A Trio of Paternosters:
Catholic Devotional Beads of the Middle Ages

by Senhora Rafaella d'Allemtejo, GdS
An Tir Kingdom Arts & Sciences Championship
March A.S. XXXVI (2002)

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Overview

The use of beads on a cord for keeping track of repetitions of prayers is very old. In non-Western religions the practice may be thousands of years old. In the Catholic faith, the earliest reference to prayer counting is reported to be the hermit, Paul of Egypt, who in the 4th century would take 300 stones in his pockets and toss one each time he repeated a prayer. (Gribble: 17)

No one knows when "beads on a string" began as the preferred Catholic method of counting prayers. "Besides devotional and decorative uses, rosary beads were carried because they were thought to have the power of an amulet to ward off evil. […] Being kept for a time near a picture of the Virgin or being consecrated in a church, the beads gained greater strength to fend off evil powers." (Winston-Allen: 116) The beads together with the devotional prayers combined to be an object of tactile comfort, especially during times of stress or near the end of life. (Winston-Allen: 111) Paternosters and rosaries were items of great sentiment and were often specifically willed or donated at the end of one's life. In the late 11th century, Lady Godiva of Coventry (of naked-on-horseback fame) bequeathed to the convent she founded "a circlet of gems which she had threaded on a string in order that by fingering them one-by-one as she successively recited her prayers, she might not fall short of the exact number." (Gribble: 20)

Some of the best research on this topic is found in Ronald Lightbown's Mediaeval European Jewellery where he devotes an entire chapter to the discussion of period paternosters and rosaries. He writes,
> "Essentially paternosters consisted of a set of beads, usually in some symbolic number, threaded on a cord, and generally divided into small groups by larger marker beads called by the French *seigneaulx* and by the English gauds. A common arrangement of paternoster beads was in decades, with ten smaller beads and one large, […], but we also find divisions into five or seven beads. ***Their length and number varied in fact according to the number of prayers making up the devotion favoured by the owner***. (emphasis RdA). […] Records of individual paternosters throw very little light on the mediaeval devotions they represented: very rarely is there mention of the reason for a given number of beads in a set of paternosters." (344)

In the eighth century, repetitions of prayers were given as penance. (Vole: 1) Often the prayers assigned were repetitions of the Pater Noster (Our Father). [see Appendix A, Prayers] In monastic communities saying the Psalter (the 150 prayers of the book of Psalms) was a popular devotion. Experts speculate that as monasteries took in more lay brethren who were illiterate the repetition of 150 Pater Nosters for these individuals was easier than memorizing 150 different Psalms. (Gribble: 19-20)

Anne Winston-Allen, in her book, Stories of the Rose: The Making of the Rosary in the Middle Ages, states, "A look at the contents of prayer books between about 1475 and 1550 reveals a bewildering array of rosaries, forms with 200, 165, 150, 93, 63, 33, 12, and as few as 5 meditations. […] The version that won out and was made official by papal proclamation in 1569 was a scaled-down set of fifteen meditations on the life of Jesus." (25)

From the 12th c. to the end of the 16th century, as both a talisman and attractive item of apparel the paternoster was an important period accessory.

Materials and Production

The most humble paternosters were made from knotted cords. These were used by the poor or by those showing their faith through humility. (Lightbown: 345) Most paternosters were constructed with beads and cording, either in a loop or on a straight string. Throughout our period paternosters were referred to as "a string of beads" or being "strung on a cord". In 1445, King Rene of Anjou was accused of wasting his time at festivities he was hosting when he was found to be "stringing dozens of paternosters on cords". (Lightbown: 345)

Evidence of the cording material used in period is scarce. One example is the 1503 will of Robert Preston who "… left a set of ten chalcedony beads threaded on a lace of green silk with a gilt pendant of St. Martin." (Lightbown: 345) In Crowfoot, p. 135 there is an example of eight amber beads "still threaded on a string made from one such [tubular] silken braid were recovered from the late 14th-century dock infill." **[see fig. 1]** The Duke de Berry was given a gold paternoster strung on silver wire (Lightbown: 345) and it appears that the famous gold rosary of Mary Queen of Scots is also strung on gold. **[see fig. 2]** (Laning: 8) but those are two rare examples of royal devotional beads. When mentioned at all the cording is silk, though linen and wool threads were popular for embroidery and other textile products in period. (Crowfoot: 151-153)

Beads of various materials are some of the earliest ornaments worn by mankind. Lois Dubin in her book, The History of Beads, states that in the early Middle Ages (500 CE on), "Beads of clay, amethyst, amber, and glass were worn by all of the tribes…" (73) Beadmaking was a local cottage industry for the most part in medieval Europe and offered opportunities of trade to women especially. (Winston-Allen: 112) References to actual bead production are hard to find. Lightbown describes one reference from the 15th century, "A payment by King Rene of Anjou in 1476 for lead, emery and copper wire to be used 'to pierce paternosters for the King' also reveals something of the instruments used by makers of beads in hardstone." (346) There is a famous 15th century German manuscript illustration of a paternosterer **[see fig. 3]** which clearly shows the short straight strand paternoster with tassels hanging from the workstation dowel and many different sizes of round beads. (Winston-Allen: 113) Most beads were round but occasionally they were lozenge shaped. (Lightbown: 348) Tubular beads have also been seen in rosaries. (Bennett: 14)

Beads came in many different materials, from humble bone beads made locally to custom-designed beads in precious silver and gold. Materials were chosen for their beauty and mystical properties. "Amethyst prevented drunkenness, coral strengthened the heart, and emeralds combated epilepsy. Crystal was regarded as the symbol of purity," says Dubin. (77) Lightbown discusses the many materials used in paternosters and rosaries, "Agate mines were opened in Germany in the fourteenth century, and the stone, like chalcedony, was much used for paternoster beads." Coral, the first choice for paternoster beads, was fished of Trapani, in Sicily, off Naples, and in the Gulf of Lyons. (31) A very famous coral paternoster is illustrated in the Book of Hours of Catherine of Cleeves. **[see fig. 3A]** (Laning: 1) Jet was popular, especially in the town of Compostella, Spain, as paternosters were big business in that pilgrimage town. (31-32) Amber was extremely popular as a material for paternosters. "In 1394, Sir Brian de Stapilton mentions 'my amber paternosters that I used to wear'." (Lightbown: 68). Other bead materials specifically mentioned in inventories and found in extant examples include: bone, horn, shell, wood, glass, paste, clay, gilt, silver, gold, rubies, emeralds, sapphires, diamonds, pearls, jasper, rock crystal, ivory, and mother of pearl. (Winston-Allen, Lightbown, Bennett) In time the paternoster clearly became not just a spiritual devotion but a jewellery accessory and status symbol for the rich. Some monasteries and provinces (specifically Catalonia) enacted sumptuary laws against certain materials such as the more costly coral, crystal, gold, and precious stones. (Lightbown: 344)

Lightbown gives a number of examples of figurative beads or pendant items that would be used in paternoster construction: crosses, hearts, stars, escallops, acorns, lions, cameos, filigree cages filled with scent, alphabetic letters, flowers, fleur-de-lis, olives, ears of barley, ears of corn, and flasks. Symbols from heraldry were also used such as the marker beads made for Charles the Bold with the Burgundian flintstriker on them. (354) One 15th/16th century German rosary **[see fig. 4]** made from wood has marker beads of silver in the shapes based on the Passion story: the hammer, the three nails, the buffeting hand, the seamless coat, the crown of thorns, and the head of Christ wearing the crown of thorns. (528) Virtually any item of significance to the owner might used in the construction of a paternoster.

Project Construction #1: 150 bead paternoster, 15th c. French style

I wanted to make a long paternoster that a noble woman, perhaps one who was now a lay sister or a nun, would have used. In the first version of this paternoster I substituted #5 DMC white perle cotton for silk. I was trying to save money, though I later came to find reasonably priced thick white silk thread at Robin & Russ Handweavers in McMinnville, OR and restrung the beads a second time. The green beads are aventurine which is a quartz. According to the Columbia Encyclopedia, the green is caused by scales of mica and hematite.

This type of looped paternoster would have been used in the throughout period. Lightbown in Mediaeval European Jewellery states,

> "During the eleventh and twelfth centuries in religious orders like the Carthusians and Cistercians, which admitted lay brethren and lay sisters, those who were illiterate or could not learn enough Latin were allowed to substitute the recitation of the Lord's Prayer (Pater Noster) a fixed number of times for the duty of reciting the psalms and lessons in choir, and the number of 150, corresponding to the number of the Psalms, came to be regarded as the proper daily equivalent to be recited. […] The laity too were encouraged during the twelfth century to recite 150 Paters as a substitution for the recitation of the Psalms." (342)

Anne Winston-Allen, in her book, Stories of the Rose: The Making of the Rosary in the Middle Ages, states, "A look at the contents of prayer books between about 1475 and 1550 reveals a bewildering array of rosaries, forms with 200, 165, **150**, 93, 63, 33, 12, and as few as 5 meditations." (25) (emphasis RdA)

In 1405, "some of the paternosters of Marguerite of Burgundy are expressly […] intended to be worn 'so as to make a scarf', i.e. baldric wise." (Lightbown: 351) This paternoster could easily be worn as a baldric.

I obtained the beads from my favorite paternosterer (Dava Beads in Portland, OR) and although many pictures of simple paternoster strands with a tassel show no spacing between beads, I prefer the extra space for ease of counting. The individual knotting also protects the beads from wear and tear caused by rubbing against each other and I believe this would have been done, especially with precious materials such as pearls and gemstones. Aventurine is found in Norway and in India. (Cameron: 1)

The beads were individually knotted and the tassel made separately and attached using the end strands of the paternoster cord. The tassel was tied off and trimmed to length.

Project Construction #2: <u>Single decade paternoster, 15th c. English style</u>

Lightbown says, "Paternoster beads were strung either on a straight cord or else in a circle or loop – in the later centuries of the Middle Ages men seem to have affected the short paternoster of ten beads or so on a straight cord." (345) I thought this might make a nice accessory for SCA gentlemen, and was lucky enough to find two good pictures (both 15th century English) of men with this style of paternoster. As this is line art there is no way to tell what kind of beads would have been used.

The first is redrawn from a monumental brass. The man has a single line paternoster looped over belt, which has twelve beads (two large beads between ten smaller beads) and both ends of the paternoster have tassels. (Laning: 3) **[see fig. 5]**

The second is taken from a funerary statue (statues of the mourners from tomb of Richard Beauchamp). The man is holding the single strand paternoster at one end. Ten beads are showing with nine smaller beads and the tenth larger bead above final tassel. There may be a second tassel in the man's hand. Sometimes in this style of art it is also difficult to distinguish the top bulbous part of the tassel from the terminating bead. (Lightbown: 345) **[see fig. 6]**

The distinctive part of this style of paternoster is the fact that the beads slide along the cord while counting. Unlike other fixed styles of prayer beads, these have movement. This must be hard on beads and cord, and bring an extra dimension with the sound of clacking sound of beads striking each other.

I wanted strong thread for this single string decade paternoster due to the sliding beads. I knew the cord needed to be tough yet flexible enough to loop over a belt. I wanted something bright to match the beads and since I only had white silk, I chose blue wool for the cord and braided three strands together for strength. I could have done lucet cording to add strength though I do not know if lucet cord was used for paternoster cords. The beads were threaded on the cord and re-arranged until I liked the placement. Both ends were knotted off to secure the beads on the cord. I added more threads to form a tassel and unwound the tassel threads for a fluffier appearance. Lastly, I trimmed the tassel to length.

The beads on this strand are lowfire pottery beads made in my own studio. I take lowfire terracotta clay, form it into bead shapes, paint them with commercial underglazes, and then fire the beads. I then take the bisque beads and glaze them with a clear glossy commercial glaze. The beads are fired a second time, this time on special bead trees so they don't stick together in the kiln.

These beads emulate the Islamic glass eye beads found in period and traded all over the Middle East and Western Europe. (Liu, 158) **[see fig. 7]** Pottery/ceramic beads are hard to find extant as they disintegrate faster than stone or glass, but one example dated to 400-100 BCE just happens to be an eye bead. (Dubin, 1987: 160) **[see fig. 8]** The Norse and Goth peoples were especially fond of eye beads from the Middle East and eventually started making them locally.

While famous single strand paternoster examples, such as that found in Jan van Eyck's the Arnolfini marriage, 1424 show clear glass or crystal beads, **[see fig. 9]** it did not seem unreasonable that with so many eye beads extant from even earlier in period that beads with this motif might be used. The online vendor, Ancient Touch, www.ancienttouch.com) **[see fig. 10]** carries many glass eyes beads from early in the SCA period.

Project Construction #3: <u>Amethyst paternoster/rosary, 15th c. Italian style</u>

For this strand of beads, I wanted a later period coming into the "modern Rosary format" paternoster. The Christ Child in the Fossano portrait (late 15th c. Italy) holds a paternoster/rosary of this style. (Laning: 6) **[see fig. 11]** This is the classic five decade rosary with marker beads at every decade. Before the modern Marian Rosary of the laity was codified, tassels seems to be the preferred finishing technique for paternosters/rosaries. These beads could have been used to say either Paternosters or Aves, but the late date probably indicates that it is a rosary rather than paternoster.

In the first incarnation of the strand, I acquired amethyst beads and carved bone beads through my local paternosterers (Dava Beads in Portland, OR and MyTime Beads in Tigard, OR). Amethyst is a fairly common stone, though good amethyst in period was found near Almaden, Spain. (Cameron: 1) I also bought white .5mm beading silk. I started in the middle of the design and worked out to the ends using simple overhand knots between beads. The drilling of the holes on the bone beads was much bigger than the amethysts and this caused the bone beads to sit right next to the amethysts as I could not make knots large enough between the beads. The white silk was getting dirty during this knotting process, even with my hands clean, which did not bode well for appearance of the rosary over time. After it was completed, I decided I did not like the feel of the strand though it looked period enough. I decided it had three fatal flaws:
      1) White silk thread was getting too dirty,
      2) Space between beads too narrow and uncomfortable for prolonged meditation, and
      3) Size of bone beads being too similar to amethysts (only 1 or 2mm larger than amethysts).
So I cut the rosary apart and started over.

My research had shown that colored silk was used (the example specifically says green, but I didn't think that would look good with the purple beads). I decided another color would also hide dirt better. I choose a golden silk that was slightly larger (.6mm) and that helped made knotting process easier as well as helping visually. In another venture to the paternosterer's shop, I found large white agate beads on sale (at Dava Beads). I really like the visual contrast of the purple and white beads and the size contrast improved the piece as well.

Instead of introducing "spacer" beads (which I am still not sure was done with stone paternosters though the few metal surviving examples seem to have small spacer beads), I decided to use knots to provide enlarged spacing between the beads to improve the feel of the strand. Various images of rosaries and paternosters showed spaces between beads, though no picture was of sufficient quality to show how this was done. The agates and the amethysts had holes drilled of similar sizes so the problem of being unable to make a big enough knot on either side of the marker beads did not occur as before. I decided to use two side-by-side knots between amethysts and three side-by-side knots on other side of the agates, and the little extra distance helped showcase the larger beads.

I finished the piece by threading the two ends of the loop through the final marker bead and knotting off. I used a second package of beading silk to create a tassel and attached it to the paternoster with the ending strings. Then I unwound the tightly spiraled silk to give a fluffier tassel and trimmed to finish.

The feel and movement of the rosary was much enhanced compared to the first draft. Additional knotting also lengthened the rosary which made it look more like the rosaries in the period visual resources.

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Appendix A. The Prayers

<u>Pater Noster</u>
Pater noster, qui es in caelis, sanctificetur nomen tuum. Adveniat regnum tuum. Fiat voluntas tua, sicut in caelo et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris. Et ne nos inducas in tentationem, sed libera nos a malo. Amen.

Our Father, who art in heaven, hallowed be Thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread and forgive us our trespasses as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. Amen.

<u>Ave Maria</u>
Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui, Iesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc, et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee. Blessed art thou amongst women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now, and in the hour of our death. Amen.

<u>Miserere (Psalm 50 (51))</u>
Miserere mei Deus secundum magnam misericordiam tuam et secundum multitudinem miserationum tuarum dele iniquitatem meam. Amplius lava me ab iniquitate mea et a peccato meo munda me. Quoniam iniquitatem meam ego cognosco et peccatum meum contra me est semper. Tibi soli peccavi et malum coram te feci ut iustificeris in sermonibus tuis et vincas cum iudicaris. Ecce enim in iniquitatibus conceptus sum et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti incerta et occulta sapientiae tuae manifestasti mihi. Asparges me hysopo et mundabor lavabis me et super nivem dealbabor. Auditui meo dabis gaudium et laetitiam exultabunt ossa humiliata. Averte faciem tuam a peccatis meis et omnes iniquitates meas dele. Cor mundum crea in me Deus et spiritum rectum innova in visceribus meis. Ne proicias me a facie tua et spiritum sanctum tuum ne auferas a me. Redde mihi laetitiam salutaris tui et spiritu principali confirma me. Docebo iniquos vias tuas et impii ad te convertentur. Libera me de sanguinibus Deus Deus salutis meae exultabit lingua mea iustitiam tuam. Domine labia mea aperies et os meum adnuntiabit laudem tuam. Quoniam si voluisses sacrificium dedissem utique holocaustis non delectaberis. Sacrificium Deo spiritus contribulatus cor contritum et humiliatum Deus non spernet. Benigne fac Domine in bona voluntate tua Sion et aedificentur muri Hierusalem. Tunc acceptabis sacrificium iustitiae oblationes et holocausta tunc inponent super altare tuum vitulos.

Have mercy on me, O God, according to thy great mercy. And according to the multitude of thy tender mercies blot out my iniquity. Wash me yet more from my iniquity, and cleanse me from my sin. For I know my iniquity, and my sin is always before me. To thee only have I sinned, and have done evil before thee: that thou mayst be justified in thy words and mayst overcome when thou art judged. For behold I was conceived in iniquities; and in sins did my mother conceive me. For behold thou hast loved truth: the uncertain and hidden things of thy wisdom thou hast made manifest to me. Thou shalt sprinkle me with hyssop, and I shall be cleansed: thou shalt wash me, and I shall be made whiter than snow. To my hearing thou shalt give joy and gladness: and the bones that have been humbled shall rejoice. Turn away thy face from my sins, and blot out all my iniquities. Create a clean heart in me, O God: and renew a right spirit within my bowels. Cast me not away from thy face; and take not thy holy spirit from me. Restore unto me the joy of thy salvation, and strengthen me with a perfect spirit. I will teach the unjust thy ways: and the wicked shall be converted to thee. Deliver me from blood, O God, thou God of my salvation: and my tongue shall extol thy justice. O Lord, thou wilt open my lips: and my mouth shall declare thy praise. For if thou hadst desired sacrifice, I would indeed have given it: with burnt offerings thou wilt not be delighted. A sacrifice to God is an afflicted spirit: a contrite and humbled heart, O God, thou wilt not despise. Deal favourably, O Lord, in thy good will with Sion; that the walls of Jerusalem may be built up. Then shalt thou accept the sacrifice of justice, oblations and whole burnt offerings: then shall they lay calves upon thy altar.

Appendix B. Paternosters and rosaries in period (extant items and images)

Source	Image	Culture, Year	Description of Beads
Backhouse, p. 229	Jocasta's embassy to Adrastus	England, by Flemish artist, c. 1525	Manuscript. Center noble female has single strand of beads hanging from center of girdle, 10 white beads with gold tassel at bottom. Cord they are hanging by is black.
de Hamel, p. 192-193	Book of Hours	Livy, 1420	Manuscript. Patron of the manuscript is holding 20 gold beads on red string in a continuous loop. There is red visible between each bead and no tassel or other ending visible. Beads are draped over hands in prayer.
Dubin, p. 33	Photo	Flanders, c.1500	Paternoster. Example of the highly carved terminal bead of single decade paternoster. Boxwood.
Dubin, p. 33	Photo	Paris, 15th c.	Paternoster. Single decade, gold and agate. Hollow interiors have carved scenes. Item starts with ring and ends in jewelled cross. Length 51 cm (approx 20")
Getty, p. 58-59	Vita Beate Hedwigis (St. Hedwig)	Silesia, 1353	Manuscript. Single strand of white beads is hanging from lozenge-shaped brooch on breast. Some beads are bigger, no set pattern. Tassel at bottom is red and green with white highlights. 38 visible beads (including last which would be tassel) some beads hidden in hand and behind shoes she is holding.
Lightbown, p. 344	Brass of Thomas Pownder and his wife	England, 1525	Brass etching. Wife is wearing loop rosary hanging from girdle. 4 decades are visible with larger paternoster beads. Line-drawing (brass carving).
Lightbown, p. 345	Statues of mourners from tomb of Richard Beauchamp	England, 1443-64	Statuary. Male statue has single strand paternoster showing, 9 smaller beads and 10th larger bead above final tassel. Female statue has loop rosary with 29 smaller beads showing (no decades), final large bead above tassel.
Lightbown, p. 349	Photo	Compostella (Spain), 15th c.	Paternoster, 5 decade single loop, no tassel. 5 decades of ovoid jet beads separated by gold pierced cornerless cube beads. At beginning of one decade is a mother of pearl escallop shell (symbol of St. James of Compostella).
Lightbown, p. 462	Book of Hours	Netherlands, c. 1435	Manuscript. Plate from the Book of Hours of Catherine of Cleeves (this is the very famous rosary image). Redrawing by Elizabeth Bennett in her article is very accurate. 39 coral beads plus cross, 7 pointed star, small pouch, and 2 fancy tassels with pearled tops.

Lightbown, p. 462	Photo	Middle European, c. 1260	Paternoster. Amber 10 decade paternoster. Disk (rather than ovoid) shaped amber beads in single loop, no tassel. Hard to distinguish paternoster beads due to variations in size of amber. Length 47.5cm. Appears to have 10 cornerless cube carved beads in between 10 disk beads (no spacing).
Lightbown, p. 462	Photo	French or Flemish, c. 1480	Paternoster. Single decade paternoster made of gold heart shaped plaques with enameled scenes. At either end is an equal armed cross with enameling.
Lightbown, p. 482 & 526	Photos (482 is color, 526 is b/w)	England, c. 1500	Paternoster. Gold and enamel paternoster made of hollow cast gold beads. Paternoster beads are lozenge shaped, the others are oval. All have scenes on them. Final bead is 4 sided with ovoid scenes and other decorative carving.
Lightbown, p. 528	Photo	German, late 15th c. or early 16th c.	Paternoster. Silver and silver gilt, wood and amber. Single loop paternoster has large final capped amber bead and silver pendant. Smaller beads have larger beads and silver ornaments interspersed. Description says "instruments figured are the hammer, the three nails, the buffeting hand, the seamless coat, the crown of thorns, and the head of Christ wearing the crown of thorns."
Wieck, p. 102-103	Crucifixion, from Hours of Catherine of Cleeves	Netherlands, c.1440	Manuscript. Single strand draped over arm of lady; primarily red beads with interspersed white beads, a cross, and tasseled ends. This is different page from the one showing closeup of rosary.
Winston-Allen, p. 139	Woodcut	Leipzig, 1515	B/W woodcut. Central supplicant had continuous loop rosary draped across praying hands. 21 beads showing (some behind hand) and last bead may be the top part of ending tassel.
Winston-Allen, p. 114	Photo	Munich, 16th c.	Rosary. Boxwood disks and jasper spheres, single strand, 5 decades.
Winston-Allen, p. 115	Photo	Cologne, 15th or 16th c.	Rosary. Bone in single loop + pendant style. Cross is plain (no embellishment or corpus christi). Paternoster beads are slightly larger.
Winston-Allen, p. 102	Woodcut	Leipzig, 1515	B/W woodcut. Central supplicant had continuous loop rosary draped across praying hands. 19 beads showing (some behind hand) and last bead may be the top part of ending tassel.
Winston-Allen, p. 71	The Celebration	Germany, c. 1506	B/W photo of woodcut. Man off to right has single loop rosary with one very large bead and

	of the Rosary by Albrecht Dürer		21 smaller beads.
Winston-Allen, p. 58	Fifteen Mysteries of the Rosary	Barcelona, 1488	Woodcut. In oval around BVM is single strand rosary in upside down heart with 5 decades, each decade demarked by a larger bead with tie-off coming between last 5 then 5 beads of the last decade.
Online, http://www.uvm.edu/~hag/sca/tudor/trivick01.jpg	Brass etching	England, c. 1540	Monumental brass. Picture from: Trivick, Henry. The Picture Book of Brasses in Gilt. New York: Charles Scribner's Sons, 1971, p. 63.
Laning handout, Rose Garden Game	Brass etching	English, late 15th c. and early 16th c.	Monumental brass. Male has single line paternoster looped over belt, has 12 beads, 2 large beads between 10 smaller beads, both ends have tassels. Female has loop of (disks? hard to tell) hanging from girdle. Can't count number.
Laning handout, Jewels in Spain	Painting	Spanish, c. 1500	Statuary. Male has loop with of 32 (some hidden behind sleeve, ~12, so it's probably a 50 loop) of same size beads, no spacing, loop finished with 2 beads and a tassel.
Laning handout, not attributed	Photo	English, 16th c.	Rosary worn by Mary Queen of Scots. 5 decades with larger gauds, final gaud bead before the crucifix. All gold.
Laning handout, 500 Jahre Rosenkranz	Photo	German, 16th c.	Paternoster. Loop paternoster of 16 ovoid beads of blue and green jasper with large finial hollow silver pendant bead and big tassel. Strung on pink silk cord.
Laning handout, Rose Garden Game	Photo	Flemish, 1509-1526	Chatsworth paternoster. 11 highly carved boxwood beads and larger final carved bead. Top of strand has a ring then a cross then the beads.

Appendix C. Glossary of Terms Used

Ave Maria Prayer that begins "Ave Maria, gratia plena", in English called Hail Mary. Also referred to simply as "Aves".

Recitation of Aves instead of Paters did not become popular until the 12th century. (Lightbown: 342)

Decade Ten beads; repetitions of prayers are often separated into sets of ten being a 'decade' of beads.

Gaud(s) Large bead that separates sequences of beads (usually a decade), often very fancy or figurative. Called *seigneaulx* in France. Later in period (when the saying of Aves becomes more fashionable than Paters) these beads are referred to as "paternosters" as that prayer is said when the bead is reached.

Pater Noster Prayer that begins "Pater Noster, qui es in caelis", in English called Our Father (or The Lord's Prayer). Also referred to as saying "Paters".

Paternoster String of beads used for counting repetitions of prayers, usually the Pater Noster alone or a combination of prayers that may include Pater Noster, Ave Maria, and/or the Miserere. Even more confusing, as time goes on the large beads on a rosary string are referred to as "paternosters" as the prayer is said when the large bead is reached.

Paternosterer Maker of beads used in making paternosters and/or the maker of the paternoster strand as well.

"The making of paternosters became widespread throughout mediaeval Europe during the thirteenth and fourteenth centuries. Yet the date when they made their first appearance is uncertain. […] Paternoster making was early established as a flourishing craft in London, where there were two Paternoster Lanes in the fourteenth century, one still surviving as Paternoster Row." (Lightbown: 343)

Rosary String of beads used for counting repetitions of prayers, usually the Ave Maria or combination of prayers that includes the Ave Maria and the Pater Noster. The Rosary (as opposed to "a rosary") is the modern devotional meditation in its set pattern of 15 decades for most religious orders and 5 decades for laity.