

tardly attempt, will hold that his offering was brought in payment of some vow made in perils, and not forgotten after miraculous preservations. Combining with one or both these considerations, may have been a desire to increase his prestige as governor of the Northwest by associating himself, in the minds of savages, with those priests whose power already passed among them for supernatural.

American Puritans seldom understand the dignity of the ostensorium among Catholic regalia. It is, therefore, worth noticing, that an ostensorium is the central figure in one of the most famous paintings in the world. In 1508, Raphael, who at twenty-five years of age had become the acknowledged head of Florentine artists, was invited to Rome, and asked to show his genius in the Vatican. In the center of a wide wall he painted an ostensorium, with Popes and all minor ecclesiastics on the right and left. Above it he added the Holy Dove, Christ, and God the Father amid cherubim, seraphim, and beatified saints, all bending their eyes on the sacred symbol below. Thanks to this inspiration, Raphael at once became as pre-eminent in Rome as he had before become in Florence.