

The *San Damiano Cross* is the large cross before which St. Francis of Assisi was praying when he is said to have received the divine commission to rebuild the Church.

Welcome

to **OUR 24th VIRTUAL GSP class!**

Today we
talk about
the Holy Cross



THE HOLY CROSS

Presented
by

Charles E. Dickson, Ph.D.



COLLECT FOR HOLY CROSS DAY

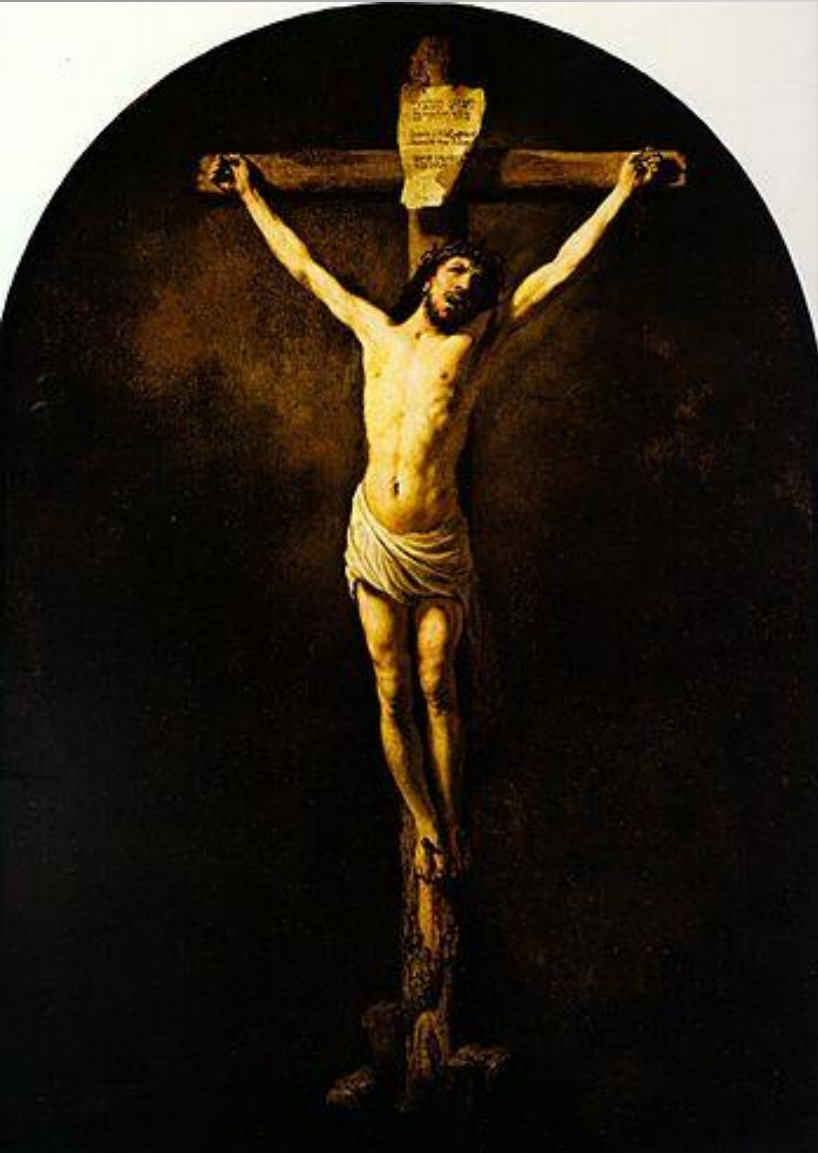
14 September

Almighty God,
whose Son our Savior Jesus Christ
was lifted high upon the cross
that he might draw the whole world unto himself:

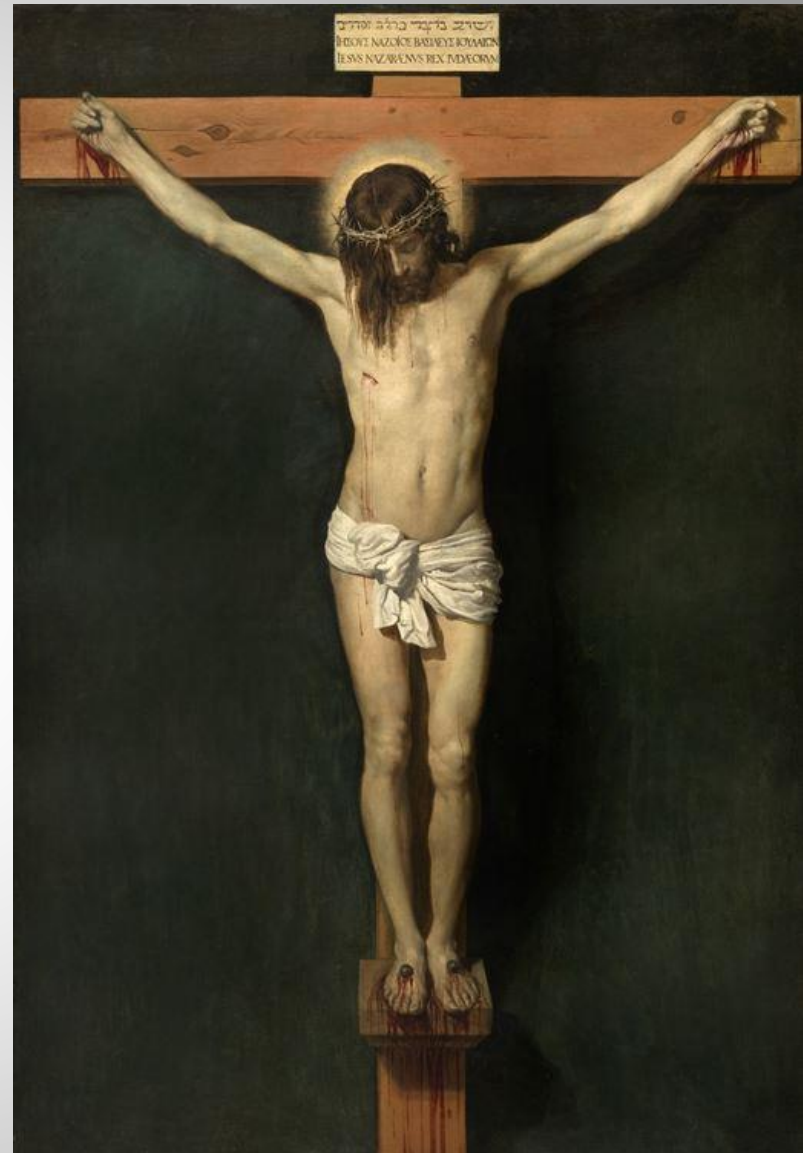
Mercifully grant that we,
who glory in the mystery of our redemption,
may have grace to take up our cross and follow him;
who liveth and reigneth with thee and the Holy Spirit,
one God,
in glory everlasting.

Amen.

LATE RENAISSANCE CRUCIFIXION REPRESENTATIONS

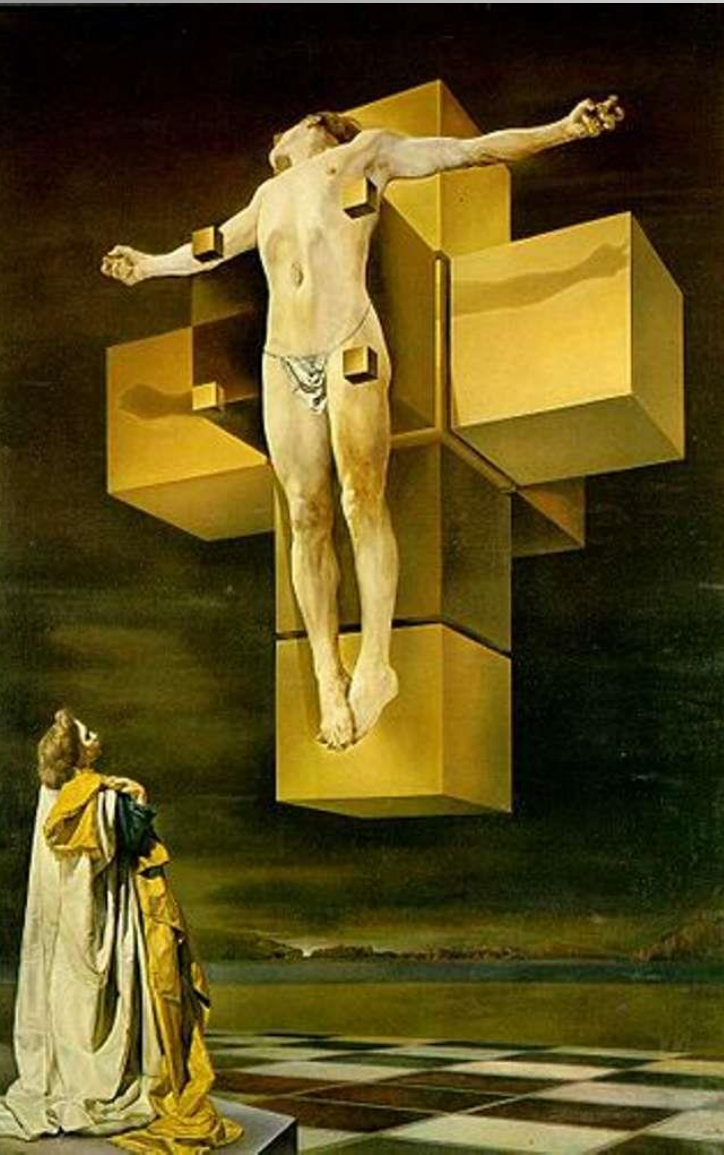


*Christ on the Cross, 1631,
by Rembrandt*

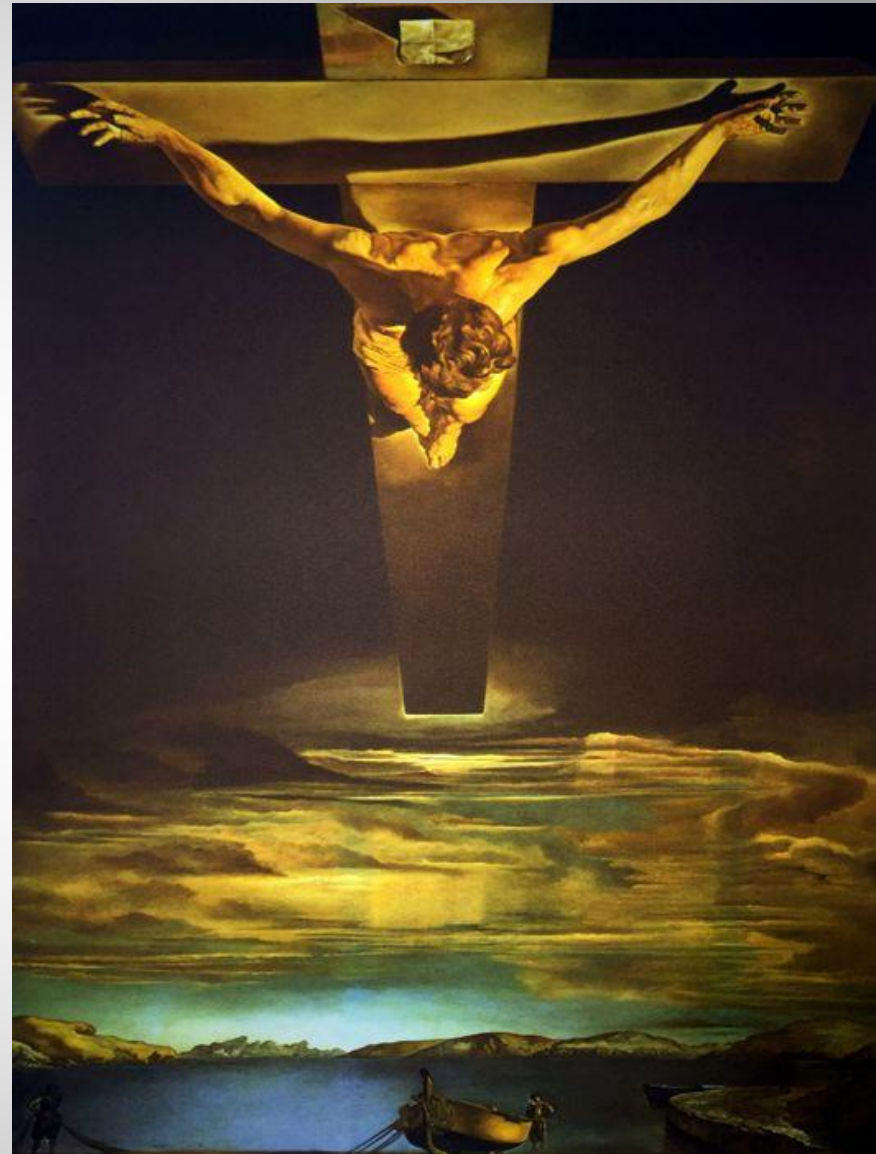


*Christ Crucified, 1632,
by Diego Velazquez*

MODERN CRUCIFIXION REPRESENTATIONS



*Crucifixion (Corpus Hypercubus),
1954, by Salvador Dalí*

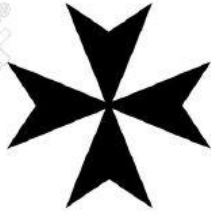


*Christ of Saint John of the Cross,
1951, by Salvador Dalí*

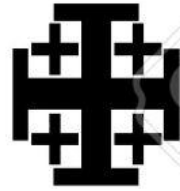
SOME BASIC CROSSES



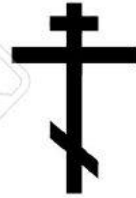
The Ankh



The Maltese Cross



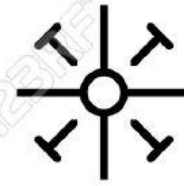
Jerusalem cross



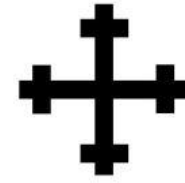
Orthodox Cross



Gamma Cross



Coptic Cross



Cross Crosslet



Cross of St. Peter



Latin Cross



Celtic Cross



Golgotha Cross



Tau Cross



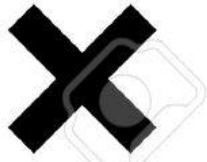
Papal Cross



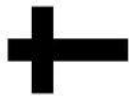
Archbishop Cross



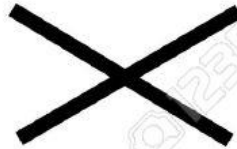
Cross of Burgundy



Greek Cross



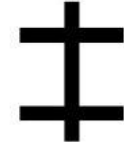
Scandinavian Cross



Saltire



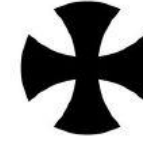
Sun Cross



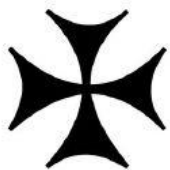
Lithuanian Cross



Byzantine Cross



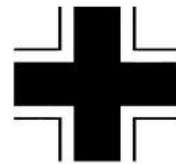
Templar Cross



Bolnisi Cross



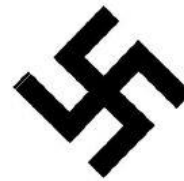
Schwarzkreuz



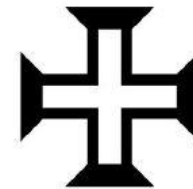
Balkenkreuz



Indian Swastika



Nazi Swastika



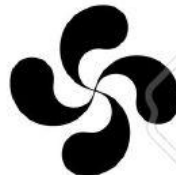
Order of Christ Cross



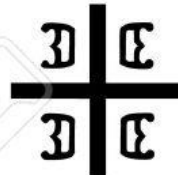
Clubs Cross



Grapevine Cross



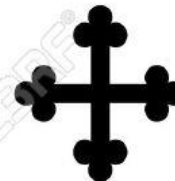
Basque cross



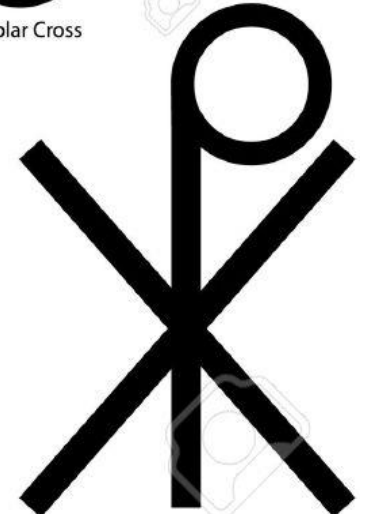
Serbian Cross



Novgorodsky Cross



Bottoni Cross



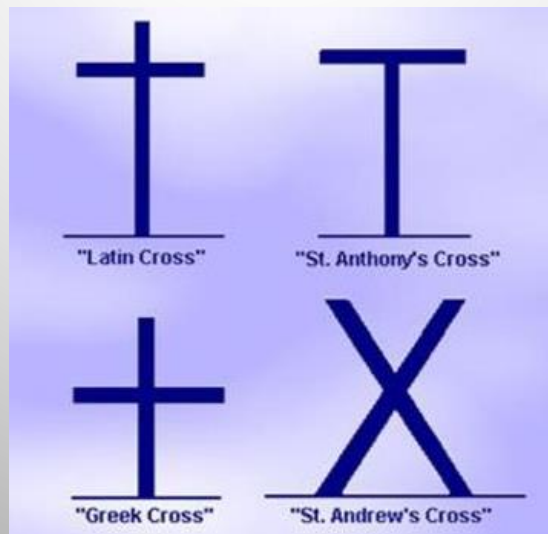
Constantine Cross

SOME BASIC ICONOGRAPHIC CROSSES

There are four basic iconographic representations of the cross:

- the *crux quadrata*, or **Greek cross**, with four equal arms;
- the *crux immissa*, or **Latin cross**, whose base stem is longer than the other three arms;
- the *crux commissa*, in the form of the Greek letter tau, sometimes called **St. Anthony's cross**; and
- the *crux decussata*, named from the Roman *decussis*, or symbol of the numeral 10, also known as **St. Andrew's cross** for the supposed manner of St. Andrew's martyrdom.

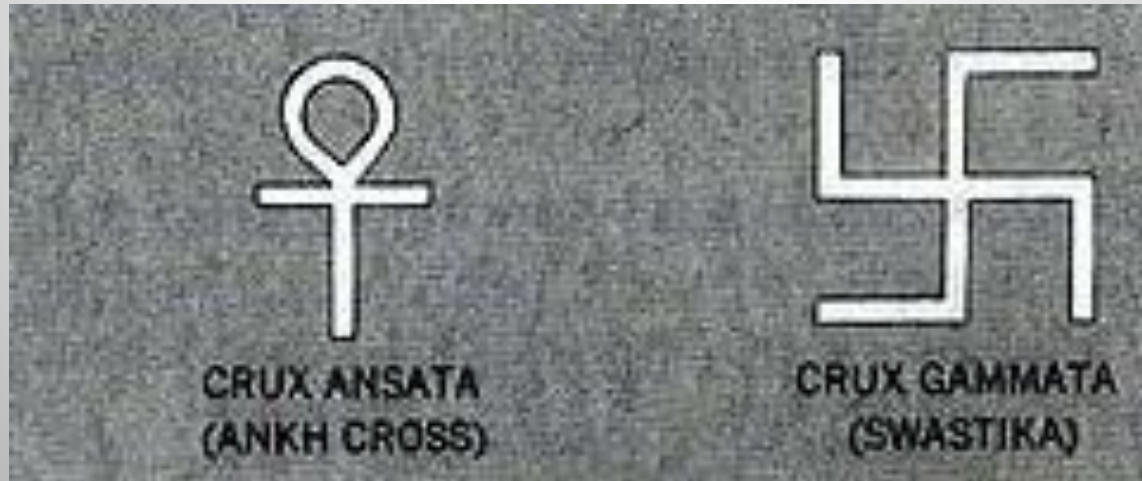
Tradition favors the *crux immissa* as that on which Christ died, but some believe that it was a *crux commissa*.



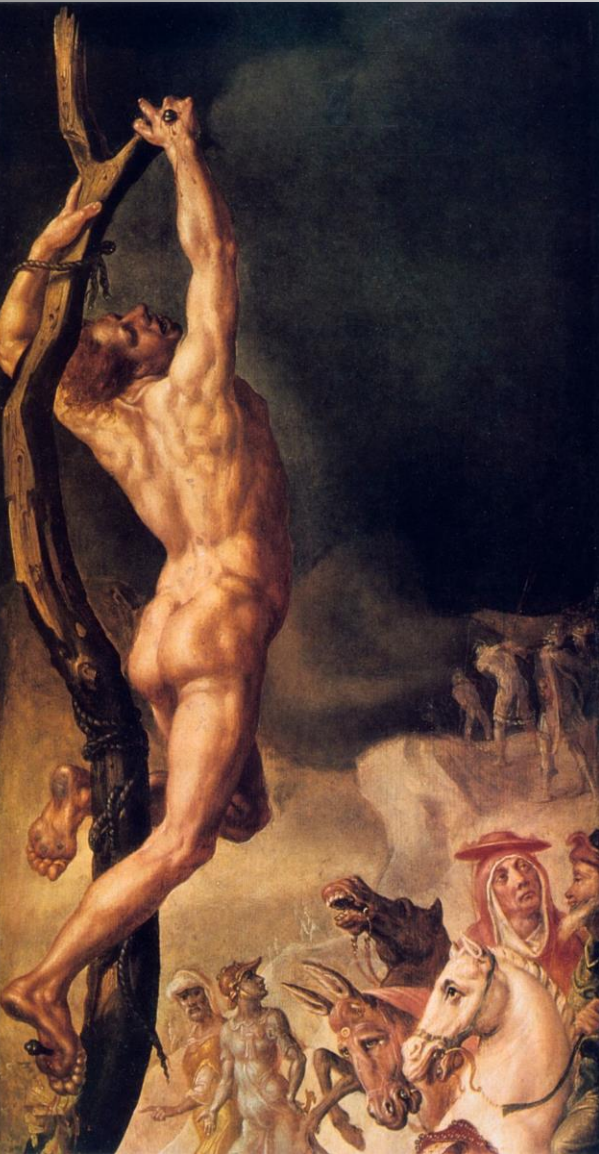
OTHER ICONOGRAPHIC CROSSES

The **ankh**, a tau cross surmounted by a loop and known as *crux ansata*, was adopted and extensively used on Coptic Christian monuments.

The **swastika**, called *crux gammata*, composed of four Greek capitals of the letter gamma, is marked on many early Christian tombs as a veiled symbol of the Cross.



THE “CROSS”



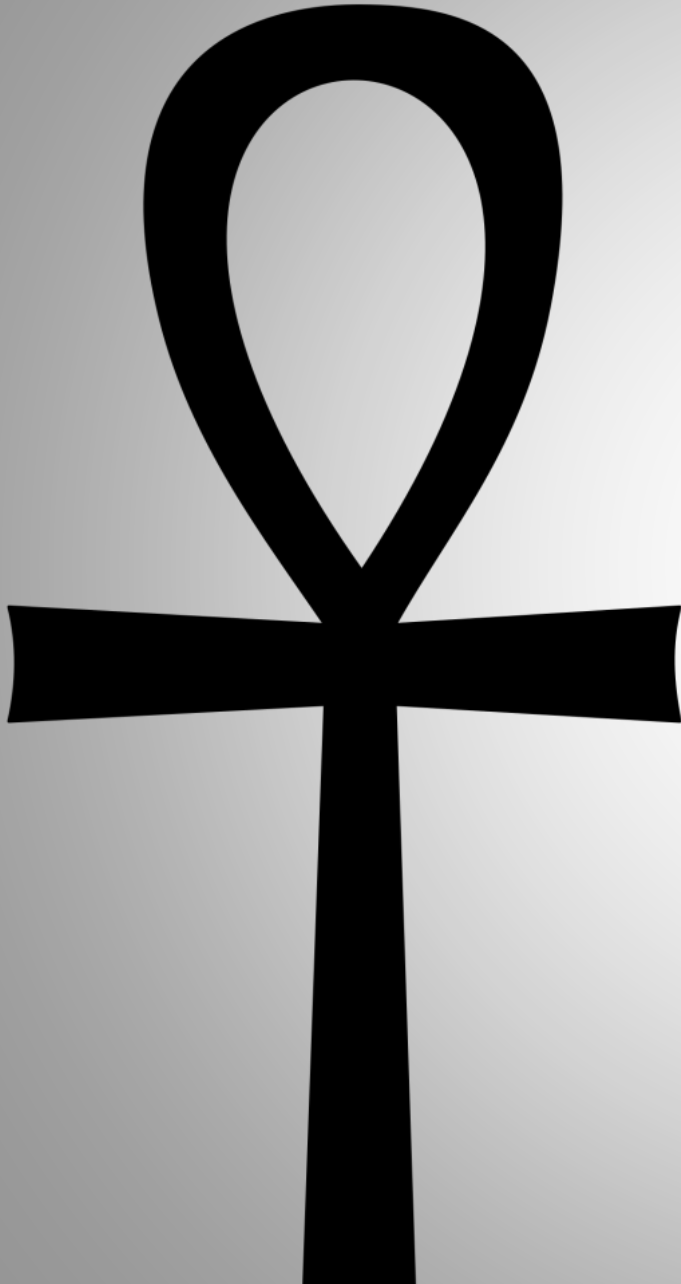
Calvary,
1545-50

The word “**cross**,” as translated from the Greek word “*stau•ros*” in the New Testament, actually means “an upright pale or stake” and does not imply two pieces of timber. The word appeared in English in the 10th century, gradually replacing *rood*. It comes from the Latin *crux*, via Old Irish *cross*.

It was a vertical stake in the ground that often had a horizontal piece attached at the top or just below the top of the vertical piece.

The “cross” symbol that came to be two pieces of timber was thus religious borrowing and adaptation of an earlier symbol with a long cultural and historical pagan lineage.

THE "CROSS"



The earliest known artistic representations of crucifixion predate the Christian era, including Greek representations of mythical crucifixions inspired by the use of that punishment by the Persians.

The cross was an ancient pagan symbol that only later began its association with Christianity some 300 years after Jesus' time during Emperor Constantine's reign.

The cross symbol used long before the Christian era goes back at least to the ancient Egyptian **ankh**.

CELTIC CROSS



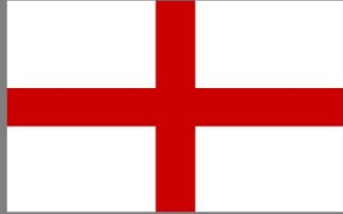
The **Celtic cross**, now often characterized by the presence of the outline of a circle upon which a cross, stylized in a pre-Medieval Celtic fashion, appears superimposed. It bears strong resemblance to the Christian cross.

It, however, predates Christianity by at least 3,000 years. It appears in the form of heavily sculpted, vertically oriented, ancient monoliths that survive in the present day, in various locations on the island of Ireland.

NATIONAL FLAGS WITH CROSSES

Many nations feature a cross in their national flag.

UNION JACK FLAG



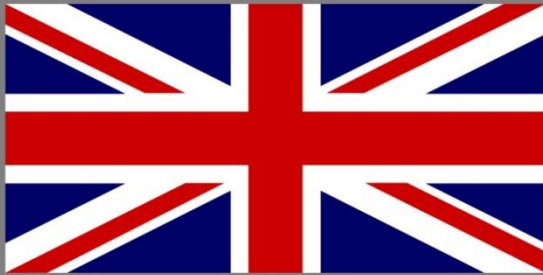
England
(Cross of Saint George)



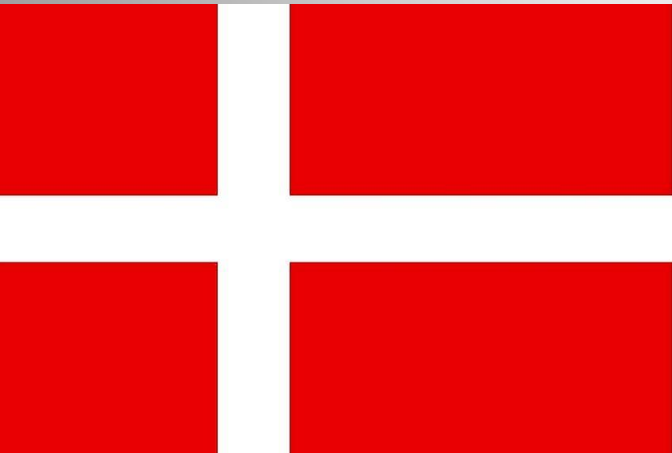
Scotland
(Cross of Saint Andrew)



Ireland
(Cross of Saint Patrick)



United Kingdom



The **flag of Denmark** traces its origin to the campaigns of Valdemar II (r.1202-41).

NATIONAL FLAGS WITH CROSSES



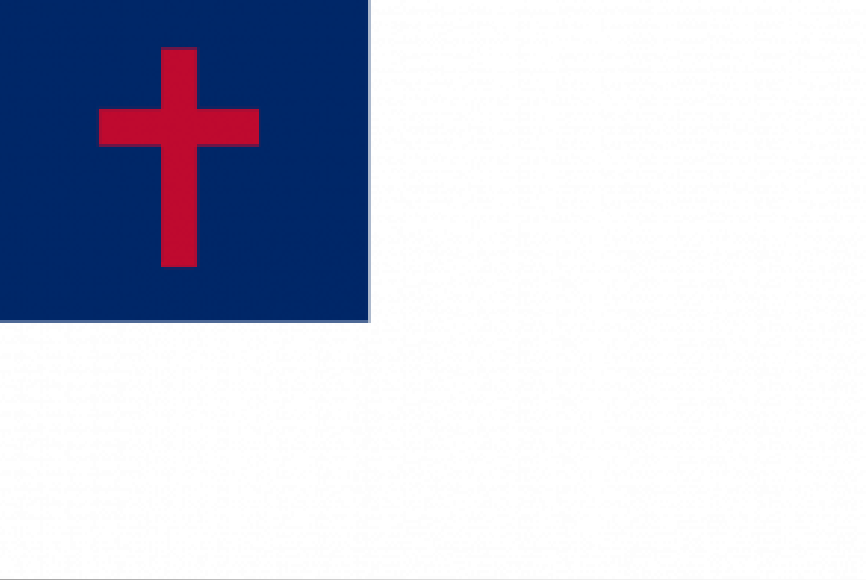
The **Swiss flag** goes back to the 1300s when Swiss Confederate troops started using a white cross on red background as their battlefield ensign

The **Red Cross** symbol originated from the First Geneva Convention in 1864 when . an inverted Swiss flag was used as a tribute to Henry Dunant, the Swiss founder of the International Committee of the Red Cross.

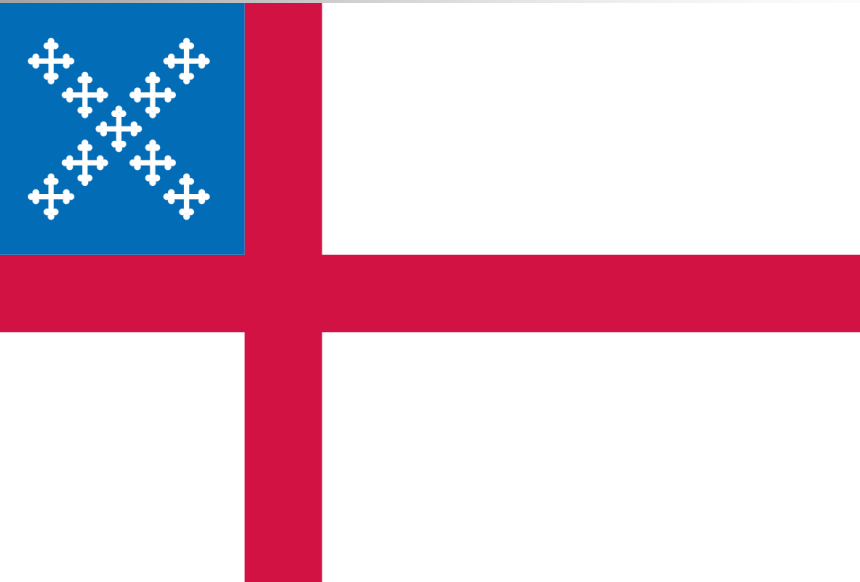


CHURCH FLAGS WITH CROSSES

Christian churches often feature a cross in their church flags.



The **Christian flag** is an ecumenical flag designed in the early 20th century.



The **Episcopal Church flag** has the red Cross of St. George on a white field symbolic of the Church of England.

CROSSES IN LITERATURE

Literary examples of the cross include stories of Count **Dracula** and **Faust**. In these stories a cross is used to repel the evil power of the vampire and Mephistopheles.



THE CHRISTIAN CROSS

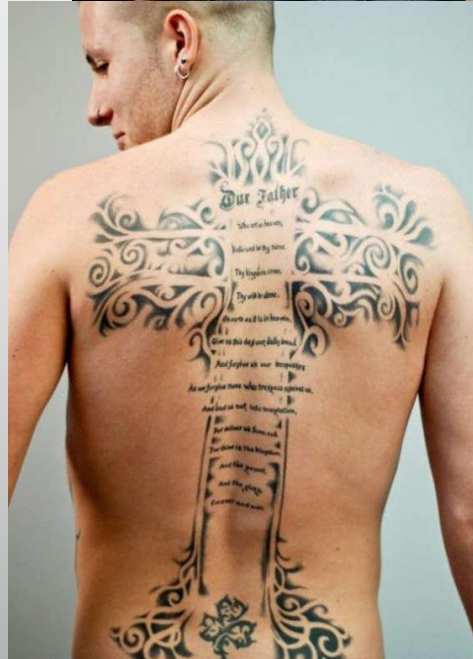
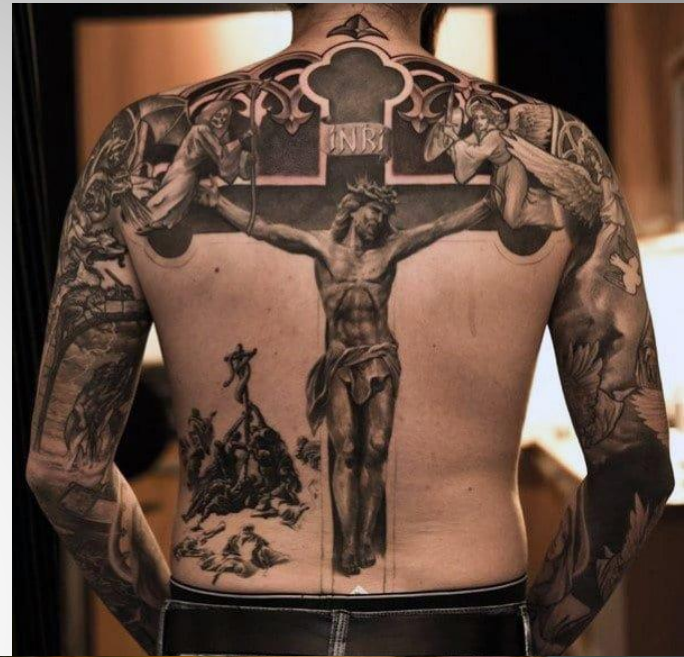
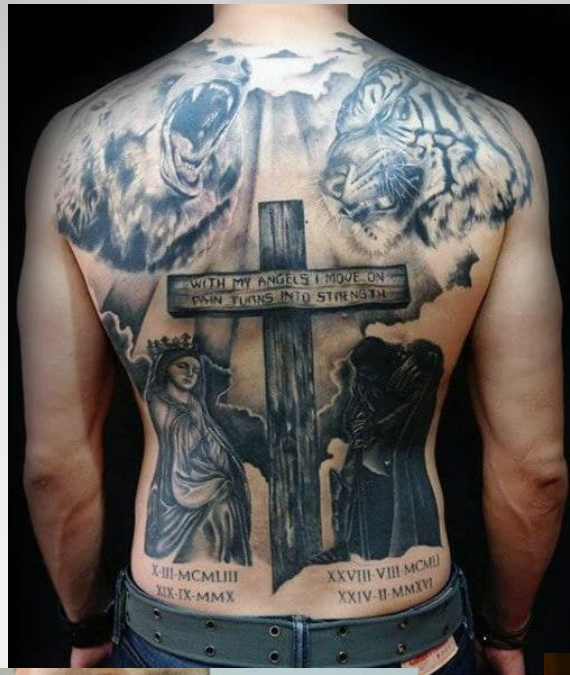


Santa Croce Crucifix, 1287–88,
by Cimabue

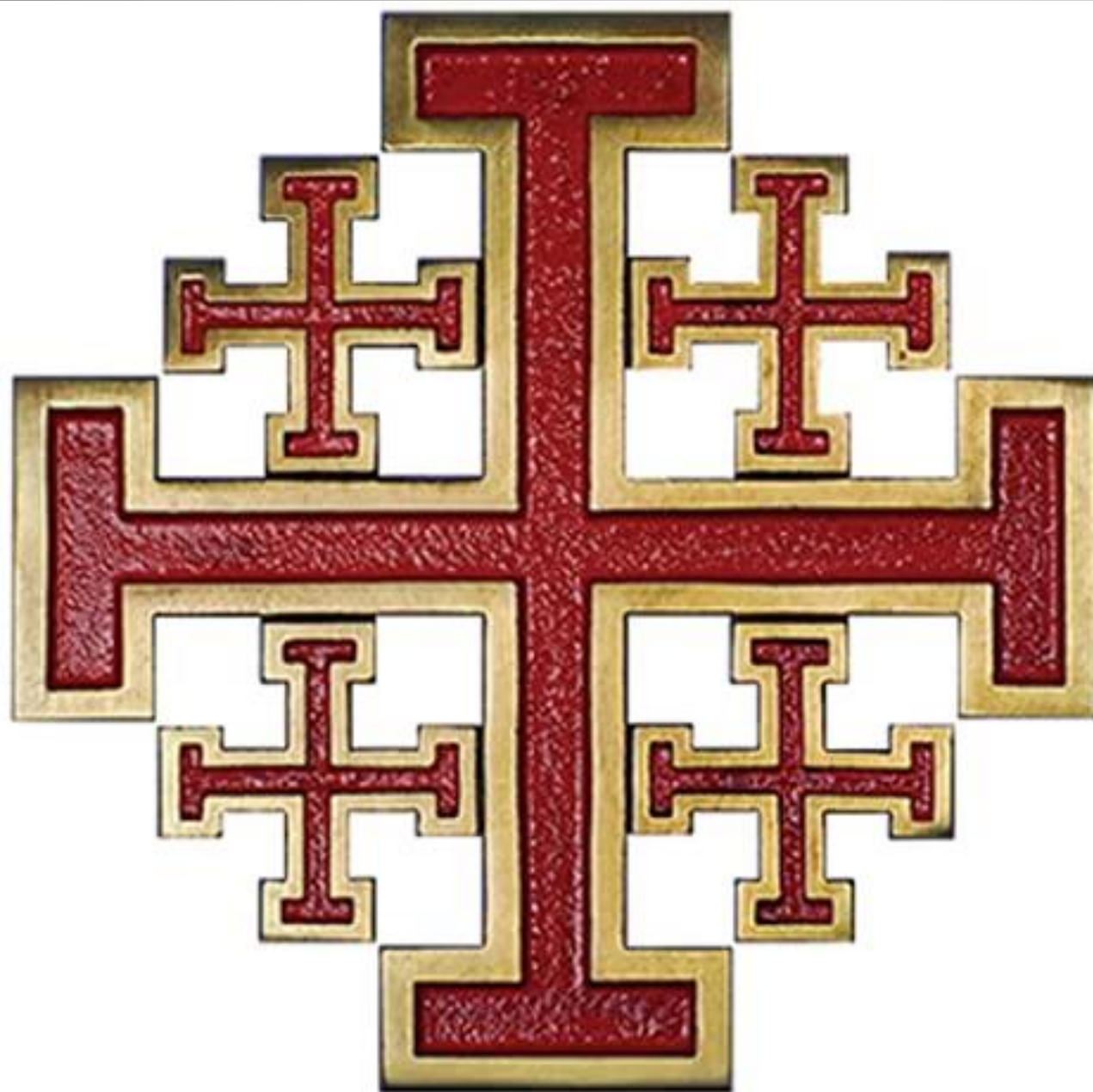
The **Cross**, the instrument of Jesus' death, is the central symbol of the Christian faith. It represents Jesus' offering and sacrifice of His life in love for us and our salvation. The Cross thus symbolizes the Christian life, especially in terms of love, generosity, and sacrifice.

Christians now use the Cross almost universally to signify who we are. Crosses are all over the place—on the fronts of churches, on stationary, worn as jewelry. Priests make the sign of the Cross when they bless people. Our foreheads are marked with the Cross when we are baptized or anointed.

TYPICAL CROSS TATTOOS



JERUSALEM CROSS

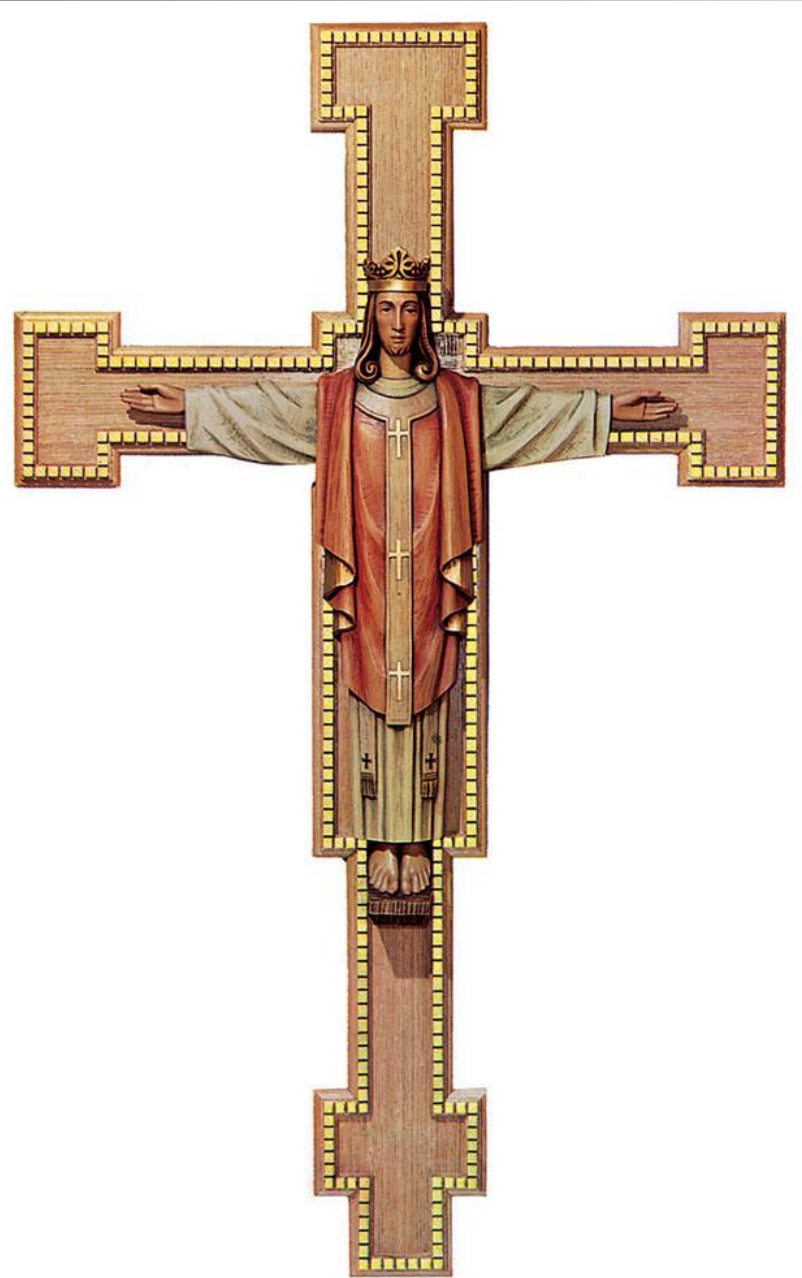


A **Jerusalem cross** is a cross with four small crosses in between the arms of a larger cross.

This five-fold cross may have originated in the 11th century.

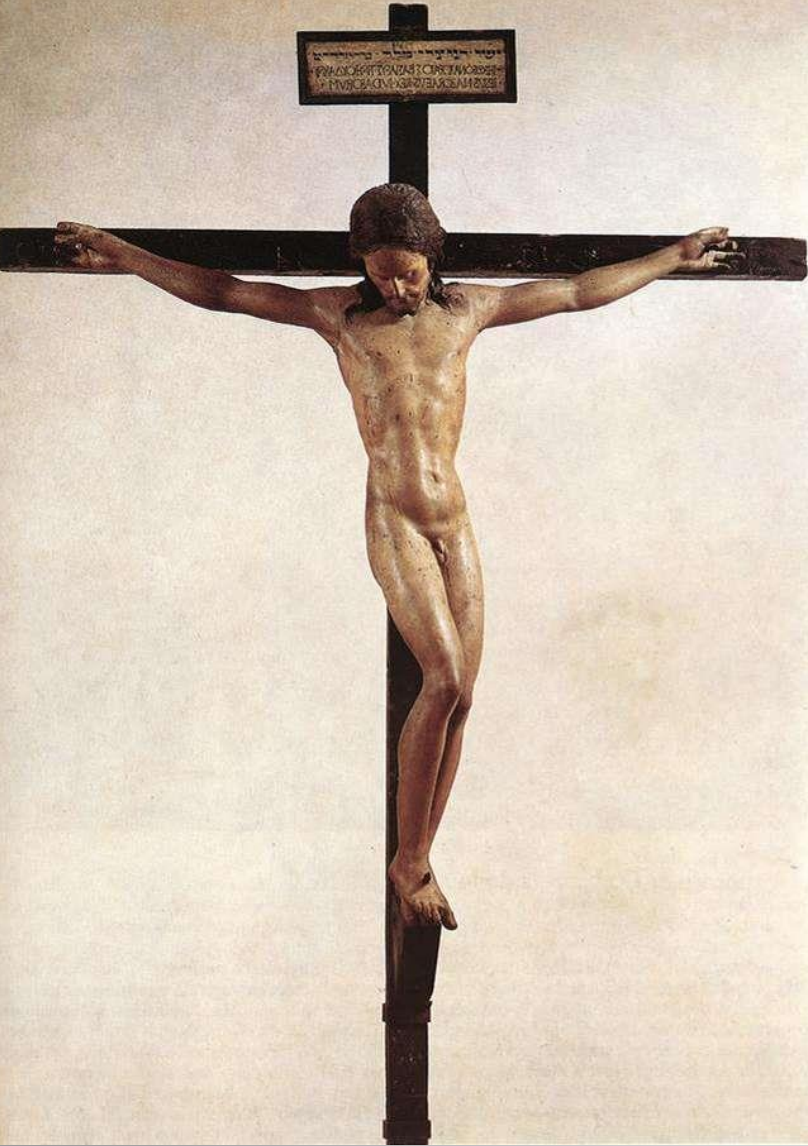
The symbolism is variously given as Christ's Five Wounds, Christ and the four evangelists, or Christ and the four quarters of the world.

CHRISTUS REX



A **Christus Rex** (Christ the King) is a cross with a figure of the risen Christ in glory. His eyes are open and head upright and His arms stretch firmly outwards. He looks boldly to the front, not so much constrained by the cross, as superimposed upon it.

CRUCIFIX



A **crucifix** is a cross with a figure of the crucified Christ, usually three-dimensional.

In the early Middle Ages Jesus was depicted with open eyes and a calm face reflecting the prevalent theological emphasis on the Resurrection. By the 13th century, the crucifix had begun to show Jesus twisted and bleeding on the Cross, as the importance of the incarnation and the humanity of Jesus grew.

During the Reformation Protestant churches rejected the crucifix as a human “invention,” not in frequent use in the primitive church. They claimed the crucifix had become the object of idolatrous Catholic veneration and so used a plain cross instead.

Crucifix in the Basilica di Santo Spirito ,
1492,
attributed to 17-year-old Michelangelo

CRUSADERS

The Cross became connected with a series of religious wars waged from Christian Europe to liberate the Holy Land from the grasp of Muslim rulers.

Those who chose to go and fight wore a special garment, marked with a cross, over their daily clothes.

They had “taken the cross” and came to be called **“Crusaders.”**

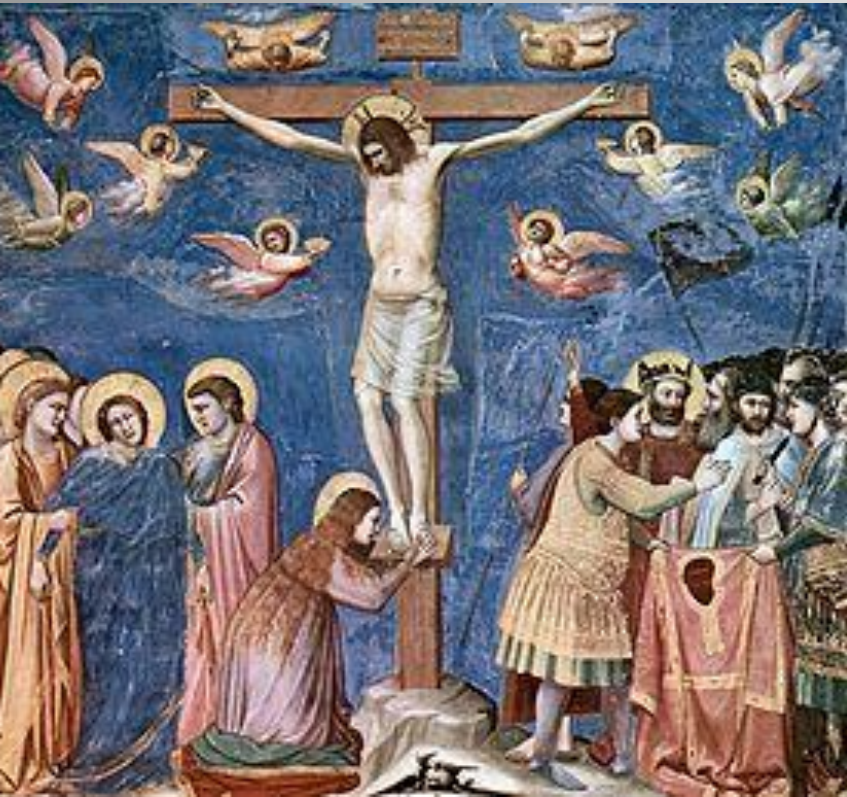


KU KLUX KLAN

The image of a burning cross is a potent hate symbol in the United States, popularized as a terror image by the **Ku Klux Klan**. Cross-burnings (called "cross-lightings" to make it seem as if they are not destroying a Christian cross) have long been used as a traditional symbol in Klan rituals as well as in attempts to intimidate and terrorize victims of Klan groups.



THE CROSS IN THE 1ST CENTURIES OF THE CHRISTIAN ERA



Christ Crucified, c.1310,
by Giotto

Early church leaders regarded crucifixion with horror, and thus, as an unfit subject for **artistic portrayal**. In the first three centuries of early Christian art, the Crucifixion was rarely depicted. Earlier renderings depicted Jesus as a lamb.

Some engraved gems thought to be 2nd or 3rd century have survived, but the subject does not appear in the art of the Roman Catacombs, and it is thought that at this period the image was restricted to heretical Christian groups.

There are references to Christians by the year 200 who would decorate themselves with a cross to differentiate themselves from Pagans.

THE CROSS IN THE 1ST CENTURIES OF THE CHRISTIAN ERA



The Crucifixion, 1315–30,
by Duccio di Buoninsegna

The shape of the cross, as represented by the **letter T**, came to be used as a "seal" or symbol of Christianity by the 2nd century. At the end of the 2nd century, it is mentioned in the *Octavius* of Minucius Felix, rejecting the claim by detractors that Christians worship the Cross.

In the early 3rd century Clement of Alexandria calls the T-shaped Cross τὸ κυριακὸν σημεῖον ("the Lord's sign"). He repeats the idea, current as early as the Epistle of Barnabas, that the number 318 (in Greek numerals, *ΤΙΗ*) found in Genesis 14:14 was a foreshadowing of the Cross (T, an upright with crossbar, standing for 300) and of Jesus (IH, the first two letters of his name *ΙΗΣΟΥΣ*, standing for 18).

THE CROSS IN THE 1ST CENTURIES OF THE CHRISTIAN ERA

Tertullian rejects the accusation that Christians are *crucis religiosi* (i.e. "adorers of the gibbet") and returns the accusation by likening the worship of pagan idols to the worship of poles or stakes.

In his book *De Corona*, written in 204, Tertullian tells how it was already a tradition for Christians to trace repeatedly on their foreheads the sign of the Cross.

The earliest Western Cross images clearly in the mainstream of the Church are 5th-century, including the scene on the doors of Santa Sabina, Rome.



Crucified Christ with Donors, 1317-27, by Ugolino di Nerio

DEPICTION OF CHRIST'S CRUCIFIXION



Depiction of Christ's Crucifixion were rare prior to the 5th century.

The **Alexamenos graffito**, currently in the museum in the Palatine Hill in Rome, is a Roman graffito from the 2nd century that seems to show a young man worshiping a crucified donkey-headed figure.

This graffito, though apparently meant as an insult, is the earliest known pictorial representation of Jesus' Crucifixion.



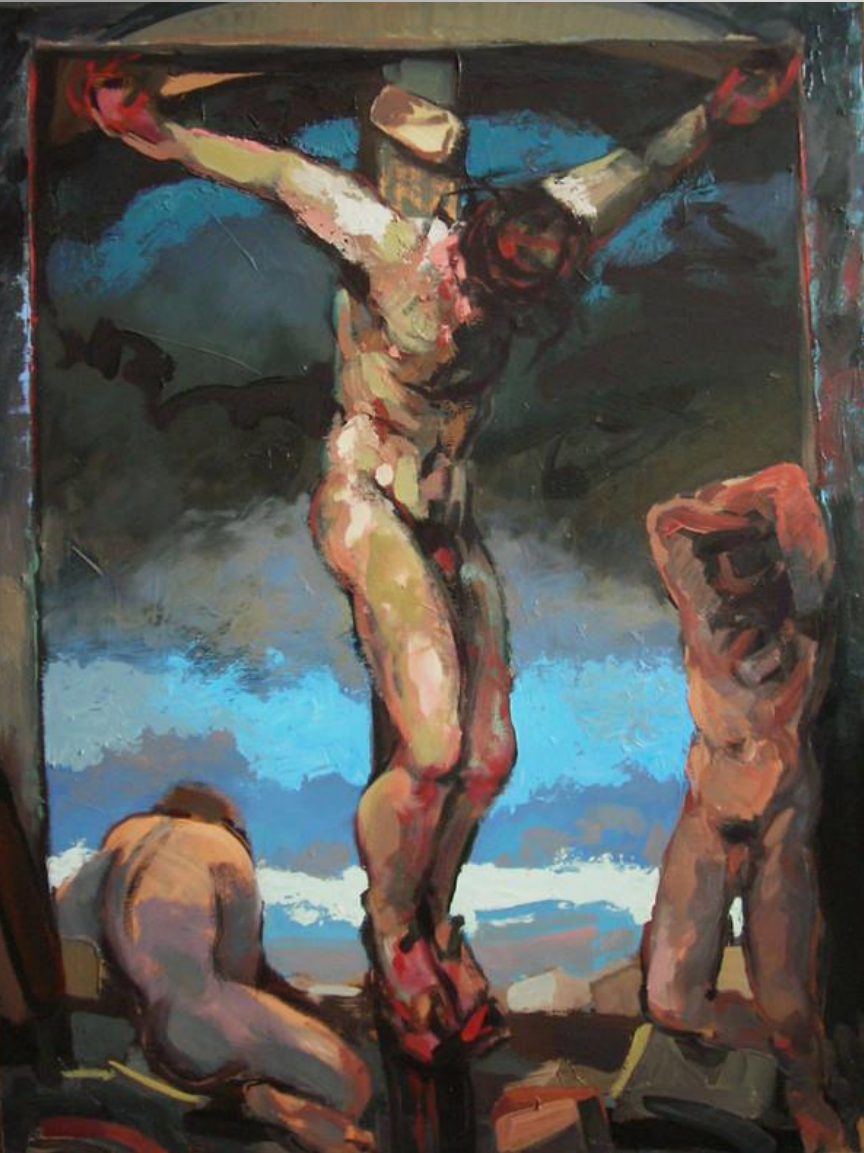
One of the earliest depiction of Christ's Crucifixion is in an illuminated manuscript of 586, from the *Syriac Rabbula Gospels*

CRUCIFIXION

A **perizoma** is a type of loincloth that was possibly worn by Jesus during his Crucifixion. It is a standard artistic feature of the Crucifixion.

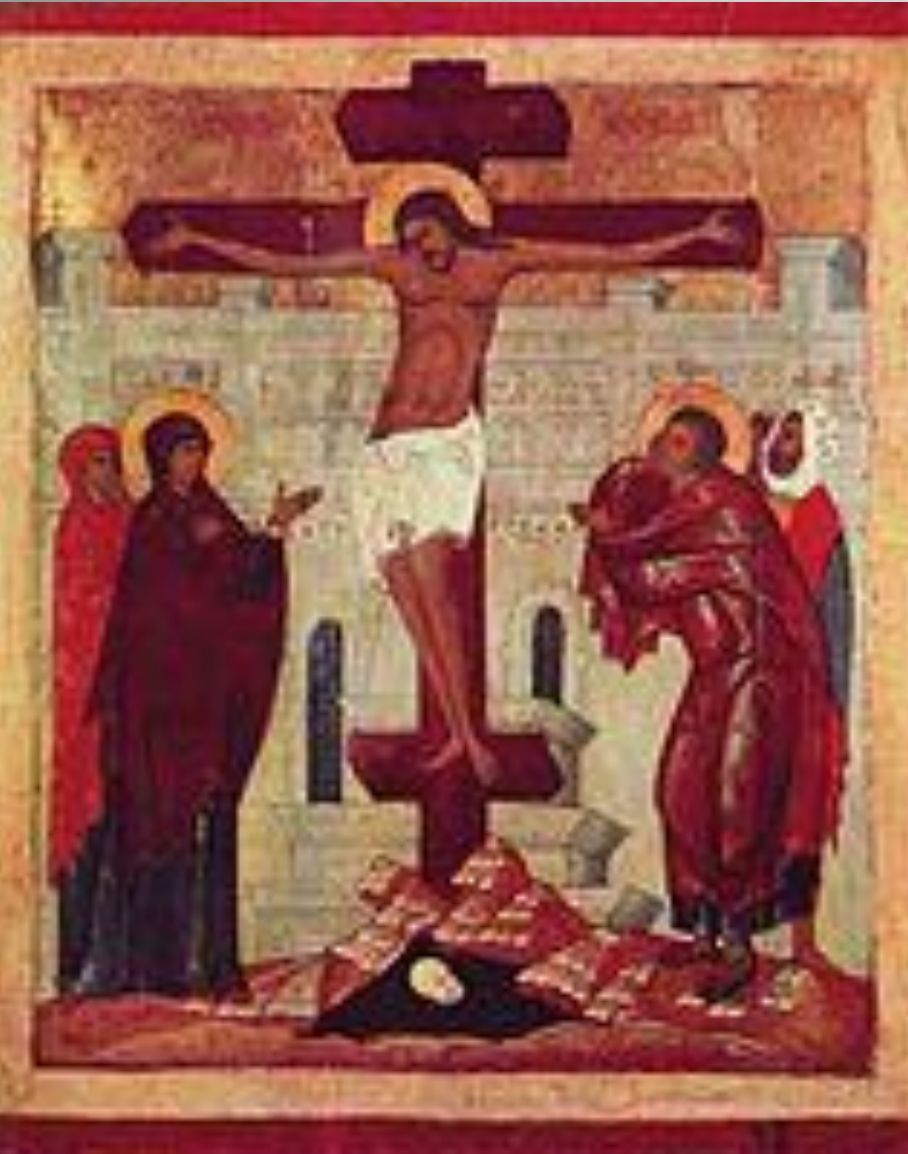
However, Roman custom was to crucify victims naked, and there is no evidence to suggest that Jesus was an exception. It was likely added by later artists to preserve modesty and began appearing by the 8th century.

Although Roman crucifixion usually involved total nakedness, a few scholars suggest that in consideration for the Jews, Roman executioners allowed a loin cloth.



Crucifixion, late 20th century
by Edward Knippers

CRUCIFIXION

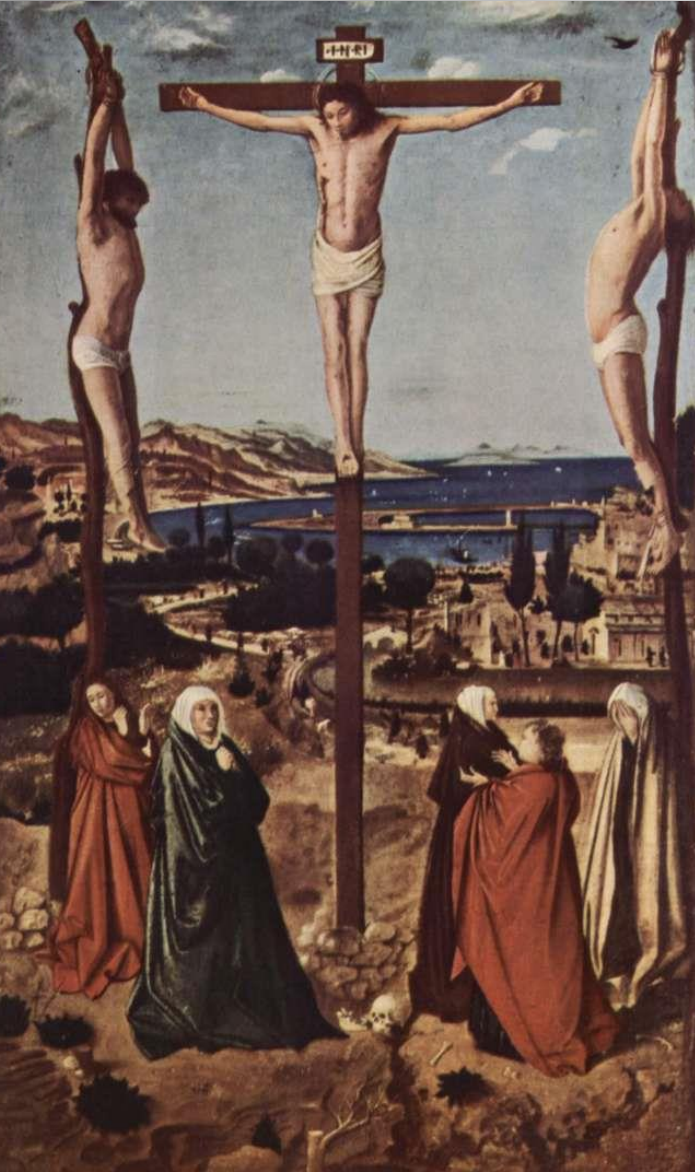


The Romans used crucifixion commonly as a means of punishing wrongdoing and insurrection. Crosses, with their gristly burdens of dead and decaying bodies, were frequently seen at the edges of towns. It must have been terrifying to imagine winding up on a cross. Death on a cross was both execution and extreme torture. The victim to be executed on the cross would be attached to it until death.

Crucifixion was a shameful death that carried with it a considerable stigma in Jesus' day.

Russian Orthodox depiction of the Crucifixion, 1360, by a Novgorod School painter

THE "TRUE CROSS"



*The Sibiu Crucifixion, 1454-55,
by Antonello da Messina*

The three crosses discovered in Jerusalem were believed to have been used at Jesus' Crucifixion as well as two thieves (called St. Dismas and Gestas) executed with him.

To one cross was affixed a *titulus* bearing Jesus's name, but St. Helena was not sure until she claimed a miracle revealed to her that this was the "True Cross."

THE "TRUE CROSS"



*Christ on the Cross, c.1445–67,
by Fra Carnevale*

St. Helena carved up this cross, leaving some of it in Jerusalem and transporting a chunk to Europe where it seemingly multiplied.

One-third remained in Jerusalem, one-third was brought to Rome and deposited in the Sessorian basilica Santa Croce in Gerusalemme (Holy Cross in Jerusalem), and one-third was taken to Constantinople to make that city impregnable.

For several centuries after Constantine, Christian devotion to the Cross centered on Christ's victory over the powers of evil and death, and realistic portrayal of His suffering was avoided.

THE "TRUE CROSS"

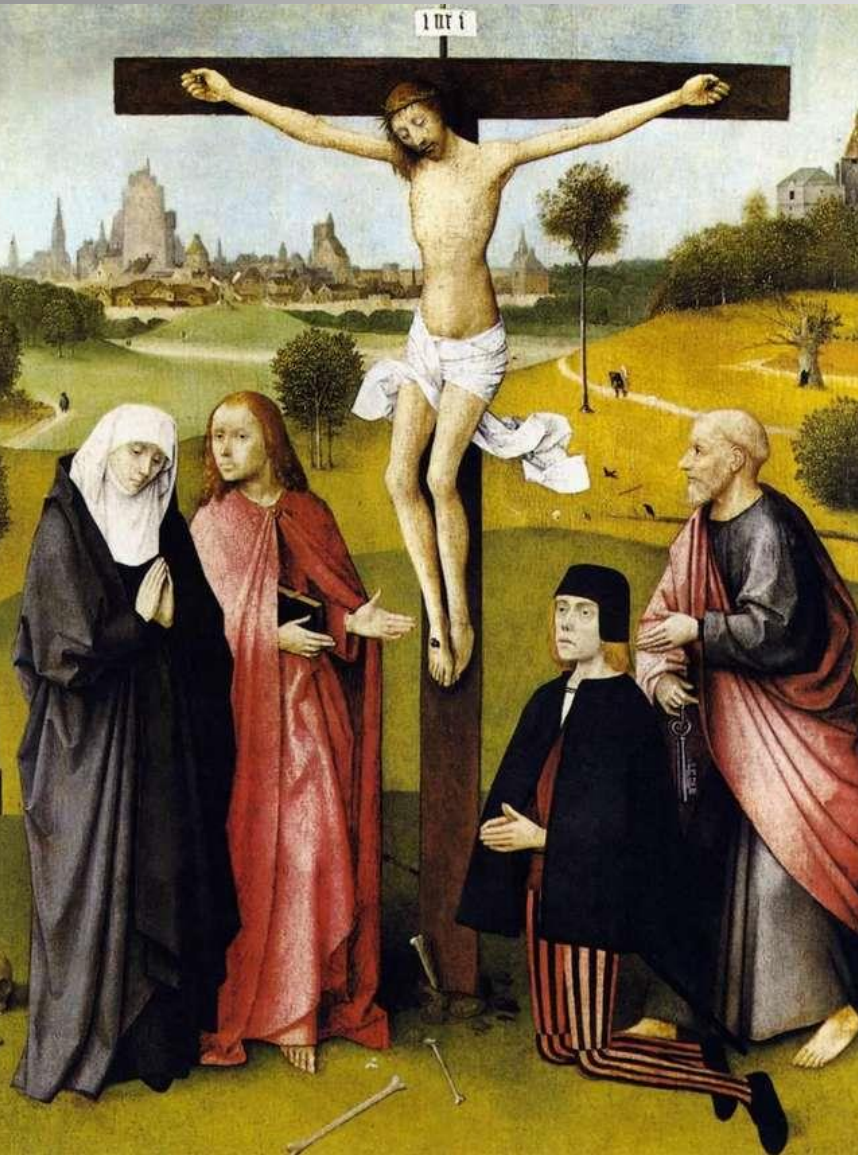


In Europe adoration of the "True Cross" gave rise to the sale of its fragments that were sought as relics. **John Calvin** pointed out that all the extant fragments, if put together, would fill a large ship, an objection regarded as invalid by some Roman Catholic theologians who claimed that Christ's blood gave to the "True Cross" a kind of material indestructibility, so that it could be divided indefinitely without being diminished.

Today there are even more "True Cross" fragments on display around the world: on Mount Athos, in Rome, in Brussels, in Venice, in Ghent, in Paris, in Spain, in Serbia—and even in Boalsburg, Pennsylvania, where a True Cross fragment came along as part of a family chapel imported there and rebuilt by Theodore Boal for his French bride.

Stabat Mater, c.1460,
By Rogier van der Weyden

CROSSES IN CHURCHES



*Crucifixion with a Donor, c.1480-85,
by Hieronymus Bosch*

Altar crosses date from the 5th century.

Processional crosses date from the 6th century.

During the middle ages, large crosses, or roods, were placed on beams at the dividing point between the chancel and nave of the church called the **rood screen**.

Designs for crosses became very ornate, and some crosses were decorated with jewels.

PORTRAYALS OF THE CRUCIFIXION



By the 9th century artists began to stress the **realistic aspects of Christ's suffering and death**. Subsequently, Western portrayals of the Crucifixion, whether painted or carved, exhibited an increasing finesse in the suggestion of pain and agony.

Romanesque crucifixes often show a royal crown upon Christ's head, but later Gothic types replaced it with a crown of thorns.

Crucified Christ with the Virgin and St. John,
c.1485-90, by Ambrogio Bergognone

1ST CHURCH OF THE HOLY SEPULCHRE



*Crucifixion of Jesus Christ on Calvary,
1491, after Memling*

The **Basilica of the Holy Sepulchre** was built at the site of the True Cross's discovery, by order of St. Helena and Constantine. The church was dedicated nine years later, with a portion of the "True Cross."

The church's dedication on **14 September 335** came to be celebrated as the feast of the "**Exaltation of the Cross.**"

St. Helena's supposed "finding" of the cross itself was given its own feast day on **3 May**: the "**Invention of the Cross.**" ("Invention" is a rendering of the Latin term *inventio* meaning "discovery.") Both feasts were celebrated in Rome by the 7th century.

1ST AND 2ND CHURCH OF THE HOLY SEPULCHRE

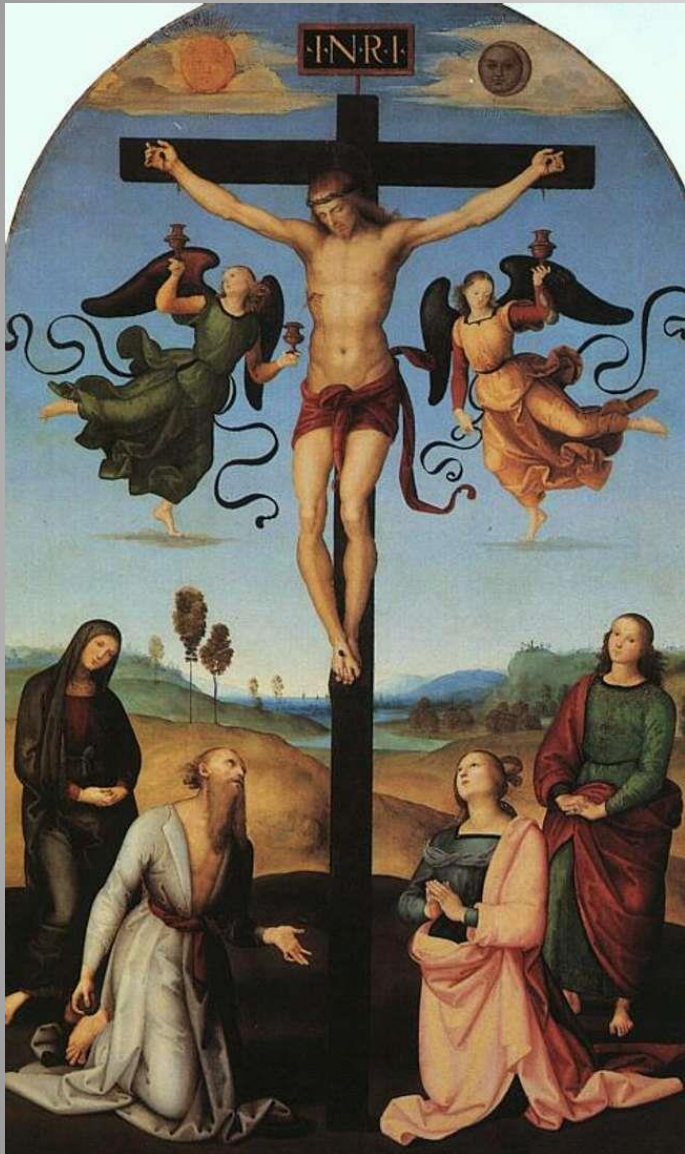


The Crucifixion, early 16th century,
workshop of Jacob Cornelisz van Oostanen

The original church building was destroyed by a fire in 614, when the Sassanid Empire under Khosrau II invaded Jerusalem and captured the "True Cross" remnant and took it from Jerusalem to Persia.

In 629 Emperor **Heraclius** (575-641) of Constantinople marched into Persia and recaptured the "True Cross" remnant. In 630 he rebuilt the Church of the Holy Sepulchre after recapturing Jerusalem. On 14 September he restored the "True Cross" remnant to its place in this second church. Thus this day continued as a Holy Cross Day.

2ND AND 3RD CHURCH OF THE HOLY SEPULCHRE



The Mond Crucifixion or Gavari Altarpiece,
1502-03, by Raphael

In 1009 Fatimid caliph Al-Hakim bi-Amr Allah ordered the complete destruction of this second church as part of a more general campaign against Christian places of worship in Palestine and Egypt.

In 1027–28 an agreement was reached whereby the new Caliph, Ali az-Zahir (Al-Hakim's son), agreed to allow the rebuilding and redecoration of the **third church** was finally completed at a huge expense in 1048 and then reconstructed after the First Crusade. The "True Cross" is not mentioned in connection with this third and present church.

ANALYSIS OF THE "TRUE CROSS"



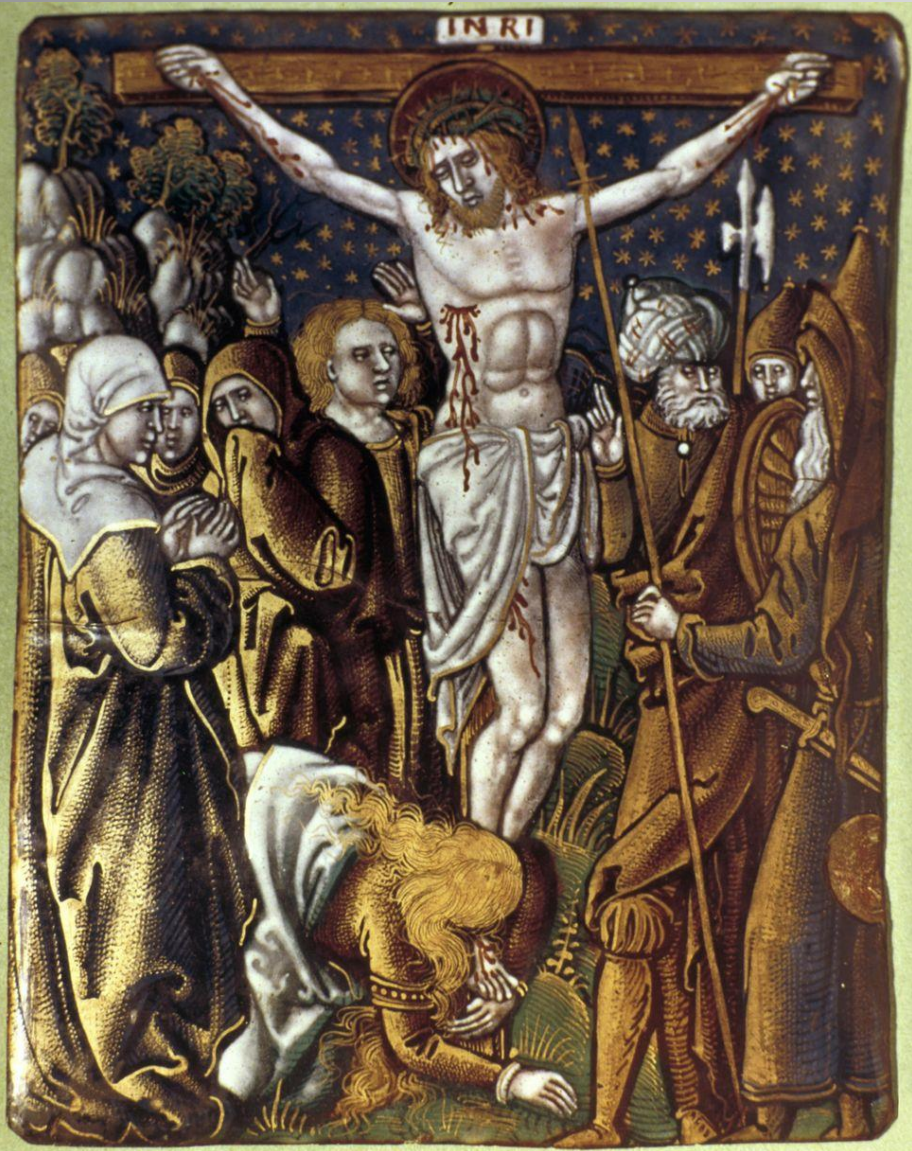
Crucifixion, c.1514–16,
by Albrecht Altdorfer

In 1870, French architect **Charles Rohault de Fleury** catalogued all known "True Cross" fragments. He determined the original Cross weighed 165 pounds, was three or four meters high, with a cross beam two meters wide.

If all these bits of the "True Cross" were cobbled together, he reckoned, they would not amount to a third of the Cross on which Jesus died.

Based on the fragments de Fleury was allowed to examine by microscope, he concluded the "True Cross" was made of **pine wood**.

ANALYSIS OF THE "TRUE CROSS"

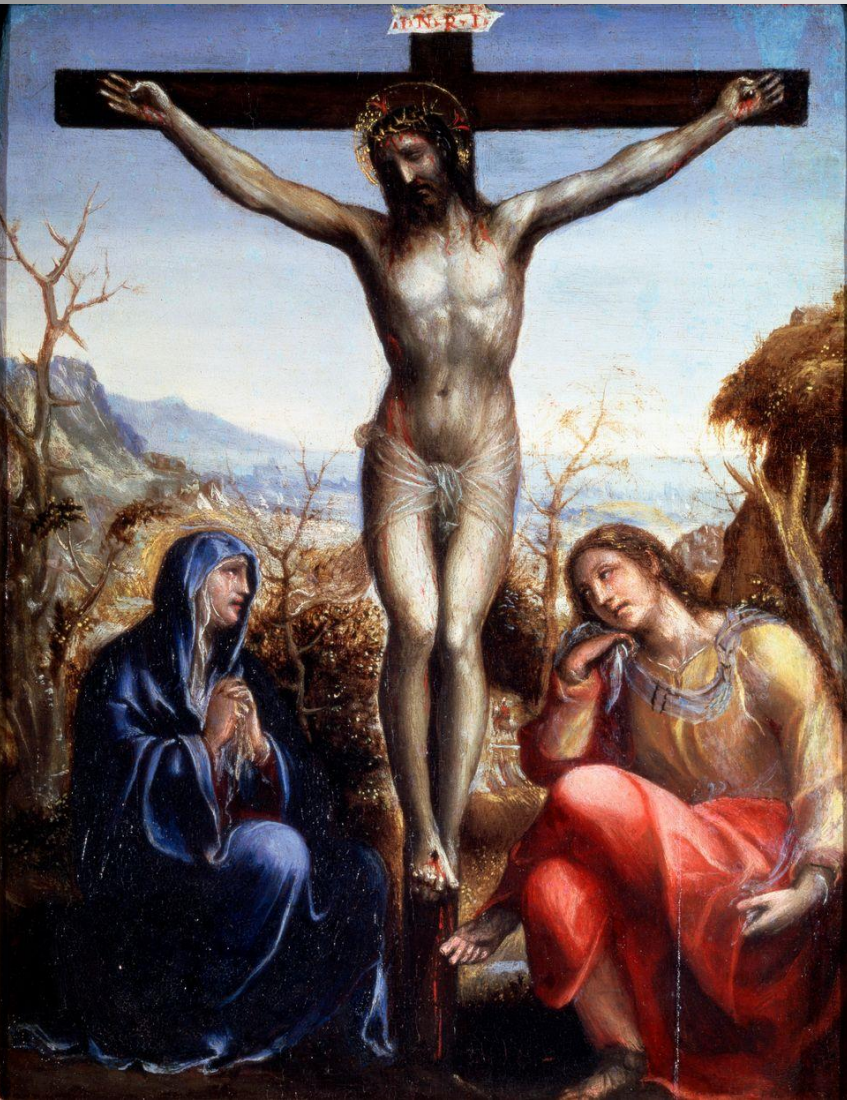


Later, four Cross particles were also microscopically examined—part of ten pieces of the "True Cross," accompanied by documentary proofs from Byzantine emperors. These fragments came from grand European churches: Santa Croce in Rome, Notre Dame in Paris, and the Cathedrals of Pisa and Florence.

Scientists discovered that they were all made of **olive wood**, a tree not really suitable for providing straight pieces of wood.

Christ on the Cross after side has been pierced, c.1505-77, by Leonard Limousin

THE "TRUE CROSS"



According to Eastern Orthodox tradition the "True Cross" was made from three different types of wood: **cedar, pine, and cypress**. This is an allusion to Isaiah 60:13:

The glory of Lebanon shall come unto thee, the fir tree, the pine tree, and the box [cypress] together to beautify the place of my sanctuary, and I will make the place of my feet glorious.

The link between this verse and the Crucifixion lies in the words "the place of my feet, which is interpreted as referring to the *suppedāneum* (foot rest) on which Jesus' feet were nailed.

The Crucifixion with the Virgin and John the Baptist, c.1540

by Giovanni Antonio Bazzi (Il Sodoma)

POPULAR STORY ABOUT THE "TRUE CROSS"

In 1260 Jacopo de Voragine, Bishop of Genoa, recorded in the popular *Legenda Aurea (The Golden Legend)* that the wood of the True Cross came from a seed of the Tree of Life that grew in the Garden of Eden. When Adam lay dying, he begged his son Seth to go to the Archangel Michael and beg for a seed from the Tree of Life. He was buried with the seed in his mouth. The seed grew into a tree and emerged from his mouth. After many centuries that tree was cut and the wood used to build a bridge over which the Queen of Sheba passed on her journey to meet King Solomon. So struck was she by the portent contained in the timber of the bridge that she fell on her knees and worshiped it. On her visit to Solomon she told him that a piece of wood from the bridge would bring about the replacement of God's Covenant with the Jewish people by a new order.



Christ on the Cross between the two Thieves,
17th century,
by Frans Francken II

FEASTS OF THE CROSS



*Christ on the Cross, c.1635-50
in the studio of Angelo Nardi*

In the Christian liturgical calendar, there are several different **Feasts of the Cross**, all commemorating the Cross used in Jesus' Crucifixion, with red as the proper liturgical color.

Unlike Good Friday, which is dedicated to Christ's Passion and Crucifixion, these feast days celebrate the Cross itself, as the sign of salvation.

In Roman Catholicism, Eastern Orthodoxy, and Anglicanism the most common day of commemoration is 14 September. To Christians, the Cross represents the ultimate expression of God's love in the death and resurrection of Jesus Christ. The Cross motivates believers to active faith and mission.

FEASTS OF THE CROSS



Crucifixion, 1866,
by Gustave Dore

The **1979 BCP** is the first American Prayer Book to include **Holy Cross Day**. This Prayer Book's Good Friday service also allows a wooden cross to be brought into the church after the solemn collects. The cross is placed in the sight of the people, and appropriate devotions may follow

Holy Cross Day is known as "**The Exaltation of the Holy Cross**" in the eastern church and in missals and sacramentaries of the western church, and it is known as "**The Triumph of the Cross**" in the Roman Catholic Church. It was one of the 12 great feasts in the Byzantine liturgy.

FEASTS OF THE CROSS



The Christ, 1880
by Léon Bonnat

The feast was observed in Rome before the end of the 7th century. The earliest recorded commemoration of 14 September as the feast day on a Western calendar is from the 7th century.

It was the Cross on the Hill rather than the Sermon on the Mount that probably produced Christianity's impact upon the world.

“The cross puts everything to the test,” said **Martin Luther**. As he thought on 1 Corinthians 1:23, he said: “We preach Christ crucified.”

FEASTS OF THE CROSS



Christ on the Cross, 1853.
by Eugène Delacroix

In the Gallican usage, beginning about the 7th century, the **Feast of the Cross** was celebrated on 3 May, and called "Crouchmas" (for "Cross Mass") or "Roodmas."

When the Gallican and Roman practices were combined, the September date was assigned to commemorating the rescue of the "True Cross" from the Sassanid Persians, and the May date was kept as the **Finding of the Holy Cross** or **Invention of the True Cross** to commemorate the finding. John XXIII removed the May feast in 1960, so that the General Roman Calendar now celebrates both the finding and the exaltation of the Holy Cross on 14 September.

SINGING ABOUT THE CROSS



Christ in the Night, 1948,
by Marc Chagall

The Hymnal 1982

The Hymnal 1982:
according to the use
of the Episcopal Church

HYMN OF THE CROSS

Holy Cross Day themes are powerfully expressed by the 19th-century English processional hymn "**Lift high the cross**" (Hymn 473), probably inspired by the story of the Emperor Constantine's conversion to Christianity after seeing a cross with "*In hoc signo vinces*" on it.

(Refrain)

Lift high the cross, the love of Christ proclaim
till all the world adore his sacred name.

1. Come, Christians, follow where the Master trod,
our King victorious, Christ the Son of God.
2. Led on their way by this triumphant sign,
the hosts of God in conquering ranks combine.
3. Each newborn servant of the Crucified
bears on the brow the seal of him who died.
4. O Lord, once lifted on the glorious tree,
your death has brought us life eternally.
5. So shall our song of triumph ever be:
praise to the Crucified for victory!



HYMN OF THE CROSS

Another hymn in the Hymnal 1982 that expresses devotion to the cross is Isaac Watts's "**When I survey the wondrous cross**" (474).



1. When I survey the wondrous Cross where the young Prince of Glory died, my richest gain I count but loss, and pour contempt on all my pride.
2. Forbid it, Lord, that I should boast, save in the cross of Christ my God: All the vain things that charm me most, I sacrifice them to his blood.
3. See from his head, his hands, his feet, sorrow and love flow mingled down! did e'er such love and sorrow meet? or thorns compose so rich a crown?
4. Were the whole realm of nature mine, that were a offering far too small; love so amazing, so divine, demands my soul, my life, my all.

HYMN OF THE CROSS

Another hymn in the Hymnal 1982 that expresses devotion to the cross is "**In the cross of Christ I glory**" (441-442), which used the same scriptural foundation as Watts' "When I survey the wondrous cross" but to a different effect.

1 In the cross of Christ I glory,
towering o'er the wrecks of time;
all the light of sacred story
gathers round its head sublime.

2 When the woes of life o'ertake me,
hopes deceive, and fears annoy,
never shall the cross forsake me.
Lo! it glows with peace and joy.

3 When the sun of bliss is beaming
light and love upon my way,
from the cross the radiance streaming
adds more luster to the day.

4 Bane and blessing, pain and pleasure,
by the cross are sanctified;
peace is there that knows no measure,
joys that through all time abide.

5 In the cross of Christ I glory,
towering o'er the wrecks of time;
all the light of sacred story
gathers round its head sublime.





The End