhead</u>	No Comment	No Comment	No Comment	19:34--But one of the soldiers pierced his side with a spear
<u>Money Bag</u>	26:15--And they paid him thirty pieces of silver	14:11--And when they heard it they were glad and promised to give him money	22:5--And they were glad, and engaged to give him money	No Comments
<u>Glove</u>	No Comment	No Comment	No Comment	No Comment
<u>Hammer and Pincers</u>	No Comment	No Comment	No Comment	No Comment
<u>Veronica's Veil</u>	No Comment	No Comment	No Comment	No Comment
<u>Ladder</u>	No Comment	No Comment	No Comment	No Comment
<u>Drum</u>	No Comment	No Comment	No Comment	No Comment

TABLE 9

THE PASSION SYMBOLS ON THE TEXTILE AND IN THE GOSPEL COMMENTARIES -- J. B. PHILLIPS VERSION OF THE HOLY BIBLE

Symbols	Matthew	Mark	Luke	John
<u>Chalice</u>	26:39--My Father, if it be possible, let this cup pass from me	14:36--"Dear Father," he said, "all things are possible to you. Please--let me not have to drink this cup!"	22:42--"Father, if you are willing, take this cup away from me	18:11--But Jesus said to Peter, "Put your sword back into its sheath. Am I not to drink the cup the Father has given me?"
<u>INRI</u>	27:37--And over his head they put a placard with the charge against him: This is Jesus, The King of the Jews	15:26--Over his head the placard of his crime read, "The King of the Jews"	23:38--For there was a placard over his head which read, This Is The King of the Jews	19:19--Pilate had a placard written out and put on the cross, reading, Jesus of Nazareth, The King of the Jews
<u>Crown of Thorns</u>	27:29--They twisted some thorn-twigs into a crown and put it on his head	15:17--They dressed Jesus in a purple robe, and twisting some thorn twigs into a crown, they put it on his head	No Comment	19:2--And the soldiers twisted thorn-twigs into a crown and put it on his head
<u>Cock</u>	26:34--Verily I say unto thee, That this night, before the cock crow thou shalt deny me thrice	14:30--Verily I say unto thee, that this day, even in this night, before the cock crow twice, thou shalt deny me thrice	22:34--I tell thee, Peter, the cock shall not crow this day, thrice deny that thou knowest me	13:38--Verily, Verily, I say unto thee, The cock shall not crow, till thou has denied me thrice
<u>Torch and Lantern</u>	No Comment	No Comment	No Comment	18:3--So Judas. . . came to the place with torches and lanterns and weapons
<u>Scourge</u>	27:26--And when he had scourged Jesus, he delivered him to be crucified	15:15--And so Pilate. . . delivered Jesus, when he had scourged him, to be crucified	No Comment	19:1--Then Pilate therefore took Jesus and scourged him
<u>Three Nails</u>	No Comment	No Comment	No Comment	20:25--Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe
<u>Basin and Ewer</u>	27:24--He took water, and washed his hands before the multitude. . .	No Comment	No Comment	No Comment
<u>Cross</u>	27:32--And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear his cross	15:21--And they compel one Simon a Cyrenian, who passed by, coming out of the country, the father of Alexander and Rufus to bear his cross	23:26--And as they led him away, they laid hold upon one Simon, a Cyrenian coming out of the country, and on him they laid the cross, that he might bear it after Jesus	19:17--And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha
<u>Three Dice and The Seamless Robe</u>	27:35--And they crucified him, and parted his garments, casting lots	15:24--And when they crucified him, they parted his garments casting lots upon them	23:34--And they parted his raiment, and cast lots	19:23--And also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves, let us not rend it, but cast lots for it
<u>Reed with Sponge</u>	27:48--And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink	18:36--And one ran and filled a sponge full of vinegar and put it on a reed, and gave him to drink	23:36--And the soldiers also mocked him, coming to him, and offering him vinegar	19:29--Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth
<u>Spearhead</u>	No Comment	No Comment	No Comment	19:34--But one of the soldiers with a spear pierced his side
<u>Money Bag</u>	26:15--And they covenanted with him for thirty pieces of silver	14:11--And when they heard it, they were glad, and promised to give him money	22:5--And they were glad, and covenanted to give him money	No Comment
<u>Glove</u>	No Comment	No Comment	No Comment	No Comment
<u>Hammer and Pincers</u>	No Comment	No Comment	No Comment	No Comment
<u>Veronica's Veil</u>	No Comment	No Comment	No Comment	No Comment
<u>Ladder</u>	No Comment	No Comment	No Comment	No Comment
<u>Drum</u>	No Comment	No Comment	No Comment	No Comment

TABLE 10

THE PASSION SYMBOLS ON THE TEXTILE AND IN THE GOSPEL COMMENTARIES -- THE NEW ENGLISH VERSION OF THE HOLY BIBLE

Symbol	Matthew	Mark	Luke	John
<u>Chalice</u>	26:29--My father, if it be possible, let this cup pass from me	14:36--Abba, Father, all things are possible unto thee; take away this cup from me	22:42--Father, if thou be willing, remove this cup from me	18:11--Then said Jesus unto Peter Put up thy sword into the sheath: the cup which my Father hath givee me, shall I not drink it?
<u>INRI</u>	27:37--And set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS	15:26--And the superscription of his accusation was written over, THE KING OF THE JEWS	23:38--And a superscription also was written over him in letters of Greek, and Latin, and Hebrew, THIS IS THE KING OF THE JEWS	19:19--And Pilate wrote a title, and put it on the cross. And the writing was, JESUS OF NAZARETH THE KING OF THE JEWS
<u>Crown of Thorns</u>	27:29--And when they had platted a crown of thorns, they put it upon his head	18:17--And they clothed him with purple, and platted a crown of thorns, and put it about his head	No Comment	19:2--And the soldiers, platted a crown of thorns, and put it on his head
<u>Cock</u>	26:34--Verily I say unto thee, That this night, before the cock crow thou shalt deny me thrice	14:30--Verily I say unto thee, that this day, even in this night, before the cock crow twice, thou shalt deny me thrice	22:34--I tell thee, Peter, the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me	13:38--Verily, verily, I say unto thee, The cock shall not crow, till thou has denied me thrice
<u>Torch and Lantern</u>	No Comment	No Comment	No Comment	18:3--Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons
<u>Scourge</u>	27:26--And when he had scourged Jesus, he delivered him to be crucified	15:15--And so Pilate . . . delivered Jesus, when he had scourged him, to be crucified	No Comment	19:1--Then Pilate therefore took Jesus and scourged him
<u>Three Nails</u>	No Comment	No Comment	No Comment	20:25--Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe
<u>Basin and Ewer</u>	27:24--He took water, and washed his hands before the multitude. . .	No Comment	No Comment	No Comment
<u>Cross</u>	27:32--And as they came out, they found a man of Cyrene Simon by name: him they compelled to bear his cross	15:21--And they compel one Simon a Cyrenian, who passed by, coming out of the country, the father of Alexander and Rufus to bear his cross	23:26--And as they led him away, they laid hold upon one Simon, a Cyrenian coming out of the country, and on him they laid the cross, that he might bear it after Jesus	19:17--And he bearing his cross went forth into a place called the place of a skull, which is called in the hebrew Golgotha
<u>Three Dice and the Seamless Robe</u>	27:35--And they crucified him, and parted his garments, casting lots	15:24--And when they crucified him, they parted his garments, casting lots upon them	23:34--And they parted his raiment, and cast lots	19:23--And also his coat; now the coat was without seam, woven from the top throughout. They said therefore among themselves let us not rend it, but cast lots for it
<u>Reed with Sponge</u>	27:48--And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink	18:36--And one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink	23:36--And the soldiers also mocked him, coming to him, and offering him vinegar	19:29--Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth
<u>Spearhead</u>	No Comment	No Comment	No Comment	19:34--But one of the soldiers stabbed his side with a lance
<u>Money Bag</u>	26:15--They weighed him out thirty silver pieces	14:11--When they heard what he had come for, they were greatly pleased, and promised him money	22:5--They were greatly pleased and undertook to pay him a sum of money	No Comment
<u>Glove</u>	No Comment	No Comment	No Comment	No Comment
<u>Hammer and Pincers</u>	No Comment	No Comment	No Comment	No Comment
<u>Veronica's Veil</u>	No Comment	No Comment	No Comment	No Comment
<u>Ladder</u>	No Comment	No Comment	No Comment	No Comment
<u>Drum</u>	No Comment	No Comment	No Comment	No Comment