

Object Catalogue

The object catalogue presents a selection of the liturgical objects, textiles and occasional furniture from the church, grouped by object type.

The first inventory was made in 2009 under the direction of a doctoral student from the Szeged Department of Ethnology and Cultural Anthropology, with the assistance of two students. The methodology used was based on the survey made of the Tápé funeral chapel (*“Egy szent raktár/A Sacred Depot”* 2003). Gábor Barna, head of the department of ethnology at the time assisted the work with expert advice.

The revision was made in 2016 in order to make photographs of the quality required for publication. Since major renovations had been carried out in the church together with archaeological exploration in the intervening period (2010), it is not surprising that changes were found compared to the first catalogue: a few items were missing, more recent objects were now in use. A few of the objects had been renovated and taken to the sacristy of the Church of Our Lady, or have been brought from the parish church to Belsőváros (see the case of the confessional). These replacements, changes and renewals are signs of the “life” of the objects that we have tried to present in the catalogue too. Thanks to the processing done by János Martini to the amateur photographs taken in 2009 we have been able to include photographs of the now missing objects.

The numbered tomographic marks on the wooden statues and larger altars represented a challenge for artistic photography, but at the same time they provide information on the “age” of the objects, reflecting the efforts made by our predecessors over the centuries to refurbish, renew and beautify the sculptures of beloved patrons and altars.

The “auxiliary objects” that are part of the furnishings of a church but that lack artistic value have not been included in the inventory; they can be replaced or substituted almost without being noticed. They include wooden wall shelves, daises used to give height, platforms and steps; bases for Christmas trees and multi-level wooden flower stands. As well as such pieces of carpentry, it was also decided not to include mass-produced vases and factory-made carpet runners. Despite the fact that they are hand-made, we did not include the dozens of crocheted mats intended for the flower stands.

We also judged some of the objects and textiles in the sacristy unsuitable for publication. These included various plastic trays, candles with sacred images and some textiles made of synthetic curtain material. Simple, often undecorated small christening shirts, cloths used to wipe communion cups, albs and surplices for ministrants are not included in the catalogue either. The wooden mangers and figures used for nativity plays are the products of recent decades and so are not presented.

The main merit of the present catalogue is that it presents “hidden” objects and textiles that could be seen in past decades only by persons authorised to enter the sacristy. Either because, observing the provisions of the Second Vatican Council (1962–65) they are no longer used (e.g. humeral veils), or because they were old and fragile and so the sacristan does not bring them out and the priest does not wear them. The catalogue contains many photos of details that it is hoped will give the reader the pleasure of discovery, the “feeling of handling” them, and so draw attention to the values of the Belsőváros church.

Inventory made by: Orsolya Gyöngyössi, Sándor Csenki, Zsófia Pintér

Photos: Orsolya Gyöngyössi (2009); János Martini (2016)

Dates of inventories: 5–8 June 2009; February–April 2016

Serial number

Name of object

Description / material, technique

Size (cm)

Inscription on object

Name of donor

Maker, date

I. The first altarpiece in the original church

1. Altarpiece of the Assumption of Mary

Oil painting on canvas showing the Assumption of Mary. There are four main figures in the composition (Virgin Mary, Father, Son, Holy Spirit) and a number of secondary figures (putti, angel heads). The putti hold a wreath of roses and lilies referring to virginity, purity and the “rosa mystica” (Mary, the rose without thorns). The wooden

frame is white and gold. When it was restored in 1885 13 stars were placed – by mistake – on Mary’s crown.

197x133

Az ősi templom első oltárképe [First altar painting from the original church] Gulyás József. Hegedűs 1885. (date of restoration)

17th–18th century

II. Saint Roch main altar

2. Saint Roch main altar – altar structure

The Baroque style altar structure decorated with statues has a stone base, the upper structure is of wood, originally it was possible to walk around it. At the top stands the Archangel Saint Michael, holding a sword and a lance, his right foot treads on Satan. The main composition on the pediment is a carved wooden Holy Trinity. Four putti sit on the ledge of the pediment. On the right side of the pediment with a volute beginning from below is Saint Catherine with a palm leaf and book, on the left is a statue of Saint Barbara holding a chalice. The lower part of the altar structure is decorated with painted marbling. The altarpiece of Saint Roch is framed with a pilaster strip and a column with gilded capitals. Above the wide mensa (altar surface, 445x134) is a predella topped with statues of Saint Stephen of Hungary and Saint Ladislaus on a ledge sup-

ported by corbels. Before the tabernacle is a bone reliquary beneath a square wooden cover.

1722–1726

3. Saint Roch altarpiece

The central figure on the church’s main altarpiece is Saint Roch, the patron saint of the church. The bare-footed saint wears a pilgrim’s robe with a hood, he carries a water flask, has a crucifix around his neck, and on his breast the symbol of the pilgrims to Compostella (a shell). He holds a pilgrim’s staff in his left hand, with a metal cross and scarlet purse at one end. Saint Roch raises his right hand to his heart and gazes steadily at the heavens. His broad-brimmed black pilgrim’s hat lies on the ground. A winding path on the left of the picture and the towers of a city in the distance refer to the pilgrim’s safe arrival. In the bottom right-hand corner is a white dog with brown

patches, holding bread in its mouth and running towards Roch.

Donor: widow Mrs Márton Gulyás née Rozália Kallai

Artist: György Körrey

1869

4. Tabernacle

The wooden tabernacle is painted a light marble colour, the edges are articulated by gilded semi-columns with composite capitals and pilasters. The top of the door is semi-circular, the edge gilded. The centrally placed decorative motif is a gold-coloured chalice containing a silver communion wafer, resting on clouds. The inner door of the tabernacle has a gold embroidery on a white base of sheaves forming a cross with Christ's monogram in a circle at the intersection of the arms. The vertical arm of the cross is formed of seven ripe wheat stalks referring to the seven sacraments, with three bunches of grapes and a vine leaf on the lower part (the same motif can be found on the two far sides of the inside wall). There is a coloured embroidery on the opposite wall in the interior of the tabernacle: the source of eternal light, topped with a burning gold heart, above it the monogram of Christ and on either side the Alpha and Omega symbols.

From public donations

1889

5. Statue of an angel

Plaster figure of an angel adoring, in a pink robe. Made in the same workshop as the sculpture of "Mary of the Miraculous Medal".

47.5x32.5

Depose Budapest

6. Statue of an angel

Plaster figure of an angel kneeling, in a green robe. Made in the same workshop as the sculpture of "Mary of the Miraculous Medal".

49x32.5

Depose Budapest

7. Statue of Saint Stephen of Hungary

The carved wooden statue portrays Saint Stephen wearing a painted copy of the Hungarian holy crown. He holds the orb in his left hand and a silver-coloured sceptre with a round head in his right hand. His clothing reflects the taste of the nobility in the 18th–19th centuries.

118x25.5

8. Statue of Saint Ladislaus

Statue of Saint Ladislaus, carved from wood, painted. He holds a battle-axe in his right hand, a sceptre in the left. He is wearing armour with a red and green cloak thrown over his left shoulder, on his head is a crown decorated with crosses.

115x26.5

9. Statue of an unidentified female saint

Wood carving of a female saint with crown. Her attributes are missing. Photographed in the state found in 2009 and 2016.

84x54

10. Statue of an unidentified female saint

Wood carving of a female saint with crown. She holds a sceptre in her right hand, other attributes are missing. Photographed in the state found in 2009 and 2016.

84x54

III. Linkner altar

11. Linkner – altar structure and statue

The Baroque-style side altar of linden wood has a stone mensa and wooden superstructure. The pediment of the altar is topped with the Holy Spirit dove, beneath it the Father can be seen. A putto sits on a volute to the right and another to the left. At the Father's feet the arms of the Linkner family can be seen surrounded with Baroque tendril ornamentation, with a turbaned Turkish head on a sword at the top. The inscription below the arms commemorates Mihály Linkner who had the altar made. In the centre of the altar is the kneeling, crowned figure of the Virgin Mary carved of wood, in front of blue and maroon drapery. The iconographic theme is the Immaculate Conception. On either side of the altar is a column with a Corinthian capital, with tendril and leaf decoration and painted marbling.

Ex voto Michaelis Linkner

1732–35

12. Statue of an unidentified female saint

Wood carving of a female saint, probably Saint Catherine. The missing hands were restored between 2009 and 2016. In 2009 it stood on the left side of the Linkner altar but in 2016 it was on the right side of the same altar.

88x17.5

13. Statue of Saint Barbara

Wood carving of Saint Barbara. The saint wears a decorative green robe and maroon cloak and has a red and gold girdle around her waist. She holds a sceptre in her right hand (the hands were restored between 2009 and 2016). A tower can be seen beside her skirt. In 2009 it stood on the right side of the Linkner altar but in 2016 it was on the left side of the same altar.

90x23.5

IV. Saint Anne altar

14. Saint Anne altar – altar structure

The altar structure is of carved wood, with painted marbling and gilding, semi-columns with Corinthian capitals on either side, a painted and carved portrayal of the Holy Trinity on the pediment. A red cloak covers Jesus' shoulders and loins, he spreads out his hands and holds a crucifix in his right hand. The Father in a white robe and yellow cloak is seated on his right, holding a gold-coloured sceptre in his left hand. The Holy Spirit in the form of a dove can be seen between the Father and Son, its rays fill the background of the composition. There are six putto heads in the wreath of clouds around their figures, and a carved tower with two-storey windows and an arched gateway. The pediment is connected to the main ledge of the altar structure with carved volutes. There is a carved urn at either end with gilded lilies.

Pediment: 1730s

Superstructure around the altarpiece: second half of the 19th century

15. Saint Anne altarpiece

Oil on canvas. Saint Anne is in the centre of the picture with the Virgin Mary as a child, dressed according to 19th century taste in a silk dress with a shawl and roses in her hair. The blonde, curly-haired child rests her left hand, holding a white ribbon with an inscription, in her mother's lap. With her other hand she modestly clasps the shawl. Saint Anne is seated on a stool with a red cushion. She wears a light blue dress and a brown cloak, and on her head a white and green shawl. With her right hand she holds her daughter's hand and points to her with her left hand. Two putto heads in the upper right corner observe the scene; behind the columned porch that forms the frame we have a glimpse of the landscape. The

writing on the scroll imitates Hebrew letters.

97x75

Mrs János Tari née Veronika Forgó

Artist: György Körrey

1870

16. Statue of Saint Stephen of Hungary

The painted, carved wooden statue of Saint Stephen stands on the right side of the Saint Anne altar. The figure of the king holds the orb in his right hand, and wears a crown. He is dressed in white, with a gold belt and a pink cloak with a green edge. The back of the statue has not been worked, it is hollow.

118x58

18th century

17. Statue of Saint Ladislaus

The carved wooden statue of Saint Ladislaus stands on the left side of the Saint Anne altar. The bearded Saint Ladislaus wears a crown without a cross and holds a sceptre in his right hand. He is dressed in yellow, his cloak is green on the outside, beneath it he wears a breastplate. His legs are clad in armour. The back of the statue has not been worked, it is hollow.

111x49

18th century

V. Smaller altars, statues and collection boxes

18. Sacred Heart statue

Painted, carved wooden Tyrolean Jesus statue. Jesus, barefoot, wears a white robe with a gold edge with a cloak thrown over his left shoulder; he points with his hands to a crown of thorns in the centre of his chest. The heart is a portrayal based on the vision of Saint Margaret Alacoque. The postament is of wood decorated with carving and marbling, set on a base. Darker coloured turned wooden semi-columns stand at the four corners; factory-made candle holders of bent brass have been fixed to the two front corners. The collection box fixed to the postament is of factory-made cast metal, painted brown.

Statue: 116x25x34

Postament: 117.5x67

From public donations

1887

19. Statue of Saint Anthony

Painted plaster statue of Saint Anthony. The saint wears sandals and a brown habit tied at the waist with a white cord; he has a black rosary. In his left hand he holds an open book on which the child Jesus sits. The postament is the same as the base of the Sacred Heart statue. Brass candle holders have been fixed to the front two corners. The

square collection box is of factory-made cast metal. The base is decorated with a hand-crocheted cloth matching the statue.

Statue: 100x23

Postament: 115.5x48x76.5

Collection box: 14x10.5x16

1946

20. Statue of Mary of the Miraculous Medal

Plaster statue based on the vision of Saint Catherine Labouré (1830), with motifs characteristic of Immaculata portrayals. The Immaculate Virgin stands on a globe-shaped universe wreathed in clouds and decorated with stars, with her right foot she treads on a serpent wound around the universe with an apple in its mouth. At her feet is a silver crescent moon curved upwards. Mary is dressed in a white robe with a gold girdle at the waist, on her shoulders is a light blue cloak with a gold edge. Her head is covered with a gold-edged white veil to which a simple halo made of paper has been attached.

86.5x37x20.5

DEPOSEE BUDAPEST „M”

21. Lourdes statue of Mary

Wooden statue of Mary, a metal crown with 12

stars on her head, two gold roses at her feet. Two rosaries have been placed in her hands. The base of the statue is imitation stone woven around with roses.

143x33

From public donations

1885

22. Statue of Saint Bernadette

Wooden statue of Bernadette kneeling in prayer at the feet of the Virgin Mary. A rosary has been placed in the clasped hands of the statue.

58.5x 33.5; 1885

23. Tablet of gratitude

Marble tablet of gratitude with an engraved, gilded inscription, on a twisted cord in the Lourdes cave.

Hálából Szüzanyának M.J. né [In gratitude to the Virgin Mother Mrs M.J.]

16.5x12x2

24. Tablet of gratitude

Grey marble tablet with engraved, gilded letters, fastened to the wall with a twisted yellow cord, on a wooden shelf.

10x20x2

HÁLÁBÓL SZ.T. RITÁNAK [IN GRATITUDE TO ST RITA]

25. Prayer to Saint Rita

A handwritten prayer with a picture of Saint Rita in a wooden frame, glazed, to the left of the church entrance.

31.5x235

SZENT RITA könyörögj érettünk! Ó dicsőséges Szent Rita, aki a mi Urunk Jézus Krisztus fájdalmas szenvedésében oly csodálatos módon részesültél közbenjárásod által nyerd nekem, hogy az élet szenvedéseit türelemmel viseljem és adj békességet családomnak. Amen. [SAINT RITA pray for us! Oh glorious Saint Rita, who so miraculously shared in the painful suffering of our Lord Jesus Christ, intercede for me so that I may bear my sufferings with patience, and give peace to my family. Amen.]

20th century

26. Saint Wendelin collection box

Square wooden collection box on four round feet, attached to the rear pew in the church. On the top is a gold-coloured, painted figure of Saint Wendelin kneeling, his hands clasped in prayer and his eyes raised to heaven, with a sheep dog on either side of him. The background colour of the box was originally dark blue with a red pattern.

Christogram on one shorter side, MR on the other.

Collection box: 23.5x14x15

Sculpture: 17.5x8

A juhász és pásztorsereg számára készítette Csongrád...évben [Made in Csongrád for the shepherds and herdsmen in the year...]

19th century

27. Bambino, in a wooden box with a glass

Presumably a copy of the miracle-working votive statue in the Santa Maria in Ara Coeli church in Rome. A small case with Baroque lines, painted white with gold edges, glazed on three sides, standing on round legs, a gold-coloured wooden cross on the top. It cannot be opened. There is an inscription on the back, engraved and written in ink. A doll in white satin swaddling clothes bound with light blue ribbons has been placed in the interior of the case. At the bottom is a light blue satin bed, white curtain material and a small silk pillow edged with tulle. White and green artificial plant tendrils have been fixed to the back of the case. The original baby Jesus must have been replaced when it was renovated in 1975. It could have been made in memory of a pilgrimage to Rome.

47.5x43x19

VENGER JÁNOSNÉ 1860 Évben. Újítva lett 1975. ápr-ban Deák Mariska [MRS JÁNOS VENGER In the year 1860 (engraving) Renewed in April 1975 Mariska Deák (in ink, subsequently painted over)]

Mrs János Venger

1860

VI. Pulpit

28. Pulpit

Joined wooden pulpit with painted marbling, octagonal, closed on five sides. Eight steps lead up to the pulpit; a black tablet on the exterior commemorates the donors. There is a stud decoration on the lower surface. Below the parapet are 18 painted and carved circular decorations and on the rear panel is decorated with a yellow cross. The inner side of the octagonal sounding-board is decorated with the Holy Spirit dove surrounded by 15 rays of light. On top of the sounding board are Moses' tablets of law painted black with gold Roman numbers; a wooden cross can be seen between the two tablets.

Height of pulpit platform: 120

Width of pulpit: 103

Length of stair balustrade: 220

Diameter of sounding-board: 125

Isten dicsőségére készítette GYÖNGYÖSI ISTVÁN és hitvese TARI ANNA házaságuk 50-ik évfordulója alkalmából 1891 [Commissioned for the glory of God by ISTVÁN GYÖNGYÖSI and his wife ANNA TARI on the 50th anniversary of their marriage, 1891]

István Gyöngyösi, Anna Tari

1891

VII. Stations of the Cross images

29. Stations of the Cross images

Varnished paper prints of French origin, in wooden frames painted black with gilded edges, topped with a gold cross (a few of which have broken off). Bent metal candle holders projecting outwards have been fixed to the lower part of the frame. There are two kinds of painted inscriptions: at the top the number of the station and at the bottom the name of the station.

I. Állomás: Jézus halálra ítéltetik [Station I. Jesus is condemned to death]

II. Állomás: Jézus a keresztet hordozza [Station II. Jesus is made to carry the cross]

III. Állomás: Jézus először elesik [Station III. Jesus falls the first time]

IV. Állomás: Jézus találkozik anyjával [Station IV. Jesus meets his mother]

V. Állomás: Jézus keresztjét Cirenai Simon hordozza [Station V. Simon of Cyrene helps Jesus carry his cross]

VI. Állomás: Jézus nyújtja kendőjét Veronika [Station VI. Veronica offers her veil to Jesus]

VII. Állomás: Jézus másodszor elesik [Station VII.

Jesus falls the second time]

VIII. Állomás: Jézus találkozik a síró asszonyokkal [Station VIII. Jesus meets the weeping women]

IX. Állomás: Jézus harmadszor elesik [Station IX. Jesus falls the third time]

X. Állomás: Jézus ruháiból kivetkőztetik [Station X. Jesus is stripped of his garments]

XI. Állomás: Jézus keresztre szegeztetik [Station XI. Jesus is nailed to the cross]

XII. Állomás: Jézus a kereszten függve meghal [Station XII. Jesus dies upon the cross]

XIII. Állomás: Jézus teste a keresztről levétetik [Station XIII. The body of Jesus is taken down from the cross]

XIV. Állomás: Jézus teste eltemettetik [Station XIV. The body of Jesus is buried]

94x50

On the reverse side of the station images: *Paris des Godets Editeur, 79 Bart st. Germain. Imp. Bequel à Paris, Daniel Ed. rue de Vaugirard 6.*

From public donations

19th century

VIII. Organ

30. Organ

The church already had a six-stop organ in the 1740s that was followed over the years by at least two or three other instruments. The sources report only a four-stop organ in 1760. In 1885 the Csongrád council had the “wheezing little organ” of that time rebuilt: it was placed in an organ-loft with iron columns and provided with a new manual, pedals and harmonium. The present organ was built in 1915 in the Angster factory in

Pécs, and transported from there to Csongrád by boat on the Danube then up the Tisza. Right up to the 20th century organ bellows treaders had to be used to operate it. This was generally the task of the bell-ringer.

Council of the municipality of Csongrád
Organ and harmonium factory of József Angster and Son, Pécs
1915

IX. Bell

31. Saint Roch bell

The Belsőváros bell decorated with a relief of Saint Roch, inscriptions and “copf” style tendril motifs was cast in the Buda foundry of József Brunner in 1793. The crown was removed (cut off), and replaced with a wheel. The yoke was made in the first half of the 20th century, it is a straight wooden yoke. The baroque-style flattened crescent tongue of the bell was removed at

2015. Photos by Ferenc Bajkó (2015) and János Martini (2016).

Weight: 250 kg

Lower diameter: 56.5

*GOSS MICH IOSEPH BRUNNER IN OFEN
1793*

*IN HONOREM ST ROCHI COMUNITAS
CSONGRADIENSIS CURAVIT 1793.*

X. Objects, liturgical equipment in the sacristy

32. Mass bell, bell with cord

A mass bell in a square metal frame is mounted on the wall to the left of the entrance to the sacristy. There is an open metal lily on the external part of the frame and a closed metal lily on the top. The bell cord used in 2009 was 18th–19th century maroon silk embroidered in yellow and brown; in 2016 it had been replaced with a new, maroon-coloured cord decorated with a gold cross in the centre. Cast brass fittings at either end. The lower fitting is in the form of a rose, the upper ends in a ring.

Bell frame: 37x28

33. Altar bell

Brass hand bell, comprising four different-sized bells.

17x18

34. Communion cup

Brass communion cup, with a cross on the top. Placed in the sacristy after 2009.

35. Communion chalice

Decorative, gold-coloured communion chalice. Date engraved on the bottom. Placed in the sacristy after 2009.

7 May 1909

36. Communion tray, with burse

Brass communion tray with raised edge, in a gold-coloured burse. The burse of patterned silk is closed on three sides. A cross in the centre embroidered in chain stitch.

Burse: 24.5x18.5

Tray: 21.5x16

37. Cruets with accessories

Glass cruets decorated with grain pattern, with purificator and tray. In use in 2009.

38. Custodia

Wooden, cylindrical custodia, containing a metal pressing disc with lid. Missing in 2016.

9.5x9.5

39. Incense holder

Brass navicula, with spoon.

15.5x15

40. Portable aspersory

Brass aspersory and aspergil, with a handle on the container.

13x9.5

29x5.5

41. Sanctuary lamp

Sanctuary lamp of silver-grey pewter, suspended on three chains. With a dark maroon fringe at the join, four small brass globes on the chain. Fixed to the ceiling with a star-shaped plate. 73x30

19th century

XI. Standing crucifixes, processional crosses

42. Standing altar crucifix

Painted altar crucifix made of wood. The INRI inscription has been retouched with paint, removable. In 2009 it was placed in the sacristy, 2016 it stood on the mensa of the Linkner altar.

58x53x28

43. Standing altar crucifix

Brass altar crucifix with corpus, conical foot. In 2009–2016 it was placed on the mensa of the main altar.

28.5x11

44. Standing altar crucifix

Gold-coloured altar crucifix, made of wood. Baroque-style foot, the arms of the cross have trefoil ends. The carving of the corpus is schematic, the face is not detailed. Above the head of Jesus is a movable INRI scroll, without an inscription. In both 2009 and 2016 it was placed on the mensa of the Saint Anne altar.

55x18

45. Standing altar crucifix

Wooden altar crucifix with a square, stepped foot and metal corpus.

27x5

46. Standing altar crucifix

Reliquary crucifix made of wood, painted gold colour. On the top the Father and the Holy Spirit dove can be seen, above the head of Jesus on the cross is a tiny heart (where the relic is placed). At the foot of the cross is a woman with bent head (Mary, Mary Magdalene or Saint Helena), not far from her a lamb lies. The back of the cross is carved: at the bottom is a tree of life, above it are three dice. The instruments of the passion (Arma Christi) are also shown at the back: on the left bar of the cross a hammer, on the right bar pincers. In 2009 it stood on the mensa of the Linker altar, in 2016 it was in the sacristy.

36.5x11.5

47. Standing altar crucifix

Metal altar crucifix with gold-coloured corpus, the arms of the cross end in trefoils.

30x16

48. Standing altar crucifix

Gold-coloured altar crucifix made of synthetic material, edged with filigree decoration, white plastic corpus. In 2009–2016 it was placed on top of the tabernacle.

25x51

49. Standing altar crucifix

Altar crucifix with bronze, metal and wood parts.

The cross is of wood with a metal frame, the cross-bar ends in a trefoil shape. 25x5

50. Processional crucifix

Wooden processional crucifix decorated with gold-coloured edge, the arms ends in trefoils. Jesus hanging on the cross, his palms open, his legs crossed, a wound in his right side can be seen. The bleeding wound on his knee could be a reference to the popular veneration of Jesus' hidden

wounds (probably injuries caused while carrying the cross, in addition to the "five sacred wounds"). The corpus is painted, above it an INRI inscription. The rod used to carry it is cylindrical.

268x63

51. Wooden crucifix

Painted wooden crucifix, an INRI inscription above the head of Jesus.

150x76

XII. Minor objects from the church and sacristy

52. Case with medals, sacred image

Black plastic case containing Marian medals, a small sacred image and a tiny Madonna statuette. The first Marian medal is oval, made of grey plastic. On one side is the Virgin with outstretched arms, on the other Mary's monogram with a cross; beneath it are two Sacred Hearts surrounded by 12 stars. Saint Catherine Labouré had the original made to commemorate the apparition of Mary in the rue du Bac (1830). Similar copies were made for the centenary. Inscription: *Maria Sine labe originali concepta intercede pro nobis. Italy 1930.* The other, similar Marian medal is gold-coloured, on one side the Virgin stands with outstretched arms, beneath her feet a serpent is twined around the globe. Inscription: *Szeplőtelenül fogantatott Szent Szűz könnyörögj érettünk [Immaculately conceived Holy Virgin, pray for us]. Italy.* The coloured sacred image of the Heart of Jesus is glued on black cardboard and placed in a black envelope with a gold cross in the centre. Inscription: *ISTEN ÓVJON! Máriaremetei emlék [MAY GOD PROTECT YOU! Souvenir of Máriaremete].* The gold-coloured plastic Madonna statuette is in a curved greenish-blue plastic holder. Size of case: 7.5x8.5

53. Clapper

Wooden hand clapper.
19.5x8

54. Chalice container

Black leather container for a chalice, with light-coloured lining. Can be closed at two points with a metal clasp, an inscription can be read on the lining. Made in Austria. Not found in 2016.

26x16.5

I. SELIEL Holleferant 5 Heiligkeit Wien 1. Stefansplatz 7.

55. Candle snuffer

Scissor-shaped, rusty candle snuffer.

14.5

56. Candle snuffer

Candle snuffer with a wooden handle and metal end, fastened to the side of the cupboard in the sacristy.

167

57. Framed prayer

Paper print of a holy water prayer in Latin, in a wooden frame covered with glass. An image of the Heart of Mary can be seen on the print.

29x21

Aquam Benedicens. Renziger Brothers New York, Chicago.

58. Framed prayer

Coloured paper print in a wooden frame covered with glass; a prayer in Latin to John the Evangelist. A portrayal of the Sacred Heart can be seen

on the print.

29x21

Initium. Renziger Brothers New York, Chicago

59. Framed prayer

Prayer in a wooden frame covered with glass. On one side: *XIII. Leó Pápa Ő Szentsége rendeletéből magánmisék végeztével térden állva végzendő imák* [Prayers ordained by His Holiness Pope Leo XIII,

to be performed kneeling at the end of private masses]. On the other side the same prayer can be read in Latin.

15x522

1904.

60. Order of Mass

Order of mass in a light-coloured, painted wooden frame, covered with glass.

XIII. Liturgical vestments, other accessories

61. Chasuble

Chasuble embroidered in gold on a white base, with matching stole. Motifs of ears of wheat, vine leaves and grapes can be seen on the front and back. Placed in the sacristy after 2009.

printed gold band decorated with a floral pattern.

110x70

62. Chasuble

Light green chasuble, with a vertical dark green decorative band in the centre, with a stole of the same material and colour. Placed in the sacristy after 2009.

67. Chasuble

Fiddle-back chasuble with bands sewn on a gold patterned base. It has a decorative band on the front and back with red, white and brown flowers embroidered on white satin.

100x70

63. Chasuble

Green chasuble used for occasions during the year. Three embroidered ears of wheat, bunch of grapes and monogram of Jesus on the front and back. Placed in the sacristy after 2009.

68. Chasuble

Fiddle-back chasuble of satin fabric, with silver bands sewn on a green checked base, with matching stole. The neck part of the stole was replaced after 2009.

104x67

64. Chasuble

Bright red chasuble with matching stole. With a decorative gold band around the shoulder. Placed in the sacristy after 2009.

69. Chasuble

Borromeo chasuble with green and gold bands sewn on a green patterned base. The bands are richly embroidered and decorated: on the front are stalks of wheat (in groups of three) and bunches of grapes, with cross-shaped stems. On the back of the chasuble two fish are twined around a moline cross.

122x130

65. Chasuble

Fiddle-back chasuble, decorated with gold bands on a white patterned background (Christogram), with orange lining.

115x110

70. Chasuble

Rose pink fiddle-back chasuble in with a gold-coloured decorative edge.

87x98

66. Chasuble

Fiddle-back chasuble of satin fabric, gold bands sewn on a violet patterned base. On the back is a

19th century

71. Chasuble
Black fiddle-back chasuble, with a black and gold embroidered edge.
110x65.5
19th century
72. Chasuble
White fiddle-back chasuble sewn with gold-coloured bands.
94x60
73. Chasuble
Green and ivy green patterned fiddle-back chasuble sewn with gold-coloured bands. On the back is a cross with the monogram of Jesus in the centre. Not found in 2016.
114x65
74. Chasuble
White fiddle-back chasuble with a cross on the back sewn with dark blue, orange and gold-coloured threads. The monogram of Jesus can be seen in the centre of the cross. Presumably made for the occasion of the Tisza Marian Days in 1947. Not found in 2016.
98x67
75. Chasuble
Green patterned fiddle-back chasuble sewn with green and gold bands. Decorated on the back with a floral pattern on a printed gold band. Not found in 2016.
107x70
76. Chasuble
Maroon and red patterned fiddle-back chasuble sewn with maroon and gold bands. A decorative band on the back in the shape of a cross. Not found in 2016.
103x64
77. Chasuble
Violet-patterned fiddle-back chasuble sewn with gold-coloured bands. Decorated on the back with gold bands in the form of a cross with the embroidered monogram of Jesus in the centre. Not found in 2016.
120x70
78. Chasuble
Maroon and red patterned fiddle-back chasuble sewn with maroon and gold bands. A printed decorative gold band on the back with vine tendrils. Not found in 2016.
104x68
79. Pluvial
Butter-coloured, self-patterned satin/linen pluvial with gold-coloured lining and edging. Decorated on the front with vine leaves and a gilded metal clasp; monogram of Jesus on the back.
133x50
80. Pluvial
Violet-coloured, patterned satin/linen pluvial, gold-coloured edging with grape pattern. A gilded metal clasp decorated with a cross on the front, a violet tassel at the back.
130x50
81. Pluvial
Black linen pluvial with butter-coloured decorating edging, with tilted crosses. On the front a metal clasp decorated with tulips.
133x50
82. Stole
Checked green stole with decorative silver edging, with cross.
205x17
83. Maniple
White maniple sewn with decorative yellow edging, maroon lining.
41x17

84. Stole
Black stole with thick gold edge, cross.
204x20
85. Stole
Lent stole, patterned violet base with decorative gold edging, gold-coloured cross.
200x18.5
86. Stole
White stole with printed pattern, decorative yellow edge and cross, with fringes. Placed in the sacristy after 2009.
87. Stole
Green patterned stole with gold-coloured decorative edging, gold-coloured cross.
220x9
88. Maniple
Black maniple decorated with a black and gold cross and gold edging.
75.5x17.5
89. Stole
Black velvet stole decorated with a black and gold edging, with cross. Not found in 2016.
194x10.5
90. Stole
Red and white patterned stole decorated with gold fringes, cross. Not found in 2016.
205x12
91. Stole
Green patterned stole with green and gold edging, cross. Not found in 2016.
196x18
92. Stole
Maroon patterned stole with gold-coloured decorative edge, cross. Not found in 2016.
193x14
93. Maniple
Green maniple decorated with gold edging. Not found in 2016.
47x9
94. Christening robe
Silk christening robe with printed pattern, crocheted sleeves and collar, lace edging at the bottom.
39x51.5
95. Maniples
Light blue manicles with stud fasteners. Decorated with the sign of M(ary) in a gold Christogram on a white ground. Probably made for ministrant children for use on the occasion of the Tisza Marian days in 1947.
1947
96. Humerals
White linen humerals embroidered with red cross. They were used before the Second Vatican Council at the neck of fiddle-shaped chasubles.
97. Stole protectors
Linen stole protectors with lace edge used to protect the neck of the stole.

XIV. Liturgical textiles, other veils

98. Pall
White pall with red embroidery and lace edge. In the centre is a motif of a deer drinking from a stream, with the sun above it.
19x19
99. Pall
White pall with red embroidery and lace edge. A crown of thorns in the centre.
19x19

100. Pall
White pall with red embroidery and lace edge.
The Holy Spirit dove in the centre.
17.5x17.5
101. Pall
White pall with red embroidery and lace edge.
In the centre the wounded Sacred Heart of Jesus,
above it a cross.
15.5x15.5
O cruenium/Jesu mi/serere nobis
102. Pall
White pall edged with a band of lace and gold
braid. In the centre the painted Holy Spirit dove
with red rays of light and a halo. Not found in
2016.
19x19
103. Pall
Light blue pall with painted image of the Virgin
Mother and lace edge. Made for the occasion of
the Tisza Marian Days in 1947. Not found in
2016.
17x17
104. Pall
Embroidered pall with scene. In the centre the
Risen Saviour stands in rays of light, on his left
is an angel rolling away the stone, on his right a
soldier holding a shield.
18x18
105. Pall
White Lent pall with violet braid, in the centre a
violet braid cross. Not found in 2016.
16.5x16.5
106. Corporals
White linen corporals with lace edge.
107. Purificators
White linen cloths used to dry the chalice and
wipe the lips, with narrow lace edges.
108. Burse
Violet burse with gold-coloured cross and lace
edging, used to hold the corporal. The interior is
scarlet. Not found in 2016.
19.5x19.5
109. Burse
White burse with violet and gold cross and edg-
ing, used to hold the corporal. The inside is or-
ange, self-patterned.
19.5x19.5
110. Burse
Violet burse with gold cross and edges, used to
hold the corporal. Not found in 2016.
19.5x19.5
111. Burse
Green burse with silver cross and edges, used to
hold the corporal.
19.5x19.5
112. Burse
Red burse with maroon and gold cross and edges,
used to hold the corporal. Not found in 2016.
20.5x20.5
113. Burse
Black burse with gold cross and edges, used to
hold the corporal. Not found in 2016.
19.5x19.5
114. Burse
White burse with light blue and gold cross and
edges. Probably made for the occasion of the
Tisza Marian Days in 1947. Not found in 2016.
21.5x22.5
115. Burse
Green burse with gold cross and edges. Not found
in 2016.
21x23

116. Burse
Violet burse with gold cross and edges. Not found in 2016.
21x23.5
117. Burse
White burse with gold cross and edges.
19.5x19.5
118. Burse
Pale floral-patterned burse with gold cross and edges.
21.5x21.5
119. Burse
Green burse with gold braided cross and edges.
21x21
120. Sick call burse
Self-patterned gold-coloured sick call burse with white braid edges.
15x24
121. Chalice veil
Gold-coloured veil with edging of the same colour, cross.
50.5x49
122. Chalice veil
Violet-patterned Lent chalice veil with gold-coloured edges, cross.
52.5x52.5
123. Chalice veil
Green chalice veil with a gold fringed edge, without a cross.
63x54.5
124. Chalice veil
Green chalice veil with a gold edge, for use during the year.
54x52
125. Chalice veil
Black chalice veil with black and gold edge.
54x46
126. Chalice veil
Pale-coloured chalice veil with gold braided edges and four fluted corners. The following coloured, embroidered motifs can be seen on the four corners: pelican feeding its young with its own flesh, its nest resembles a crown of thorns/ fish, chalice and Eucharist, above it the monogram of Christ/ Agnus Dei with banner, on a maroon cushion/ deer drinking from the spring of life, above it the Holy Spirit dove. Not found in 2016.
29x14
127. Chalice veil
Maroon patterned chalice veil with gold edges. Not found in 2016.
52x51
128. Chalice veil
Violet chalice veil with gold edges, for use during Lent. Not found in 2016.
54x54
129. Chalice veil
White chalice veil with light blue and gold pattern. Probably made for the occasion of the Tisza Marian Days in 1947. Not found in 2016.
54x48
130. Chalice veil
Maroon chalice veil with gold-coloured edges. Not found in 2016.
52x55
131. Chalice veil
Green patterned chalice veil with green and gold edges. Not found in 2016.
49.5x48.5
132. Chalice veil
Green chalice veil with gold edge and braid cross.

Not found in 2016.
49x50.5

133. Tabernacle veil

Butter-coloured silk tabernacle veil decorated with gold-coloured fringes and coloured embroidery. A fish, a basket of loaves and a Christogram can be seen in the centre.
52x70

134. Tabernacle veil

Maroon silk tabernacle veil with gold-coloured fringes. In the centre the Holy Spirit can be seen in the form of a painted white dove.
70x75

135. Tabernacle veil

Tabernacle veil of ivy-green velvet with gold fringes. In the centre is an embroidered Sacred Heart encircled by a crown of thorns. Beneath this motif is an embroidered tendril with two doves.
BÍZZÁL/A SZENT SZÍVBE [TRUST/IN THE SACRED HEART]
63x65

136. Tabernacle veil

Tabernacle veil of floral curtain material over a light blue factory-patterned base. Probably made for the occasion of the Tisza Marian Days in 1947.
67.5x59

137. Tabernacle veil

Tabernacle veil of transparent, embroidered curtain material over a gold satin base. Decorated with a cross in the centre.
61x69

138. Tabernacle veil

Violet tabernacle veil decorated with gold-coloured fringes.
69x57

139. Ciborium veil

Violet ciborium veil with gold-coloured cross and edges.
49x22.5

140. Ciborium veil

Semi-circular ciborium veil with a stud fastener. It is of white self-patterned silk with a gold-coloured braid fringe decoration. In the centre is a flaming Sacred Heart encircled by thorns and a flowery branch.
56.5x49

141. Ciborium veil

White silk ciborium veil embroidered with gold threads, with fringes of gold-coloured metal thread. In the centre is a Christogram with a cross, beneath it a vine tendril with leaves and grapes.
56x26.5
18th century

142. Altar cloths

White linen cloths made for the mensa of the main altar. Some are decorated with white embroidery, with crocheted or factory-made lace or filet lace edging.

143. Altar cloths

White linen altar cloths for the Saint Anne and Linkner side altars. Decorated with white embroidery, factory-made lace or madeira edging.

144. Altar frontal

White linen antependium decorated with madeira. In the centre are the Eucharist and chalice, at the bottom vine leaves and a crocheted decorative edge.

145. Altar cloths

White linen altar cloths for the Saint Anne and Linkner side altars. Decorated with madeira, richelieu or crochet work, edged with factory or hand-made lace.

146. Altar cloths

White linen cloths decorated with white embroidery, filet lace or madeira intended for altars facing the congregation.

147. Altar frontal

White linen antependium richly decorated with richelieu embroidery, with the Eucharist and chalice in the centre. Beneath them the Christogram with cross. Not found in 2016.

148. Altar frontal

White filet lace antependium. In the centre are the Eucharist with chalice, beside them the Sacred Heart. Not found in 2016.

149. Altar frontal

White linen antependium, with a decorative border of filet lace at the bottom. It has a pattern of Christogram, Eucharist and chalice, with vine leaves around them.

150. Altar cloth

White linen altar cloth, a wide band of filet lace at the two edges with a floral pattern and crosses. Not found in 2016.

151. Altar cloth

Linen altar cloth made for the collection box (Sacred Heart or Saint Anthony) altar. Decorated with madeira flowers and lace edge. In the centre is a scene in filet lace portraying two putti.

152. Altar frontals

White linen antependium with lace/embroidered edges. Not found in 2016.

153. Altar cloth

Linen altar cloth with factory-made lace edge, for the collection box (Sacred Heart or Saint Anthony) altar.

154. Altar cloth set

Green altar cloth set with factory-made edges and coloured embroidered grape pattern.

155. Altar frontal

White linen antependium decorated with Kalocsa embroidery. In the centre a brown cross surrounded with golden rays, madeira embroidery at the bottom edge. In summer 2009 it was placed on the mensa of the main altar.

291x80

156. Altar frontal

Embroidered antependium of butter-coloured silk, a fringe of metal thread at the bottom. In the centre is a gold-coloured embroidered ciborium with Christogram.

242x85

157. Altar cloth

White linen altar cloth decorated with Kalocsa embroidery.

158. Altar cloth set

White linen altar cloth set decorated with violet floral embroidery and edging. In 2016 it was in use during Lent.

159. Altar cloth, with accessories

Butter-coloured silk altar frontal embroidered with plant tendrils, a fringe of metal thread at the bottom. The following circular accessories for special occasions can be attached:

159.1. Circular coloured, embroidered antependium attachment with a stud fastener. The embroidered scene portrays the Virgin Mother in a red robe and blue veil. She is rising up into the air in the company of smiling putti, surrounded with fluffy clouds.

159.2. The embroidered antependium attachment shows the infant Jesus on a bed of straw with the Bethlehem star above him.

159.3. The embroidered scene shows Saint Roch kneeling in a pilgrim's clothing, with a shell on

his chest. His wounded left knee is uncovered, he points to his heart with his right hand. Beside him lies a white dog with a loaf of bread in its mouth. 159.4. The painted scene shows Jesus triumphant above his grave, wearing the red cloak of Resurrection, with a banner in his hand; beside him are two angels, at his feet lies a soldier.

Altar frontal: 453x62

Size of accessories: 26x26

160. Altar frontal

Violet altar cloth embroidered in gold for use during Lent, with embroidered flower motifs at the bottom, decorated on the front with Christogram and cross.

398x56

161. Altar frontal

Red antependium with a double row of gold-coloured fringes, decorated with a gold and red cross.

400x68

162. Altar frontal

Black antependium with white fringes, for the mensa of the main altar. Decorated with tendrils and a cross embroidered in white. Restored between 2009–2016.

406x72

163. Altar frontal

Green antependium used during the year, embroidered with a Christogram, cross and tendrils.

400x65

164. Pulpit cloth

Brown pulpit cloth with gold-coloured edges and fringes, decorated with six-pointed stars and fleur-de-lis crosses.

232x17.5

165. Cloth

Filet lace cloth with putti flitting among grape vines. Not found in 2016.

166. Pulpit cloth

Filet lace cloth decorated with chalice, grapes, vine leaves and floral motifs. Not found in 2016.

167. Cloth

Linen cloth with a filet lace edge, for a lectern.

168. Cloth

Semi-circular filet lace cloth decorated with chalice and grape motifs.

169. Cloth

White linen cloth with a square of filet lace in the centre decorated with a row pattern (bows, roses), with a white decorative edge.

170. Pulpit cloth

Filet lace pulpit cloth decorated with a pattern of grapes and leaves. Not in the 2009 inventory.

171. Cloth

Rectangular filet lace cloth decorated with a cross in the centre.

172. Pulpit cloth

Filet lace cloth decorated with cross and heart motifs.

173. Cloth

Filet lace cloth decorated with cross and heart motifs.

174. Cloth

Rectangular cloth with a tulip pattern at the edges (factory-made lace).

175. Cloths

Linen cloths with richelieu and filet lace edges.

176. Cloths

Rectangular cloths with coloured, embroidered Kalocsa pattern at the edges. In summer 2009 one of them was placed on the lectern.

177. Silk cushion

Filled cushion of white patterned silk. A white knotted fringe decoration at the edge and an embroidered floral composition on two sides.

178. Processional banner

Banner of gold-coloured patterned silk, with fringes. In the centre are painted, oval sacred images. On one side of the banner Saint Roch stands in pilgrim dress with a staff, a dog resting at his feet. On the other side is Saint Joseph holding the child Jesus in his hand. At the top of the banner are two chains for hanging the banner, decorative knobs at either end of the cross rod.

70x70

179. Processional banner

Banner of gold-coloured patterned silk, with fringes. In the centre are painted oval sacred images. On one side of the banner Saint Stephen dedicates the country to the Virgin Mary, on the other side Saint Rosalia is shown kneeling. At the top of the banner are two chains for hanging the banner, decorative knobs at either end of the cross rod.

70x70

180. Processional banner

White patterned silk banner with fringes, painted round sacred images in the centre. On one side of the banner is the Madonna with the infant Jesus holding a rosary in her right hand. On the other side Saint Dominic is shown kneeling. At the top of the banner are two chains for hanging the banner, decorative knobs at either end of the cross rod.

Rózsafüzér Mária esedezz érettünk / Szent Domonkos könyörögj érettünk. [Mary of the Rosary pray for us / Saint Dominic pray for us] 1931

58x66

1931

181. Processional banner

White patterned silk banner with fringes, painted round sacred images in the centre. On one side of the banner is the Madonna with the infant Jesus holding a rosary in her right hand. On the other side is the Holy Trinity. At the top of the banner are two chains for hanging the banner, decorative knobs at either end of the cross rod.

Rózsafüzér Mária esedezz érettünk / Szentháromság irgalmazz nekünk [Mary of the Rosary pray for us / Holy Trinity have mercy on us] 1931

58x66

1931

XV. Candle holders, other lighting fixtures

182. Crystal chandelier

Richly ornamented 14-branch lead crystal chandelier, with electric candles.

130x80

From public donations

Made in the workshop of Henrik Giergl

1897

183. Chandelier

Coloured lead glass chandelier to light the organ. In 2009 there was an electric light bulb in its place.

184. Wall sconces

Two-branched lighting fixtures to be mounted on a wall. With leaf imitations on the branches, electric candles.

22x25.5

185. Wall sconces

Electrified, single arm brass wall sconces on either side of the sacristy.

21x19.5

186. Wall sconces

Three-branch brass wall sconces. The branches are twisted and symmetrical, with electric candles.

50x28

187. Candle holders

Factory-made brass candle holders (4 on each altar) with wax candles, on the mensa of the Saint Anne and Linkner side altars.

1–4: 52x18

5–8: 40x15.5

19th century

188. Candle holder, with wax candle

Wrought-iron standard candle holder, painted black.

138x34

189. Candle holder

Brass candle holders with candle. In 2009–2016 they were placed on the altar facing the public (2 pieces)

15x13

190. Candle holders

Pewter candle holders (2 pieces). In 2009 they were on the mensa of the main altar, in 2016 they were placed in the sacristy.

33x9

191. Candle holders

Brass candle holders (2 pieces).

27.5x17.5

XVI. Furniture, prayer stools

192. Confessional

In 2009 a three-part, electrically-lit confessional with round glass windows and a wooden cross on the top stood to the right of the church entrance. A ventilation opening on the top of the central compartment could be slid open, on either side was a wooden screen with a maroon silk curtain in front of the window. It had two prayer stools, a cushion and three rugs. By 2016 a 19th century open confessional decorated with spiral carving stood in the place of the earlier confessional.

193. Pews

There are 16 pews in the block of pews in the north part of the church, and 7+8 pews on the south side. The first pew on the left differs in size because of the pulpit (it is 253 cm long), a wrought-iron screen has been fitted to the end of the 2nd and 3rd pews (39x70). The exterior end of the pews is semi-circular in shape with decorative carving.

330x26x102

1895

194. Thonet chairs

Thonet chairs with rush seats (3 pieces). Placed in the sacristy for use by priests.

Ungvárer Möbelfabriks Actien Gesellschaft

1–2: 92x42

3: 98.5x52.5

195. Stools

Stools with curved legs, padded seats with maroon cloth upholstery (3 pieces). Used in the sacristy as seats by ministrants and priests.

1–2: 49x34

3: 43x43

196. Prayer stool

Painted wooden prayer stool. In 2009–2016 it was placed before the Saint Anthony altar.

83x40

197. Prayer stools

Wooden prayer stools placed facing the Sacred Heart statue and the Lourdes cave, made for the occasion of the Tisza Marian Days in 1947 (2 pieces). The top is extended, oval in shape. Carpentry work, with cushion.

1947 SZŰZANYA KÖNYÖRÖGJÉRETTÜNK
[1947 VIRGIN MOTHER PRAY FOR US]

1. 88.5x42x60

2. 89x49.5x26

1947

198. Prayer stool
Dark-coloured, painted wooden prayer stool.
Carpentry work, with arm rest.
87x116
19th century

199. Bench
Painted wooden bench with decorative carvings,
seat can be opened. Carpentry work.
110x187
19th century

200. Lectern
Wooden lectern, carpentry work.
130x52
20th century

201. Bookstand
Wooden bookstand for use on a table, the back
formed of two wooden crosses.

25x43
20th century

202. Cupboard, for the storage of ecclesiastical
objects
The cupboard in the sacristy has two deep draw-
ers on the bottom left side, and five drawers for
the storage of textiles on the right. The upper
part is in three sections, the two outer parts sym-
metrical. The two sides have four drawers and
two small compartments that can be closed with
a key; in the centre in one drawer and a door.
202x93.5x233.5
19th century

203. Altar facing the public
Four-legged altar table, made of two kinds of
wood. Carpentry work.
160.5x78.5
20th century

XVII. Outdoor statues, cross

204. Statue of Saint Roch
Carved stone statue of Saint Roch on the left
(northern) end of the church's pediment. The
saint has a broad cloak on his shoulders and
points with his left hand to the sore on his leg. He
holds a pilgrim's staff in his right hand and a dog
lies at his feet.
Early 19th century

205. Statue of Saint Joseph
Carved stone statue on the right (southern) end
of the church's pediment. Saint Joseph holds the
child Jesus in his left hand and in his right a staff
ending in a lily.
Early 19th century

206. Statue of the Virgin Mary of the Seven Sor-
rows (Pieta)
The statue of the Virgin Mother holding her dead
son in her arms indicates that there was once a

cemetery around the church. It was erected by
János Cseh, a resident of Csongrád and in the 19th
century was maintained by the Mészáros family.
1802

207. Cross
The present stone cross with a corpus was erected
in 1912, paid for by residents of Csongrád. Previ-
ously a wooden cross had stood on the same spot
from the time the church was built; it had been
replaced from time to time.
1912