

ST. PAUL, SUNDAY, OCTOBER 23, 1904.

THE VATICAN'S HISTORIC AND IMPRESSIVE EXHIBIT AT THE FAIR.



THE Vatican at Rome has sent to the Louisiana Purchase Exposition in St. Louis some of its rarest treasures, and they are viewed daily in the Anthropology building and studied closely by thousands of visitors. Contained in the exhibit are articles of exquisite beauty, which attract the attention of the casual observer, and which are of especial significance to the student of antiquities and church history. The display was authorized by His Holiness, Pius X., selected by His Eminence, Cardinal Merry del Val, arranged by Father Ehrle, librarian of the Vatican, and installed under the supervision of Signor Francesco Cagliati, and is in charge of Prof. G. Brady, an instructor in St. Louis University. Transported from the Archives of the Vatican in the Eternal City are some of the earliest papal documents regarding America, epistles of the Thirteenth Century in reference to Greenland, shortly after discovery by the bold Norsemen. The discovery created but little stir in Europe, but Rome, ever vigilant and alert to embrace opportunities, cast its keen eye over the horizon and within the scope of the far-reaching optic came the icy land of the midnight sun, and the earliest occupation of Greenland by white men was brought about through the desire of the Mother Church to extend the faith. These precious documents detailing the vicissitudes of the missionaries are the source of much interest to all visitors conversant with ecclesiastical history. Another treasure in the exhibit, the intrinsic worth of which can not be reckoned, is the Roll of Josue, executed in the Seventh Century. It consists of 15 sheets, and details how epics sent to Jericho were pursued, the preparation of the children of Israel to pass the Jordan, the miraculous drying up of the stream, the placing of a dozen stones in the middle of the river, the removal of 12 stones to be placed as monuments of the miracle, the erection by the Israelites of a monument in Galzai. It further details how the Israelites marched around the walls of Jericho for the last time and the city falls into the hands of Josue, who sends emissaries to view the country of Hai. The scouts return and advise sending 2,000 men against Hai, whose men encompass the defeat of Josue's contingent, when Josue rends his garments, falls before the Ark of the Covenant and bids Achan admit underrating the strength of Hai, whereupon in the Valley of Achor all Israel stones the incompetent chief of scouts. The Lord communicates with Josue, Hai capitulates, and the city is destroyed. Josue hangs the King and builds an altar to the Lord upon the summit of Mount Febal. The people of Egypt and Gabaan bid Josue to come and save them, as the Ammorhites were massing against them. Following the battle of Gabaan the sun and moon remained stationary until

Mosaic of Nazarene Beating Crown of Thorns.

the populace recalled upon their foes. Upon the enemies of the Israelites great stones are cast from heaven, and the Ammorhite Kings hide in a cavern and when apprehended Josue orders them slain and their bodies covered with stones. A fine specimen of Byzantine art is a miniature of Christian topography by Cosmos, a monk of the Sixth Century, who traveled through Syria, India and Egypt in his efforts to harmonize cosmography with the Bible account. This rare work was acquired by the Vatican under the reign of Sixtus IV., in the Fourteenth Century. In a case are shown Melchisedech, priest and King, together with David and Solomon, and Samuel the prophet, surrounded by a choir. In the same cabinet is a facade of a basilica of the days of Constantine, adjacent to which is a scene which depicts Damascus to the right and Jerusalem to the left, with Saul en route to the former, accompanied by Ananias, who has received his sight; while in the center is seen St. Paul with the Book of Epistles. In another case are seen a reproduction of the burning bush, Moses and Aaron before Pharaoh, crossing the Red Sea, Aaron and the Levites carrying the Ark, Moses, Josue and the 12 tribes of Israel, Moses on Mount Sinai, Judges of Israel, the anointing of David as King, the coronation of Solomon, Elias before King Achaab, Elias' flight to heaven, Eleazar and the Maccabees facing King Antiochus, Job in affliction, King David, Moses displaying the graven stone tablets of the law. Among the other treasures exhibited is the oldest copy extant of the Bible, written in the fourth century. This is the celebrated Greek Bible of the Vatican. In one of the cases adorning the exhibit is seen a representation of David the Shepherd playing a harp, while near him is a female figure, the genius of music, and lower down is Echo, behind a column, while in front is a replica of Bethlehem. Interest in the collection is enhanced by miniatures from the Otobonian Pontifical or Book of Rites. Pope Innocent VIII, being desirous of establishing uniformity of ceremonies, instructed Bouchard, Master of Ceremonies, to compile the volume, which was completed in 1585. Groups of those interested in literature constantly surround Sala Sistina of the Vatican library built by Pope Sixtus V. in 1588. Pope Hilary, A. D. 461, is credited with the foundation of the Vatican library, originally located in the Lateran Palace. When the Papal residence was at Avignon the library was there and was removed to Rome during the reign of Pope Martin V. Pope Nicholas V. placed the institution upon a firm foundation,



and when Constantinople was taken by the Turks in 1453 the Holy Father welcomed learned refugees from the Orient, who brought with them priceless codices and manuscripts of great antiquity, which were added to the Papal collection. Popes Callixtus III and Sixtus IV. contributed their quota to the enlargement of the collection. Sixtus V. erected the present magnificent temple of knowledge with the aid of Fontana, the great architect. Paul V. augmented the collection with the pontifical archives, and during the time of Gregory VI. the Bibliotheca Palatina, by the generosity of Maximilian, Duke of Bavaria was given the institution. Alexander VII. purchased and added to the collection the library of the Dukes of Urbino. In this library the gifts of the world's potentates to the Vatican are displayed. Pope Leo XIII. first opened the library to the public and thus gave scholars access to its more than 200,000 printed volumes and 50,000 codices and manuscripts. The most notable feature of this display comprising so much of beauty, holy association and historic interest is perhaps found in the collection of mosaics. From the Greek mosaics, pertaining to the muses, comes the term mosaics, which were known in Rome during the latter days of the republic. While mosaics were primarily used for inland floors, the art has attained such perfection that pictures of fruits, flowers and portraits of high order are done in mosaic as well as an artist can place them upon canvas.

In the Vatican collection at the World's Fair are a number of mosaics which are magnificent copies of the works of some of the most eminent artists. Among these are: Raphael's Madonna of the Chair, Barabino Madonna from the original in the royal palace of Monza; St. Peter, copy of painting by Guido Reni, Gallerie Borghese; Pius IX., predecessor of Leo XIII.; "Ecce Homo," Christ presented by Pilate to the pity of the people—copy of Guido Reni's famous picture in the Galleria Corsini, Rome; St. Peter's Basilica at Rome, with papal carriage and guard in procession; Appian Way, showing tomb of Metellus and ruins of Castle of the Gaetani; the Madonna Sistina, by Raphael, original in Dresden gallery; Madonna del Gran Duca, original by Raphael in the Pitti Palace, Florence. Piny mentions that the first remarkable specimen of this work in the Eternal City was a floor of inlaid marble in the temple of Jupiter Capitolinus. The art rapidly developed under the empire, especially during the first three centuries of the Christian era. The material of the early mosaics was composed of small cubes of different colored marbles, the earliest being confined to the three colors, white, black and yellow, the designs were commonly geometrical, but gradually figures, flowers, animals, etc., were introduced. Glass began to be used as a material in the making of mosaics at the end of the third century. In the reign of Constantine, this method of decoration became quite prominent in Christian art.



Portrait in Mosaic Art of Pope Leo XIII.

Black Marble Table Containing Flowers Mosaic.

Mosaic of Flowers and Humming Bird.