RELIQUARY OF THE TRUE CROSS, c. 1953
Ivory, glass, paint cameo stone and plastic
In 1953, His Eminence, Clemente Cardinal Micara, the Vicar General of Rome, gave Archbishop Edward F. Hoban a relic of the true cross. Archbishop Hoban, in turn, commissioned the Neapolitan firm of Giovanni Ascione and Figlio to design a reliquary to hold it for veneration. It is cruciform in shape with images representing the fourteen stations of the cross and the relic in the center. Incorporated into the design is an image of St. John the Evangelist, the patron of the Cathedral.

GREEN COPE & DALMATIC,
Cathedral of St John the Evangelist, 19th century
Silk, cotton and gold threads with stiffened linen or cardboard
Copes were worn by bishops and priests for processions, eucharistic devotions and some solemn celebrations. Dalmatics are worn by deacons (or during the old Latin Mass, by priests taking the role of Deacons). Green is the color of the vestments used during the "Ordinary Time" in the liturgical calendar. These remarkable vestments show the high craft of nineteenth-century needle workers and craft persons. Meant to be seen from a distance as well as in close proximity, these vestments deliver a strong visual image both near and far. They were recently found in storage at St. John the Evangelist Cathedral, Cleveland.

COPES WERE TAKEN FROM THE OLD MASS, "ORDINARY TIME" (THE BLESSED VIRGIN MARY, SISTERS OF Charity of St. Augustine, c. 1860
Wood (linden or sugar pine), some traces of original color with restoration
This hand-carved statue of the Blessed Virgin Mary has been in the possession of the Sisters of Charity of Saint Augustine since the 1860’s. It was a gift from Bishop Amadeus Rappe, Cleveland’s first bishop and was sculpted in France. It stood in a niche above the front entrance of St. Vincent Orphanage on Monroe Street, Ohio City, from 1860 to 1925 when the Orphanage was moved to Parmadale. The statue is now located at the St. Augustine Motherhouse, Mount Augustine in Richfield. It is believed that the statue takes its inspiration from the dogma of the Immaculate Conception which was defined in 1854. The statue was restored by Eikona Studios of Cleveland, Ohio in 2005.

Sculpture of the Blessed Virgin Mary, Sisters of Charity of St. Augustine, c. 1860
Wood (linden or sugar pine), some traces of original color with restoration
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MISSA EPontificales in Festis
Solemnioribus ad usum Episcoporum AC PR-ELATORUM EXCERPT AE Missali Romano, Pustet (Pontifical Missal for Solemn Feasts for the Use of Bishops or Prelates taken from the Roman Missal), 1903
This Missal was owned by Archbishop Edward Francis Hoban, Bishop of Cleveland from 1943 to 1966. Such a liturgical book gives the particular forms of rites, prayers and ceremonies that were used by bishops and certain other prelates in the Latin Mass of their day.

A Preview of the Hidden Treasures of the Catholic Diocese of Cleveland may require not only our eyes to see, it will require that we listen with our hearts to the stories that are told by each object. Whether dazzling or plain, high art or simple craft, each object speaks in its own voice to tell an important chapter in the life of the Church in Northern Ohio. From education to parish life, to Catholic Charities, each item opens a room in our imagination. Through the material witness of miters, sacred vessels, vestments and original artwork, we see what is hidden, as a treasure in a field. Now these items open a door for us into the Kingdom of God. It is our special delight to bring to light what has been hidden and what might have been lost. As we listen to the stories told by the objects, an important dialogue arises about our preservation of these objects, our use of them in the future and our heightened awareness of the history of the Catholic Diocese of Cleveland.

Rev. David A. Novak
President, Board of Directors
Museum of the Catholic Diocese of Cleveland

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1. Gordon Miter, c. 1888
Gold, precious and semi-precious stones and enamel
A miter is the "hat" worn by the Bishop. It is a sign of his office as well as part of his vesture during the liturgy. This is a mitra pretiosa or precious miter, one reserved for occasions of high solemnity.

This remarkable and ornate miter is the result of a great friendship between the Cleveland philanthropist and businessman, William J. Gordon and Bishop Richard Gilmour. The jewels came from the estate of his deceased wife, Charlotte (nee Champlain) and their deceased daughter, Georgina, who passed away prematurely. Neither Mr. Gordon or his wife were Catholic, yet, the miter bears witness to a cordial friendship across the lines of religion and social status for the sake of many shared charitable enterprises.

2. Altar Banner, St. Michael the Archangel Parish, c. late 19th century
Embroidery, padded goldwork embroidery and painting with complex and satin weaves, gilt and silver thread with silk cores, silk embroidery thread, gilded metal sequins, gold bullion embellishment, gilt bullion fringe paint and paper
This beautiful banner with its theme of Eucharistic adoration is a masterpiece of delicate embroidery and design. Due to the fragile nature of objects such as these, they become more susceptible to environmental pollution. In 2006, the parish of St. Michael the Archangel decided to have their banner undergo restoration in order to repair the severe damage incurred over time and preserve the banner for future generations. The banner, as it is viewed today, is a result of painstaking restoration completed by conservationist, Jane Hammond.

3. Reliquary of the True Cross, c. 1953
Ivory, glass, paint cameo stone and plastic
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4. Tintinnabulum (Gong), St. Martin Parish, late 19th–early 20th century
Bronze with a steel base
A tintinnabulum is a metal gong rung at various points in the celebration of the Mass. This tintinnabulum was used at former St. Martin Parish, located on East 23rd and Sclloll Avenue, Cleveland. This Slovak congregation closed when the Ohio Department of Transportation acquired this property for the Innerbelt. Many of the church furnishings were transferred to St. Edward Parish, Parkman, where a son of St. Martin’s, Father Stephen Marjenin, was building a new church. This item was donated to the Museum by Rev. John Burkley, Pastor of St. Edward Church.

5. Missa E Pontificales in Festis
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This Missal was owned by Archbishop Edward Francis Hoban, Bishop of Cleveland from 1943 to 1966. Such a liturgical book gives the particular forms of rites, prayers and ceremonies that were used by bishops and certain other prelates in the Latin Mass of their day.

6. Sculpture of the Blessed Virgin Mary, Sisters of Charity of St. Augustine, c. 1860
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7. Green Cope & Dalmatic, Cathedral of St John the Evangelist, 19th century
Silk, cotton and gold threads with stiffened linen or cardboard
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**BELL MONSTRANCE.**

St. Michael the Archangel Parish, 20th Century
Gold-plated, sterling silver, enamel and crystal

A monstrance is a vessel used to display the consecrated host for the adoration of the faithful during eucharistic devotions. This devotion to the Real Presence of Christ in the Eucharist began in the late Middle Ages in response to the desire of the faithful to see and adore the Host. It became customary to exhibit the host under crystal in a vessel called a monstrance.

This elaborate monstrance with attached ornamental bells was designed by Wilhelm Rauscher, a jeweler and goldsmith in Fulda, Germany. Rauscher held a special warrant from the Vatican, meaning that he met the exacting standards to be a designer and fabricator of sacred vessels.

**CHASUBLE, c. 1920’s**
Cloth of gold, silk, cotton and seed pearls (many missing)

A Chasuble is a poncho-like vestment used since the earliest Christian times. It is worn during the celebration of the Eucharist by a priest or bishop.

This chasuble, commissioned by Bishop Joseph Schrembs, gothic revival in cut and Egyptian art nouveau in design, was but one piece of a set made for the Consecration of the Chapel of St. Mary Seminary, Cleveland, 28 October 1925. Ancient Persian motifs are found in the fabric and Egyptian inspired designs form the elaborate embroidery. The central image is of the Virgin Mary, Mother of God, who is the patroness of the Seminary.

**MONSTRANCE, St. Wenceslas Parish, 1919-1928**
Stampd sterling silver, gilded metal, precious stones, enamel, crystal and paste

This monstrance, originally commissioned by St. Adalbert Parish, Cleveland in 1919, commemorates the millennial anniversary of the martyrdom of St. Wenceslas, the patron of Bohemia. A full length sculpture of St. Wenceslas adorns the monstrance along with two kneeling angels. One holds a sword, the instrument of his martyrdom. The other angel holds a shield with the arms of Bohemia.

In 1961, the monstrance was transferred to the parish of St. Wenceslas following the merger of St. Adalbert Parish and the parish of Our Lady of the Blessed Sacrament because it was seen as an important part of the Bohemian heritage.

Wilhelm Rauscher of Fulda, received the commission. However, he died before it was finished and his son completed the work in 1928.

**SCULLEN CHALICE & PATEN, 20th century**
Hand-carved sterling silver, ivory, enamel and precious stones

This chalice and paten set was owned by the Rev. William Scullen (1879-1943), who was pastor of Holy Name Parish in Cleveland from 1922 until his death. He was secretary to Bishop John Farrelly and Chancellor of the Diocese.

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**DESIGN FOR THE COAT OF ARMS FOR THE MUSEUM OF THE CATHOLIC DIOCESE OF CLEVELAND, 2003**
Watercolor and ink on paper

Anthony William Cooper Phelps (1931-2005), British born archivist and heraldrist, lived most of his professional life in Cleveland. He designed this coat of arms for the Museum of the Catholic Diocese of Cleveland. In its design it bears, among many symbols, a letter “M” for museum. Mr. Phelps designed coats of arms for many bishops, clergy and dioceses throughout America and Europe.

*November 11-12 & 18-19, 2006 Josaphat Arts Hall Cleveland, Ohio*