Historical Paternosters and Rosaries

by Mestra Rafaella d'Allemtejo, OL
<rafaella@easystreet.com>
November A.S. XXXVIII (2003)

Overview

No one knows when "beads on a string" began as the preferred method of counting prayers. 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) In the eighth century, repetitions of prayers were given as penance. (Vole: 1) 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) In the late 11th century, Lady Godiva of Coventry (she 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) "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) Wearing prayer beads could mean membership in a religious confraternity (lay fellowship) or it could be a fashion accessory. From the 12th c. to the end of the 16th century, as both a talisman and attractive item of apparel the paternoster or rosary was an important dress accessory.

Terminology

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 (see Pater Noster) 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. Even more confusing, when the saying of Aves becomes more fashionable than Paters in later times, 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	"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." (Lightbown: 344) These items were 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 Miserere.
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 devotional meditation codified by the Pope in 1569 in its set pattern of 15 decades for most religious orders and 5 decades for laity.
Set of beads	Bead strings had many names: sets of beads, pairs of beads (payres of bedes), rosary, chaplet, paternoster, etc. Specific technical definitions are hard to pin down.

Forms:

- Single strand (worn over belt or hanging from brooch); sliding beads or stationary beads.
- Chaplet (continuous loop); sliding or not; generally held, worn as necklace, or worn as a bracelet.
- Chaplet long enough to be a baldric. 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)
- There is often high contrast between Ave beads and Pater beads if they are of different materials.
- Before the Rosary was codified in 1569, tassels seem to be the preferred finishing technique for paternosters/rosaries, but sometimes very large and complex paternoster beads end the strand.

Style:

- **Regarding the number of beads and their configuration:** *"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."* (Lightbown: 344)
- 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."
- Prior to 15th c. two forms which later lost favor were: 30 bead chaplet/single string sets and sets of beads in "octaves" (eight beads between gauds).
- In 1273 Belgium, the Templars are said to have worn 100 bead paternosters that were formed of 9 aves and 1 gaud in 10 repeats. (Lightbown:[page])
- "Decades" or sets of 10 beads; found in 1, 2, 5, 6, 7, 9, 10, 15 decade rosaries; 6 decade rosary was especially common in Middle Ages Germany. The modern 15 decade religious rosary and 5 decade lay rosary were forming in the 15th c. and became standardized by papal proclamation in 1569.

Materials:

- **Virtually any item of significance to the owner might used in the construction of a paternoster/rosary**.
- The most humble paternosters were made from knotted cords (no specific material mentioned).
- **Stringing materials**: green silk, tubular silk braid, silver wire, gold wire. Perhaps cotton, linen, and wool threads as seen in textiles. Perhaps fine rope and leather too.
- **Most popular bead materials**: coral, amber, bone, crystal, boxwood.
- **A listing of bead materials**: agate, amber, amethyst, apricot kernels, bone, chalcedony, clay, coral, cornelian, crystal, diamonds, emeralds, enameled gold, garnet, gilt, glass, gold, horn, ivory, jasper, jet, mother of pearl, onyx, pearls, paste, rock crystal, rubies, sapphires, shell, silver, turquoise, wood (ebony, mazerwood, mistletoe wood, yew wood, boxwood; painted wood too yellow and red mentioned)
- **A listing of bead shapes**: many different sizes of oblate and spherical (round) beads. Most beads were round-ish but occasionally they were lozenge shaped. Tubular beads have also been seen.
- **Figurative beads or pendant items**: 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, towers, bells, and flasks. Symbols from heraldry were also used such as the marker beads made for Charles the Bold with the Burgundian flint striker on them. One 15th/16th century German rosary 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. Figures of Saints: Sebastian, Christopher, George, Martin. Coins of the saints. Small flasks of holy oil or holy water. Alms bag (ala Catherine of Cleeves). Terminal bead was sometimes a pierced pomander used to hold scent.

Bibliography

Backhouse, Janet. <u>The Illuminated Page: Ten Centuries of Manuscript Painting.</u> Toronto: University of Toronto Press, 1997.

Bennett, Elizabeth (writing as Alys Gardner). "Late Medieval Rosaries" in <u>Tournaments Illuminated</u>, Issue 99, Summer A.S. XXVI (1991), pp. 13-16.

Bucke, John. "Instructions for the use of the beades, conteigning many matters of meditacion or mentall prayer, with diverse good advises of ghostly counsayle, where unto is added a figure or forme of the beades portrued in a table, compiled by John Bucke for the benefice of unlearned (1589)" In <u>English Recusant Literature, 1558-1640</u>. vol. 77. Yorkshire, England: Scolar Press, 1971.

Carr, Abby (writing as Lady Derdriu of Kilmaron). "Documentation: Medieval Rosary [Rosary, 14th century England, Card Woven silk cord with horn beads]. Online at: [http://home.graffiti.net/panthermoth/rosary.htm]. Accessed October 30, 2003.

Crowfoot, Elisabeth, Frances Pritchard and Kay Staniland. <u>Textiles and Clothing, c.1150-c.1450</u>. (Medieval Finds from Excavations in London: 4). London: Boydell Press, 2001.

de Hamel, Christopher. <u>A History of Illuminated Manuscripts</u>. London: Phaidon, 1997.

D'Orey, Leonor. <u>Five Centuries of Jewelry</u>. Lisbon, Portugal: National Museum of Ancient Art, 1995.

Dubin, Lois S. <u>The History of Beads: from 30,000 B.C. to the Present</u>. New York: Harry Abrams, 1987. (also concise edition, 1995)

Egan, Geoff and Frances Pritchard. <u>Dress Accessories c. 1150-c.1450</u>. London: HMSO, 1991.

Erzbioschöfliches Diözesan-Museum Köln. <u>500 Jahre Rosenkranz: 1475 Köln 1975</u>.

European Art. "Pendant to a Rosary or Chaplet: Memento Mori" Online at: [http://www.dia.org/collections/euroart/virgin/1990.315.html] Accessed October 24, 2003.

Evans, Joan. <u>A history of jewellery, 1100-1870 (2nd ed)</u>. Boston, Mass.: Boston Book and Art, 1970.

Fire Mountain Gems. "Forming Beaded Links". Online at: [http://www.firemountaingems.com/beading_resources.asp?docid=TCHNQFRMNGBDDLN]. Accessed October 24, 2003.

Fire Mountain Gems. "Knotted Necklace and Bracelet". Online at: [http://www.firemountaingems.com/pdf/knottedbeads01.pdf]. Accessed October 24, 2003.

Forrer, Robert. <u>Geschichte des Gold- & Silberschmuckes nach Originales der Strassburger historischen Schmuck-Ausstellung von 1904</u>. Strassburg, Germany: L. Beust, 1905.

Greenburg, Hope (writing as Alice Nele). <u>Tudor Dress: A portfolio of images</u>. Online at: [http://www.uvm.edu/~hag/sca/tudor/]. Accessed October 24, 2003.

Gribble, Richard. <u>The History and Devotion of the Rosary</u>. Huntington, Indiana: Our Sunday Visitor Publishing Division, 1992.

J. Paul Getty Museum. <u>Masterpieces of the J. Paul Getty Museum: Illuminated Manuscripts</u>. Los Angeles: J. Paul Getty Museum, 1997.

Jargstorf, Sibylle. <u>Glass Beads from Europe</u>. Atglen, PA: Schiffer Publishing Ltd, 1995.

King, Donald and Santina Levey. The Victoria and Albert Museum's Textile Collection: Embroidery in Britain from 1200 to 1750. New York: Canopy Books, 1993.

Laning, Chris (writing as Christian de Holacombe). Bidding the Bedes: Historical Rosaries and Paternosters. Collegium Occidentalis class handout, October 2001.

Lightbown, Ronald W. Mediaeval European Jewellery. [London]: Victoria & Albert Museum, 1992.

Manion, Margaret M. and Bernard James Muir. The art of the book: its place in medieval worship Exeter, Devon, UK: University of Exeter Press, 1998.

Metropolitan Museum of Art. Online at: [http://www.metmuseum.org/home.asp]. Accessed October 24, 2003.
    Search the collections using "rosary" and "paternoster". Items include "Paternoster Pendant with the Virgin and Child" and "Rosary Bead"

Muller, Pricilla E. Jewels in Spain 1500-1800. New York: The Hispanic Society of America, 1972.

Rosary of Mary Queen of Scots. Online at: [http://www.marie-stuart.co.uk/images/Prayer%20book.jpg]. Accessed October 24, 2003.

Russell, June (writing as Kateryn of Hindscroft). The 16th Century Rosary in England. Ithra class notes, March 2002.

Scarisbrick, Diana. Jewellery in Britain, 1066-1837. Norwich: Michael Russell Pub., 1994.

Scarisbrick, Diana. Tudor and Jacobean Jewellery. [unknown]: Tate Publishing, 1995.

Spencer, Brian. Pilgrim souvenirs and secular badges. London: Stationery Office, 1998.

Strozyk, Julie (writing as Giuliana Benevoli). Rosaries and Other Prayer Beads. University of Ithra class handout, November 1998.

Thurston, Herbert. (transcribed by Anita G. Gorman). "Bede" in The Catholic Encyclopedia, Volume II. Online at: [http://www.newadvent.org/cathen/02383b.htm]. Accessed October 24, 2003.

Thurston, Herbert and Andrew J. Shipman. (transcribed by Michael C. Tinkler). "The Rosary" in The Catholic Encyclopedia, Volume II. Online at: [http://www.newadvent.org/cathen/13184b.htm]. Accessed October 24, 2003.

Van Eyck, Hubert and Jan van Eyck. Portrait of Giovanni Arnolfini and his Wife (1434). Online at: [http://www.kfki.hu/~arthp/html/e/eyck_van/jan/15arnolf/index.html], Accessed October 24, 2003.

Vole, John R. (transcribed by Janet Grayson). "Use of Beads at Prayers" in The Catholic Encyclopedia, Volume II. Online at: [http://www.newadvent.org/cathen/02361c.htm]. Accessed October 24, 2003.

Web Gallery of Art. Online at: [http://gallery.euroweb.hu/]. Accessed October 24, 2003.
    Online gallery of historical paintings. Many showing people with rosaries or rosaries in the background of the piece. "The Magdalene Reading", "Portrait of Giovanna Tornabuoni" are two examples. Using keyword "rosary" to search the "Text" field is successful but not completely comprehensive.

Wieck, Roger S. Painted prayers: the book of hours in medieval and Renaissance art. New York: George Braziller, in association with the Pierpont Morgan Library, c1997.

Wilkins, Eithne. The Rose-Garden Game. New York: Herder & Herder (London: Victor Gollancz Ltd.), 1969.

Winston-Allen, Anne. Stories of the Rose: The Making of the Rosary in the Middle Ages. University Park, PA: Pennsylvania State University Press, 1997.

Appendix A. The Prayers

Pater Noster
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.

Ave Maria
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.

Miserere (Psalm 50 (51))
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.

Sources:
 "Ave Maria" and "Pater Noster", in Thesaurus Precum Latinarum (Treasury of Latin Prayers). Online at: [http://home.earthlink.net/~thesaurus/]. Accessed October 24, 2003.

Gunhouse, Glenn. "Psalmus 50 (51)/Psalm 50 (51)" in Parallel Latin/English Psalter. Online at: [http://members.tripod.com/~gunhouse/psalmstxt/ps50.htm]. Accessed October 24, 2003.

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

Italics indicate no picture available for this class

Culture	Year	Image	Description of Beads	Source
Bruxelle	c. 1445	Painting	Rogier van der Weyden's The Magdalene Reading. Gentlemen in background (Joseph) is holding single strand paternoster made of 2 sets of 8 yellowish clear beads between 3 opaque white beads on black strand with tassels at both ends. (Male)	Web Gallery of Art
England	1443-64	Statues of mourners from tomb of Richard Beauchamp	Statuary. Male statue has single strand paternoster showing, 9 smaller beads and 10th larger bead above final tassel. (Male)	Lightbown, p. 345
England	1443-64	Statues of mourners from tomb of Richard Beauchamp	Female statue has loop rosary with 29 smaller beads showing (no decades), final large bead above tassel. (Female)	Lightbown, p. 345
England	1470-1500	Photo	Altar Frontal. Man holds single strand paternoster between clasped hands. Alternating yellow and white beads with fuzzy tassel. (Male)	King, Plate 21
England	1470-1500	Photo	Altar Frontal. Woman holds looped chaplet between clasped hands. Alternating yellow and white beads. (Female)	King, Plate 21
England	1483	Brass etching of Geoffrey Kidwell	Monumental brass. Male has single line paternoster looped over belt, has 12 beads, 2 large beads between 10 smaller beads, both ends have tassels. (Male)	Wilkins, Plate 19
England	c. 1500	Photo	Paternoster called "Langdale gold rosary". 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. 5 decades with 6 gauds, and terminal bead. (Unknown Gender)	Lightbown, p. 482 (color); Lightbown, p. 526 (b/w); Wilkins, p. 12
England	1524	Brass etching of Lettys Terry	Monumental brass. Female has loop of (disks? hard to tell) hanging from girdle. Can't count number. (Female)	Wilkins, Plate 20
England (by Flemish artist)	*c. 1525*	*Manuscript illumination "Jocasta's embassy to Adrastus"*	*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. (Female)*	*Backhouse, p. 229*
England	*1525*	*Brass of Thomas Pownder and his wife*	*Monumental brass. Wife is wearing loop rosary hanging from girdle. 4 decades are visible with larger paternoster beads. Cord is showing from buckle which could be slider area for moving beads. Line-drawing. (Female)*	*Lightbown, p. 344*
England	c. 1540	Brass etching	Monumental brass. Single line paternoster hanging from girdle. 11 beads with big bead and tassel at end. Picture from: Trivick, Henry. <u>The Picture Book of Brasses in Gilt</u>. New York: Charles Scribner's Sons, 1971, p. 63. (Female)	Online, http://www.uvm.edu/~hag/sca/tudor/trivick01.jpg

England (Scotland?)	1587	Photo	Rosary worn by Mary Queen of Scots. 5 decades with larger gauds, final gaud bead before the crucifix. All gold. (Female)	http://www.marie-stuart.co.uk/images/Prayer%20book.jpg
England	1589	Woodcut	Woodcut of "Lady Hungerfordes Meditacions upon the Beades". Historical picture of what is now 50 bead (10 x 5) traditional lay rosary, with notes on meditations. (Unknown Gender)	Bucke
England	16th c.	Photo	Wood rosary. Beads are tube shaped. Circle of 10 beads with 8 hanging down straight and an end tassel. (Unknown Gender)	Picture by Hindscroft/Description in Bennet
England	16th c.	Photo	Wood rosary. Five decades and six paters. (Unknown Gender)	Picture by Hindscroft/Description in Bennet
England	16th c.	Photo	Chaplet of 43 small round clay beads. (Unknown Gender)	Picture by Hindscroft/Description in Bennet
Europe (Middle)	c. 1260	Photo	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). (Unknown Gender)	Lightbown, p. 462, Plate 113
Flanders	1509-1526	Photo	Chatsworth paternoster. 11 highly carved boxwood beads and larger final carved bead. Top of strand has a ring then a cross then the beads. (Unknown Gender)	Wilkins, Plate 13
Flanders	Unknown	Manuscript illumination (Book of Hours)	Manuscript picture with three rosaries in the margin. 1) loop chaplet. 5 sets of 9 beads between 4 big beads with coin type pendant between one set of 5 + 4 beads (small beads are medium tone, big beads are dark) 2) looped chaplet of 8 + 8 + 9 clear beads between 3 opaque beads with swirl pattern. Some string is showing at top and bottom. Pendant dangles on a loop of string and appears to be religious medal. 3) Looped chaplet of 8+9+8+9 medium colored beads between 4 cornerless cube dark metal beads. String is showing (medium tone). There is a full tassel and a tube with writing on it hanging from a separate loop of string. (Unknown Gender)	Manion, p. 276/Fig. 71
France or Flanders	c. 1480	Photo	Paternoster. Single decade paternoster made of gold heart shaped plaques with enameled scenes. At either end is an equal armed cross with enameling. (Unknown Gender)	Lightbown, p. 462, Plate 114

Gelders	c. 1380	Manuscript drawing	Man on right wearing looped strand with sets of 3 small beads and one big bead. Chaplet ends with one big bead and two short strands with small beads on their ends. (Male)	Lightbown, p. 350
Germany	c. 1400	Altarpiece	103 red beads on a red string all loose and sliding (lots of room in between some beads). Probably coral. (Female (BVM))	Wilkins, Plate VIII
Germany	c. 1410	The Virgin and Child with the Pea Blossom (by Master of St. Veronica)	Virgin and Child panel painting. Baby Jesus holds strand of beads that has approx 38 beads with larger bead at end. Strand also has a little alms bag/purse hanging off of it. (Male, Baby Jesus)	Spencer, Pilgrim souvenirs and secular badges, p. 13
Germany	1456	Painting	Portrait. Man holds chaplet with terminal interlocked rings (jewelry finger rings). Appears gold and stone gem beads; highly decorated gold gaud beads; 4 paters showing; aves are in decades; 2 full decades plus more are showing. (Male)	500 Jahre Rosenkranz, Plate A14
Germany	1484	Painting	Long chaplet w/no tassel. Appears glass; no set pattern; darker aves w/clearer paters; 4 paters showing; 48-50 ave beads showing; black string. (Male, Baby Jesus)	500 Jahre Rosenkranz, Plate A2
Germany	c. 1490	Woodcut	Woodcut. Chaplet. 5 decades with 5 paters and two tassels on long strands coming from terminal pater. (Unknown Gender)	500 Jahre Rosenkranz, Plate A39
Germany	1490-1500	Woodcut	Woodcut. Single string surrounding pic of BVM & Baby Jesus. 5 decades with 6 paters and 3 more aves then end tassel. (Unknown Gender)	500 Jahre Rosenkranz, Plate A51
Germany	1493-1555	Painting	Portrait. Lady holding gold chaplet with huge central bead then two different kinds of smaller beads, aves and paters (about the same size but different patterns). No way to tell overall pattern, not enough showing. (Female)	500 Jahre Rosenkranz, Plate A9
Germany	15th c.	Photo	Photo of four late gilded silver rosaries (numbered in photo): 125. Crucifixion group with an amber bead, on a glass bead chain. 126. Silver medallion with Mark's lion and a mother of pearl relief of Saint Peter, and a chain with silver acorns. 127. Capsule with open work filigree gothic ornamentation, with the inscription IHS . MARIA - HILF - VNS - AUS - NOT - ON - END 1). From Bavaria. 128. Saint Christopher with blue glass beads and acorns. (Unknown Gender)	Forrer
Germany	*c. 1506*	*The Celebration of the Rosary by Albrecht Dürer*	*B/W photo of woodcut. Man off to right has single loop rosary with one very large bead and 21 smaller beads.(Male)*	*Winston-Allen, p. 71*
Germany (Leipzig)	*1515*	*Woodcut*	*B/W woodcut. Continuous loop rosary draped across praying hands. 21 beads showing (some behind hand) and last bead may be the top part of ending tassel.(Unknown Gender)*	*Winston-Allen, p. 139*

Germany (Leipzig)	*1515*	*Woodcut*	*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. (Unknown Gender)*	*Winston-Allen, p. 102*
Germany	c. 1590	Photo	Traditional rosary. (50 beads + paters) Lapis lazuli aves; gold paters; bead cross; gold pendant; silk tassel with pearls. (Unknown Gender)	Wilkins, Plate II
Germany (Cologne)	15th or 16th c.	Photo	Rosary. Bone in single loop + pendant style. Cross is plain (no embellishment or corpus christi). Paternoster beads are slightly larger. (Unknown Gender)	Winston-Allen, p. 115/500 Jahre Rosenkranz Plate B40
Germany (maybe)	15th-16th c.	Painting	Single strand paternoster draped over hand and attached to belt of female. On black thread, sets of 8+9 coral-red beads between clear crystal beads. End tassels have pearl knob and fringes. (Female)	500 Jahre Rosenkranz, cover
Germany	late 15th c. or early 16th c.	Photo	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." (Unknown Gender)	Lightbown, p. 528
Germany	c. 1600	Photo	Traditional rosary. (50 beads + paters) emerald aves and gold paters. Cross of beads and big teardrop pendant (that is green glass). (Unknown Gender)	Wilkins, Plate III
Germany	c. 1600	Photo	Rosary. Coral with gold paters and crucifix. Six decades with charms between coral beads (hands, feet, heart, lily) + 3 aves + pater + cross of gold beads + crucifix; like room on chaplet for sliding as well. (Unknown Gender)	500 Jahre Rosenkranz, Plate B70
Germany	16th c.	Photo	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. (Unknown Gender)	500 Jahre Rosenkranz, Plate B39
Germany	16th c.	Photo	Single loop chaplet with silver terminal bead. Beads are amber. Large jump ring holds terminal bead to chaplet. 23 beads with string thru last bead then ring then terminal pendant. (Unknown Gender)	500 Jahre Rosenkranz, Plate B38
Germany	16th c.	Photo	Five decade flip-ring paternoster on leather loop. White round paters. (Unknown Gender)	500 Jahre Rosenkranz, Plate B49
Germany (Munich)	16th c.	Photo	Rosary. Boxwood disks and jasper spheres, single strand, 5 decades. (Unknown Gender)	Winston-Allen, p.114/ 500 Jahre Rosenkranz Plate B34
Germany	End of 16th c.	Photo	Single line paternoster. Ring at top, then equal-armed cross, then 11 beads. Ring and cross	500 Jahre Rosenkranz,

			appear to be ivory. Beads painted or decorated somehow. Customized leather case. (Unknown Gender)	Plate B3
Germany	16th/17th c.	Photo	Rosary. Clear faceted ovoid glass beads, chained with metal (appears black; tarnished silver?) with large oval reliquary and crucifix. Five decades around circlet with dark paters and occasional small bead; another chain splits down the middle of the chaplet with two paters and 8 aves. (Unknown Gender)	500 Jahre Rosenkranz, Plate B72
Germany (Nurnberg)	Unknown	Drawing	Famous drawing of paternosterer (paternoster maker). Groups of beads all around work table with single strand paternoster with end tassels hanging off display dowel. (Unknown Gender)	Lightbown/ 500 Jahre Rosenkranz/ Wilkins p. 113
Ireland (categorized as Anglo-Norman by museum)	c. 1250	Photo	Amber paternoster. 74 small beads with 9 large beads. Could have been restrung by museum so no telling what the configuration would have been. (Unknown Gender)	http://treasur es.waterforci ty.ie/nuseum /finalpages/l argepaterno ster.htm
Ireland (categorized as Anglo-Norman by museum)	c. 1250	Photo	Amber paternoster. 15 beads of six different shapes. Restrung by museum so no telling what the configuration would have been. (Unknown Gender)	http://treasur es.waterforci ty.ie/nuseum /finalpages/s mallpaternos ter.htm
Italy	Artist dates, 1450-1523	Painting	Fossano, Madonna and Child. Baby Jesus is holding loop rosary with bigger terminal bead and tassel. Small beads with larger beads. (Male, Baby Jesus)	Wilkins, Fig. 25
Italy	1488	Painting	Portrait of Giovanna Tornabuoni. Single strand paternoster hangs from nail in background. 27 red beads showing with goldish thread and end tassel. (Female)	Web Gallery of Art
Italy	c. 1560	Photo	Single strand has 12 carved apricot kernels alternating with 12 gold & enamel beads with pearls and gold square & round pendant (like bottom of a column) with chain gold strands hanging from it. (Unknown Gender)	Wilkins, Plate 7
Italy (maybe)	16th c. (early)	Photo	Paternoster. Single decade, gold and agate. Hollow interiors have carved scenes of the life of Christ. Item starts with ring and ends in jewelled cross. Length 51 cm (approx 20") (Unknown Gender)	Dubin, p. 33/Evans
Livy (Estonia/ Latvia)	*1420*	*Book of Hours*	*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. (Unknown Gender)*	*de Hamel, p. 192-193*
Netherlands	1434	Painting	Arnolfini Wedding by van Eyck. Single line paternoster hangs on nail on wall. Yellow glass beads on green string with tassels at either end. 28 smaller beads with 2 larger beads at extreme ends. (Unknown Gender)	http://www.kf ki.hu/~arthp/ html/e/eyck_ van/jan/15ar nolf/index.ht ml

Netherlands	c. 1435/ 1440	Book of Hours	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. (Female)	Lightbown, p. 462; Wilkins, Plate I
Netherlands	*c.1440*	*Crucifixion, from Hours of Catherine of Cleeves*	*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. (Female)*	*Wieck, p. 102-103*
Netherlands	c. 1530	Photo	Statue of Mary Magdelene. One huge terminal bead on chaplet of decades. 9 decades of aves with slightly larger paters, and 2 paters on either side of terminal bead. (Female)	500 Jahre Rosenkranz, Plate A21
Portugal	17th c.	Photo	Chaplet of 63 beads of aloewood, gold and silver, final cross. (Unknown Gender)	D'Orey
Portugal	17th c. (early)	Photo	Coral rosary. (Unknown Gender)	D'Orey
Silesia (province of Poland)	1353	Manuscript illustration: Vita Beate Hedwigis (St. Hedwig)	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. (Female)	Getty, p. 58-59 Also: http://www.getty.edu/art/collections/objects/oz4364.html; also 500 Jahre Rosenkranz Plate A28
Spain	*c. 1500*	*Painting*	*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. (Male)*	*Muller*
Spain (Barcelona)	*1488*	*Fifteen Mysteries of the Rosary*	*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. (Unknown Gender)*	*Winston-Allen, p. 58*
Spain (Compostella)	15th c.	Photo	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). (Unknown Gender)	Lightbown, p. 349
Spain (Mexico)	End of 16th c.	Photo	Single line paternoster. 8 enameled beads between 7 skull beads carved to open and show carving. Ring at top; Crescent like pendant at bottom with cross and beads hanging from it. Strung with wire. (Unknown Gender)	500 Jahre Rosenkranz, Plate B10

Single Beads or Unattributed Paternosters:

Culture	Year	Image	Description of Beads	Source
England	1470		Seven decade chaplet (70 aves + gauds) (Female)	
England	15th c.		Single decade paternoster. 10 beads with tassels at either end. (Male)	
England	14th c.		Wood paternoster. One large, two medium on either side of large bead and 24 aves in a chaplet. (Unknown Gender)	
England	1503		Single string. 10 chalcedony beads on green silk cord with gilt pendant of St. Martin. (Male)	
Flanders (Brabant)	c.1500	Photo	Paternoster bead. Example of the highly carved terminal bead of single decade paternoster. Boxwood. (Unknown Gender)	Dubin, p. 33/http://www.metmuseum.org/home.asp
France/Flanders	Ca. 1440-1450	Photo	Paternoster Pendant with Virgin and Child; onyx, gold, silver. (Unknown Gender)	http://www.metmuseum.org/home.asp
France/Flanders	1500-1525	Photo	Ivory Pendant Bead: Memento Mori. Carved deathmask bead. (Unknown Gender)	http://www.dia.org/collections/euroart/virgin/1990.315.html
Germany	c. 1460		Portrait of two ladies. One had flip-disk prayer chain with single big bead; second lady has chaplet with single big bead (looks amber) and darker ave beads (10 showing; rosary goes out of frame) (Female)	
Germany	1483		Pic of men and women holding chaplets with slider string showing. Alternating green and white beads of same size. 11-15 beads showing on each chaplet. (Unknown Gender)	
Germany (south) or Switzerland	early 15th c.	Photo	Paternoster pendant. (Unknown Gender)	Lightbown, p. 352; Fig. 199 & 199a
Germany	Late 15th c./early 16th c.	Photo	Paternoster Bead and Pendant. Silver and silver gilt. (Unknown Gender)	Lightbown, p. 529
Germany	16th c.	Sculpture	Sculpture. Chaplet of 17 small + 1 large bead. (Unknown Gender)	
Italy	c. 1440		Ring of flip disk beads. (Male)	
Netherlands	1439		Single string paternoster. Black string with tassels at both ends. 18 red (coral) aves with 2 white-ish gauds at the extreme ends. (Male, Baby Jesus)	
Netherlands	15th c. (2nd qtr)		Single strand paternoster. Black string with tassels at both ends. 2 octaves of dark yellow (amber?) beads between 3 larger white (bone/ivory?) beads. (Female)	