THE HISTORY AND DESIGN OF VESTMENTS FOR THE
PONTIFICAL MASS IN THE ROMAN RITE

Dissertation

Presented in Partial Fulfillment for the Requirements
for the Degree of Doctor of Philosophy in the
Graduate School of the Ohio State
University

By

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1951

Approved by:
Nihil Obstat:

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Censor Deputatus

Imprimatur:

[Signature]
Episcopus Columbaris
die 1o Augusti 1951
ACKNOWLEDGMENT

Sincere and grateful acknowledgment is here made to Mother Ventura and fellow-Sisters in Religion who have, by their sacrifices, made possible the Ph.D. degree. Likewise grateful acknowledgment is due to the Dominican Sisters of the College of St. Mary of the Springs for their unfailing hospitality and encouragement.

In the School of Fine Arts, particular gratitude is extended to Professor Ralph Farming whose many years of experience were indispensable and available, and whose extraordinary capacity for work was an inspiration. Grateful acknowledgment is also extended to Professor Frank Seiberling and Professor Erwin Frey for reading the manuscript and for their stimulating interest in liturgical art. Thanks also are due to other members of the faculty who have in any way contributed to the successful termination of this undertaking.

To Sister Margaret Ann, O.F.S., for her invaluable assistance in photographing the illustrations, to Sister Angelita, O.F.S., and Sister Charles Ann, O.F.S., for checking copy a sincere "God bless you" is extended. To Miss Ann Conley, Betty Cousins, and Dorothy Adams and other typists who contributed their services, grateful acknowledgment is also made.

To all who have in any way made the attainment of this degree possible, through material or spiritual assistance during the process of research, sincere appreciation is accorded.
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1. THE HISTORY OF PONTIFICAL VESTMENTS IN THE ROMAN RITE

A. THE LITURGY: A SOURCE OF SACRED ART

1. Derivation, origin, developmental influence, division.

Ecclesiastical vestments occupy a dual position in history; as objects of art, and elements of religion. Their study cannot be simplified or conclusive if it is confined to only one aspect of this dual position. Just as their development resulted from the growth of one and then the other, so must this development be studied. A botanist in analyzing the growth of a plant carefully observes what is going on above the ground, which is the more obvious part, but he is not neglecting to study its roots because he knows that the whole structure of the plant is the result of the reaction of one upon the other. So it is with sacred vestments; liturgy and art have, by reciprocal influence, caused their growth and development.

Religious art in Christian times, whether it be sacred but not directly linked with the liturgy, or liturgical art designed specifically for use in the official public worship of the Church, has drawn from the liturgy for inspiration and aim. Vestments belong to sacred art, and they are the direct result of the liturgy of the Church. Therefore, for a better understanding of their history, a brief survey of their native environment is both legitimate and proper.

A definition of liturgy may be deduced from its objective;
"the religious and supernatural polity of Christianity in its various expressions, whether sacramental, sacerdotal, ritual, literary or artistic."\(^1\) It may be said to be the entire system of official services, all the rites, ceremonies, prayers and sacraments of the Church, as opposed to private worship. Etymologically, it signifies a public work or service. The original Greek word comes from 'leitos', meaning public or belonging to the people; and from the root of the Greek, 'ergon', meaning work. In the Jewish cult it is used in connection with sacrifice. "Thousands of thousands "ministered" to Him and ten times a hundred thousand stood before Him,"\(^2\) is one illustration among others which may be cited,\(^3\) from the Old Testament. There it is applied to the service of the altar or the tabernacle. In the New Testament it is associated with the service of Christ: "That I should be a minister to Jesus Christ among the Gentiles";\(^4\) or it sometimes refers to the priestly activity of Christ Himself; "But now he hath obtained a better ministry, by how much also he is a mediator of a better testament."\(^5\)

Early Christian antiquity made use of the same expression for the sacrificial ministry of Christian priests at the altar. Pope Clement of Rome, 90-100 A.D., third

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4. Ibid. Romans, chap. 15, ver. 16.
5. Ibid. Hebr. chap. 8, ver. 6.
successor to St. Peter, speaks of the old prophets as the "ministers of the grace of God, speaking through the Holy Spirit," and also of the "office of the apostles as being their 'liturgy' or 'ministry'." Later, "morning and evening liturgies" are mentioned in the Acts of the Council of Sphæsus. Thus it would appear that the word, first used to designate any work or service done especially by a public-minded citizen for the benefit of the people or public, came to mean service of a religious character. This adaptation to signify sacred service in the New Testament was carried over from the practice in Hebraic rites and in the New Dispensation it eventually became associated with the service of the Eucharistic Sacrifice, to the chanting of the Office, and to the administration of the sacraments. Sometimes it was used to specify only the rite of the Holy Eucharist as a commemoration of the Last Supper.

Already at a very early date the essential nucleus of the liturgy was formulated. Since the period of persecutions did not foster it, liturgical growth may be accounted for in the simple actions necessarily accompanying the external worship of God in the infant Church. In the nature of its beginning can be found one reason for the validity of

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7. Ibid.
the definition of the liturgy as "nothing else than a most extensive application of the priesthood of Jesus Christ." At the Last Supper when He enjoined on His apostles the obligation to do what He had done "in commemoration" of Him, Christ planted the seed of the entire liturgical growth. Through the observance of the rites of the paschal supper, and by investing them with the fulfillment of their pre-figuration, Christian liturgy was ushered into the history of religion. The Cenacle, as a liturgical place, became the type of all Christian Churches.

It is not to be thought that the ritual and ceremonies of the first Christians were the outgrowth of a studied form or set of prescriptions; rather they grew naturally from the needs of the sacrificial act of the Last Supper. Doing what Christ had done, perpetuating His priesthood as it was exemplified in the Last Supper, made necessary certain simple objects - a table, a dish and cup for the bread and wine. It made necessary, likewise, actions and gestures, such as washing the hands because they were soiled, taking an attitude of prayer as Christ took it, blessing as He blessed the bread, breaking it and distributing it. Because the "infant Church was fully conscious of her commission to continue the priesthood of Jesus Christ on earth" the liturgy grew spontaneously,

and, when later "she therefore provided for the celebration of the eucharistic banquet in the homes of the first Christians according to the example given by Christ," it continued this spontaneous growth.

Gradually, the early Christians developed and systematized their public worship. Psalms were sung, prayers were said by the officiating ministers, and in compliance with the orders of the Apostles, epistles were read at the services. During the period of the early Apostolic Fathers, there was a growing tendency for the various parts of the ritual, accompanying sacred service, to become fixed. Many of the prayers took the form of a dialogue, and that the people might participate, a certain amount of similarity became established. Certain actions had to be performed at a certain time; i.e. bringing of bread and wine, inclinations, responses. Ceaseless changing in these matters would have confused the worshippers. In order to enable them to pray together in an orderly manner certain prescriptions arose, not because of themselves, but from necessity. Already early in the first century Christian liturgy was tending in this manner toward homogenity. This was further encouraged by

11. Bible. op. cit. These. chap. 5, ver. 27; col. chap. 4, ver. 16.
12. The Apostolic Fathers, so called because they came from the Apostolic age and were immediate disciples of the apostles, left few elaborate works on the doctrine of Christ. But the epistles and short treatises, written for casual purposes, are valuable as their authors were associated with and learned the doctrine from the Apostles. Their writings form
the establishment of new Christian Churches which fostered the tradition of the older or mother Church. Similarity of worship was but natural among the Early Christians where there existed a deep sense of relationship to one another by reason of one Baptism, one Eucharist, and one Faith which had been transmitted to them through the Apostles from the founder, Christ. Logically they should strive for unity and oneness, even in small matters of Christian worship.

From among the writing of the Apostolic Fathers, that of St. Clement of Rome, found in the Epistles of St. Clement to the Corinthians, c. 95 A.D., throws important light on the problem of liturgy in the first century. Among other liturgical practices he mentions the use of the "Sanctus" in the eucharistic sacrifice. The Early Christian Apologists, too, contribute to the brief history of early ritual. The most outstanding of this kind came from Justin


13. Taken from the Bible, Is. chap. 6, ver. 3: "Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua", and made a part of the prayers following the Preface of the Mass. Roman Missal.

14. Apologists: Writers of the first centuries whose aim was to vindicate the faith of the Early Christians against attacks made upon their belief by pagan scholars.
Martyr, b. 100, author of two Apologies. It is in reply to charges brought against the Christian assemblies that he explains the ceremonies of the Eucharist and Baptism. To him is due the credit for the most complete account of the liturgy in the first three centuries. Justin describes, for example, the ceremonies for Baptism, the reading of the Lessons during the service, the sermon by the bishop, the kiss of peace, offertory of bread and wine brought in by the deacons, and the ceremony of consecration, and communion. 15

Other sources for information about the liturgy of this period, both direct and indirect, include the ancient Roman Sacramentaries, which, while not representing the actual state of the liturgy in all places, do contribute to liturgical vocabulary.

The question naturally arises; from whence did liturgy borrow? Since the first communities of Christians were first established in Jerusalem and Judea, in Galilee, Samaria and the neighboring seacoasts, 16 it would be impossible to conceive an abrupt break between Jewish and Christian worship. Judaism was Christianity's own pre-history, and it can be assumed that liturgical practices of Jewish Law were carried on by the Christians as a continuation of that history.

Christ did not formally legislate a particular ritual in connection with external worship; He rather emphasized the importance of internal worship. Nevertheless, He Himself observed the prescriptions of the Mosaic Law in its external form, and His disciples would find no reason to do otherwise. They likewise borrowed Jewish customs and liturgical traditions as can be seen. The Lord's Supper was a fulfillment of the Jewish paschal banquet; the formula of prayers they used were often taken from the sacred books of the Old Testament, such as the psalms and canticles; certain accepted forms for liturgical prayers were also adopted, i.e., Amen, Alleluia; likewise preaching in the temple and blessing of the priest. These instances may serve to illustrate the carry over from Hebraic to Christian Liturgy in the New Testament. Generally, in respect to the indebtedness of the latter liturgy to the former, two observations may be made which may help to determine the extent, "Wherever we find in primitive Christianity elements cognate with Judaism, they are to be assigned, unless specifically and explicitly Christian, to Jewish influence. Secondly, Jewish influence is to be assumed where all other explanations leave us unsatisfied."\(^{17}\)

Not only Jewish influence is discernable in the cere-

monies of the liturgy, but some of them can also be ascribed to pagan elements which the early Church stripped of original significance and consecrated to the service of God. According to Nielsen, this influence is more indirect than direct, that is, it came through Judaism which unconsciously had borrowed from Hellenic as well as from Assyrian, Babylonian, Persian, and Egyptian cultures. 18 With the close proximity of the Early Christians to Hellenic culture, it would be difficult to deny, nor would there be reason to do so, that it was entirely free from its influence. Quite the contrary, "primitive Christian doctrine received its philosophical formulation from Helenism, and Christian literature was influenced by the forms of pagan literature. Hence it is but natural that ancient Christian liturgy likewise felt the influence of its Hellenistic environment." 19 The true extent of this influence on the liturgy of the Church can only be determined when there is no connection with Jewish liturgy apparent, or if the liturgical element under question did not originate in the thought of Christianity.

Finally, there is the contribution made to liturgy which is the outgrowth of Christian belief, which is by far the

18. Nielsen, Ibid. pp. 115-132. In this chapter Father Nielsen makes an interesting analysis of pagan influence on the liturgy of the Church which he concludes is less than is generally believed.
most important. The members of the Early Church gathered
together for purposes of worship independent of the Jewish
community of which they may have been a part, or of the
pagan society in which they lived. They assembled under a
new inspiration, that of Christ who left them the Eucharistic
Sacrifice, the sacramental system, an example of interior
goodness, and the promise of sharing in His external glory.
"From this source came some of the most important and funda-
mental influences to bear on the formation of Christian
liturgy."20 These were non-Jewish, and surely not pagan.

From these early liturgical practices, affected by local
modification, and tastes, and still variable in details, two
main directions emerged; the liturgy of the East, Oriental,
and that of the West, Occidental. These further developed
into minor rituals and liturgical customs. To give brief
notice to the divergencies, it is necessary to introduce the
question of Rites.

"Rites" has both a general and more restricted meaning.
In the more general sense it is used to designate the total-
ity of prayers, ceremonies, and worship of any religious
group including Jewish, pagan, Mohammedan, and Christian
beliefs. Another definition is one which would identify it
as an entire system of forms of worship within the Christian

Church - schismatic or otherwise - according to their ancient Christian origin. These forms of worship are known as Eastern Rite, Western Rite, Bysantine, and so forth, and in this use, "Rite" may be interchangeably used with liturgy. These Rites or liturgies may be further broken down to yet another meaning of the word; e.g., the ceremonies, prayers, and religious functions practiced in variants of the Eastern or Western liturgy. The main Rites found in the Eastern liturgies are the Greek, which accepted the Churches of Constantinople as its pattern; the Syrian, which distinguished the people who occupied ancient Syria, Mesopotamia, Aramea; the Armenian, used exclusively by the Armenians with predominantly Greek source; and the Coptic, which became that of the Christian people in Egypt and in some ways resembled the Abyssinian Rite. Most of these are themselves subject to lesser divisions; i.e., the Coptic embraces three others, that of St. Cyril, of St. Basil, and St. Gregory.

As various as these Rites are, differing in ceremony and in language, their essential parts of worship, indicating a single origin in the Apostolic Age, remain the same. Baptism and the Eucharist are common to all, and within the Mass itself such parts as the Preface, Consecration, prayer of the Canon and the Communion are the same as found in the Western Rite.

A broad division of the Western Rite or liturgy may
include: a. The Ambrosian Rite, in use by the Church of Milan and named after St. Ambrose who contributed much to its rich ceremonies; b. the Gallican Rite, existent in Gaul until the reign of Pope Stephen II in the middle of the eighth century; c. the Mozarabic Rite, popular in Spain and embellished during the time of St. Isidore, which continued until the year 1080 A.D., when it gave way to the Roman Rite; d. finally there is the Roman Rite, which occupies the most notable part of the Western liturgy, presumably evolved from the liturgies of the first three centuries of Christianity, and which reached its most important development in the sixth century. In its almost universal use of Latin as a language, in the manner of celebrating the Holy Mass, administration of the Sacraments, and recitation of the Office, the Roman Rite has a marked simplicity and dignity which gives it advantage over the other Rites. Yet it is not for these reasons that it owes its almost universal use and pre-eminence over the other Western Rites. This results from its observance in Rome, the center of Christianity in the West, and its being presided over by the Sovereign Pontiff. The Leonine, Gregorian, and Gelasian Sacramentaries, the

21. During the reign of Charlemagne and Pope Nicholas II, an effort was made to incorporate it with the Roman rite, but resistance on the part of the people of Milan was respected and they were permitted to retain the form of the Rite.
"Ordines Romani," and the Ravenna Roll, all in one way or another, supply documentary evidences of its existence and popular usage. 22

Years from the sixth to the eighth centuries witness the gradual use of the Roman Rite, which by the twelfth century, had been accepted with few exceptions by all of the West. The growing popularity of the Western liturgy from Charlemagne to the Council of Trent was greatly aided by factors within the Carolingian dynasty. Pepin, father of Charlemagne, introduced the Roman chant into his realm through the Bishops of Metz and Rouen. Charlemagne carried on the work with the aid of the Benedictine monks and the missionaries of Germany. The Popes, Gregory VII, Gregory IX, Innocent IV and Nicholas III, through the Franciscan Fathers, were able to place revised and abbreviated Office Books in the hands of all ministering clergy. However, toward the end of the Middle Ages so many new forms of popular devotion

22. The Leonine Sacramentary is the oldest known Latin Sacramentary containing the propers of a number of Masses dating from the fourth to the seventh centuries, many of which continue to be used. Attwater, Donald, "A Catholic Dictionary" Macmillan Co., New York, 1942, p. 807. The Gregorian Sacramentary dates from the eighth century, amplified and arranged by Pope St. Gregory I, and sent by Pope Adrian to Charlemagne as an example of Roman usage in the liturgy. It contains the ordinary and propers of the Mass and the rite of ordination. Ibid. p. 232. The Gelasian Sacramentary dates from the seventh or eighth century and compiled for use in Gaul. Because of its many alterations, particularly Gallican ones, it is difficult to determine how purely Roman is its liturgical content which deals with the proper of Masses for Sundays, common of saints, Requiem Masses, and other liturgical functions. The "Ordines
entered into the liturgy that it was necessary to legislate plainly on the matter. Under the rule of Pope St. Pius V., the reforms inaugurated by the Council of Trent, 1545-1563, were enforced, and the Roman Rite made consistent in all ceremonies for all Latin speaking nations. This was achieved by reserving "liturgical legislation in matters of importance to the Pope, and providing for the revision of all liturgical books of the Roman rite."23

Like other rites which retain their local color, the Roman bears the stamp of Roman origin. "Wherever it may be used, it is still Roman in the local sense, obviously composed for use in Rome. Our Missal marks the Roman Stations, contains the Roman saints in the Canon, honors with special solemnity the Roman martyrs and popes... and so on continually."24.

Yet whatever may be the modifying details which make the Rites different from each other - which distinguishes the Eastern from the Western - a singular unanimity of faith in the sacrificial aspect of the Eucharist, the identical

Romani" is a collection of ceremonies of various periods, traces step by step the development of the papal liturgy in Rome from the eighth to fifteenth centuries. The Ravenna Roll, a documentary scroll in large uncial characters, contains forty prayers of the Roman type in preparation for Christmas. Its date is uncertain. Schuster, op.cit. p.7-8.
23. Stapper-Bailer, op.cit. p. 34.
features of all essential parts of the Sacraments, are clearly the same throughout. Magr. John Walsh, writing in "The Mass and Vestments of the Catholic Church" offers a paragraph which might well be used as a conclusion to observations already made. The excerpt reads: "All liturgies approximate each other the farther they are traced back. The more ancient agree more closely than the modern....the points of agreement between the various liturgies must have some uniform source, and none is more reasonable than the teaching of the Apostles who, while allowing freedom of detail, insist on substantial uniformity in the general structure and character of the service." 25 This freedom of detail to which Walsh refers, leads to yet another meaning of the word "rite" which is smaller in scope and greater in extension of particulars. This connotation will be briefly considered in connection with "ceremonies" of this work.

2. Purpose and nature of the liturgy.

The nature of the liturgy is the continuation of the priestly character of Christ in the worship of God, and in His mediation for man with God. This worship, incumbent on all creatures, embraces both exterior and interior service by means of the public "official worship of the Church, initiated and prescribed and enacted by her in her capacity as the Church of Christ."  

For liturgical service, in the strict sense of the word, interior prayer, that is the orderly disciplined process of meditation or prayer of the mind and will without external symbols, is not enough. Nor is private exterior worship - that which may be performed alone or in the presence of a number of people with no intention of formal prayer - sufficient to be considered liturgical. Only when public worship comprises those official, communal rites in which exterior actions are conducted by ordained and duly authorized ministers for the worship of God and the salvation of souls does it become divine service in the sense of liturgy.

One of the dangers constantly besetting liturgy is that exterior practice may take precedence over interior disposition. All external worship must be the result of internal

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devotion, "otherwise religion clearly amounts to mere formalism, without meaning and without content." Continuing in the same manner, Pope Pius XII further says: "No less erroneous is the notion that it (the liturgy) consists solely in a list of laws and prescriptions according to which the ecclesiastical hierarchy orders the sacred rites to be performed....God cannot be honored worthily unless the mind and heart turn to Him in quest of the perfect life." 3

However, without the external equation in liturgy, there would be no liturgy, which requires a sensible demonstration of interior reverence. A parallel might be made in the case of national official honors being given a great hero or statesman. Public demonstrations, parades, and celebrations, are all necessary if the nation's esteem is to be properly expressed. No matter how much each individually, separately, or in his mind and heart, admires the hero, it does not become national honor until it is shown publicly. It is a basic instinct in man, to use his body to express his inner spirit. Thus also, external worship of God is only fulfilling the fundamental need man has of expressing his inner convictions. "External cult in no wise restrains or debases internal worship; it rather reacts upon the soul in a manner that is at once enlivening, stimulating

3. Ibid. p. 13.
and strengthening.

Moreover, the soul of man is naturally liturgical. He must worship God, he must even do so socially; this is proved in the history of humanity. We cannot conceive ancient Egypt, Persia, Greece and Rome without national honor paid to their gods; to be religious in the peak of each of their separate cultures was not to be a freak. The ancient pagans were scandalised at the impiety of the early Christians because they concluded this group had no public worship, no altar and no sacrifice, what they did not know was that in the subterranean galleries outside of their city, altars and Sacrifice were going on that would be the inspiration for religion and art for centuries to come.

Liturgy, as a force for uniting the life of the people, is potentially the greatest. Nothing can create a bond of fraternal union between men not related by blood, so effectively as unity in the highest activity possible to man, the worship of God.

5. Ellard, op. cit. p. 55. Reference is here made to passage in "Octavius," x. 2.
3. Elements embraced in liturgical periphery.

   a. Ceremonies, which are the external gestures, actions and movements prescribed in the discharge of functions, whether civic or religious, are the result of the twofold need in the nature of man; his intellectual and his sensible. This is the first justification for ceremony in the liturgy. Another is the example of Christ. When children were brought to Him, He "imposed hands upon them," 1 and in curing the man born blind, He spread clay over the eyes, and commanded washing in the pool of Siloë. 2 In His prayer for His disciples at the Last Supper, He began by "lifting up His eyes to heaven," 3 These are only a few incidents where Christ used ceremony to accompany some important act. Since the liturgy is a continuation of the priesthood of Christ, it is not surprising to find ceremonies in public worship. Pius XII, quoting Cardinal Bona author of "Die Divina Psalmodia," writes, "Although the ceremonies themselves can claim no perfection or sanctity in their own right, they are, nevertheless, the outward acts of religion, designed to rouse the heart...to veneration of the sacred realities, and to raise the mind to meditation on the supernatural. They serve to foster piety...to provide instruction for simple folk, decoration for divine worship, and continuity of religious practices." 4 In this

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2. Ibid. John, chap. 9, ver. 6-7.
4. Pius XII, op.cit. p.12.
brief passage the most important purposes of ceremonies are set forth.

There seems to exist no clearly defined history of the word ceremony. Some authors derive its original meaning from "karman", action or work; also it is ascribed to have come from "ker" or "kar", meaning to make or create. Others indicate that it has Indo-Germanic root which means "to give attention to," "to treat with respect"; also it is said to have come from "caerus" meaning holy, "cura" care, "carere" to refrain from, and so on.5

If it be borne in mind that the "liturgy is not rigid and dead, but living and flexible, subject to continual development, yet ever unchanged in its basic and dogmatic elements, then it can be understood readily why many liturgical functions date back to early Christianity, while others came into being during the course of centuries."6 What is here said of liturgy in general, may be applied to ceremonies in particular. Both owe their development to more explicit formulation of doctrine, to disciplinary modification, to non-liturgical practices, and to the development of the fine arts.7 That many of the ceremonies arose from purely practical origins cannot be denied. For examples: At a period when the

5. Stepper-Bäier, op. cit. p. 58.
7. Pius XII, op.cit. page 22.
chasuble was large and heavy, it was necessary that the
acolyte lift the lower edge to facilitate the movements of
the priest at the elevation of the Host, but when the vest-
ments became lighter and less voluminous, lifting it was un-
necessary; yet the ceremony continued as a mark of respect.
The use of candles in sacred services came from the need for
illumination in the Catacombs during Eucharistic Sacrifice
of the Early Christians; the custom remained even when the
need had vanished.

The more familiar liturgical actions related to ceremony
are bodily postures, such as standing, sitting, genuflecting,
kneeling, folding of hands and the sign of the cross, etc.,
all of which are intended to express some reverential atti-
tude within the mind of the worshiper. Kneeling, and genu-
flecting express humility and adoration, and reminds man of
his nothingness before God, and the sign of the cross in-
dicates dedication to Christ. 8

To the ceremonies which employ action and gestures, the
Council of Trent added objects: "She, (the Church) has like-
wise, in accordance with the apostolic discipline and tradi-
tion, made use of ceremonies such as mystical blessings,
lights, incense, vestments, and many other things of this

8. Practically from Apostolic times when it was made
upon the forehead of the Catechumens at the time when they
applied for instruction in the Christian Faith.
kind, whereby both the majesty or so great a sacrifice (the Mass) might be emphasised, and the minds of the faithful inspired...to contemplation." These are taken from every range of creation, and fittingly employed in the liturgy; stones, metals, water, fruit and grain, leaves and wood, silk, wool, and oil, and, just as man uses them for his physical needs and comfort, so they are also used for those of his spirit to the honor of God.

When the complete liturgical ceremony having a particular purpose within the larger scope of the liturgy are conceived as a unit, this unit is called a "rite." Here rite has the more specific meaning in relation to its use than in its larger sense already considered. Here it is the words to be said, and actions to be done in performing a given act of religion, i.e., the rite of burial, or that of house blessing. Of the rites, those which comprise the administration of the sacraments and blessings are of the most important merit, because in the sacramental rite is contained the ceremony or external sign, (e.g., Baptism, pouring of water) which confers grace by its own inherent power or 'ex opere operato' invested in it by Christ. Sacramentals

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11. Sacramentals: External signs which produce corporal and spiritual effects, (ex opere operantis), that is, thru the pious disposition of the faithful in union with the prayers of the Church.
blessings are also part of rite, and examples of these are
distribution of ashes on Ash Wednesday, dedication of chur-
ches, blessing of sacred vessels and vestments and many
other objects.

All of the official rites and ceremonies of the Church
are subject to discipline in regard to time, manner of con-
duct, and place. These prescriptions for actions are called
"rubrics," a term whose origin is in the Latin "rubrica," or
red. Its present meaning is derived from the practice of
printing prescriptions and directions for conducting services
in red. Ancient Romans used red earth or chalk to inscribe
titles and supplementary remarks in their law-books, and
eventually the word "rubrics" came to mean not only the titles
or remarks, but the laws themselves. This practice was adopted
by the Church whose liturgical laws were then written in red,
which made it easy to distinguish the text of the liturgy
from the rules governing them.

In Early Christianity these rubrics were put together
in books intended just for the purpose of directing the ser-
vice, consequently many of the early missals and ceremonial
books do not include rubrical prescriptions. The books with
ritualistic prescriptions were known under various headings,
Ceremonials, Directories, Ritual, and Ordes. In the Leonine
Sacramentary no rubrics are included, the Gelasian Sacramen-
tary contains sixty-seven in the first book; the third book
has nine; and the second records none. Within the Gregorian
Sacramentary there are twenty-six.

Toward the close of the fifteenth century, during the pontificates of Pope Innocent VIII and Alexander VI, the Master of Ceremonies, one Burchard, published and printed a Pontifical containing the ordinary and the ceremonies of the pontifical Mass under the title "Romanae Ecclesiae Caeremoniarum libre tres", whose prescriptions have been carried into the present Pontificale. In 1502 A.D., a few years later under Leo X, the same Master of Ceremonies set down the general rubrics of the Roman Missal. 12

Since the time of Pope Pius V. the various rubrics have been incorporated in the liturgical books with which they deal instead of being printed in separate treatises.

The obvious purpose of the rubrics is to maintain order and to prevent abuses, especially where abuses would invalidate a sacrament. They are not intended as ends in themselves, an unfortunate condition which would make of liturgy nothing more than these rubrical prescriptions.

b. Besides ceremonies and rites as a division within the field of liturgy, there is yet another which concerns objects directly or indirectly employed in carrying out liturgical practices. These may fall under various headings, such as seasons, places, things, persons, and functions.

Pagan history gives innumerable instances of scheduled times and seasons for public prayer. Hebrew history too, monotheistic and prefigurative of the Christian dispensation, set aside days to be used exclusively for the service of God. The Church adopted this practice and provided the Ecclesiastical Year, 13 designed to review and relive the life of Christ in the Church.

Its most general division is one which establishes two times, or "Cycles"; the Temporal Cycle, and the Sanctoral Cycle. The Temporal Cycle, ordinarily distributed over the fifty-two Sundays of the year, deals in its liturgy with the history of Christ's life on earth. The secondary division is the Sanctoral Cycle, so called because it concerns itself with the lives and veneration of the saints as worthy friends of God. 14

The Temporal Cycle is again sub-divided into the Christmas season dedicated to the birth and hidden life of Christ; and the Easter season dedicated to the mysteries of the Redemption and the consequent graces of the Redemption. The Christmas season, which opens the Ecclesiastical year, begins with the first Sunday of Advent, includes four weeks prior to Christmas.

13. See chart on following page.
14. Worship of God, in the language of the Church is called "latria", the worship of adoration; the veneration of the saints is called "dulia", at no time adoration which is due God alone; the veneration of the Mother of God is still that of honor paid to a creature, but of superior order, this is called "hyperdulia". Maas, M., The Treasure of the Liturgy, Bruce Publishing Co., Milwaukee, Wis., 1932, p. 7.
I. TEMPORAL CYCLE

A. Christmas Cycle: Mystery of the Incarnation.

Preparation...........1. Advent........First Sunday of Advent to Dec. 24 (Violet Vestments)

Celebration...........2. Christmas....Dec. 24 to Jan. 13 tide
(White Vestments)

Prolongation...........3. Time after ...Jan. 14 to Septua- (Green Vestments) Epiphany gesima Sunday

B. Easter Cycle: Mystery of the Redemption

Preparation ......remote....1. Septuagesima...Septuagesima Sunday to Ash (Violet Vestments) Wednesday near......2. Lent.........Ash Wednesday to Passion Sunday immediate.3. Passiontide....Passion Sunday to Holy Satur-

day

Celebration...............4. Paschaltide....Easter Sunday to Saturday (White and Red Vestments) after Pentecost

Prolongation...............5. Time after.....Trinity Sunday Pentecost to Advent.

II. SANCTORAL CYCLE

Simultaneously with the Temporal Cycle is the secondary one, the Sanctoral Cycle, which is the order in which feasts of Saints are celebrated in the prayers of the Church. In order of importance they are as follows:

1. Feasts of the Blessed Virgin Mary.
2. Those of Holy Angels.
4. Saints who are patrons of a diocese and parish, patron saints of a nation.
5. Feasts of dedication of churches, martyrs, pontiffs, i.e., popes or bishops; doctors, Fathers of the Church, confessors, virgins, and holy women.

Daily Missal, p. VIII-XI.
and concludes on December twenty-fourth with the Vigil of Christmas. Already at the Council of Saragossa, c. 380, a decree was issued for an eight day preparation for Christmas. The Council of Tours, 563 A.D., made it a liturgical period with specific rites and form, sixth century Nestorian Liturgy prescribed four Sundays for Advent, and the Ambrosian and Mozarabic liturgies listed six weeks. The Roman Rite originally prescribed five weeks, but eventually reduced it to the four, which practice is still observed. 15 Christmas liturgy begins with the Vigil of Christmas and ends on the octave day of the Epiphany. The feast of Christmas takes place at the same time as the pagan world celebrated Lady Day, at the winter solstice in honor of the birth of the sun which was regarded as a divinity. The Church Christianized this pagan rite and it became a feast about the fourth century. 16

Concluding the Christmas season is the time after the Epiphany which occupies one to five Sundays and ends with Septuagesima Sunday. The liturgy is concerned with the miracles of Christ, such as the calming of the sea, and so on.

The following three Sundays, Septuagesima, Sexagesima,

16. This transition partially explains the prayers of the liturgy of the day; "O God who hast made this most holy night to shine forth with the brightness of the true light..." (Collect of Midnight Mass. Daily Missal, p. 156); Again, "A light shall shine upon us, and He shall be called wonderful" (Introit of Mass at Dawn. Daily Missal, p.159).
and Quinquagesima, are a prelude to Lent, opening the Easter season. The liturgy, drawing attention to the impending suffering of Christ, speaks in prayers such as these: "The sorrows of death surround me, the sorrows of hell encompass me." Other symbols of penance and sorrow, such as the use of violet vestments, are evident.

Lent is officially begun with Ash Wednesday and closes on the Vigil of Easter, or Holy Saturday. The earliest sacramentary, Leonine, does not mention the season of Lent, and the Gelasian sacramentary prefixes for the services of Lent an "ordo agentibus publicam poenitentiam" whereby penitents were to be taken early on the morning of Ash Wednesday clothed in sackcloth. It also outlines services for all Sundays of Lent such as the Secreta of the first Sunday, "Sacrificiwm Domini quadragesimalis initii solemniter immolamus......" as well as other references to Lent. The Gregorian Sacramentary mentions Mass for Ash Wednesday and provides service for every day from Ash Wednesday until Easter. Lenten services are also prescribed in greater or lesser detail in the other liturgies of the time, e.g., Ambrosian, Mozarabic and others.

From Passion Sunday the liturgy concentrates almost ex-

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18. "We solemnly offer to thee O Lord, the sacrifice of the beginning of Lent." The same formula is used in the Secreta of the same Mass at the present time.
clusively on the passion of Christ and concludes on Holy Saturday with some of the most ancient and venerable rites in the Church.

Paschal tide, beginning on Easter Sunday and ending on the Saturday after Pentecost, forms one single feast, yet distinctly marked by those of the Resurrection, Ascension, and the Descent of the Holy Ghost. This season, the epoch of the great redemptive acts by which the salvation of man was consummated, was from a very early period observed with special solemnity within the Church. The Early Christians kept the memory of the Resurrection on the day after they had observed the Passion, which was coincidental with the Jewish Passover. After some disagreement, the practice was adopted to keep the feast of the Resurrection on the first Sunday following the full moon in spring. After having been prescribed by Pope Victor at the end of the second century and confirmed by the Council of Nicæa, 325 A.D., this practice, which was that of the majority, finally prevailed in the entire Church.¹⁹

Recalling the promise of Christ that his followers should be "baptized with the Holy Ghost not many days hence,"²⁰ nine days after the Ascension the liturgy celebrates the feast of Pentecost, which "as the anniversary of the descent of the Holy Spirit, the birthday of the Church of Christ,

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¹⁹. Stapper-Haier, op. cit. p. 79.
was observed as one of the chief Christian festivals from very early times.\textsuperscript{21} It is mentioned by Origin, 185-254 A.D., and Irenaeus, 178-202 A.D., is clearly defined in the "Apostolic Constitutions,"\textsuperscript{22} is later spoken of by St. Gregory Nazianzen, St. Augustine, and referred to by a number of other early writers. Vestments and prayers used during this time are symbolic of joy and festivity.

With the time after Pentecost, that is, from Trinity Sunday to Advent, the last period of the Ecclesiastical Year is brought to a close. In this season the liturgy illustrates the life of Christ, producing holiness in the Church. It is formally ended with the feast of Christ the King, to indicate His complete triumph. In this feast can be seen the adaptability and fluidity of the liturgy. It was in the Jubilee Year of 1925, that Pius XI issued a decree instituting this feast to offset the growing tendency of the times toward ever greater individualism without regard for lawfully constituted authority, and to counteract the effects of materialism.

The secondary division of the Church Year, the Sanc-
torial Cycle, occurs simultaneously with that of the Temporal Cycle, is devoted to the Saints, and occupies all of the

\textsuperscript{21} Smith and Cheetham, op. cit. p. 1619.
\textsuperscript{22} Apostolic Constitutions: Eight books by an unknown author compiled in the fourth century, giving instruction in religion, morality, and liturgy, and valuable as historical documents.
Ecclesiastical Year. The feast of a given saint occurs on an assigned day each year, when special prayers are said in that one's honor and special meditations made on his or her life.

Feasts, in order of precedence, which compose the Sanc
toral Cycle are those of the Blessed Virgin Mary; those of the angels, St. John the Baptist, St. Joseph, Sts. Peter and Paul and other Apostles; feasts of national Saints; patrons of diocese and parishes; and feasts of dedication of churches. Next in order are the feasts of martyrs, popes, bishops, do-
tors, Fathers of the Church, confessors, virgins and holy women. The Roman Missal has few days on which no canonized saint is commemorated, and since it is impossible to include all Saints in a special Mass or Office, the Church observes the feast of All Saints, November 1, to honor those not specifically included.

The offices of the Saints - antiphons, responses, hymns and lessons - in the Sanc
toral Cycle are intended to encourage imitation of them as worthy examples of the life of Christ.

Within the Ecclesiastical year, beside the Sundays and major feasts of Christ and the saints, are also to be noted the vigils of some of these feasts. They are called vigils from the Latin "pervigilia" or "vigilia", meaning a night watch, during which in Roman times the soldiers took their turn at duty. Early Christianity adopted the practice and
on the eve of major feasts, the faithful gathered in their churches and kept watch with prayers and sacred songs in preparation for the following day. In the time of St. John Chrysostom, c. 347 A.D., such vigil preceded not only the great festivals such as Easter and Pentecost, but also the Lord's Day. Toward the end of the fourth century one, Vigilantius, objected to them as sources of abuses, but St. Jerome, c. 340 A.D., took up their defense. Later, St. Gregory of Tours, c. 540 A.D., and Pope Nicholas I, c. 860 A.D., both indicate the practice of keeping vigils, the latter by enjoining a fast for the vigil of the Assumption of the Virgin, and the Nativity of Christ. 23

In the course of the centuries, the practice of night watch was abandoned for prayerful observance on the day preceding the feast; however, the name vigil was retained.

As the vigil is the preparatory period before a feast, so the octave, the eighth day or time between the feast until the eighth day, is observed as a prolongation or repetition of the festival. Not all feasts have an octave prescribed by the liturgy; they are only observed in connection with the greater feasts.

Some writers, including St. Augustine, ascribe octaves to the Hebraic custom of eight days' celebration such as was observed in the Feast of Tabernacles, or that of the Dedica-

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tion of the Temple of Solomon. Evidently this latter feast was the inspiration for the practice, first observed under Constantine, of celebrating the dedication feasts of Roman Churches for eight days. The greatest development of the octave celebration occurred during the eighth and ninth century; Christmas, Epiphany, Easter and Pentecost all had established octaves by that time. In present practice, only two feasts in the Church have a privileged octave of the first order.

As a conclusion to the consideration of the Liturgical year, brief mention will be made of Ember Days as part of its history. These occur four times a year; the Wednesdays, Fridays and Saturdays following the first Sunday in Lent, Pentecost, Feast of the Exaltation of the Cross, and St. Lucy. In other words, they occur during the four seasons of the civil year, are days of fasting and abstinence in the Church with the intention of thanking and petitioning God for His blessings, and to beseech His blessing on the clergy whose ordinations are ordinarily appointed for an ember Saturday.

The origin of these days is one that has not yielded to research; however, this much is known, they are purely of Western institution, there being no certain trace of the Ember Days whatever in the ancient Eastern Liturgy. Pope Leo I, 440-461 A.D., is the first to make definite mention of the Ember Seasons, and he speaks of them as resting on Apostolic Authority. St. Isidore of Seville, 638 A.D.,

refers to them in his sermon on the Festivals of Our Lord and the Saints.

From among other possible theories concerning the ancient origin of the Ember Days, this may be a close approach to their real source; "Fasts at the times of Lent, Pentecost and the Nativity are certainly very ancient; the periods of these would roughly correspond with three of the four seasons, and thus some bishop of Rome, Leo or one of his predecessors, may have conceived the idea of making them symbolise the return of the seasons, and so added one necessary to complete the four." Yet this explanation hardly answers for some of the prayers and office of the time in which remembrance for the clergy is made. These would tend to confirm the theory that, originally, they were instituted as times for ordination of the clergy. Whatever of doubt shrouds the beginning of the Ember Days, this must is certain, "they are known since the fifth century, and were fixed to their present dates by St. Gregory VII in the twelfth century." 26

The purpose which the Church has in regard to the Liturgical year is to keep before the mind of its members the mysteries of Christ's life and the achievements of His saints. Hence while this calendar records days, weeks and months, it tells a greater history; that of a guilt, repentance, atone-

ment, sin, God's grace, life and death, resurrection and eternal reward as it unfolds from the first Sunday of Advent until the last Sunday after Pentecost.

It may be said that any place where divine service is offered in an official capacity is a liturgical place, and thus, if the Sacrifice of the Mass is offered on the battle-front, that place, whether it be a jeep or tent, becomes temporarily liturgical. While this may be true in a broad sense, it is more accurate to say that only those consecrated for the special service of God, where public rites and ceremonies can be carried out, are liturgical places. Accordingly, churches, chapels and cemeteries may be briefly considered, as representing such.

Public worship requires public places for assembling. The two purposes which caused Christians to visit the temple and synagogue of the Jews in the early history of the Church was for prayer and doctrine; it was due to the latter that they discontinued using these edifices. Yet, even before they abandoned the practice, they had improvised their own places of prayer and Sacrifice in private houses and in the Catacombs. In the Acts of the Apostles, it is stated that they gathered in private houses for worship. Just at what time they began erecting their own places for prayer and Sacrifice is unknown, but mention is made of the destruction of the temples of Christian assemblies as early as the third

century. Moreover, there is "ground for belief that in the third century those plans and arrangements of the Churches which we find to prevail in the fourth and following centuries were, at least in part, already in use."\(^{28}\)

Church buildings have occupied the interest of Christian history from the beginning. They had to meet the requirements of a ritual where both priest and people jointly participated in the offering of Sacrifice, where they received the Sacraments, prayed in common, and listened to readings and sermons. Doctrine indicated the nature of worship, but it was the needs of the people fulfilling this obligation that determined the plan of the church. Not only that public worship might be carried out in good order, but also that a worthy place be made for Christ in the Blessed Sacrament is the reason the church became and remained through the years the center of religious activity.

At the outset, Churches are set apart by ceremonies and rites specifically drawn up for blessing and consecration performed by a bishop, or a priest whom he may delegate, as officiating minister. In addition to this, they are placed under the patronage of some Saint, or dedicated to some mystery of Christ's life.

In contrast to a church, which is open to all the faithful who assemble there, a chapel is a building or an apartment within a building used for occasional service, or ser-

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vices in which the congregation is restricted to members of a family, a convent or an organization. The word chapel seems to have been derived from the Latin "capella," and is found in inscriptions in the Catacombs where it refers to a grave, a place of burial or a sarcophagus. In sacred art and liturgy, chapels may be, a, apartments in larger buildings or separate buildings in some manner attached to a church, convent or monastery; b, in other instances they may be wholly detached buildings; c, and finally some exist as sepulchral chapels. Their arrangement, like that of the church, is adapted to the liturgy and artistic taste. The determining factor which makes a sacred place a chapel or a church seems to depend largely on the congregation it serves. As with the church, special rites of blessing and dedication are observed before the place is used for divine service.

Arising from the Christian teaching of life after death, and bearing in mind the words of St. Paul that the body is the temple of the Holy Ghost, and also being conscious of the fact that many of the early Christians died as martyrs, great respect has always been shown to the bodies of the dead. Whether in the Catacombs, in the courts of basilicas, in the walls of a church, or in church yards and cemeteries, the Church requires respectful burial and makes these places sacred by blessing and consecration.

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29. Ibid. p. 341.
31. Catholics who die excommunicated from the Church are not buried in consecrated ground.
Of all objects in the service of the liturgy, the most important is that of the altar. The Mass being the center of all Catholic worship, the altar on which it is offered becomes the center of all liturgical appurtenances.

The Christian altar, whose history extends back to the sacrificial altar of Levitical law, and less to pagan altars of sacrifice, has its true antecedent in the table used in the room for the Last Supper. The Latin Fathers, particularly St. Augustine, often refer to the Christian altar as "Mensa Domini," or "Mensa Dominica," and if the altar happened to be over the relics of a martyr it was called after that martyr, e.g., "Mensa Cyprini." "But the most common name in the Latin Fathers and in liturgical diction is "altare," a high altar.....Tertullian as well as St. Cyprian speak of the Lord's Table simply as "altare," while St. Augustine speaks of it sometimes as "Altare Dei." In all cases it refers to the table or raised surface on which the Eucharist is consecrated.

The liturgy of the Roman Catholic Church, while insisting on some inviolable rules regarding it, provides generous latitude in material, design, and even to a certain degree the appointments of the altar.

The first altars were probably little more than ordinary

32. St. Ambrose, b. 340; St. Jerome, b. 340; St. Augustine, b. 354; St. Gregory the Great, b. 590.
wooden tables to which were added the form of tombs or sarcophagi. There are two altars of the tomb type from primitive Christianity, one preserved in St. John Lateran, and the other in the Basilica of St. Pudentia, whose mensa (top) and sides are made of wood. These are said to have been used by St. Peter when he offered the Eucharistic Sacrifice. 34 St. Athanasius says, speaking of the Arians, that they burnt the "Table" with other equipment; St. Augustine in his Epistles declares that the Donatists beat Bishop Maximianus with the wood of the altar. Such instances attest to the use of wood and the forms of early altars. Likewise, stone altars were in use. St. Gregory of Nyssa, St. John Chrysostom, and the provincial Council of Epaona, 517 A.D., which decreed that altars made of stone were not to be consecrated with the use of chrism, testify to their existence before the end of the fifth century. Today altars are either made of stone or wood, and either table or tomb form permitted.

The practice of offering the Sacrifice over the tombs of martyrs or saints "may probably have arisen from a disposition to look upon the sufferings of those confessors of the faith as analogous with the sacrifice which is commemorated in the Eucharist." 35 This practice has been supported in the history of the Church and appears today in the use of the altar stone, a small marble slab consecrated by a bishop.

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34. Ibid. p. 61, also Maas, op. cit. p. 128.
35. Ibid. p. 82.
and containing relics of the saints, which is inserted in that area of the altar table on which the chalice rests. The practice aptly fulfills the scriptural reference of St. John, "I saw under the altar the souls of them that were slain for the word of God and for the testimony which they held." 36

The position of the altar in the church indicates its importance in the liturgy. To this, architectural monuments in the History of Christian art give ample proof. The main point of interest in the church, whether basilican or central type, will be the altar.

Certain permanent fixtures and appointments are associated with the altar in divine worship. Chief of these are the tabernacle, a small house destined for preserving the Blessed Sacrament; the reredos or retables, which are ornamental screens placed behind the altar and often becoming the object of sacred art; the crucifix, the most important feature of the altar appointments; and smaller objects such as candles, altar cards, and Missal. All these are subject to general liturgical litigations, and objects of Christian art.

Sacred vessels, whose use arose from necessities within the liturgy, were at first made from different kinds of materials. Wood, glass, ivory, and even clay are believed to have been used at various times. Subsequently it became necessary to formulate regulations regarding them; and in present usage, they may be made only of gold or silver. All are blessed with

36. Bible, op. cit., Apocalypse, chap. 6, ver. 9.
specific rites; and in the case of the chalice and paten, which hold the most important place among the vessels, consecration by a bishop is necessary. Thereafter they are not to be handled by any save those in Holy Orders. Among other vessels employed in divine service beside the chalice and paten, are the ciborium, pyx, ostensorium and lunette. Secondary vessels are cruets, thurible and boat. These, as other objects used in the sanctuary, are subject to canonical regulations protecting them from abuse and misuse.

Within the scope of liturgical objects are vestments and linens. Consideration of the former will be dealt with in succeeding chapters; the history of the latter, like that of the vessels, is one of gradual development and separate in each instance. They must conform to specific regulations in material, use and pattern, and in the Roman Rite consist of the altar cloths, antependium, communion cloth and smaller objects such as the finger-towel, purificator, pall, corporal and burse. Most of these objects are made of linen, are blessed, and at no time to be put to any other use than for divine service.

Liturical books, that is, those in which the liturgy of the Church, or texts for official public prayer are set forth, are relatively few. Their history is one of centuries of development and compilation. In the Roman Rite recognition is made of the following books as liturgical: The Missal which, since its revision in 1570 under Pope Pius V,
contains the prayers common to all Masses, as well as those for specified seasonal feasts and those of the saints; the Breviary, embodying the prayers as well as the rubrics for different seasons and feasts of the year to be observed; the Pontificale, containing regulations for pontifical functions such as administration of Confirmation, conferring of Holy Orders, consecration of churches, chalices and similar services; the Caeremoniale Episcoporum, which, contrary to its title, contains some points for others than bishops, yet is generally a directive for the ceremonies special to episcopal functions; the Ritual, indicating the rites for blessings and administration of Sacraments which are usually conferred by priests; the Martyrology, which gives a brief biography for each day of the year of some saint honored in different parts of the Catholic World. Among those books which are required only for singing purposes are the Antiphoner, Graduale, Kyriale and the Liber Usualis.

Supreme power in case of the liturgy rests with the Sovereign Pontiff, who ordinarily exercises this through Sacred Congregations composed of cardinals and consultors. They are responsible that uniformity exist in all of the churches of the Roman rite. Yet is it not only for the sake of uniformity that liturgy be subject to ecclesiastical jurisdiction, but also that purity of doctrine be maintained. "Sacred liturgy is intimately bound up with doctrinal propositions which the Church proposes as perfectly true and certain, and must as a consequence conform to the decrees respecting
Catholic faith issued by the supreme teaching authority of the Church with a view to safeguarding the integrity of the religion revealed by God."^57

Some early instances which may be cited as examples of Papal authority over the liturgy are the rules set up by Pope Sixtus I, 119 A.D., that only duly ordained ministers may handle the sacred vessels used in the Sacrifice of the Mass; Pope Victor I, 193 A.D., decreed that Easter be celebrated on Sunday; Pope Felix, 269 A.D., stipulated that Mass be offered on the tombs of the martyrs; Pope Sylvester, 314 A.D., decreed that the deacon be vested in a dalmatic, and also that Mass be celebrated on a linen cloth; and Pope Felix IV, 530 A.D., prescribed the observance of octave celebration for feasts of dedication of the church. During the Middle Ages, many such liturgical regulations from Papal authority came into practice, and by the time of the Council of Trent, a definite introduction of liturgical reforms took place in the Western Church. Liturgical books were revised, their symbolism was kept discreet, their language reserved and dignified, and they were carefully examined for dogmatic content. At the time of Pope Sixtus V, 1588 A.D., the Sacred Congregation of Rites was established for the purpose of making authoritative interpretation of the rubrics in liturgical books and of rendering of decisions necessary. In the end of the nineteenth century, Pope Leo XIII was particularly

^57. Pius XII, op. cit. p. 20.
concerned with purity of liturgical practices which were further carried on during the reign of Pope Pius X in 1911.

The code of Canon Law, canon 1257, of 1917 stated that "it belongs to the Holy See to regulate the sacred liturgy as well as to approve liturgical books," and to enforce all liturgical laws found in approved liturgical books. This duty is incumbent on the various Congregations established for this purpose: Sacrorum Ritus Congregation, Congregatione Disciplina Sacramentorum, Congregatione Caeremonialis, and the Congregatio de Propaganda Fide.

Further Papal authority regarding the liturgy is in encyclicals and briefs issued by the Popes through the above mentioned Congregations. To regulate the practices in the Oriental Church, the "Congregatio pro Ecclesia Orientali" has been invested with authority to legislate and prescribe.

Only by proper observance of liturgical laws can there be a "truly public cult, a cult of Christ and of the Church, a public service expressing perfect homage to the Creator, a divine service which is adapted to the various functions of the individual members of Christ's Mystical Body."

The use of Latin in the Roman Rite, as old as Christianity, has been consistently employed as the language of the Church. The prime reason for this practice is that it, together with Greek and Hebrew, is one of the languages of

38. Stapper-Baier, op. cit. p. 34.
39. Ibid. p. 37.
the early Church, having been adopted from Roman usage, found suitable, and retained through the centuries. Its stability, the quality of a "dead" language makes it particularly desirable for the Church because it protects original meaning of texts from being lost or misinterpreted in the process of time. While the vernacular is more conducive toward a more intelligent partaking of divine worship, the use of one language creates universality among worshippers spread throughout the world.

Inseparable to many of the texts used in the liturgy is the music known as Gregorian plain chant which accompanies it. In relation to other music it employs free rhythm, without measured time and sung in one of eight modes. These modes are determined by emphasis on certain notes of the scale. Because it is non-polyphonic, it lends itself to singing in unison and to liturgical texts which are, for the major part, unrhymed and spontaneous. Plain chant is intended to enhance the prayer element rather than the musical element of Church music. Its origin in the liturgy can be traced to a three-fold source: the example of Christ at the Last Supper, 40 the Hebraic custom of singing psalms and hymns, and the music of both Greece and Rome. These three influences eventually developed into the music used in the Church. In the sixth and seventh centuries Pope Gregory the Great, after whom it is sometimes called "Gregorian," synthesized and organised it in his two great contributions:

the "Antiphonary" of the Mass, and the establishment of the "Scholas Cantorum" in Rome.

Polyphony during the periods between the thirteenth and mid-nineteenth centuries effected a decline in the use of plain chant. This was stemmed by the Benedictine monastery of Solesmes and by Pope Pius X who restated its purpose - suitably to render liturgical texts - in his encyclical "Motu Proprio," and who encouraged congregational singing. His interest in Gregorian chant is echoed in the late encyclical of Pope Pius XII, which reads: "It is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the liturgy and take part in the sacred ceremonies, alternating their voices with the priest and choir, according to the prescribed norms." Then mindful of claims of contemporary art he adds:

"It cannot be said that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane or unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual effects, then our Churches must admit them since they

41. "A congregation of Benedictines of France revived by Dom Prosper Guéranger in 1837. At the request of Pius X, they prepared an authentic version of the Chant. On this congregation Pope Gregory XVI conferred all the privileges of the extinct Clunias, St. Vannes and Maurist congregations whose successor it is." Attwater, op. cit. p. 496.
42. Pius XII, op. cit. p. 64-65.
can contribute to the splendor of sacred ceremonies, can lift the mind to higher things and foster true devotion of soul." 45

The use of color in liturgy is one of symbolism intended to indicate the sentiments proper to each event in the liturgical year. The organ for liturgical colors is the vestments and vesture worn during public services. Pope Pius V, in the revision of the Missal, made stable the practice of the five colors in vogue at the present time: white, red, green, violet and black. By special concession, gold may be substituted for white, red and green vestments, and silver may be employed instead of white. In addition to this, rose-colored raiment is permitted on special days of the year.

White, the color of light, and a symbol of joy and purity is used on feasts of the Holy Trinity, of Christ, the Blessed Virgin, angels, confessors, virgins and holy women not martyrs. Red, the color of fire and blood, symbolizes love and the sacrifices consequent of love. It is prescribed for the commemoration of the Passion of Christ, and on days dedicated to some aspect of the Passion, e.g., Finding of the Holy Cross, May 3. It is also used on all feasts of martyrs, and likewise on the feast of the Holy Ghost, Pentecost. Green, symbol of hope and growth, is chosen for those seasons wherein no great feast is observed or penitential or sorrowful theme recommended. Hence it is worn on the Sundays after Epiphany until Septuagesima Sunday; and the Sundays after Pentecost

45. Ibid. p. 65.
until the first Sunday of Advent. It is never used for feasts of Christ, Our Lady, saints or angels. Violet indicates penance and a "sadness tempered by hope." This color is used during Advent and Lent, on the three Sundays preceding the first Sunday of Lent, on vigils — excepting those which occur during Paschal season — on Rogation Days, Ember Days, for the first part of the rite of Baptism, and in the stole worn for administering the sacraments of Penance and Extreme Unction. It is also worn on the feasts of Holy Innocents, December 23. Black signifies mourning and death and is used in Masses for the Dead, on All Souls Day, November 2, and on Good Friday. Rose-colored vestments are only permitted to be worn twice a year — on the third Sunday of Advent, called called "Gaudete Sunday" from the opening prayer of the Introit, and on "Laetare Sunday," the fourth Sunday of Lent, whose liturgy is introduced with the word "Laetare." Rose-colored vestments are permitted only by a special decree, and intended as a modification of the violet, to indicate the note of joy that breaks into the liturgy during both penitential seasons of Advent and Lent.

44. Stapper-Baler, op.cit. p. 252.
46. Ibid. p. 393. "Laetare, Jerusalem; et conventum fecits, omnes qui diligitis eam."
As part of the external worship of God found in the Church and related to its liturgical worship in that of persons. The ecclesiastical hierarchy, empowered to carry out the liturgy and to act in position of priests offering the Eucharistic Sacrifice, include the pope, cardinals, archbishops, bishops and priests. Deacons and sub-deacons, though not completely, also are included among those in Holy Orders. The power of the priesthood is conferred through the sacrament of Holy Orders; and the power of the bishop is conferred through the act of consecration by other bishops. Through the vows of poverty, chastity, and obedience and the rites of religious investiture and profession, men and women devoted to the cause of Christ and the Church, living in convents and monasteries are also part of the external public worship of God.

Finally, sacred functions form part of the liturgical periphery. Of the highest magnitude and the focal point about which all Catholic worship revolves and depends is the Mass, which fulfills the "fourfold end of religion; adoration, thanksgiving, petition and atonement." It is the official sacrifice of the Church which, according to all centuries of Catholic belief, is the sacrifice of Christ to the Eternal Father. The Council of Trent sums up the purpose and nature of this sacrifice in these words:

"That He (Christ) might accomplish the eternal redemption......that His priest-

hood might not come to an end with His death (Heb. 7:24), at the last supper, on the night He was betrayed, that He might leave to His Church a visible sacrifice, such as the nature of man requires, whereby that bloody sacrifice once to be accomplished on the cross might be represented, the memory thereof remain even to the end of the world, and its salutary effects applied to the remission of those sins which we daily commit, declaring Himself constituted 'a priest forever according to the order of Melchisedech' (Ps. 110:4) offered to God the Father His own body and blood under the forms of bread and wine, and under the forms of those same things gave to the Apostles, whom He then made priests of the New Testament, that they might partake, commanding them and their successors in the priesthood by these words to do likewise; 'Do this in com- memoration of me' (Luke 22:19; Cor. I, II:24) as the Catholic Church has always understood and taught." 49

This official, liturgical, and hence social worship of God dates to the Last Supper, and its indispensable parts - Offertory, Consecration and Communion - have remained unaltered through the history of the Church. Ceremonies which have been added have a twofold objective: to enhance and enrich the celebration of the Mass in order to promote the honor and worship of God; to place before the faithful in a vivid manner the sublimity and holiness of the sacrifice. 50

Next in importance in sacred functions are the administra-
tion of the Sacraments: Baptism, Confirmation, Holy Eucharist, Penance, Extreme Unction, Holy Orders and Matrimony. Each has

its own particular time and order of administration in the liturgy, and each in itself forms a unit of the sacramental system dating from the earliest history of the Church.

While the Mass is the official sacrifice of the Church, the function of the Office or Breviary is to serve as its official prayer related in text and theme to the ecclesiastical year. It is composed of psalms, lessons, hymns and antiphons distributed over seven periods or hours of the day: Matins and Lauds, Prime, Terce, Sext, None, Vespers and Compline. All priests and certain other clerics are obliged to recite the Divine Office daily. It is also said or sung in choir by monks, friars and some Orders of nuns as part of their rule, a practice which has existed for many centuries. 51

"It is not merely a question of recitation or singing which, however perfect according to norms of music and the sacred rites, only reaches the ear, but it is especially a question of the ascent of the mind and heart to God so that, united with Christ, we may completely dedicate ourselves and all our actions to Him." 52

52. Pius XII, op. cit. p. 51.
4. Relation and advantage of liturgy to art.

At the conclusion of this summary of the liturgy, the question naturally arises, what is the relation of liturgy to art, and what are the results of this relation?

Sacred art may be divided between that which serves divine worship in the sanctuary, and that which is not directly associated with it. Art which is intended at the outset, and which eventually is brought into the service of the functions of the church is liturgical art. This must be "Christo-centric. It must find its center in the altar. It must indicate that here, in the Church are Christ and the sacramental life; it must direct the eyes of the body and the soul upward to the altar and even higher, to the throne of grace."\(^53\) That is its end and purpose, and that it is which distinguishes it from profane and sacred art serving non-liturgical ends. True to its purpose, liturgical art "must always seek the manner of expression which is both in keeping with the times and in accord with the unchangeable ideas of Christian worship.....In doing this he (the artist) must strive after an expression of his art which is clear and harmonious and intelligible to his contemporaries, and which gives evidence not only of religious feeling, but also of maturity of character and

The artist, then, in producing objects for the sanctuary, is under obligation to the liturgy which his art is to serve.

The close relationship between art and liturgy is consequent of the characteristics which they share. The liturgy is essentially the external embodiment of an interior soul and spirit, the "making present of the supernatural in its own mystical but real actuality.... By means of the external, all true art brings us into contact with the unseen, with the spiritual." Thus the expression of a mystical meaning by external forms is common to both art and the liturgy.

Furthermore, art and liturgy alike are organic and social. Liturgy is a living feature centered around one central point that is neither mathematically calculated nor yet haphazard; art too, enjoys a living life, spontaneous but yet controlled by great ideals and motivations.

Art, as a social factor, has the faculty—if it be true art—of bridging the distance that separates nations and people through international appeal; the liturgy likewise speaks a universal language, capable of uniting all people "per ipsum et cum ipso, et in ipso." It is for

54. Stapper-Baier, op. cit., p. 44
55. Michel, op. cit. p. 317
56. Daily Missal, op. cit. End of Canon of the Mass, p. 972, "through Him, and with Him, and in Him."
the social aspect of art, for its universal language that Pius XII pleads when he writes of liturgical art, that the "needs of the Christian Community are taken into consider-
ation rather than the particular taste or talent of the individual artist." In the same strain, Schuster writes, "a spirit of unrestrained liberty and individualism is contrary to true Christian art, which, like the liturgy, is essentially social." He continues by defining his use of "social" in reference to art in the Church—whether it be painting, sculpture, architecture or the minor arts—saying that it must not stand alone and be a mere end in itself, but rather that it should be "subordinate in all respects to liturgical inspiration, which, employing all the resources of the Christian mind, seeks to make of the Church a 'dominicum', an 'ecclesia Dei' which seeks to re-
fect and picture that of which God is the author." An interesting point is made by Gardner in "The Principles of Christian Art," who opposes the idea which makes democracy the social factor in art—those who hold that art "must form an alliance with the ideas of a new age, especial-
ly with democracy" which, he says, must yet illustrate that it has worthy ideas on the subject of art and religion.

57. Pius XII, op. cit. p. 66
58. Schuster, op. cit. p. 172
59. Ibid.
The tendency among artists to be strongly individualistic, to express themselves and to be content with this self-expression, he thinks, is not enough for great art, which must arise from schools and bodies of artists who have common tendencies and ideals in agreement with the basis of society and the purpose of life. "Art is a way in which the divine ideas which underlie and mould society express themselves. And those who do not feel the influence of such ideas will only care for a trifling and superficial art." 61 is the conclusion to which Gardner arrives.

The relationship between art and liturgy is not a labored or difficult striving for an equally difficult end, which, once attained will strangle or debase art; on the contrary it will elevate it and set it free to serve in the highest realm possible, the worship of God. That it must conform to standards of the liturgy and bend to the needs of public worship is a form of servitude indeed, but one that is liberating and inspirational, and which is agreeable to the nature of art. Liturgy will supply to it not only the purpose for creation, but also the inspiration necessary to attain this purpose.

Around the traditional worship of the Church have been gathered some of the best products of artistic genius in

61. Ibid. p. 230
painting, sculpture, and architecture as substantial proof of the advantage of liturgy to art. Devoid of the liturgy any guess about the position of all Christian art must be conjectural; yet should one remove one aspect after the other in public worship, with it would be removed one artistic monument after another. The altar, center and focal point of the liturgy, has provided interesting study for the historian and theologian and also engaged the artist from the very early simple form or "wooden chest, decorated merely with a single cross upon the front,"\textsuperscript{62} down to the elaborate baldacchino over the mensa in St. Peter's. Until the present time it continues to offer inspiration for artistic creation.

The crucifix as part of the liturgical prescriptions in similar manner has engaged the painter and sculptor through the ages. Eucharistic vessels used in divine worship have provided material for artist and artisan for long centuries. Such monuments as the Chalice of Antioch, and that of Ardagh, whatever may be their origin in time, most assuredly were the results of liturgical need and inspiration. This same is indicated by the many vessels distributed and preserved in the museums of the world. Also as silent witnesses to the need and inspiration of the liturgy are the almost innumerable sacred books, exquisite in illumination and calligraphy, which grace the

shelves of rare book rooms in libraries and museums. The Evangelaries, psalters, sacramentaries, Missals, canon books, and Office books, all used in connection with the public worship of the Church, are documental proof of the unchanging essentials of the liturgy, and in their inexhaustible variations and fanciful decorations evidence the fluidity and variety permitted and fostered by the liturgy.

The long history of ecclesiastical vestments and vesture is the combined history of liturgy, art and sacred iconography, which have perplexed and challenged many interested artists and archaeologists. 63

Artistic decoration and design inspired by the liturgy penetrates into the other furnishings of the Church. The ambo, the modern pulpit, necessary for the reading of the Gospels during services has summoned forth the best efforts of sculptors, woodcarvers, apinters and mosaic workers. The baptismal font, inseparably connected with the rites of baptism, has equally inspired artists. Choir stalls, necessary in monasteries and convents where the Divine Office is recited and chanted, have been divided and subdivided, because of their artistic value, between museums in every nation. Candlesticks, sanctuary lamps, windows, and church bells, all have, in one way or another, served the dual purpose of liturgy and art.

If the advantages of the liturgy to art can be seen in

63. Ibid.
the minor arts, the part of architecture, sculpture, and painting in relation to it is even more obvious. The plan of the Church, built to accommodate the altar and the Blessed Sacrament, the Sacrifice of the Mass, the administration of the sacraments, in fine, the complete fulfillment of public worship of the Church, is a result of the requirements of the liturgy matched with artistic creation. Once the architect has met the demands of ritual, he is free to adopt any prevalent style of architecture, any material suitable in a given time and place. The singular unity revealing endless variety is the result of the merging of the liturgy with prevalent artistic forms found in different periods and different places. Whatever may have entered into the process of church building, whether it be non-liturgical elements or even selfish motivations, the Church is ever the result of ritual and the need of properly accommodating it.

Sculpture, too, has had its inspiration in the liturgy of the church by serving to enhance public worship or contributing to doctrine contained in it. The tympanums of the Medieval and Gothic Churches, frequently portraying Christ as the central figure, or scenes of the Last Judgment, is a transference of the idea of Christ as the central figure of the Ecclesiastical year, or the theme of the Office of the last Sunday of this same year. From Cathedral to Cathedral the subject may remain the same,
but the manner in which the artists treated the subject is different in each instance. Statues representing the saints in Churches follow logically from the commemoration made of them in the daily Mass and the Office of the Sanc
torial Cycle. The artist merely drew from the pages of liturgical books the subjects they translated into stone.

The crude washes and drawings on the walls of the catacombs in their own way serve liturgical purposes. There the symbols of the Holy Eucharist, and pictures of the Sac
craments, were drawn less for art than for doctrine of the Mass and the sacramental system. They served as prototypes of pictorial art that would adorn walls, apses, altar pieces and panels in later centuries. Under the inspiration of liturgical texts and practice artistic projects in painting have frequently been brought to completeness and beauty.

The foregoing considerations are reiterated in a statement by Dom Virgil Michel who says, "Art and liturgy are truly kin, as are nature and supernature. And their meeting place is in the performance of the liturgical wor-
ship, where art is elevated to the highest destiny, just as all nature there reaches its true destiny of being wedded to the supernatural." 64

The position of contemporary art and the liturgy is well described in the encyclical of Pius XII in "Mediator

64. Michel, op. cit. p. 318
"Modern art should be given free scope in the due and reverent service of the Church and the sacred rites, provided that they preserve correct balance between styles tending neither to extreme realism nor to excessive 'symbolism', and that the needs of the Christian community be taken into consideration rather than the particular taste or talent of the individual artist. Thus modern art will be able to join its voice to that choir of practices to which have contributed in honor of the Catholic faith, the greatest artists throughout the centuries. Nevertheless... we cannot help deploiring and condemning those works of art, recently introduced by some, which seem to be a distortion and perversion of true art, and which at times openly shock Christian taste, modesty and devotion, and shamefully offend the true religious sense; these must be entirely excluded and banished from our Churches, like 'anything else that is not in keeping with the sanctity of the place.'"

Speaking to those whose duty it is to attend to the reconstruction of Churches after the last World War he continues by exhorting them to

"take great care to enlighten and direct the minds and hearts of the artists to whom is given the task today of restoring or rebuilding the many Churches which have been ruined by or completely destroyed by war; let them be capable and willing to draw their inspiration from religion to express what is suitable and more in keeping with the requirements of worship. Thus the human arts will contribute greatly to human civilization, to the salvation of souls and the glory of God. The fine arts are really in conformity with religion when 'as noblest handmaids they are at the service of divine worship' (Pius XI, Const. Divini cultus)." 65

65. Pius XII, op. cit. p. 318
B. LITERARY SOURCES CONCERNING SACRED VESTMENTS

The earliest writers, speaking of sacred vestments, do so at a time when these same vestments were still a part of the dress of the time, or as yet had not been fully established as sacred vesture. Consequently references are made in connection with a larger treatise and seldom singled out under separate headings of vesture as such. Hence, fragmentary bits of information may accompany some incident in civic, religious or daily life. It is only by accumulation of these fragments that writers of later times were able to piece together the history of liturgical garments.

Early pagan excerpts in literature which refer to items of clothing—eventually considered to be distinctive of dress for religious worship—include such as come from Plautus, 254 B.C., which Theurapides speaks in displeasure to a slave; "Jamne obia? Libertas paenula est tergo tuo" (Mast. IV, II, 74) which is subject to two translations: "It is only that big cloak of yours that saves your back," or "Thy paenula is liberty to thy back." Seneca, 61 B.C., in his Epistles describes a trip which he had taken with his friend Maximus in these words "one paenula served the purpose of a blanket under him, the other that of a coverlet to throw over him" (Epist. lxxxvii). Tertullian, 160-230 A.D., a Father in the Latin Church,
regarded as superstitious the practice which some of the Christians had adopted from the pagans, of putting off the paenula while enacting in public prayer ("De Orat.ione", cap. 12, tom. i.v.), and St. Augustine in "De Civitas Dei" (lib. xxii, cap. 8,9), also in his sermons (Sermo CVII, cap. 5, tom. v.) speaks briefly of articles of apparel that are related to divine service. St. Jerome, 392 A.D. likewise makes reference to vestments in connection with Christian worship in "Adversus Pelagianos" (Lib. i., vol. iv) in which he says "But I would fain know what offense there would be against God in my wearing a somewhat handsome tunic; or if, in the administration of the holy things, Bishop, Priest, and Deacon, and other officers of the Church came forward dressed in white garments?" This is typical of how St. Jerome and other Fathers and Doctors of the Early Church treat of clothing worn by the clergy.

From the fourth to the eighth century, vestments in literature and liturgy is less uncommon and less fragmentary. In the Acts of the Fourth Council of Toledo, 633, A.D., a beginning was made of many literary contributions for following decades. With this Council is attached the name of St. Isidore of Seville, 560-636 A.D., over which he presided. Among its Acts are a list of insignia of the

Christian ministry and rules governing the use of some of the separate pieces. St. Isidore contributed to this by his own writings, particularly in "De Officiis Ecclesiastici", a work divided into two books which treats of sacred vestments in the second. All the writing of St. Isidore, based on the compilation of Arevalo, are found in "Patrologia Latina."\(^2\) The letters of St. Gregory the Great, 590-604 A.D., also make reference from time to time of sacred vestments, chiefly in connection with the granting of some privilege of wearing a particular one, (Eobst. ex. Registro. Lib. VII. tom. II) or with some legislation concerning them. Generally, however, persecution of the early Church, and later war and tumult prevented scholarly treatment of the subject. This accounts for the piecemeal information about vestments which continued until around the eighth century.

Specific writings on the subject of liturgical vesture begins with the eighth and ninth century. Marriott ascribes this to several causes: The restoration of peace in Europe consequent of the victories of Charlemagne which gave men leisure for devotion and study; liberal patronage coming from the same emperor who inaugurated schools of learning in France and Germany under Alcuin or his students Rabanus

\(^2\) Migne, Jacques, Paul, "Patrologia Latinae Cursus Completus". Paris, 1844
Maurus and Walafrid Strabo; and thoughtful men realizing
the need of building up the fabric of the Church by return-
ing to the writing of the Fathers. 3 For these reasons a
new spirit of inquiry in all that related to the ritual
and discipline of the Church arose, and it is but natural
that vestments should partake in this as objects of inves-
tigation. Churchmen travelling from place to place, from
Constantinople to Rome, from Canterbury to Arles, from
Vienna to Lyons observed that a great similarity existed,
that "one general type of ministering dress was maintained
varying only in some minor details" 4 in all the places they
stopped. They further noticed that this vesture was not
in accord with the prevailing dress of the people of the
time. An intelligible solution for this phenomena was
sought and two schools of thought arose; one which based
the origin of them on Levitical usage; other on Christian
adaptation or pagan borrowing.

The earliest of these writers is Alcuin, or Albinus
Flaccus Alcuinus, 735-804 A.D., an educator, scholar, and
theologian, under whose influence the Palace School flour-
ished and who was one of the principal agents for the
liturgical reform under Charlemagne. Among his pupils was
Rabanus Maurus who studied under him at Tours, and subse-

3. Marriott, op. cit., p. lxxvii
4. Ibid., p. lxxviii
quently continued his work in Fulda. In "De Divinis Officiis" he treats of the episcopal vestments and is one of the earliest writers to assign to them mystical meaning. His complete works, with the exception of some of his Epistles, are to be found in Migne's "Patrologia Latinae", (Vol. C-CI).

Amalarius, Archbishop of Treves, or Bishop of Metz, d. 837 A.D., for some time the disciple of Alcuin, wrote four books on the offices of the Church called "De Ecclesiasticis Officiis" in which he considers the Mass, the Office, different benedictions, ordinations and vestments. Time for conferring Holy Orders and vestments comprise the material in the second book. The chief merit of Amalarius' writing consists in this, that it preserves much accurate and valuable information of the state of the liturgy at the beginning of the ninth century.

Blessed Rabanus Maurus, 776-856 A.D., was the Bishop of Mentz and the abbot of the Benedictine monastery of Fulda where he had previously taken vows and had been ordained a deacon. During his reign at this abbey he was greatly instrumental in accomplishing many of its artistic and liturgical developments. No complete edition of his numerous writings has been published, but one uncrirical work appears in "Patrologia Latinae" (Vol. CVII-CXII). Sacerdotal vestments are made the subject of the first
book of his "De Institutione Clericorum."

A pupil of Rabanus Maurus, Walfridus Strabo ("Strabo," the "Squintiner"), a Benedictine monk who died c. 847 A.D., very accurately treats of the subject of vestments in his time which he carefully enumerates, and by this process hopes to bring them into agreement with the number in Levitical priesthood. His writings on sacred vesture appears in "Patrologia Latinae" (Vol. CXIII-CXIV) under the title "Liber de exordiis et incrementis quarundam in observationibus ecclesiasticis rerum."

Another figure in the history of vestments is that of St. Ivo, d. 1115 A.D., Bishop of Chartres in the latter part of the eleventh and early part of the twelfth century. He is recorded as one of the most notable ecclesiastics of France connected with the School of Chartres. He writes of dogmatic, moral, and liturgical matters and it is in his third sermon or discourse in "De significationibus indumentorum sacerdotalium" that he treats of the mystical signification of sacerdotal habits and vestments.

In the second book of "De Sacramentis" and "Speculum de Mysteriis Ecclesiae", Hugh of St. Victor, 1096-1141, A.D., as writers before him, gives to each vestment mystical signification. Genuine and spurious works ascribed to him were published by the Canons of St. Victor, of which school he was head. These same works appear in Abbe' Migne's
"Patrologia" (CLXXV-CLXXVII).

One of the most important medieval liturgical writers is Durandus, Bishop of Mende, who flourished in the thirteenth century, d. 1296 A.D. To him historians are indebted for works on the vestments better known than any of the preceding writers. He studied law at Bologna, was ordained by Pope Clement IV at Rome, accompanied Pope Gregory X to the Second Council of Lyons, and was elected bishop of the chapter of Mende. He is buried in Rome in Santa Maria Sopra Minerva. His "Rationale Divinorum Officiorum", written in eight books, is one of the earliest printed works of the fifteenth century. Several editions have since appeared. Book One of the "Rationale" treats of the Church, altar, pictures, bells, and so forth; Book Two, of ministers, and Book Three is one of the most complete medieval treatises on vestments. Besides his systematic handling of the subject of sacerdotal vesture, one of the contributions he makes is that he gives evidence of familiarity with writers on vestments of preceding periods, including Josephus, Philo, St. Jerome, Pope Celestine, St. Isidore, St. Gregory the Great, Venerable Bede, Rabanus Maurus, Amalarius, Walahfrid Strabo, Alcuin, St. Ivo, Hugh of St. Victor, Honorius of Autun, and Pope Innocent.\footnote{Durandus, Gulielmus,"Rationale Divinorum Officiorum," Third Book, Trans. T. n. Passmore from Venice folio of 1491. Sampson, Low, Marston, London, 1899. Translator's footnote, p. xxii}
Many of the above sources, as has been indicated, were published in two collections called "Patrologiae Latinae Cursus Completus," and "Patrologiae Graecae Cursus Completus," by Abbe Jacques-Paul Migne, 1800-1875 A.D. The "Patrologiae Latinae" contains all the attainable published writings of Latin Ecclesiastical authors from the earliest known to Pope Innocent III, 1216 A.D. While new and best critical additions were not always available, and the printing frequently unsatisfactory—misprints and errata—the great value of the collection lies in the fact that at a moderate cost and in handy form, a great work of scattered writings were gathered together and made accessible.

Other important sources of knowledge of sacred vestments are the Acts from various Councils of the Church, decrees issued by different popes, and their briefs and encyclicals. Of no small importance is the "Liber Pontificalis," which is the history of the popes beginning with St. Peter and continuing down to the fifteenth century. The authors of these histories remain unknown and the histories themselves are for the most part concerned with brief sketches which give the "origin and birthplace of the pope, length of his pontificate, decrees issued by him on questions of ecclesiastical discipline and liturgy, 8. Catholic Encyclopedia, op. cit., vol. X, p. 291
civil and ecclesiastical events, the building and renovation of the Roman churches, donations to churches of the land, liturgical furniture, valuable tapestries and the like. 7

The gifts from or to a pope which are recorded in this collection of histories often include vestments which are frequently described only by the gems they bear.

In modern times a number of writers have contributed, by careful study of ancient literature and monuments, to the knowledge of sacred vesture. Among the most important are the names of Welby Pugin, Monsignor Wilpert, Wharton B. Marriott, Adrian Fortesque, Viollet-le-Duc, Daniel Rock, and others. Perhaps the greatest contribution, certainly one of standard proportion is that by the Jesuit Father Josef Braun, "Die liturgische Gewandung im Orient und Oksident," published in 1907. In this work, Father Braun not only describes and illustrates the process of development of various parts of vestments, but makes this development practical by illustrating their use in contemporary times. To his work Father Braun has brought the penetration of a good scholar and the appreciation of a good Christian. For a brief outline of the study of sacred vesture, Walter Lorraine in "Monuments of the Early Church" has rendered valuable suggestions.

C. CHRISTIAN USAGES OF VESTMENTS IN THE ROMAN RITE

1. Approaches to study of origin of vestments

In the study of vestments in the Roman Rite, two distinct approaches have been made through the years; one ritualistic or Levitical, and the other antiquarian. According to the first, vestments of the Christian Church are direct copies of those used in the Jewish priesthood. The adherents of this theory maintain that the minutely appointed vestments dictated by God to Moses in the Old Law are entirely responsible for the various kinds found in Christian priesthood; "that as in the Old Testament there was a Divine command that the priests should in their sacred functions use certain appropriate vestments, so also were sacerdotal vestments appropriate to the Church, whence the sacred office of the priesthood amongst the faithful might be held in greater esteem."

The antiquarian method is that which approaches the subject by process of study and investigation of archeological findings, and careful comparison of works of artists and authors through the various periods of vestment formation. Toward this end, the drawings on the walls of the catacombs, monuments of pagan antiquity such as arches, columns, and statuary, mosaics of the Early Church, effigies

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and figures on the tombs of early prelates and their contemporary literary works, all contribute a wealth of material for comparison.

Ascribing the origin of vestments to Levitical or ritualistic sources in the Old Testament was the first theory proposed. Not only was it the first, but for a long time the only one introduced, for which solitary proposition Marriott has the following explanation: "As all knowledge of classical antiquity had for three centuries or more been well-nigh extinct in the Church it was no less natural that they should have sought a solution of the phenomenon, then in a theory of Levitical origin, which from that time on was generally accepted."² The Hebraic origin of Christian vestments was first taught by Rabanus Maurus in "De Institutione Clericorum"³ written about the year 850 A.D. Nearly all writers of his time either explicitly or implicitly support this idea.

The second reason for the assumption of these writers that Christian vestments had their antecedents in Levitical ones is deduced from the writings of the fathers of the Church who treat in their works of both the Levitical garments and those worn by bishops, priests, deacons, and other ministers of the Christian Church. By inference,

². Marriott, op. cit., p. lxxviii
ninth century writers adopted the Levitical origin. But if "St. Jerome, St. Augustine, St. Chrysostom, St. Gregory or Venerable Bede describe in detail the Levitical vestments, they do so without giving the slightest intimation that the vestments of Christian ministry correspond in number, in form, in colour, or in name with those of the older priesthood. On the contrary, the language they employ shows that they recognized the marked contrast between the two." Yet it must be admitted that in "no case are the early Church authors of the opinion that the ornaments arose within the Church, self-generated as it were. They all favor the thought that they are borrowed from some pre-existing system" which might be either Jewish or pagan.

Durandus, writing several centuries later, continues to uphold the Levitical origin. In his "Rationale" he says, "the sacred vestments seem to have been taken from the Law of old. For the Lord gave commandment unto Moses that he should make for Aaron the high priest and for his sons Holy garments for glory and Beauty (Ex. xxviii, 2) that being washed and clad in sacred vesture they might discharge this office in the sanctuary." Nevertheless,

4. Marriott, op. cit., p. xliiv
Putnam's Sons, New York, 1917, p. 11
6. Durandus, op. cit., p. 3
Durandus concedes in the same treatise that many of the vestments of the Old Law were different in shape from those of the Christian Dispensation.

One of the first medieval writers to hold the opposite point of view was Walfrid Strabo, pupil of Rabanus Maurus, who proposed that Christian priests in the early centuries officiated in the common dress of daily life. In his "De Exordiis" he attempts to satisfy the Levitical theorists by saying that the Christian vestments agree in number with those of the Levitical priesthood, but this concession does not cloud his conclusion, nor the conclusions of other students of the antiquarian approach, that Christian vestments by natural process of change and development grew out of the Roman civil dress of the first centuries.

This conclusion has been upheld by most, if not all of the modern writers on liturgical vesture. Father Braun in "Die Liturgische Gewandung" finds that Hebraic and Christian vestments are unlike in almost every respect, and that only three, the alb, mitre, and rationale, can in any way find types in Hebraic vestments. Marriott strongly defends this position; "in the Apostolic age there was no essential difference between the dress worn by Christians of ordinary life, and that worn by bishops,

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7. Migne, op. cit., CXIII-CXIV
8. Braun, op. cit., p. 765
priests, and other clerics when engaged in offices of holy ministration." This same opinion is held by most authorities on sacred vesture in contemporary times.

9. Marriott, op. cit., p. 11

10. "It can hardly be doubted but that originally the names and fashion of the sacred vestments were the same as, or derived from, those worn in civil life...with this difference, that they were whiter and of better quality."

Bloxam, op. cit., p. 3

"That the vestments of the fourth century were in any direct way connected with those described in the Mosaiic laws is a supposition which is quite untenable." Macalister, Robert, A. "Ecclesiastical Vestments: Their Development and History," T. Stock, London, 1896, p. 34

"in process of time those garments which once were universally worn without regard to age, station, or employment by the more respectable members of society became peculiar to the service of the servants of the altar."

Hock, op. cit., p. 202
Perhaps the nearest approach to the truth in the matter is in the middle of the two theoretical points; that both contribute to the origin of sacred vestments. Pope Stephen, who died c. 257 A.D., is said to have decreed that priests and deacons should wear sacred vestments only in the church and not in common daily use. When he did so, he undoubtedly was conscious of Hebrew custom in this respect. Scriptural accounts of garments specifically intended for the temple are often couched in allegorical figures to describe their beauty and give impression of grandeur: "Simon the high priest shone in his days as the morning star and lowering clouds, and as the moon at full,... as a rainbow,... as the flower of roses,... the days of spring,... as the lillies of the water,... as a vessel of gold,... as an olive tree budding forth, as a cypress tree rearing itself on high, when he put on the robes of glory, and was clothed with the perfection of power. When he went up the holy altar he honored the vesture of holiness."11

Other less poetic passages from Holy Scripture indicate measure for measure the design, material, color and pattern of vestments. Such is the case in the book of Exodus where the whole of the twenty-eighth chapter is devoted to the command of God to Moses for outfitting Aaron and his sons with vestments in which they were to

11. Bible, Eccles., chap. 50, ver. 6-12
be consecrated and to minister. The liturgy of the New Law, fulfilling the ritual of the Old, with the common objective of adoration of God, perpetuated the idea of special vestments and even magnificent ones for its services. Consequently the inspiration of particularly designed vestments for the altar is derived from Hebraic custom, and the incarnation of this inspiration is in the form, material, and color of the civil attire of early Rome. This is clearly indicated from its artistic monuments which illustrate such garments of which sacred vestments are offspring.
2. Periods of development in the Christian era

Two factors, one, that costume, like all things material, is subject to change, the other, that in religion there exists a tendency to conservatism in matters touching upon it, are chief causes for the distinctive development of sacerdotal vesture. Fashions two thousand years ago changed even as it does today, only with less suddenness and capriciousness. Civil attire during the period of Christianity was eventually to conform to the law of change, while the garments used in the celebration of sacred worship, by virtue of this association, were to retain primitive forms for many centuries. As early as the reign of Pope Stephen I, 253-257 A.D., regulations conducive to this permanency are recorded. As has already been said, he directed that priests and levites should not employ their sacred vestments in the ordinary usages of daily life, but reserve them exclusively for the Church. The sanctuary clung to the form of the first vesture worn at the Holy Sacrifice, and in the process of time, these garments became peculiar to the ministers at the altar. From then on, sacred vesture had its own growth. The breach between civil and ecclesiastical attire widened until little resemblance between them was evident; and less resemblance between civil attire and its original form. In the more conservative

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12. Marriott, op. cit., p. lviii
soul of the Church, even admitting that vestments did not remain the same from the foundation of it until the present time, the growth away from original forms was never completely realized. "This persistence of the Classical mode of dress is an interesting proof of the force of religious conservatism. Changes there undoubtedly were, but not so much in form of the garments as in the whole conception of the significance of ecclesiastical vestments. They became more distinct as the fashion of civil life adopted an entirely different costume. They acquired a new and sacred significance as the clergy themselves adopted for ordinary use a costume more consonant with the fashion of the time, and relegated the traditional dress exclusively to the sacred functions of the Church."  

The periods of development of sacerdotal vestments permit the following arbitrary general division: The first from Early Christian times to the reign of Constantine, the second from the fourth to the ninth century, the third from the ninth to the thirteenth century, and the fourth from the thirteenth century to modern times.  

14. Other divisions are offered by Marriott, from early times to fifth century, from fifth to ninth, and from ninth to present time. Marriott, op. cit., pp. iii, lxxviii; by Macalister, from early times to fourth century, from fourth to ninth, from ninth to modern times. Macalister, Robert A., E. Stock, London, 1896, pp. 54-55; Lowrie briefly makes a division from early times to end of fifth century, and from fifth century onward, Lowrie, op. cit. pp. 383-385
During the first three centuries, when the services of the Church, because of persecution, were held in private and secret, few references of dress distinctly in use by the clergy is to be expected. The more general opinion accounting for this is that "in the Apostolic age, there was no essential difference between the dress worn by Christians of ordinary life, and that worn by bishops, priests, and other clerics when engaged in offices of holy ministration."\textsuperscript{15}

This condition lasted for about the first four hundred years and the dress of the clergy was identical in name and form with that worn by the gentlemen of Roman society, or by persons of rank on festival and solemn ceremonial events calling for suitable garb. Religious ceremonies were among such events, and in times of peace and "under normal conditions, better garments were probably worn, and these were especially reserved to the celebration of the Sacred Mysteries. It would undoubtedly have scandalized the faithful if they had seen the bishop and his assistants perform their sacred office in dusty, dirty, or worn garments."\textsuperscript{16}

The study of ecclesiastical vestments in their primitive form must be made with the civil and ceremonial dress of Roman society, because of the similarity or complete identity of the garbs worn by the clergy and people and

\textsuperscript{15} Marriott, op. cit., p. ii
\textsuperscript{16} Braun, in "Catholic Encyclopaedia", vol. XV, p. 388
those worn by the higher and lower orders, e.g., bishops and priests. Several periods are suggested by authors for the time when the garb of the clergy became distinct from civic dress and characteristic of religious service; some would settle it at pre-Constantinian period, and some others extend it to the sixth century. 17 But before this transition is begun and completed, two prevailing types of garments, revealed on the monuments of ancient art, are in general use in Roman life: The first was for engagement in active exertion, the "tunica," or simply "tunic," worn alike by men and women. It fitted somewhat closely to the body, and could be girt up by the waist to permit greater freedom for movement. Material and weave for this vesture were not uniform. There was little latitude for adornment, and none for shape alteration excepting in length. One type was short, and the other reached to the feet or to the ankles and was called "tunica talaris" for that reason. The best illustration of this tunic, or "tunica talaris," is that of the "Good Shepherd" found in the Cemetery of Marcellinus and Peter, Rome. There Christ is wearing the dress of activity, girt up by the waist and barely reaching to the

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17. Lowrie suggests sixth century in "Monuments of the Early Church", p. 383; Marriott, op. cit., p. iii, suggests fifth century; Braun in the "Catholic Encyclopedia", vol. XV, p. 388, says "it is even possible, though not demonstrated that, as early as the close of the pre-Constantinian period, liturgical insignia came into use among the bishops and deacons, as the orarion or stole and the pallium."
knees. The same may also be seen on the sculpture of the Trajan Column and the Arch of Titus.

The second type of garment in early Rome was the pallium or supervesture worn over the tunic. This was the habit of festivity, solemn occasion, dignity, and unsuited and incompatible with great activity or labor. It permitted of great variety in arrangement and adornment, is listed under a variety of names, but was always associated with state affairs, sober occasions, worship, and solemn assembly where men and women gathered to honor the father of a house, tribal chief, or God; in fine, wherever a more beautiful vesture was required by the laws of propriety. At the same time, the tunic worn beneath this supervesture was often adorned with two vertical stripes called "clavi", which according to Macalister is "the germ of all Christian vestments."18 Illustrations of the tunic covered by the supervesture as a garment of dignified occupation, solemnity, or religious import can be seen in the figures on the "Ara Pacis" and the Arch of Titus. It is also illustrated in the representations of Christ when He is shown in dignified repose surrounded by His disciples and apostles. Pictorial illustrations in the Cemetery of St. Agnes, Rome, or of St. Callistus also in Rome, where figures are draped in the large, ample supervesture are typical examples.

18. Macalister, op. cit., p. 34
Other than for state occasions or formal wear, men did not usually wear the long garment; it was considered a mark of effeminacy to do so. For such occasions as an emperor presiding at a sacrifice, as on the Trajan Column, or a bridegroom pledging his troth to his bride depicted in the cemetery of Marcellinus and Peter, Rome, men would appear in the long tunic as a garment proper for the event.

These two fundamental forms were observed by both Christian and pagan Rome; the short, or girt up tunic for active life, and the full, long, flowing garment for dignified occasions, whether civic or religious. St. Jerome's statement that the "Divine religion has one dress in the service of sacred things, another in ordinary intercourse and life"¹⁹ can only mean that the ministers at the altar made use of one of the two Roman forms made more beautiful and with better material, and not a special dress distinct from this culture. Moreover, it is reasonable to believe that special care was taken to beautify this apparel and that such was the case, even before the time of Constantine can be proved from the fact that on some occasions "the precious ornaments of the Church aroused the cupidity of her persecutors."²⁰

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During the reign of Constantine, early in the fourth century, Christians were permitted to perform Divine services publicly and with solemnity. This was made possible by the Edict of Milan, 313 A.D., which guaranteed to them absolute toleration, provided for the restoration of civil and religious rights, and returned to them property which had been confiscated from them during the years of persecution. At this time there can "hardly be a doubt but that the ancient ecclesiastical ceremonies were then perfected, and new ones added to them, to render the celebration of the Holy Mysteries more venerable to the people." 21

The period extending from the fourth to the ninth century is perhaps the most important in the development of the dress of the Church, since at this time, vestments specifically designed for liturgical use came into being and the groundwork laid for all future forms of sacred vesture. The dress of ordinary life was altered, and that worn by the clergy, while remaining essentially fixed, became more richly ornamented and developed into forms distinguishing clergy of lower orders from those of higher; distinguishing, likewise, those worn at less important church festivals and those of greater solemnity.

Before this time the vestments of the priesthood were generally, though not always, of less expensive

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21. Bloxam, op. cit., p. 4
material and decorated with the scarlet strips of modest color and adornment. The same form continued, but the vesture was now manufactured of the richest stuffs and materials. Constantine presented such a magnificent robe to Marcarius, bishop of Jerusalem, to be used for the administration of the sacrament of Baptism. It was woven of gold cloth as is testified to by one Theodoret (Hist., lib. XX, c. 22). Other accounts of precious vestments are to be found in the "Liber Pontificalis" which tells of them as gifts to or from the Pope. "In progress of time such was the splendor of some of the sacerdotal ornaments that they were not only almost stiff with gold, but literally ponderous with pearls and precious stones that studded them."22

Byzantine influence which stipulated a special garb for almost all classes of people in the Empire, contributed, toward the fifth century, to the marked distinction between clothes worn by the different orders of the clergy and also between the clergy and laity. The mosaics in Ravenna from the sixth century, and those of the seventh in the Lateran Baptistery in Rome illustrate the type of clerical dress which remained more or less consonant for this transitional period.

Civil and ecclesiastical dress were affected in two other ways during this general period. The dualization of the Roman Empire, brought about when Emperor Theodosius, one of the last successors of Constantine, dying in 395 A.D., divided the Roman world between the separate rules of his two sons. Official titles and costume, as a result of this imperial system brought on modifications of the old vesture of the home of the Seven Hills. Some of the costume and insignia of prelates in the Church which did not essentially change the vestments, but made additions.

The second factor influencing civil and sacerdotal attire was the barbarian invasion. Already as early as the second century, various barbaric nations, mostly Germanic, commenced to invade the Roman Empire which the Roman legion guarded in vain. Europe for two centuries, from the invasion of the Goths in 378 A.D., to the Longobards in 570 A.D., became the battle-fields of contending savages. The downfall of the Western Empire came in 476 A.D., and Italy was successively ruled by the Ostrogoths and the Lombards. Then it was that the "old Latin speech and the dignity of the old Roman garb became, for the first time, distinctive marks to which the inheritors of the older civilization of Rome clung with affection as separating them, even in outward resemblance, from the revolutionary barbarism about
them." 23 Thus, despite the turmoil of the times, some people in civil life, particularly Roman official dignitaries, continued to adhere to the old Latin forms as a mark of orthodoxy; this even as late as the time of St. Gregory, 590-604 A.D. As a matter of fact, the biographer of this good bishop, writing of his household said that "not one among them, from the least to the greatest, had any taint of 'Barbarism' either in speech or in dress; but the 'toga' or 'trabea' of old Latin usage maintained distinctly the old Latin spirit, in that place to which Latium had given a name;" (Joan. Dian. 'Vita S. Gregorii', lib. ii cap. 13). 24

In contrast to this one type of civil dress there is yet another; a direct result of the barbarian influence. The clothes of the Northern invaders was notably different from that of the older Roman garb. Theirs was the dress of the soldier; something of a short mantle worn over a short tunic resembling a Highland kilt. This form was eventually to be the prevailing one in the conquered nations. To serve as an illustration of this metamorphosis in civil attire, comparison might be made of the representations of Emperor Justinian and Charlemagne. The one in St. Vitalis, Ravenna, from the sixth century, shows this

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23. Marriott, op. cit., p. iv
24. Ibid. p. xlvi
emperor garbed in the long flowing dress of earlier Rome, the other, Charlemagne, in a mosaic of the Triomphion La
teranum of the ninth century, portrays the emperor wearing the shortened garb characteristic of the barbarian influ-
ence of this period.

In distinctly ecclesiastical dress of the fourth to the ninth century, to judge from the Roman monuments, scarcely any difference is to be detected between the re-
presentations of this time and those which exists on earlier Roman monuments and illustrations in the Catacombs.
In contrast to the short, closely-fitting garments of the laity, the clergy retained the ancient, long and more dig-
nified dress. "This was especially true of the white undergarment, the Graeco-Roman 'tunica talaris', which reached to the heels, and the loose outer-garment of dif-
ferent colors called the paenula."25 Here again the general conservatism of the Church is shown in respect to vestments. As has already been said, some of the people, chiefly those in high station, still clung to the older Roman type of dress; thus establishing a striking parallel between the vesture of this group and that of the clergy. One example of this in pictorial representation is that of St. Gregory with his father Gordianus, who is a sena-
tor, and Gregory's mother, Sylvia. There is little

25. Stapper-Baier, op. cit., p. 239
difference between the vesture of the prelate and the senator, and the only distinguishing mark is that the bishop wears a Papal pallium and carries in his left hand the book of gospels.

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Sculptures and pictures of this period reveal that ornamentation was chiefly reserved to the 'clavi', and despite richness in this area, the garments are notably graceful and simple and without any extravagant decoration.

This too was the age of the Fourth Council of Toledo, 633 A.D., and St. Isidore of Seville; both played an important part in the history of sacred vestments. From them is derived the knowledge of systematic arrangement of vesture for various orders within the church, such as the albe, worn by all clergy; the orarium, worn by deacons, priests and bishops; the planeta, worn by priests and bishops only; and the ring and staff, reserved exclusively to bishops.

In summary, five essential elements mark the development of liturgical vesture in the period between the fourth and ninth century, elements which will reach a peak in the following centuries beginning with the time of Charlemagne. They are: 1. "Definitive separation of the vestments worn at the liturgical offices from all non-liturgical clothing, and especially from that used in secular life; 2. separation

26. Marriott, op. cit., p. xlviii
and definitive settlement of certain articles of dress; 3. introduction of the 'sacrae distinctiae'; 4. employment of the vestments definitely assigned for use at the Divine Offices with retention of the ordinary clothing under these vestments; 5. introduction of a special blessing for the vestment intended for liturgical use.  

During the disturbances which followed the fall of the Roman Empire in the West and the establishment of barbarian nations on its ruins, learning rapidly declined in Italy and Southern Europe generally. This period of conquest plunged the greater part of Europe into a barbarity and ignorance from which it slowly merged during the lapse of several centuries. To say, however, that all learning had died out would be wrong. There always remained some educated men who preserved the ancient forms of literature and learning, men associated with the Church. Religion alone made a bridge across the chaos and linked the two periods of ancient and modern civilization. Excepting for Papal supremacy, monastic institutions, and the use of the Latin language, a total end might have come for all forms of civilization. Papal supremacy kept up intercourse between Rome and various nations of Europe, the Latin language served as a medium for this intercourse, and the monasteries held out the best, if not the only opportunity

for study. They were also secure repositories for books. Ancient manuscripts, preserved and multiplied in them, could hardly have descended to posterity through any other channel. Thus the Church saved science and literature from universal destruction and at the same time took in hand the instruction and civilization of the barbarians.

With the crowning and anointing of Charlemagne as emperor of the West during the reign of Pope Leo III, in the year 800 A.D., a new epoch of learning was inaugurated. This emperor, interested in learning and art, supplied liberal patronage for both by starting schools in France and Germany, and bringing in scholars from all over Europe. Among these scholars were Alcuin, Rabanus Maurus, and Walafrid Strabo—all interested in the discipline and ritual of the Church. Of special curiosity to them was the use of sacerdotal vestments as they saw them in churches and chapels. They noted elements of similarity and dissimilarity, and, being acquainted with the scriptures, they drew comparisons with the accounts of vestments contained in them and the vesture they themselves wore in sacred functions. No need to say what is so clearly indicated in their writings, they strived to bring the points of divergence between the two liturgical vestures more in harmony. Consequently, changes and additions were rapidly made with a view to assimilating as far as might be, the Christian to the older
Levitical type. 28

The increase of sacred vestments was brought about partly by the above mentioned additions to the more simple vesture of the preceding epoch, and also by raising or consecrating to liturgical usage those which already had been employed for service in the sanctuary. At any event, this period, between the ninth and thirteenth century, witnessed the completion of the list of vestments in the Roman Rite. Principally pontifical vestments received their final additions and forms through the important position of the Cathedral and its bishop.

Sculptures on the Cathedrals built at this time reveal that sacred vestments still retained much of the simplicity and grace of the pre-Carolingian period, and ornamentation was subject to the fundamental form of the garb. Since the pontificate of Innocent III, 1216 A.D., many changes have occurred in size, material and decoration, but there has been no increase in number or kind of vestment in the Roman Rite.

To illustrate better the actual increase in the number of vestments during the period between Charlemagne and Pope Innocent, it might be well to compare those

28. Marriott, op. cit., p. v
recorded by some of the liturgical writers of that time.29

<table>
<thead>
<tr>
<th>Rabanus</th>
<th>Pseudo</th>
<th>Ivo of Chartres</th>
<th>Honorius of Autun</th>
<th>Innocent III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maurus</td>
<td>Alcuin</td>
<td>anno, 820</td>
<td>X cent</td>
<td>c. 1115</td>
</tr>
</tbody>
</table>

| Alb | Alb | Alb | Alb |
| Girdle | Girdle | Girdle | Girdle |
| Amice | Amice | Amice | Amice |
| Stole | Stole | Stole | Stole |
| Maniple | Maniple | Maniple | Maniple |
| Dalmatic | Dalmatic | Dalmatic | Dalmatic |
| Chasuble | Chasuble | Chasuble | Chasuble |
| Sandals | Sandals | Sandals | Sandals |
| Pallium | Pallium | Stockings | Pallium |
| Subcingulum | Subcingulum | Stockings | Stockings |
| Rational | Mitre | Mitre | Mitre |
| Gloves | Gloves | Gloves | Gloves |
| Ring | Ring | Ring | Ring |
| Staff | Staff | Staff | Staff |
| Tunicle | Orale | Orale | Orale |

Many of these had been in use from early Christian times, but it is in this period that they became officially recognized as liturgical vesture.

Catholic liturgists and artists agree only in part with what has been said of the vestments after the twelfth century, that they have become "stereotyped into the final form which they have maintained to the present day in those churches in which their use has continued."30 But this is only true as far as essential form is concerned. Many of them from the fourteenth and fifteenth century still bear the mark of simple grace of earlier ages, but the general

29. Walsh, op. cit., p. 378
tendency is toward greater elaboration and greater comfort which was anything but stereotyped. Greater comfort removed much of the pleasing drapery, and greater elaboration "covered them with orfeyas and masses of intricate needlework...skillfully executed and very rich and costly... until simplicity of spirit had given place to complexity, simplicity of taste to a desire for elaboration...and antique simplicity of ecclesiastical vesture passed away."31 From the sixteenth century to the end of the eighteenth, the taste exhibited in the design of vestments, despite costliness and richness, leaves much to be desired.

The general condition in the Renaissance--there are exceptions--is best expressed in the words of Dom Roulin, quoted above, a monk of Ampleforth Abbey, England, who wrote in 1930:

"Every sort of applique work is used, sometimes not inelegant, often very complicated. Gilt and lace and other finery--these things are used to excess, and ecclesiastical vesture groans under a heavy mass of ugly elaboration. Such was the disastrous performance of the craftsmen of this period. In their worth, or rather in their wretchedness, the chasuble, copes and other vestments of this period go hand in hand with the swaggering costume worn by the exquisites of the Renaissance, or with the elaborate dress of the great lords of the eighteenth century in its monumental affectation and pride, or with the lace frills,embroidered waistcoats and rose-tinted coats of the revolution. And so we come to the end of the eighteenth century.

31. Roulin, pp. cit., p. 8-9
The decadence is complete. The liturgical vestment has ceased to be a vestment and has become an ornament. 32

This is also the period of the Reformation, and it will not be amiss to make brief survey of its effect on sacred vestments in Protestantism. One author, 33 a member of the Protestant church, says that Zwingli declared garments used in the celebration of the Mass were essentially wrong, and that this view is held in most of the Reformed Churches. He also asserts that the Anglican Church, after the first disturbance had subsided, again used clerical vestments, but with modification; that certain Protestant Episcopal Churches in America prescribe the cassock, cincture, and biretta for general official wear, and the surplice for all services other than the communion, and the amice, alb, girdle, stole, maniple, and ensamble for the celebration of the Eucharist. He says that Luther's position was a conservative one, that he advocated use of clerical vestments, but in such a way that luxury and ostentation be avoided, and that gradually the cassock became the only garment used in the majority of Lutheran Churches.

The first edition of the Book of Common Prayer

32. Ibid. p. 9
33. Kretzmann, Paul E., "Christian Art in the place and in the Form of Lutheran Worship." Concordia Publishing House, St. Louis, Mo., 1821, pp. 124-125
appearing in England in 1549 A.D., allowed the use of the alb, chasuble, cappa, tunic, and surplice; the second Edition permitted the surplice and rochet, and the third, of 1559 A.D., reverted to the practice stipulated in the First Edition, but only theoretically since the regulations of the second continued to prevail. Eventually a return to old ecclesiastical vesture was inaugurated in England and their use restored in at least two thousand Anglican Churches.

Father Braun, speaking of liturgical vestments and Protestantism, says that since Protestantism rejected the doctrine of the Sacrifice of the Mass and the priesthood, it would have been logical if it had also abandoned the use of vestments, since these, while not essential to the Sacrifice of the Mass, have their whole history bound up with it. In this, he maintains, the Reformed Churches, i.e. Calvinist and Zwinglian, were logical in so far as they adopted vesture taken from secular life.\(^{34}\)

The degeneration which sacred vestments suffered during the period of the Renaissance and which reached its lowest point in the eighteenth century, did not last. The Gothic revival of the nineteenth century lent a hand to the general purification of the distortions which had crept in. In the Catholic Church it is known as the "Liturgical

\(^{34}\) Braun, "Catholic Encyclopaedia", vol. XV. p. 390
Movement" which dates back to about 1840, and is the work of Dom Prosper Guéranger, a monk of the Abbey of Solesmes, France. In 1903, recently Beatified Pius X, in his encyclical "Motu Proprio" gave official approbation to the Benedictine monks of St. André, Bruges, Belgium, took the initial step in organized efforts to foster interest in the clergy and laity in the beauty of liturgical practices and forms. Ecclesiastical vestments shared in large measure in this movement which spread rapidly through Germany, England, Austria, Belgium, France, Holland, and also America. The full support of all the popes since Pius X was given it. This can be seen in the encyclical of Pius X called "Motu Proprio," in that of Pius XI, the "Divini Cultus," and the recent one of Pius XII, "Mediator Dei."

With all these combined efforts, the present time is witnessing the removal of the last traces of ugliness which had crept into the realm of sacred vesture; chief obstacle to this lies in the durability of the old vestments which are not disturbed by the ravages of time, wear, and tear.
3. Vestments prescribed for use in Pontifical High Mass: Their separate evolution in form, material, and color.

With the exception of a few special vestments reserved for the use of the pope and archbishops, those employed in a Pontifical High Mass include almost all of the liturgical vesture in the Roman Rite. There they are worn not only by the bishop, who represents the fullness of the priesthood, but also by one or other of the ministers in Holy Orders as they assist him. The study of these vestments will not be made in the order in which they are donned by the bishop or other ministers.

AMICE: This is the first of the vestments which the celebrant puts on in vesting for Mass. It is a rectangular piece of linen cloth, whose usual or acceptable size is about 32 x 24 inches, having a string on the two upper corners by which it is fastened on the shoulders and about the neck of the wearer. These strings are crossed on the breast and tied in the back. The material from which the amice must be made is linen, the center of which must be marked with a small cross. The priest kisses it and then rests the whole garment on his head before adjusting it to its proper position. Meanwhile he prays: "O Lord, the helmet of salvation upon my head, that I may overcome the assaults of the devil." This prayer suggests the symbolic meaning of the amice: a helmet of salvation which protects the minister from evil.

1. Daily Missal, Prayers for Vesting, p. 946
The same difficulty which presents itself in the case of other vestments is also found in connection with the amice; the meaning which early writers had in mind when speaking of it. Sometimes they use the Latin "amictus", simply a garment or covering; sometimes "immemus" meaning shoulder; again the Greek "anabologium", or "anaboladum", or "anagolaium", -all equivalents of the amice; or again they refer to it as the superhumeral, and even ephod, because of its Aaronic resemblance.

The writers of Classical times used the word "amictus" in referring to any outer garment. Virgil (Aen. iii, 405) does so with regard to the toga, which was ornamented with purple and which was thrown over the head by the priest engaged in acts of sacrifice. An example of this is found on the Trajan Column where the Emperor is thus represented in sacrificial employment. Early writers in the Church use the word in a general, not ecclesiastical sense. St. Isidore of Seville, c. 635 A. D., nowhere uses it to denote a vesture, sacred or otherwise. However, when he defines the word anaboladum, he likens it to a lady's veil. St. Jerome (St. Jerome on Isaias, cap.iii) referring to the dress of Hebrew women says: "Habent sindones (or

2. Marriott, op.cit., pl.iii


anaboladium) quae vocantur amictoria," also makes the
amictorium, or its equivalent anaboladium, a garment
worn by women for covering the shoulders. Obviously
there is here no connection with the liturgical position
the amice would take in later centuries.

The first reference to the "amictus" as a vestment
was made in the early ninth century by Rabanus Maurus
who, although not calling it by that name, evidently
means it when he compares it to the super humerale of Leviti-
cal use. He ascribes it, consequently, to Hebraic origin.
Amalarius of Metz, his contemporary, 825 A.D., makes of it
the first of the vestments in the Church. Walafrid Strabo,
c. 847 A.D., while enumerating the eight vestments of the
Church in use at the time, makes no mention of the amice.
Other writers of the time speak of it under one or the
other name mentioned above.

Various theories about the original use and practical
purpose of the amice are inconclusive. Durandus merely
says that the "priest or bishop who is about to celebrate
having washed his hands taketh the amice, and covereth
his head with it." A fraction of this practice remains
in the brief second when the amice rests on the head of the
priest in vesting. Monks of some religious orders, Franciscans,

Institutione Clericorum," lib.1, cap.15
6. "Primum vestimentum nostrum quo collum undique clingimus."
("De Ecclesiasticis Officiis," II, 17)
7. Durandus, op.cit., p.23
and Dominicans, still keep the head covered with the amice while approaching the altar for Mass. If the content of the prayer for vesting may be used to determine the original purpose of the vestment, then it was a covering for the head. But in early times it may have been a scarf to hide the bare neck, or a muffler to protect the throat, or a cloth to prevent other vestments from being soiled by perspiration.\footnote{8} Honorius of Autun, c. 1125 A.D., was the first to suggest that the amice was worn on the head;\footnote{9} earlier writers place it on the neck and shoulders. In this position it formed something of a contracted hood, or collar.

Originally its shape may have been square as well as rectangular with ornaments applied to the upper part of the cloth. Early in the tenth century these ornaments were already of gold applied in a small patch. This may have been the aurifrigium or orfrey which later, from the eleventh century became richer with embroidery and precious stones. This practice has lost popularity in modern times, but in recent years, here and there a tendency has been to revive this ornamental feature which when lowered from the head falls over the chasuble as a form of collar.

It can be said generally that the amice became a liturgical vestment late in the Middle Ages, but no definite century may be assigned to this transition.

\footnote{8} Braem, op.cit., p. 5
\footnote{9} "Gemma Anima", 1, c. 201, quoted in Smith and Cheetham, op.cit., vol. 1, p. 78
ALB: The alb is an ample linen tunic reaching to the feet, bound around the waist by a cincture or girdle, and having narrow close-fitting sleeves that reach to the wrist. It is called alb from the Latin word "alba", white. While vesting in it the priest prays: "Cleanse me, O Lord, and purify my heart, that being made white in the Blood of the Lamb, I may have the fruition of everlasting joys."10 This proposes its symbolical meaning, that of integrity.

The alb has been known in past centuries under various names; alba, tunica alba, tunica talaris, poderis, linea, supparus, subusula, and comisia. All these have been derived from some characteristic or other of the garment; i.e. "tunica alba" is simply a white tunic; "tunica talaris" and "poderis" from the fact that it reaches to the bottom or ankles; "linea" from the linen cloth from which it is made; "supparus" from a garment worn by certain people; "subusula" from an inner tunic or shirt, and "comisia" also a shirt-like garb. Alb or "alba" has been most general and the name that has come down to present times.

The Latin word "alba" or "tunica alba" as a designation of a white garment first appears in a passage from Vopiscus, (Hist. August. Script. Trebellius in Claudio), who speaks of an alba subserica, or tunic made of silk interwoven with some other material, sent as a present to Claudius around 265 A. D.

10. Daily Missal, Prayers for Vesting, p. 746
The same expression is found several times in a letter of Emperor Valerian\(^\text{11}\) where it also pertains, to the long garments worn in ancient Greece, by separate nations of the East, and in the Roman Empire. In Rome it was not peculiar to any certain class of citizen; the occasion for which it was worn determined its richness. "Some were plain and made of common stuff, as it was employed for ordinary use. Others were more costly, and appropriate to days of religious ceremony and to State occasions."\(^\text{12}\)

The ecclesiastical use of "alba" or "in alba" in literature leaves much of its meaning unsolved. Context alone can determine when a particular kind of garb was intended or when white garments without regard for a special type were meant. The problem is not made clearer by the fact that in secular Rome, the alba or tunica alba was a part of the ordinary dress. The frescoes depicting Eucharistic scenes in the catacombs do not represent the alb, nevertheless a nineteenth century authority on the genesis of sacred vesture holds that the alba was worn "from Apostolic times by those who ministered in the Church."\(^\text{13}\)

The first reference made to it as a vestment of Christian ministry is in the Canons of the Fourth Council of Carthage at the close of the fourth century. This canon

\(^{11}\) Smith and Cheetham, *op. cit.*, vol. 1, p. 45.
\(^{13}\) Marriott, *op. cit.*, p. liv
prescribed that deacons should not wear the alb excepting for divine service. By inference it may be concluded that bishops and presbyters could wear this garment as a distinguishing feature in ordinary life. That they did so, at least after the time of Constantine is confirmed by the mosaics in the Church of St. George at Thessalonica dated for the fourth century. Among all the figures represented there in formal dress, only two are ecclesiastics; Philip Bishop of Hermola and the Presbyter Romanus. Their garments are so arranged as to reveal the white tunic, or alb, and are different from the clothes worn by the laymen present.

What might be called the alb used in the Early Church was a large and ample garment compared to the closely fitting one of similar purpose in Hebraic Religion. When St. Jerome attempts to describe the tunic of Levitical priesthood, he resorts to a comparison between it and the "comitiae" worn by military men of the time (Epist. ad Fabiolam). Amalarius of Metz, writing in the early ninth century refers to St. Jerome's description of the Hebraic tunic and observes that it was "strictum" and

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that of the Christians was "largum." Illustrations of this may be seen in the vestments which are worn by Archbishop Maximian and his attendant ministers in the mosaics in Ravenna, those of the deacon in the fresco representing Ordination in the Cemetery of St. Hermes, Rome, and also those of St. Cyprian of Carthage under his planeta, in an eighth century fresco. It must be said, however, that these garments because of their shape may have been dalmatics, at least their sleeves suggest this vestment. Father Braun includes this garment with those invariably used by the priests in liturgical service.

By the ninth century the alb had taken definite form and one of its more striking characteristics was the narrowing of the sleeves; a possible result of a practical need, i.e., administration of the sacrament of Baptism required a sleeve that would not be in the way. Very few monuments of this period reveal much more than the sleeves and lower part, but one of the first, a miniature of the ninth century in a Pontifical, shows the ministering clergy with his two assistants garbed in the narrow alb with close fitting sleeves as they

16. "De Ecclesiasticis Officiis," lib., ii, cap.18, quoted in Smith and Cheetham, op. cit., p. 46
19. De Rossi, op. cit., vol. i, pp. 298-304
immerse the candidate for Baptism in a basin of water. Durandus, writing in the thirteenth century, seems to take for granted the narrow sleeves. He writes: "And the sleeves of the Albe, as also the Tunicle, ought to be tight enough, not too loose, lest they slip away and leave the arms bare." 22

Until the close of the Middle Ages the alb was worn by all clerics performing the duties of their office in the Church. It is also said to have vested monks even when they assisted at divine services from the stalls. Present usage confines it to the liturgy of the Mass. With the increase of number of vestments before the twelfth and thirteenth centuries, comfort required that this under-vesture be made less ample. At present it is close-fitting, and as formerly, is girded about the waist.

The plain linen alb encouraged for liturgical service in the Church today was in ancient times decorated with one or several stripes of scarlet attached to it. Rock says that the number of them determined the special appellation of the alb. Albs which had but one were denominated "Alba Monolores," if they had two "Dilores," if three "Trilores," etc. 23 The most common ornament in the late medieval period was the embroidered and ornamented oblong patch attached to it called "parures," a shortened

22. Durandus, op.cit., p. 31
23. Rock, op.cit, p. 215
form of "paraturae" taken from "paratus" meaning equipment. With or without these paruriae, or apparels, the alb was known as either alba parts, appareled; or alba pura, plain. Of these apparels Durandus wrote; "The Albe hath also golden broidery and devices for ornament wrought with varied work in divers parts." These "divers partes" were usually four; "two at the wrists, and two at the foot; one in front and one behind." The alb used by St. Thomas of Canterbury, d. 1170 A. D., when an exile in England, preserved in the Cathedral Church of Sens, serves as a good illustration of this kind of decoration. This long full robe is ornamented with gold and purple quadrangular apparels.

The mention of red, blue, and black albs in medieval times offers an enigma to most writers on sacred vesture. The consensus of opinion seems to be that these colors referred to the predominant ones on the apparels of the alb, unless the writer had the dalmatic in mind. Generally the alb was made of white linen, but sometimes silk and cloth of gold was also worn. Again they were made of silk and fringed with gold as were those given by the King of Saxony to the Church of St. Peter, Rome, during the Pontificate of Benedict II, who reigned between 855 to 858 A.D.

24. Durandus, op. cit., p. 50
25. Rock, op. cit., p. 816
During the period of the Renaissance the alb was drawn together by long pleats from top to bottom consuming yards of material. The pleated bottom is still observed in some localities. This strange departure from ecclesiastical antiquity found its highest peak of strangeness in hand-made or machine made lace, often waist high in modern times. This practice, called by both Pugin27 and Rock28 "paltry," has done much to lessen the dignity of this liturgical vestment.

CINCTURE: The cincture, sometimes called the zone, girdle, band, or belt is derived from the Latin "cingulum," a girdle. It is a cord intended to gather up the alb and keep it in proper place during sacred services. Its symbolic meaning is contained in the prayer said while putting it on: "Gird me, O Lord, with the girdle of purity and extinguish in my loins the desire of lust, so that the virtue of continence and chastity may ever abide within me."29

This symbolism was already pointed out by St. Jerome in the fourth century (St. Jerome on Ezek. xliv.), and Pope Celestine I, in the fifth century. (Concilia, ii, 1618). Because of the simplicity of the girdle, it offers few problems save those which concern the time it was recognized

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27. Ibid., p. 7
28. Rock, op. cit., p. 216
29. Daily Missal, Prayers for Vesting, p. 247
as a liturgical vestment. In ancient times, pre-Christian and Classic, it was used by laborers, soldiers, and anyone engaged in active exertion, to secure the long and often times large garments. It is seen time and again in monuments of these same cultures and is represented in Christian antiquity in the figure of the Good Shepherd. In the East it was often highly ornamented and symbolic of royalty. Possibly this influence prompted one Germanus, Patriarch of Constantinople in the eighth century, to say that this priestly vestment was emblematic of the beauty and majesty of the Godhead with which Christ girded Himself when entering His kingdom, (Myst. Theor. p. 206). 30

It was part of the vestments particular to the episcopacy as Pope Celestine's letter to the bishops of Vienna and Narbonne, indicates. In it he chides them for adopting the pallium and girdle as a literal fulfillment of the scriptures rather than an observance of its spirit. 31 It may well be that the cinature was reserved only to bishops and priests in earlier centuries, while the alb of the deacon was left to hang loose.

In Early Christianity the cinature or girdle was flat and sometimes richly ornamented with gold and precious stones.

30. Marriott, op.cit.,pp.84-85
31. "Amici pallio et lumbos praecincti, credunt se Scripturae fides non per spiritum sed per litteram completeros." Marriott, op.cit.,p. 45
St. John Chrysostom (Hom. in Psalm. 43; vol. v, 521) when he inveighs against luxury in dress, very specially includes golden girdles whose sumptuousness continued long after they had become a vestment in the Church. Out of the five cin- tures, or "zones" which Bishop Riculfus of Perpignan, c. 887-915 A.D., willed to his see, only one was "simply" of gold, the others were ornamented with gold and embossed with jew- els. Renaissance and post-Renaissance times have not re- verted to the pristine ornamentation of the earlier vestment.

In modern times the cincture is a linen or woolen chord, usually white; silk and the color of the day are permitted as exceptions, but bands and sashes have been entirely dis- approved of by the Sacred Congregation of Rites (November 24, 1899). Tassels of the same color may be appended to the chord, but beyond this no ornamentation is permitted.

CHASUBLE: The chasuble is the last vestment the priest or celebrant assumes when vesting for Mass. Its present form is, in some respects, like an oval with an opening in the center by which it is passed over the head and rests on the shoulders. In this position the sides are open and the front reaches slightly below the knees while the back is usually somewhat longer. In color it takes that prescribed for the day, i.e., red, green, white, purple or black. While vesting
in the chasuble the priest prays: "O Lord, who hast said: My yoke is easy, and My burden light, make me so able to bear it, that I may obtain Thy favor."34

The modern chasuble appears in literature under a variety of names; "casula," a diminutive of "casa", which is the Latin for cottage or hut. In this sense it is called "casulla" in Spanish, "chasuble" in French and English, "casil" in German and "kasuifel" in Flemish. The chasuble is also known as the "amphibalus," the Greek word meaning to clothe; also "planeta" from the Greek root word meaning to wander; it seems its large folds were supposed to wander around the body. "Pascola" in its Greek form also means a cloak.

Some writers on ritual assume that pascola, casula, and planeta are but different names for one and the same thing. Many problems are involved in trying to decide if this assumption is correct or not.35 If not substantially the same, these garments are at least closely related.

The oldest of the three words is the pascola. A garment by this name is spoken of in early Classic times where it is referred to as a heavy outer cloak for travelling or for protection against inclement weather. Plautus, 254-184 B.C., places it on the back of a slave or servant (Mostellaria, iv.

34. Daily Missal, Prayers for Vesture, p.947
35. Marriott, op.cit., p.lx.
2. 74); Cicero, 106-143 B.C., associates it with travelling (Speech, pro Milone, c.10), and again with the garment of a mule-driver (Speech, pro Sestio, 38). Other references of Classic antiquity make it a garment for the rain, and an overcoat for soldiers. "Originally it may have been a rectangular blanket, but instead of being wrapped about the body, the head was thrust through a hole in the middle of it, and the body was snugly covered up as under a little cabin."36 From all evidences it was a part of the lowly and slave; a useful garment not worn as an ordinary dress. Thus it was established in Roman usage in the first century.

In the second, it is still a part of peasant association, so that a ruler might not appear in it at any time, be the weather what it may. But by the third century, it was already permitted to senators and people of rank. Two hundred years later, c. 438 A.D., it had become a "distinctive garment of peaceful dignity, and as such worn by senators."37 The Theodosian Codes required senators to appear in full paenula,38 and St. Augustine, in the first half of the fourth century, speaks of his teachers as "paenulati magistri."39

There existed two kinds of paenula. The older one was a short and narrow garment; the other reaching the feet was

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36. Morey, op.cit., p. 386
37. Marriott, op. cit., p. lxxiii
very full and was the one adopted by dignified society and senatorial rank. It is from this garment, and not from the short one, nor yet the earlier toga, that the chasuble originates. 40 However, nowhere in the early writings, or even the later ones of the Middle Ages, is the pæsmula described as a distinctive garb of Christian ministry.

That the Eucharistic vestment identified as the casula or chasuble evolved from the full, round pæsmula is supported by the mosaic portrait of St. Ambrose, in Milan, which might have been executed shortly after his death in 397 A.D. It is the earliest known representation of a bishop which exists, and clearly shows the pæsmula worn over the dalmatic. 41

The story of St. Martin of Tours, c.397 A.D., gives account of the pæsmula used in celebrating the Holy Sacrifice and it also suggests its form. To a poor man who came to him begging, while he was celebrating Mass, St. Martin drew out his tunic from under his amphibalus (chasuble or pæsmula) and gave it to him. It is recorded that the beggar did not see him do this; a thing quite impossible if the pæsmula were not of great size. 42

In color the early pæsmula was dark chestnut-brown, or some dark variation of it which is generally attested to by paintings in the catacombs, mosaics, and literary evidences existing from Roman and early Christian times.

40. Rock, op.cit., p. 231
41. Morey, op.cit., p. 395
42. Ibid., p. 399
"Casula" is the next term used for the outer garment related to the chasuble. The definition of it is given by both St. Gregory of Tours (De Mirac., S. Juliani, cap. xliiv) and St. Isidore of Seville (De off. Eccl. lib. ii.) who regard it as a small hut or "casa". It is more often used to designate an outer garment which in older Latin times was the paenula. St. Isidore of Seville defines the casula as a garment furnished with a hood (vestis cucullata); and as a "diminutive of 'casa,' a cottage, seeing that, like a small cottage or hut it covers the entire person."43 This description is exactly coincidental with that portraying the paenula under another name.

The earliest references to the casula shows that it, like the paenula, was of humble origin, used by peasants and artisans as an ordinary protection for out-door weather. St. Augustine makes repeated use of it and seems to infer that any of his congregation might be expected to have one (Sermo. cvii., cap. v. tom. v. p. 530). The characteristics which made the casula practical for working persons and peasants, also made it highly suitable for monks. Ferrandus, the biographer of Facundus, Bishop of Ruspa, in Africa, c. 507 A. D., says that the bishop retaining his monastic dress even after being raised to episcopal dignity, that he continued to use a monk's girdle and neither allowed himself, nor permitted his monks

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44. Etym., lib. xix, 24
to use a casula of precious material and brilliant color. 44

Before the ninth century, there is no reason to believe that "casula" was used in speaking of a liturgical vestment, and it is highly probable that in its form it differed little from the paenula or planeta. It has been suggested that the only difference was in their respective material and ornamentation. The casula, being more in demand by the poor, hence also by the voluntarily poor, i. e., monks, the material would be cheaper in quality. Between the sixth and eighth century, it became recognized as the characteristic garb of monks. At the beginning of the ninth century casula referred to the garment previously called the planeta. From that time on, casula, or chasuble was most commonly used to indicate the main vestment of the priest or celebrant.

Finally there is the third designation of the chasuble in the earlier centuries, the planeta. It appears for the first time around the fifth century, and again in the seventh. It may be assumed that the paenula, casula, and planeta were, as far as concerns their use, one and the same garment differentiated only by minor details. They are held as identical in the writings of later liturgical authors, that is, those of the Middle Ages already quoted. Possibly the planeta was a richer dress than the casula, and the term casula a more

popular or provincial name given to the paenula.

In the fifth century, Cassian, c. 417 A.D., describing the dress of the Egyptian monks, mentions the particular short cloak that they wore which "avoided at once the cost and the ostentatiousness of planetæs and birri." St. Isidore of Seville, two centuries later, continues in the same strain and forbids his monks the use of the planetæs implying that it was too costly for monks to wear. The line from Cassian suggests that the planetæs which he directed his monks not to wear, was large in comparison with the short one which they might have worn. This suggestion of largeness in the planetæ agrees with St. Isidor's definition of the casula which in turn defines the planetæ.

This definition arising on the occasion of the Council of Toledo over which St. Isidore presided, marks the first time the planetæ appears as a garment employed by those in Holy Orders. It is the accepted garb for bishops and priests.

46. "Orarium, birros, planetæ, non est fas uti neque indumenta vel calceamenta, quae generaliter eastera monasteria abutuntur." Ibid. lxxxiii, 882, "Regula Monarchorum," c.12
47. "The casula is a robe with a hood, derived as a diminutive from 'casa,' (a house) because it covers the whole person—a sort of miniature 'casa.' I may add that the Greeks hold that one of their names for these robes, 'planetae,' is derived from their free and flowing borders (sic et Graeci planetæ dictos volunt, quia oris errantibus evagantur). Hence the term 'planetary' stars; that is, roving stars; stars which roll here and there with a roving maze and motion of their own." (Etym. lib.xix.26.) Migne, Patrologia Latina op.cit. lxxii. 891
but was not assigned to deacons who appear in the alb. In the sixth and seventh century the planeta and casula were distinguished from each other, neither in form nor use, but in richness. The casula was the simpler dress, and the planeta the handsomer which continued to be worn by both senators and popes.

Marriott draws up a summary of the position of the paenula, casula, and planeta for the first eight or nine centuries: 1. In general form the three differed little, if at all, from one another. There is no evidence to show that a vestment of Christian ministry was ever called the paenula in the Latin churches; nor casula before the ninth century. 2. Until the close of the eighth century, or thereabouts, planeta was the name given to the super-vestment of the priests or ministers whose form and use correspond to what was later known as the chasuble or casula. 3. All three garments were worn in ordinary life by laymen as well as by ecclesiastics. The planeta, however, when worn by laymen was a mark of official dignity. 48

Toward the close of the sixth century, the chasuble became associated with service in the sanctuary. This may be confirmed by the Acts of the Third Council of Toledo dating c. 589 A.D., which prescribed that in reinstating clergy to their lost Offices if "he be a bishop, he was to receive the stole, ring and crosier; if a priest, the stole and

48. Marriott, _op. cit._, p lxxvii
chasuble, and if a deacon, the stole and alb."\textsuperscript{49} While it was then already symbolic of sacred vesture, its reservation to the priest whose office it represents, is not here implied. Even after the psalmula passed into the service of the Church, and regarded as a liturgical vestment, it was not exclusively reserved to the priest. "In 'Ordo Romanus Primus' it is still worn by the acolytes of the pontifical procession."\textsuperscript{50} and Amalarius refers to it as general clothing of those in sacred ministry.\textsuperscript{51} In the "Ordo Romanus VI" which is much later than Amalarius, the fraters still wear chasubles over their albs and amices, as do also the incense-bearers.\textsuperscript{52}

In late Romanesque and Gothic times the chasuble had evolved from its primitive circular shape into that of the vesica or large oval shape which hung down in points on the back and front. Its graceful appearance is honestly depicted in the many figures adorning the portals of the Cathedrals of the time. And when Durandus says that the chasuble "hath two folds, right and left.....is of one piece, and whole, and is hemmed on every side"\textsuperscript{53} he is not denying its oval or vesica shape, but is merely saying that the length of the garment extending from the shoulder to beyond the hands was so long.

\textsuperscript{49} Rock, op.cit., p.232
\textsuperscript{50} Leggs, op.cit., p. 39 quoting "Ordo Romanus Primus" 5 ed. Mabillon, Musei Italicci, t.II. Paris. 1784, p.6
\textsuperscript{51} Migne, op. cit. "De Ecc. Off." lib. II.cap.XIX
\textsuperscript{52} Leggs, op. cit., p. 39, quoting "Ordo Romanus VI" in Mabillion p. 70
\textsuperscript{53} Durandus, op.cit., pp. 57-60
that it required to be folded up for convenience and safety.

The manner of ornamentation of the garments of ancient Rome was ordinarily in stripes, or clavi, usually scarlet or perhaps some dark color, even black. These were sewed on, and interwoven with the material. The early paenula had these vertical bands as can be seen on many of the monuments of Early Christianity. A good example is one depicting a male figure in the act of prayer, in a fresco in the chamber of the cemetery of SS. Marcellinus and Peter, Rome. The robe is adorned with the clavi. This practice was eventually to become part of the chasuble with its single vertical stripe or band on the front and back. Subsequently the clavi, or latus-clavus, were supplanted by the ansae in a Y shape.

The material too suffered some change. From a soft and flowing drapery it eventually became stiff with gold or made of gold brocade. It is possible that this factor was one of the greatest tending to abbreviate the chasuble during the centuries. For about three hundred years before the Reformation the chasuble retained its vesica shape, and the ornamentation continued to grow richer. About the fifteenth century, the increasing heaviness and stiffness of the vestment together with more frequent Private Masses without deacon or sub-deacon, contributed to further shortening and narrowing of it. This reduction in size continued through the sixteenth century down to the nineteenth when it was
stemmed by the Gothic revival.

Chasubles of the past few centuries may be classified, for convenience, into several types: The Roman which falls in two panels ornamented with a cross in the front and a pillar on the back, with a large opening for the neck; the French or Gallican with even smaller dimensions than the Roman, having a cross on the back and a pillar on the front; the Gothic which bears some resemblance to earlier ample forms; and the chasuble of St. Charles Borromeo which resembles the Gothic.

The Gothic Revival c. 1850 A.D. in Church vestments was an open protest against the inartistic abridgment of the chasuble. When the matter came to the notice of the Sacred Congregation of Rites, the Master of Apostolic Ceremonies, one John Corazza, was given charge of the affair. He voted against the use of Gothic Chasubles. Enough dissatisfaction with the decision arose so as to suspend it, and the Gothic movement proceeded. In contemporary times, with the encouragement of recent popes the chasuble is resuming much of the dignity it had lost in the periods of the Renaissance and after, both in form and ornamentation.

Dalmatic: The dalmatic, the vestment of the deacon, is a long robe reaching below the knees, having openings on either side that extend from the hem to almost the armpits. Its sleeves are wide and long, but do not reach to the wrists. Instead of having a cross on the back as does the chasuble,
the dalmatic is ornamented with two clavi or orfreys extending from the shoulders to the hem. These are sometimes joined by one or two transverse orfreys to distinguish this vestment from the sub-deacon's tunic. The color and material of the dalmatic is the same as the chasuble.

The name "dalmatic" is derived from Dalmatia, the Roman province where it was originally manufactured. The full expression, though seldom used, was "tunica dalmatica." In early writing it is usually called "dalmatic."

Like other vestments in the Church it was employed in secular life before becoming a part of the liturgical vesture of the sanctuary. The dalmatic from the beginning was employed by those in high position and dignified society in Rome. The first persons recorded to have worn it were the Emperors Commodus, 190 A.D., and Heliogabalus 235 A.D. There is some question why the biographer of Heliogabalus, one Lampridius ("Heliogabalus," cap.26) should consider it an outrage that the Emperor appeared in public wearing the dalmatic since it was used by the nobility. It may be partially explained that he was also wearing a "tunica manicata" which was considered effeminate.

The Edict of Diocletian, c. 300, fixing the price of

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54 "Dalmatica vestis primum in Dalmatia provincia Graeciae texta est, tunica sacerdotalis candida cum clavis ex purpura." (Etymol. xix, 22, Isidore) Quoted in Smith and Cheetham, op.cit., vol.1, p.325
55. Marriott, op.cit. p. lv-lvi
objects in the Roman Empire speaks of the dalmatic and the colobium (a kind of tight narrow tunic with very short sleeves, worn by important members of Roman society, and later by its senators) as equivalents. It is possible that a small difference did exist between the two, but not enough to warrant special mention. The two names may have indicated the two types of the same garment. No difficulty need be created in finding the substitution of colobium for dalmatic.

In the first centuries, dalmatics had various minor features differentiating them, depending on the purpose or wearer. Some of them were made of wool, silk, and linen; some were ornamented with two clavi, while others had none. There were those worn by men, and those by women, in three different grades or qualities. They were expensive or less so, depending on the material used. But whatever the cost, material, or sex of the wearer, the dalmatic was always associated with people in high station or senatorial rank.

This stately and dignified garment was adopted at a very early date, by bishops and priests in the Early Church. Evidence of this is in the "Acti Martyrum" which includes an account of the death of St. Cyprian of Carthage, c. 258 A.D. When he was led out to martyrdom he is said to have worn a "byrrus" or cloak which may have been the pasmina or planetas, under this he wore a dalmatic, and under the dalmatic a
tunic. It is doubtful whether the bishop would have
vested in garments set aside for the Holy Mass, rather
what he selected would be the ordinary garb in use by
bishops for extraordinary or solemn occasions.

While as early as the fifth century the dalmatic ceased
to be part of the ordinary articles of dress of laymen, it
continued to be worn occasionally by senators. The illustra-
tion of St. Gregory with his senator-father shows both
gentlemen wearing the planeta or paenula, and both also
wearing the dalmatic. When worn by clergy, it was not
regarded as a dress for ordinary wear. This is indicated
by its assignment to the pope and his clergy. For a more
restricted ecclesiastical usage Pope Silvester, c. 335 A.D.,
ordered that deacons should wear the dalmatic instead of
the colobia. (Monsignor Duchesne says that the colobia was
the same garment as the diaconal tunic to which Emperor
Honorio commanded his senators to wear as their outdoor
tunic.) Liturgical writers of the Middle Ages make note
of the fact that Pope Silvester assigned the dalmatic to
deacons. The most complete account comes from Rabanus
Maurus who wrote:

56. "Se lacerna byrro expoliavit...et cum se
dalmatica expolistisset et diacons tradidisset in lineas
57. Illustrated in Marriott, op.cit., Plate XXV
58. Duchesne, op.cit., footnote by McClure, p.382
"Silvester appointed that deacons should use dalmatics in the church....Now at first, priests ('Sacerdos' meaning bishops and priests) wore dalmatics before chasubles were introduced, but afterwards, when they began to use chasubles, they permitted dalmatics to deacons. That even pontiffs, however, ought to use them is obvious from the fact that Gregory or other heads of the Roman see allowed the use of them to some bishops and forbade it to others. Hence it follows that at that time the permission was not given to all to do what now almost all bishops and some priests think they may do; namely, wear a dalmatic under the chasuble."\(^{59}\)

Succeeding popes extended the permission to others besides the deacons of Rome, but until the eighth or ninth century, the robe as a sacred vestment was specially associated with, and belonging to the Roman Church.

Its restriction to this area may be explained in part by its earlier use there by persons of high secular rank who exposed it to the Church. Eventually it was considered a Roman privilege that was not to be taken without special permission from that see. There are many recorded instances to verify this. For example, when Caesarius, Bishop of Arles, visited Rome, c.542 A.D., Pope Symmachus, 496-514 A.D., granted to him the special privilege of wearing the pallium, and to his deacons permission to wear dalmatics after the manner in Rome.\(^{60}\)

St. Gregory the Great, in a letter to one Aregius, bishop

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60. Migne, op. cit., Patrologia Latina LECII, 1016, ("Vit. Caes. Arel. 6.4")
of Gap, c. 599 A.D., grants to him and to his archdeacon (Epist. ix.107), the sought for privilege of wearing dalmatics, which he ordered to be sent ready made. This suggests that their form was unknown in Gap. In the mosaics of Ravenna, sixth century, the bishops and deacons are shown vested in dalmatics; undoubtedly a result of the same privilege or concession to them from Rome.

By the seventh century this garment occupied a permanent place in sacred vestments to which Durandus, writing in the thirteenth century, attests "By the Council of Toledo, (633 A.D.) it hath been ruled that the Deacon shall wear 'the white vestment,' that is the Dalmatic, only at the time of Offertory, wherein he readeth the Gospel."61 This statement also indicates its liturgical use. During other parts of the Mass the chasuble was worn by the deacon. It is Durandus likewise who, after attributing the adoption of the dalmatics by deacons to Pope Silvester, says this pope changed it, "adding broad sleeves, and ordered it to be worn at the sacrifice of the Mass."62

If in Pope Silvester's time the dalmatic was already long and had broad sleeves, then there is little reason to believe that it underwent much change from the early period until the thirteenth century. The following would support

61. Durandus, op. cit. p. 20-21
62. Ibid., p. 82
this assumption: "The Deacon's Dalmatic hath large sleeves and long, ...it hath fuller sleeves than the Tunic of the subdeacon...but the Dalmatic of the bishop hath wider sleeves than those of the Deacon."\textsuperscript{63} The change may have only occurred in the gradations of sleeve widths.

The dalmatic together with the chasuble and tunic worn by bishops from the earliest centuries down to the present time is a symbol of the fullness of the power of priesthood conferred on them.

The most notable change that has affected this garment is that of abridgment. In pre-Carolingian times the dalmatic was very large and long, but already in the eighth century, a shortening of this garb, and a narrowing of its sleeves began to take place. The abridgment was relatively small until the thirteenth century. From then on until the eighteenth, Father Braun reports a loss of some sixteen inches in it,\textsuperscript{64} and from the eighteenth century until the close of the nineteenth, the abbreviation could hardly have gone any farther.

The slits which appear on the side of dalmatics in contemporary times came as early as the pre-Carolingian period. In order to make vesting more convenient, this garb, which had only a small aperture for the head to pass through, was slit on the sides. In the twelfth and thirteenth century, these slits became planned openings; even more

\textsuperscript{63} Ibid., pp. 82-83
\textsuperscript{64} Braun, Catholic Encyclopedia, vol. IV. p. 609
necessary now that the garment decreased in dimension. By the eighteenth century they had already reached the sleeve and beyond, and by the end of the nineteenth century, the sleeve form was maintained merely by two strings tied under the arm. A desirable trend in contemporary times would be to reinstate the sleeve in its early integrity and contribute to the logical appearance of the vestment.

Artistic monuments are the best sources of study for ornamentation found on vestments. Despite the relative infrequent appearance of deacons on art relics, the decoration of their particular vestment can be traced through the successive centuries. They can be seen in the mosaic ornaments in the apse of St. Vitalis, Ravenna, in the apse of St. Lorenzo outside of Rome, both from the sixth century; in that of St. Mark from the eighth century, and in the mosaics of St. Praxedes from the ninth century. Rock, who has made extensive study of sacred vesture, says that these all show the color of dalmatics to be white, that they had wide sleeves, and were adorned with the clavi or stripes which are generally purple.65 Some authorities, while agreeing on the stripes, question the designation of purple as their color. Marriott says they are black, and that very few dalmatics prior to the seventh century had

65 Rock, op.cit., pp. 245-246
any other than black orfreys or clavi. 66 An exception to either purple or black is seen in the colored drawing of the seventh century, now in the Windsor collection, which shows the Apostles with red clavi on their tunics.

After the tenth century the color of the dalmatic was often varied in color; already the red, purple, green, and black of liturgical prescription was anticipated in them, following the pattern of the chasuble. An interesting observation is made by Durandus who writes in the thirteenth century that the "tunicle of the subdeacon, the dalmatic of the deacon, and the chasuble of the priest, do all follow in the stead of the blue tunic....which ought to have scarlet orfreys reaching all its length from top to bottom, back and fore." 67

The material of the early dalmatics was either linen or wool, and at a later time when silk became more available, it was adopted. In time the garb became richer and more expensive in its material, reaching a high peak in the Renaissance.

TUNIC: The outer garment proper to the subdeacon is the tunic, or tunicle. At Pontifical Mass it is also worn under the dalmatic by cardinals, bishops, and abbots. In form it is almost indistinguishable from the dalmatic, and in medieval times was often referred to as the "dalmatica

67. Durandus, op. cit., p. 63
minor," "dalmatica linea," "linea," "tunica stricta," "subdiaconale," and "subtile." It was often used interchangeably with the dalmatic, there having been already at that time, little dissimilarity between the two vestments. The only apparent difference was that the clavi on the tunic were not joined by orfreys found on the dalmatic.

The appropriation of the tunic to the subdeacon is of somewhat late origin. No mention of it is made in the writing of the Early Fathers of the Church, nor do the artistic monuments of Christian antiquity reveal anything answering to the description of the subdiaconal tunic. Earliest mention of it occurs about the sixth century in the letters of St. Gregory the Great to the bishop of Syracuse. From them, two principal ideas can be abstracted regarding the apparel of sub-deacons. First that the sub-deacons of the Roman Church were arrayed in a white alb when officiating at the altar, thus obviating the need for another outer garment.68 The second is that the tunic was temporarily employed in Rome, but that St. Gregory suppressed its use and re-introduced the older garb previously employed.69

In the ninth century, the tunic which had been prohibited by Pope St. Gregory was again introduced, and by the tenth century, it had taken its place as a liturgical

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68. Rock (op.cit., p. 247) says "alb", Braun ("Die Liturgische Gewandung") says "chasuble."
69. Rock, op.cit., p.247, Quoting "Epistolas' lib. IX. ad Ioanhem Syracusanum episcopum."
garment worn by the subdeacons. It was then called the "vestis subdiaconalis" or "subdiaconale." By this time acolytes of Rome wore the tunic, but it was not until the twelfth century that it was generally adopted with the dalmatic as part of the liturgical vestments worn by bishops. When Durandus says that "at this day (thirteenth century) also certain bishops use two tunics," he undoubtedly meant the tunic and the dalmatic which were used arbitrarily when speaking of them. While bishops adopted it, the tunic remained the subdiaconal garment as Honorius, c. 1130 points out when listing vestments appropriated to the different ministers of the altar. He specifies the tunic, "subtile," as the sub-deacons peculiar garment.

In its first form, the tunic was a narrow-sleeved, linen gown, with a single opening at the neck, and without orfres or clavi. Its development in both material and form runs parallel with that of the dalmatic, so that when the dalmatic was made of silk, so too was the tunicle.

71. Durandus, op. cit., p. 77
The slits which appeared on the dalmatic were also to be found on the tunic, and the general curtailment of the form of the dalmatic was followed in the tunic. In summary, the subdiaconal tunic was a copy of the deaconal dalmatic with the difference that it had narrower sleeves, lacked the horizontal apperels between the clavi on the front and back, and was shorter.

From the Carolingian period unto modern times, the difference between the dalmatic and tunic has grown less, until today many sets of vestments exist where no attempt has been made to mark a distinction.

As with the form, so too with the color. In its early history the tunic was white, later it copied the color of the dalmatic. From Durandus there is little help in this matter. It is difficult to determine which color he attaches to the "two tunics" (the dalmatic and tunic) he speaks of. He says "the white tunic, which is of fine linen...the second tunic ought to be blue."73 This much can be said that neither white nor blue must have been fixed, since already at this time the Church had litigated regarding the colors to be used, and therefore the tunic which followed the general development of the dalmatic must also have copied its colors.

73. Durandus, op.cit., pp. 77-78
MANIPLE: The maniple, which is worn by bishops, priests, deacons and sub-deacons, is a band of silk, usually about three feet long and three to five inches wide, suspended on left forearm with half of the length on either side. It is the distinctive vestment of the sub-deacon, and is employed only during Mass. The maniple usually bears three small crosses, one on either extreme end, and one in the middle near the place where it is attached to the alb by means of a pin or ribbon. While vesting the celebrant or clergy prays: "May I be worthy, O Lord, so to bear the maniple of tears and sorrow, that with joy I may receive the reward of my labour." 74

The word "maniple" is of Latin origin, meaning a small bundle or handful. It is also denominated as "fanon," to dedicate; as "sudarium," a sweat-cloth; and as "mappula," a small napkin. It is also called in early writing the "linetum," "linen cloth;" and finally "mantele," which is another name for napkin. With the exception of "maniple," these appellations, indicative to a certain extent of the original use of the vestment, are no longer commonly employed.

In its primitive form the maniple appears to have been a napkin, towel, or handkerchief, and a natural adjunct of practical material service. I.e., wiping perspiration from the brow and hands. In its refined form and material it

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74. Daily Missal, Prayer while Vesting, p.947
was merely decorative and carried in the hand very much as is the small handkerchief in the gentleman's upper coat pocket today. Such a napkin called the "mappula" served the emperor when he signalled for races to begin in the days of Imperial Rome.

At first the maniple was confined to the clergy of Rome. Pope Silvester the First, c. 335 A.D., prescribed that deacons, besides wearing the dalmatic in Church, should have their left hand covered with a cloth of linen, or "pallia linoestima."

This was a kind of linen handkerchief which Marriott associates with the maniple used in handling the Eucharistic vessels. Medieval writers support this theory: "The holy Fathers, (Fathers of the Church) also, while they handled the sacred things and celebrated the Sacraments, had little napkins or handkerchiefs on their hands, sometimes to wipe their hands, and sometimes for covering or reverently handling of the things of God."

Others argue that the "pallia linoestima" of Pope Silvester was not the napkin or handkerchief, but was the orarium or stole which deacons outside of Rome wore over the shoulder. The pallium linoestima, or mappula is never found over the left arm in mosaic or monuments of Rome before the twelfth

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76. Marriott, op.cit., p. 108
77. Durandus, op.cit., p. 50
78. Morey, op.cit., p. 413
century; but when a person is represented in the act of receiving or giving an object, a napkin of costly material is laid across the hands. From some ancient monuments information can be had of how the "mappula" was carried when it was not used for presenting or receiving some object. Then it was folded together, and hung over the right arm with the extremities pendant on the sides. This is as the maniple was worn in later times, but changed to the left arm.

By the sixth century the maniple was a carefully guarded vestment of the Roman clergy. The ecclesiastics of Ravenna, having assumed it, the clergy of Rome protested, as a right distinctly theirs. Pope Gregory to whom the matter was referred, wrote to Bishop John of Ravenna and granted permission to the chief deacons there of wearing the "mappula" when they assisted the bishop. The practice was not to be carried farther than that, however, under any condition.

It is an interesting feature to note in the famous mosaics of St. Vitalis, Ravenna, which date from the same century, that the ecclesiastics portrayed there are perfectly robed in clerical vesture but not one wears a maniple.

In the eighth and ninth century the maniple gained im-

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79. A number of illustrations of this can be seen in Wilpert, J. "Un capitolo di storia del vestiario," Rome, 1898-99, Two Parts.
portance as a sacred vestment through all of Europe. Testi-
monials to this can be found in art pieces dated for these
centuries, i.e. on the antependium in the Basilica of St.
Ambrose, Milan, ninth century metal work; maniple in Durham
Cathedral, England, ordered by Queen Ethelflaed, c. 900 A.D.

Writings too confirm the widespread, if not universal
popularity of the maniple at this time. Rabanus Maurus, in
the ninth century says that it was held in the hand during
Mass by the priests and ministers at the altar. 82 Amalarius,
his contemporary, comments on it under the name "sudarium." 83
Alouin, as well as other important liturgical authorities,
includes it as an ordinary part of ecclesiastical vesture. 84
Durandus, who may be counted on to sum up the whole medieval
period in his references to the maniple and its love for
symbolism says, "The maniple was anciently worn on the hand,
rather than on the arm...therefore in the left hand of the
minister who approacheth unto the service of the altar is
placed a maniple, which is also called a sudarium, as that
he may wipe away the sweats of his mind and shake off his
heart's heaviness." 85 One instance which seemingly denies
the universal use of the maniple, is the Pontifical of

82. Migne, op.cit., Patrologia Latina C.VII,18, "De
Cleric. Instit. i. 18.
84. Ibid. CI, 1245, "De Divinis Officiis," c. 39.
85. Durandus, op.cit., p. 48
Landulfus, ninth century, wherein none of the clergy illustrated are wearing the maniple. In confirmation of its liturgical significance it may be mentioned that gifts to churches and monasteries at this time often included the maniple among other church ornaments, and in an ancient Missal, supposedly copied during the time of Charlemagne, there appears a prayer for vesting in the maniple.

While this vestment had previously been used by all Orders of the clergy—even by clerics or assistants at the Mass who were not in Orders, i.e., acolytes, and even lay-brothers, in the twelfth century it became the distinctive vestment of the subdiaconate. The Synod of Poitiers, c. 1100 A.D., prohibited its use to any office lower than that of the subdeacon.

From the ninth century onward the maniple underwent considerable change and took on a more costly form. Sometimes it was adorned with tassels or with little bells. Its value and richness can be guessed from the content of the will of Riculfus, bishop of Helena, 915 A.D., who mentions the disposal of six maniples of gold.

The folded form of the napkin in earlier centuries

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86. Marriott, op. cit., Pl., 34-36
88. Ibid.
which in later times became the maniple, had gradually dimin-ished in size, and from being carried in the left hand, was worn on the fingers. The inconvenience of this method caused it to be transferred to the wrists, and later to the forearm. In the thirteenth century it was a flat decorated band, very long and narrow which, however, by the sixteenth century had again decreased in length and broadened on the extreme ends until they looked like pockets or spades. This ugliness tended to influence maniples to the present time.

In the process of development the material of the maniple also underwent change. Originally of linen or some related material, in the Middle Ages it was made of silk or some brocaded metallic cloth, richly ornamented with jewels and embroidery. In time its color and material was brought in harmony with the outer vestments employed during Mass.

STOLE: The stole is a band of material approximately eight feet long and four inches wide, made of the same color and cloth as the major vestments used for divine services. Excepting in length, its shape agrees with that of the maniple. It is worn by bishops, priests, and deacons during the Mass, at sick calls, administration of the sacraments, Benediction of the Blessed Sacrament, and so forth. The stole used for Benediction and preaching is purposely made more rich and larger than that used for Mass. By bishops the stole is worn over the neck and shoulders, with the two ends hanging
parallel down the front; priests have theirs crossed over the breast; and for deacons Church law requires that it be worn on the left shoulder then brought over the front and back so that the ends can be joined under the right arm. In all these cases the stole is held in place by the cincture. While it is being put on, the following prescribed prayer is recited: "Rerstore to me, O Lord, the stole of immortality which I lost by the transgression of the first parents, and although unworthy, as I draw near to the sacred mystery, may I be found worthy of everlasting joy." 89

The original and older name for the stole was "orarium," derived from "os," mouth or face. Another derivation is supposed to be from "ora," in the sense of a border or coat, since it was thought to have been the edging of an orphrey on a now extinct garment. Because the stole was often worn during prayer, it is also claimed to be derived from "orare," meaning to pray, or from "orare" in the sense of "praedica-er," with reference to one of the special offices of the deacon. Advocates of Greek etymology propose it to have come from "hora," hour or time, because it indicated the time of the different parts of the service. There are other alleged sources for the meaning of orarium, technical and non-technical, but the most feasible explanation is that which makes it a derivative of "os," the mouth or face, and which associates its original use with a napkin.

89. Dally Missal, Prayer for Vesting, p. 412
or scarf.

The above mentioned derivations suggest the various theories about the primitive use of the orarium as a vestment. One theory is that it was an ornamental binding of a vesture later called a stole; another that its origin is to be found in the Jewish praying mantle; and another holds that it must be traced to a napkin which deacons are supposed to have carried, or a neck-cloth peculiar to priests and bishops in Christian antiquity. Father Braun discredits the first two theories, and while insisting on the obscurity of the origin of this vestment, favors the idea of the napkin or scarf.\textsuperscript{90}

The word "stole" does not appear, in the technical sense of sacred vesture in Christian liturgy, until around the eighth or ninth century, but it was used very early in pre-Christian cultures. In Hebrew tradition it stands for a variety of words all significant of articles of clothing, or a single garment. Most frequently it indicates the vestments of a high priest, or indicates some long stately garb.\textsuperscript{91} Such is it meaning also in the New Testament, where it serves to translate the meaning of robes of stateliness and dignity.\textsuperscript{92}

\textsuperscript{90} Braun, "Die liturgische Gewandung," op. cit., pp. 608-20
\textsuperscript{91} Bible, Exodus, chap. 23, ver. 2-3; chap. 29, ver. 21, 29
\textsuperscript{92} Ibid. Luke, chap. 15, ver. 22; Apoc., chap. 7, ver. 13-14
In classic Greek στολή, stole, is also used in the sense of clothing in general, and especially an outer or best robe. This garment was a short-sleeved white tunic worn by both men and women in Rome. In Early Christian times it was likewise employed by both men and women. Eventually this garb became associated with the Roman matron where it continued its stately appearance, covering the entire person, and reaching to the feet.

Thrown over the head in times of prayer, and falling over the shoulders and around the body like a veil, was a scarf called the "orarium" which was worn with the stole. Thus it came to be associated with "orare" to pray. In the fourth chamber of the cemetery of Callistus on the Appian Way, Rome, is a painted female figure veiled with such an orarium and wearing the stole. Figures in the catacombs are frequently draped in the orarium while engaged in prayer. On the other hand, St. Augustine calls the bandage used for binding up a wounded eye an orarium.

The most plausible explanation of the origin of the stole is from "orarium" derived from "os" the mouth or face, which indicates its primitive character as a handkerchief, or a towel. The manner in which deacons, bishops,

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94. "...ad talos stola damissa." Horat. Sat. i. 2. 99 Quoted in Smith and Cheetham, op.cit., vol. II, p.1935

95. Migne, op. cit., Patrologia Latina, XLI, "De Civitas Dei," xxii, 7
and priests wore the orarium may make less obscure the
nature of its original use. While in Latin orarium means
a stole by whatever order worn, in Greek the stole of the
deacon is called ὀντιμάσια, and that of the priest or
bishop ὄντιμαντιαν. Now St. Isidore of Pelusium, c.500 A.D.,
and the author of the sermon ascribed to St. John Chrysos-
tom, c. 347 A.D., refer to the diaconal use of the stole as
being worn over the left shoulder. They describe it as
the "linetum," which is something of a towel. They com-
pared it to the towel used by Christ to wipe the feet of
the Apostles, and curiously, they also compared it to
angels' wings. Early pagan monuments depict Roman serving
boys employed in the acts of sacrifice or in ordinary table
service, with neatly folded towels over their left shoulders.
An interesting similarity exists between these monuments and
the description of the two mentioned literary sources, and
it suggests that here is the origin at least of the deacon's
stole.

The stole of the bishop and priest was worn around the
neck, and unlike the linetum of the deacon which was made
of linen, was fashioned of colored silk or white wool. This
may have been a more cultivated handkerchief used for ornamental purposes, or a kerchief in the form of a neck-cloth.

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96. St. Isidore, "Epistle." i, 136; St. John Chrysos-
tom, "Parab. de Fil. Prodigo," vol. vii. 655. Quoted in
Morey, op.cit., p. 411.
or muffler. This neck-scarf was not "an uncommon element of dress at the end of the Empire, and from that is deriv-
ed the orarium of the presbyters and bishops."\(^{97}\) The idea is acceptable.

Emperor Aurelian, 270-275 A.D., was the first to give the "craria" to the Roman people to be used by them for waving applause in the circus or theatre. Before this they used their togas. Now the oraria were worn, for convenience over their other dress, and for convenience too, over the shoulder. On the Arch of Constantine, a number of attendants of the emperor wear a broad band or scarf over their shoulders,\(^{98}\) which may be the same as used for applauding. At any rate, the earliest pictures of ecclesiastical orarium are similar to these.\(^{99}\) When it is further noted that the pænula and the dalmatic worn by the bishop and priest had apertures too broad to protect the neck from the cold, or to properly cover it, that it is reasonable to suppose that they wore under them something similar to the orarium borrowed from civil life. This vestment then would be thrown about the neck and over the shoulders of the wearer, and when the deacon's orarium became a mere ornamental scarf, it differed from the priests and bishop's only in the manner in which it was worn.

\(^{97}\) Morey, op. cit., p. 412

\(^{98}\) Marriott, op. cit., Plate IV

\(^{99}\) Ibid., Plates XXVII, XXI, XXXI.
Very little is known of the development of the stole in pre-Carolingian times. The orarium having been merely a handkerchief or towel—even though at times of a choice and ornamental character, from which species the "stole" has evolved—still retained its ordinary, as opposed to its ecclesiastical connotation among Christians long after its ecclesiastical meaning had been formed. The four oraria which Pope Gregory sent as a present to Constantinople, together with two comisiae, are obviously mere handkerchiefs. 100

Rock says that the orarium worn by ecclesiastics in Early Christianity was bordered with strips of purple which were retained after the linen dimensions were reduced and cut away. This resulted in a narrow band which surrounded the neck and fell below the knees on both sides. "It afterwards exchanged the denomination of orarium for stole, by which it is now known." 101

It is possible that the orarium had been introduced into the sphere of ecclesiastical vestments as early as the fourth century. The first mention of it in this regard is made in the Canon of the Council of Laodicea,

100. Migne, op. cit., Patrologia Latina, XXVI, 887, "Epist." vii. 30

101. Rock, op. cit., p. 224
c. 363 A.D., which forbade the members of the minor orders, i.e., subdeacons, readers and singers, to wear stoles, and reserved it exclusively to deacons and priests.

Subsequent development of the use of the stole, and something of its nature, can be best ascertained from the decrees of the various Councils of the Church occurring between the fourth and ninth century. From the canons of the Council of Orleans, 511 A.D., the orarium is referred to in a non-liturgical sense, illustrating what has been said, that the word was used at one and the same time in secular and religious connotation: "The use of the orarium and tzaagae (scarf and boots) are forbidden to monks." 103 That is, in their everyday attire. The next Council, that of Braga in Northern Portugal, held in 563 A.D., corrects an abuse in the wearing of the stole or orarium as it is still called: "That in as much as the habit had arisen among deacons of the province of wearing the orarium below the tunic and constantly hiding it, so that they could not be distinguished from subdeacons, therefore, for the future 'superposito scapulæ utantur orario' (must be

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102. Canon 22, 23. Quoted in Smith and Cheetham, op. cit., p. 1936
103. Ibid., Canon 20
placed over the shoulders).\textsuperscript{104} It is in this sixth century that the earliest representation of the episcopal stole is seen. It appears in the mosaics of St. Vitale, Ravenna, where bishop Ecclesius is wearing both stole and pallium.

The greatest amount of information until this time regarding the orarium is from the Council of Toledo, 589 A.D. It treats of the deposition of clergy from their official rank and stipulates that before they are again reinstated they must receive the badge of their order from the bishop. If the deposed ecclesiastic be a bishop, priest or deacon, he was to receive his special insignia in a formal manner; one of the insignia mentioned was the orarium. Thus this Council defined the orarium as a distinguishing mark common to all three orders of clergy. The same Council forbade bishops, priests and deacons to wear two oraria; and rules that the deacon is to wear his on the left shoulder—a practice observed in earlier times when it was suspended from his left shoulder and hung down the side. In the pictures of St. Lawrence in Rome, both St. Stephen and St. Lawrence, deacons, are represented.

\textsuperscript{104} Ibid., Cap. 9, Lact. v. 814
with linen stripes flowing from their left shoulder. Finally, the Council decreed that the deacon was to have plain, not ornamented oraria of colors and gold.\textsuperscript{105}

The next Council which mentions the orarium or stole is that of the Fourth Council of Braga, 675 A.D., which prescribes that a priest should wear his stole, and only one, at the celebration of the Eucharist in such a way that it should pass round the neck, rest on both shoulders, and be crossed on the breast. For failing to observe this, excommunication was the penalty.\textsuperscript{106}

In the ninth century the word "stole" replaced "orarium" in the technical sense which it now has, and became a distinct symbol of sacerdotal dignity. In the Council of Mayence, c. 813 A.D., priests were ordered to wear it constantly or "sine intermissione...propter differentiam sacerdotii dignitatis."\textsuperscript{107}

The liturgical writers of around the ninth century and thereafter, all speak of the stole as part of ecclesiastical dignity, and for the most part they refer to it under the new name "stole" and "orarium." Rabanus Maurus, c. 820 A.D., says specifically that the orarium is now...

\textsuperscript{105} Ibid., Council of Toledo, Canon. 28, 40
\textsuperscript{106} Durandus, op. cit., p. 41
called a stole; and a few years later Amalarius used the word "stole" exclusively in referring to that sacred vestment.

By the twelfth century, the old name "cranum" had generally disappeared in liturgical usage, excepting in the Roman pontifical which still used the two terms. In appearance it had undergone some changes and its shape varied. Sometimes it was short, and again long. The ends were in some instances broader than the middle, taking shapes of rectangles or squares. Like the maniple, the stole was frequently made of costly material and richly ornamented with tassels or little golden or silver bells which produced musical sounds at every turn of the priest or deacon. It is possible that in this period also, the stole adopted the color of the day, since liturgical colors were then being made permanent by legislation in the Church.

Something can be learned of the use of the stole from the monuments of art during the ninth to the thirteenth century. In the Sacramentary of Autun, ninth century, the bishop appears with both stole and pallium; in a Miniature Pontifical of the same period, in the Library of Minerva, Rome, the deacon is shown wearing the stole pendent from

the left shoulder; while in the many monumental effigies in old Cathedrals, of bishops dressed in pontifical robes, the stole falls in parallel lines down the front. It is at no time crossed. The mosaic of St. Maria in Trastevere, dated for the twelfth century, depicts the priest wearing the crossed stole; but the popes appearing in this mosaic wear the "pallium" instead of the stole.

From the thirteenth century until modern times, the stole has changed little in its essential form. It remained in all instances, a band suspended from the neck or shoulder, but in ornamentation it underwent many and various changes. Ostentation and over adornment in one century was usually followed by simplification in the next so that at the present time a simple decoration is preferred to an ornate one, and the "spade" forms on the ends referred to under Maniple, have been reduced so that the end widths are a little more than that of the main part of the stole.

COPE: The cope is a large cloak or mantle reaching to the feet or ankles, and open in the front. Attached to the opening around the neck is either a cowl or a shield-like appendage which hangs down the back. This vestment is worn by the assistant priest at Pontifical High Mass, by the officiating priest during processions and Benedic- tion, by the officiant and his ministers at solemn Lauds
and Vespers, and by him at nearly all solemn functions excluding Mass.

Besides "cope," this vestment is also known by the Latin "cappa," a cloak, and by the more common name "pluviale," a rain cloak.

The cope or pluviale has undergone very little change in the past thousand years. There have been changes in length, and variations in the pattern of the cowl, but its essential semicircular form has been retained. Its early history is usually thought to be very simple.

Most authorities on sacred vesture identify the origin of the cope with the old large paenula of early Roman times of which it is supposed to be a faithful likeness. More accurately it is supposed to represent, not the closed paenula which had only a small opening for the head to pass through, but the open one which was divided in the front. This was intended to be worn for protection

110. "The cope is nothing but the old large chasuble divided in front, so as to be easier to put on, and then joined again by a clasp." Fortesque, "Vestments in the Roman Rite." op. cit., p. 15

"The prototype of our cope is easily discoverable amongst the garments of the ancient Romans, since...like the chasuble, it was a mantle deriving its origin from the paenula which it perfectly resembles." Röck, op. cit., p. 250

"Im Zusammenhang mit der Planeta muss auch der Pluviale (cappa) gedacht werden, da dieser wahrscheinlich gleich der Planeta aus der alten Paenula entstanden..." Thalhofer, op. cit., p. 528
against the rain and inclement weather, and convenience required that it be easily put off and on. The general shape was the outcome of a practical need, and the hood attached to it was another, since it could be easily drawn over the head for protection. Hence "necessity and not splendor introduced this robe among the sacred vestments."111 This is the most common opinion of the origin of the pluviale.

Another interesting explanation comes from Morey in regard to its origin.112 He says that through the army a foreign mantle called the "lacerna" was introduced into Rome from Asia. This was a storm, dust, or rain cloak for traveling made of light woolen material, dark in color, fringed at the bottom, and in spite of its usefulness was regarded as a luxury. (In the West, a hood was added.) The Persian shawl was its pattern, and it was fastened together with a round brooch or a strip of cloth with two buttons. This "lacerna" was also known as "birrus" or "byrrhus" which had the same form but was of different origin. The birrus also was intended for protection. It also had a hood but it was made of heavier material. When the "lacerna" was no longer imported, home manufacture continued to make a similar garment, the

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111. Mose, op. cit., p. 251
112. Morey, op. cit., p. 401
"bircus," which now lost its Asiatic luxury and was used for the simple purpose of keeping off rain and cold. According to medieval miniatures, this garment became the habit of monks and nuns in the Middle Ages. It became the cope or pluviale when the chasuble or paenula "no longer furnished sufficient protection against the cold and inclement weather which might be encountered during the processions and other functions held out of doors."\[113\]

There is no denying that here is an equally sound theory regarding the origin of the pluviale or cope; at least it accounts for the morse which the paenula does only unsatisfactorily.

Durandus, writing at the end of the Middle Ages, still clings to the Levitical origin of the cope. He calls it a "pluviale or cope," and then proceeds to say that it is "believed to have been borrowed from the Tunic of the Law; wherefore, as that was ornamented with little bells, so is this embroidered with fringes."

And then he adds the touch of charming symbolism so typical of his time, "Fringes...which are labours and cares of this world."\[114\]

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\[113\] Ibid.

\[114\] A cope in the chapel of Aix-la-Chapelle has little silver bells on the lower edge. It is said to have been used by Pope Leo III, 795-816 A.D. Durandus, op. cit., p. 17
The use of "cappa," another term by which the cope is known, does not appear before the time of Gregory of Tours, c. 573 A.D. where it denotes a hooded cloak which may have come from one of the earlier forms mentioned. This robe, called a "cappa" in Monte Cassino, was denominated "cuculla" by those in Gaul. 115 When Alcuin uses the word at the end of the eighth century he usually means a dress for everyday wear. In an inventory of Saint-Riquier, ninth century, two hundred cappae are listed, but they were probably nothing more than cloaks intended for the use of monks in choir. 116 It may well be assumed that the wearing of the "cappae" was inspired by a sense of propriety and dignity, and not from a technical liturgical one. They served as uniforms for the monks, and not vestments. Late in the ninth century these cappae, or copes were adopted and ornamented by some of the Canons and cantors attached to Cathedrals who added to their further development. At the same time the unadorned and coarse garb was still worn by

115. "Cuculla" from the cowl or hood with which it was furnished. Such, probably was the "cuculla villosa" spoken of by St. Benedict in his Rule. This garb is still worn in certain monasteries of Benedic-
tines during Mass and the recitation of the Divine Office.

many monks in choir for the sake of propriety and uniformity, and for the sake of keeping warm. The practice of wearing cloaks continues to the present time by certain Religious Orders; Dominican monks and nuns wear them for Divine Office and parts of the Mass during the winter months.

At what specific time the cope became a liturgical vestment is uncertain. Its first association with public religious service extends to the time when the popes gathered the people of Rome together and in solemn procession filed to some important basilica to commemorate great festivals. In order to protect the pope from the rain, the cope, or "pluviale" was put over his shoulders at the outset of the ceremony. This accounts for the association the cope has with processions and similar functions. But unlike the other vestments, the cope was not early incorporated in liturgical worship in the real sense of the word. This distinction only came to it sometime around the eleventh or twelfth century.\textsuperscript{117} Rabanus Maurus, c. 820 A.D., and Amalarius, c. 900 A.D., make no mention of it in connection with the liturgy. By the twelfth century, however, it had come into its

\begin{footnotes}
\item\textsuperscript{117} Braun, "Die liturgische Gewandung," op. cit., pp. 306-358
\end{footnotes}
own in divine worship. Honorius of Autun, in 1130 A.D., places it among sacred vesture and strives to attach sym-
monic meaning to it.\textsuperscript{118} It is one of the last to be added to the list of vestments used in the Roman Rite.

The changes which have appeared in the cope through the centuries are less of form than of ornamentation. The hood, no longer of practical necessity, became an area where much artistic talent, i.e., embroidery and jewels, was lavished. The very size of the whole gar-
ment encouraged rich and varied adornment, and being one of the outer vestments, it likewise offered generous la-
titude in the use of costly material. That this has been the case can be illustrated by the many copes---many more by comparison than other vestments---which have been preserved from early history.\textsuperscript{119} As an outer ves-
ture, the cope follows the prescribed color of the day.

Inseparably linked with the history of the cope is the morse, also called the "pectorale," "rationale," and "formale," which acts as a clasp to secure the vest-
ment at the neck; "."....nor is it joined but by one ne-
cessary fastening."\textsuperscript{120} It is said to date from the

\textsuperscript{118.} *Gemma animae,* c. 227. Quoted in Thalhofer, op. cit., p. 551
\textsuperscript{119.} A collection of them can be seen in RONALD De Fleury, *"La Messe,"* Paris, 1889, Vol. VIII, 1-17
\textsuperscript{120.} Durandus, op. cit., p. 18
twelfth century,121 but if Morey and Monsignor Wilpert,
who agree with him, are correct in saying that the cope
originated from the lacern or birrus,122 then the morsel
goes back to pre-Carolingian times. Copes preserved from
earlier centuries have, in many instances, a morsel of ex-
quiseite craftsmanship, precious metals and jewels, as
eleventh century miniatures and inventories illustrate.
It often happened that they completely lost their prac-
tical use as hooks to fasten the cope, and then a small
band of material was substituted which was used for this
purpose. To this the morsel was attached in such a way as
to be removed when so desired.

In the thirteenth century the shape of the morsel
was elaborate, its material increasingly costly, and
its use exclusively ornamental. Of the many of these
found in the museums or churches throughout the world,
one of considerably later date deserves special mention.
It was made by Benvenuto Cellini, 1500-1571 A.D., for the
cope of Pope Clement VII, his contemporary. This morsel
which made the Cellini fortune, portrays the figure of

121. Rock, op. cit. "Church of Our Fathers," vol. 1,
p. 302. Macalister, op. cit., pp. 110, 147
122. Morey, op. cit., p. 401. Wilpert, op. cit.,
"Die Gewandung der Christen in den ersten Jahrhunderten." 
Cologne, 1893, p. 45
God the Father surmounting a diamond which is surrounded by a group of cherubs. Its faultless craftsmanship is in keeping with the Renaissance love of accuracy and detail. 123

After the Reformation and the Counter-Reformation, when Baroque art forms could go no farther, there was a gradual return to simplification in the art of metal work as in other art forms. Liturgical equipment shared the effects of stronger and more uncomplicated patterns. The more designed in modern times is, in most instances, a very simple clasp.

HUMERAL VEIL: The humeral veil receives its name from the Latin, "humerus," a shoulder, since it is on the shoulders that this vestment is worn. It is also referred to as the Benediction veil, and sometimes the Offertory veil. It is a rectangular covering in a single piece measuring between eight and one half or nine feet long, and approximately one and one half to three feet wide. The "Cæremoniale Romanum" (1.I, c.s, n. 5) requires that it be made of silk. Usually it is ornamented with embroidery on the back,

and may have fringes or small tassels at either end. It is held in place on the shoulders by a ribbon or clasp.

It is worn by the subdeacon during Solemn High Mass when he carries the sacred vessels from the credence table to the altar, and during the time he holds the paten at the foot of the step. When it is used for Mass, the veil is the same color as the vestments used for the day.

The humeral veil is likewise worn by the officiating bishop or priest while giving Benediction of the Blessed Sacrament, and is then arranged in such a manner as to cover the hands. It is similarly worn during processions of the Blessed Sacrament whenever they occur. Finally, when Viaticum is taken to the sick it is worn by the priest to cover the ciborium or pyx on the way. In all these instances the color of the veil is white, or its substitute, gold or silver cloth.

The history of the humeral veil has not been given careful investigation up to this time, and its origin is uncertain. It is mentioned for the first time in the "Ordo Romano XV," 124 which was drafted sometime in the middle of the fourteenth century. It may extend to an earlier period under the name of "sindon" referred to in the first Roman Ordo. 125 dated between the seventh or eighth century. In

an old sacramentary in Autun,\textsuperscript{126} of the ninth century, a miniature shows an acolyte wearing the humeral veil and the alb. In those centuries the acolyte, and not the subdeacon, held the paten during the Mass with the veil.\textsuperscript{127}

Even when the subdeacon began taking the paten, in the eleventh century, he did not use the humeral veil, but the pall. However, at the close of the twelfth or thirteenth century, the subdeacon while holding the sacred disc, was vested in the humeral veil. Medieval writers from Rabanus Maurus, c. 820 A.D., to Durandus, c. 1296 A.D. make no mention of the veil. It is possible that its use was restricted to Rome, and that it was not rapidly spread, since it only reached France, Germany, and some of the Low Countries as late as the nineteenth century. Its present use in connection with carrying the Blessed Sacrament was first introduced in Milan by St. Charles Borromeo in the sixteenth century.

\textsuperscript{126} Braun, op. cit., "Die liturgische Gewandung." p. 62

\textsuperscript{127} Rock, op. cit., pp. 247-250. Reason for practice of holding the paten is also submitted by Rock: "In the primitive age the number of those who partook of the Blessed Sacrament every Sunday, together with the priest, was very great, and in consequence the paten or sacred disc from which the sacramental species used to be distributed was so large that convenience required it to be removed from the altar as soon as the oblation had been made and not brought back until the period arrived for giving the communion to the people."
GREMIALE: The term "gremiale" is of Latin derivation, "gremium" which simply means lap. The gremiale, or gremial-veil as it is sometimes called, is a square or oblong knee-covering placed on the lap of the bishop when seated on the throne during the singing of the Kyrie, Gloria, and Credo in Pontifical High Masses. It is also required by the "Pontificale" and "Caeremoniale" during the distribution of ashes, candles and palms, the conferring of Holy Orders, and the anointing at Confirmation. Its purpose is to keep the vestments from being soiled from superimposed hands, drops of oil, or ashes.

When used for the Pontifical Mass, it follows the prescribed color of the liturgical vestments worn for the occasion. The gremiale is made of silk, or material corresponding to the other vestments, is usually ornamented with embroidery and has in its center a woven or stitched cross. For functions other than the Pontifical High Mass, the gremiale is made of linen in order that it may be more readily cleaned.

The history of this liturgical equipment is lost in obscurity, but it is supposed that formerly it was used by all ministers at High Mass; a practice that is still partially observed by the Carthusian and Calced Carmelite monks, as well as Dominican priests during this service.
The first mention of the gremiale is made in the early part of the fourteenth century, in the "Ordinarium" which treats of papal functions. It appears in the same century in England, in the laws of Grandison of Exeter, but it is undoubtedly of earlier date, and considering the ever-increasing influence of the bishop already at the end of the tenth and eleventh centuries, it may well have been introduced then.

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129. Braun, ibid.
EPISCOPAL INSIGNIA: Besides the vestments ordinary to various offices in the Church there are certain insignia reserved to the bishop. While some of them may have been part of established usage in the Church long before, it was only between the tenth and thirteenth century that the majority of them attained prominence in the liturgy.

The official covering for the hands of a bishop during the Pontifical Mass are the gloves, also called "chirothecae" or "manicae," which are worn until the Offertory of the Mass. They are made of silk and decorated. In early times they were common to both priests and bishops, and their original use was in all probability a practical one; to keep the hands warm in cold weather and in cold cathedrals. They are first mentioned as ecclesiastical vestments by Honorius of Autun in the twelfth century and are reputed to have been richly ornamented—a feature which has not been lost. In the tenth century, 915 A.D., they are included in the will of Bishop Riculfus who says: "Annulum aureum unum cum gemmis pretiosis, et vultos paria unum."¹

Pontifical gloves correspond to the color of the

¹ Migne, op. cit., Patrologia Latina, CXXXIII, 468
vestments worn for the occasion, i.e., white, red, green, violet, but never black.

The so-called episcopal sandals are embroidered silk slippers worn by cardinals and bishops during pontifical High Mass, and like the gloves, they match the color prescribed for the day. They are mentioned as early as the ninth century by medieval authors who, contrary to their usual practice, do not ascribe them to Hebraic origin. Referring to their origin, Durandus says: "The vestment of the feet taketh not its beginning from Aaron's line of Priests, for they lived in Jewry, and therefore had no need thereof." Actually their source is to be found in Classic footwear. Owing to the expansion of the Church in later times and colder climates, the ancient strapped-sandal was replaced by a shoe but so ornamented with open cut work that the old forms were not entirely abandoned. This shoe was exchanged sometime around the fourteenth century for one resembling footwear common to the period, but the open fenestration of the earlier shoe was not forgotten and in the new one adopted there appeared elaborate and intricate embroidery and jewels to recall that feature. In old representations the sandals are generally red, but sometimes purple or white. In time

2. Durandus, op. cit., p. 62
they were reserved exclusively for pontifical ceremonies.

Buskins, also called "caligae" or "compagi" are the ceremonial stockings worn by a bishop in Pontifical High Mass. They are made in the same color as the vestments and are usually fashioned of silken material. Originally they were reserved to the pope, but toward the ninth century seem to have become a universal episcopal vestment worn by all bishops.3

The first mention of caligae as regularly included in sacred vestments is made by St. Ivo, c. 1115 A.D.4 In color some were still blue as late as the thirteenth century, but those found in the tomb of Pope Boniface VIII, 1294-1303 A.D., were of black silk. Other records show that there were buskins also made of crimson or cloth of gold.

The mitre, also called "mitra" or "infula," is the liturgical head-dress of bishops, abbots and special distinguished ecclesiastics. It is worn at Confirmation, at the solemn episcopal blessing, at the entry of the bishop into the church, at solemn exorcism and incensation, and while preaching. In the first six centuries it was a low soft cap worn by the pope, but in time it became a high stiff hat whose front and back were identical and

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3. Pugin, op. cit., p. 433
4. Durandus, op. cit., footnote by Passmore, p. 64
joined only by a band at the bottom. At liturgical services in the West the mitre was worn with a fillet (vitta) wound around it, which has been retained in the form of the lappets (fanons) hanging down behind.

The word "mitre" was originally used to denote a head gear of an Asiatic woman; and in early times a "mitella" was worn by Christian women as a badge of virginity. The early forms of the episcopal mitre were called "vitta," or "insula," a fillet. After it had become distinctly ceremonial it was known as a crown; bishops taking an oath "per coronam meam."

Unlike other vestments which are classified by their predominant colors, mitres are catalogued by their three kinds of ornamentation; "mitre simplex," of plain white silk or linen, "mitre pretiosa," richly embroidered and adorned with gold and precious stones. 5

Its association with episcopal apparel is believed to have been established first around the eleventh or twelfth century when the raised cap took the place of the one with pointed ends or horns. Duchesne doubts, however, that it constituted a sign of episcopal office, properly speaking, at that time.6

6. Duchesne, op. cit., p. 398. (The first grant of a Roman mitre was from Pope Leo IX to the Archbishop of Treves in 1049 A.D.)
The name crosier, or crozier, is derived from the Latin "crocia," a walking staff or crook. In episcopal insignia it represents the pastoral office of the bishop. It is rich in names, such as "baculus pastoralis," "virga," "concutta," "sambuca," "pedum crocia," and "ferula." The most commonly used is "crosier." Whether in its earliest form it was a Christian adaptation of some pagan implement, i.e., the "littus," one of the emblems of the Roman augurs—or a dignified descendant of the common walking stick, is not certain. The last seems most probable. Its Christian use can be traced to the sixth century, if not to the fourth, when it was much shorter and carried like a sceptre. The crosier had come to almost universal use by the eleventh century which is convincingly supported by the history of investiture. Before this time it had a bewildering accumulation of kinds of tops, animal as well as floral, but after the eleventh century, the crock-headed staff was the only form which was used.

7. Gregory of Tours, "De Mirac.," L.I.12.4. Quoted in Durandus, op. cit., p. 110
8. The term "investiture" was used in the middle of the eleventh century to designate the ceremonies by which princes granted to bishops and abbots, besides their titles, the possessions which constituted their benefices, and their political rights. This occasioned a great conflict between the popes and the German kings, particularly Henry IV and Henry V of Germany and Pope Gregory VII. The whole matter revolved around the question of which power, papal or imperial, twin representatives of authority was supreme in Christiandom. At the death of a bishop or abbot, the
According to the rite of consecration of a bishop, the crosier is given to him that he may unite severity and kindness in correction of evil. This corresponds nicely with the inscription found on an antique crosier; "When thou art angered, forget not mercy," and farther down on the staff is the word "man," and at its bottom, "spare."

On the third finger of the right hand, bishops wear a gold ring with a stone as a symbol of their spiritual affiliation with a diocese. There is no rule governing the nature of the stone. The pope generally has a cameo, emerald, or ruby; cardinals sapphire; and bishops and abbots amethyst. In ancient times a signet ring was frequently conferred on high officials of state when they took office, as a reminder of the faithfulness they were to bring to their duty. The practice of investing bishops with the ring was in vogue as early as the seventh and

king was accustomed to select a successor and to bestow on him the ring and staff with the words "Accipe ecclesiæm" (accept this church). The issue was extremely complicated and heated, and in the given circumstance there was a certain justification on the part of both the kings and the pope. The pope was afraid of undue control of the king over ecclesiastical affairs; the king was alarmed about the position of his supreme authority which was indispensable at the time for civic order. After much disagreement and abuse from all quarters the matter was brought to a satisfactory conclusion under Pope Innocent III 1198-1216 when free and canonical election was held in Germany.
tenth centuries. It is referred to in the Acts of the Fourth Council of Toledo, again in the writings of Honorius of Autun in the twelfth century, and by Pope Innocent III in the thirteenth century. Monuments of art reveal two things concerning the ring and the episcopacy: first, that bishops wore many rings beside the episcopal one which were undoubtedly secular and ornamental; and second, that the episcopal ring was worn above the second joint of the third finger on the right hand, and not in the position in which it is worn today.

The pectoral cross is a small cross of precious metal suspended on a chain around the neck, worn by bishops, abbots, canons, and others having the privilege to do so. Opinion regarding the age of the pectoral cross in episcopal insignia is not in agreement. Some authors date its first appearance to the reign of Pope Innocent III, in 1161-1216 A.D. and there is no reason to dispute this. Nearly all agree that the cross was originally intended to contain relics of the saints. The prayer which the bishop says while putting it on suggests this, since in it he asks God to give him the protection that comes from the cross, as well as the grace to bear in mind the suffering of Christ and the holy martyrs.

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9. Walsh, op. cit., p. 441
because of the relics it contains, Pope Leo XII, in a letter to all bishops in 1889, ordained that the pectoral cross of a deceased bishop be transmitted to his successor in the episcopal see.
D. SYMBOLISM AS APPLIED TO VESTMENTS IN GENERAL

Liturgical vestments differ from one another according to the office of the minister wearing them, and according to the use for which they are intended. There is reason to believe that these fundamental differences are permanent. With ornamentation on them such is not the case. It may be as varied as the nationality, epoch, and taste of the artist producing the designs. To use or not to use ornamentation and symbolism on vestments is entirely optional beyond the plain orfreys and calvi which are prescribed. Sacred vesture is intended to be beautiful and worthy of divine worship, and this can be achieved through simplicity of pattern, good proportion, dignity of design, suitable material and fine color without the use of any adornment. Artistic taste is not always content with this, however, and if it be properly directed, decoration and symbolism on vestments may increase their beauty.

Ornamentation on vestments had a simple beginning: one that goes no farther than the stripes extending from the shoulder to the hem of the Roman tunic worn for solemn occasions in Christian antiquity. Sometimes they were also worn on the edge or lower extremity of the sleeves. From the color and width of these ornamental stripes the position of the wearer could be determined. A Roman
Senator would be known by the broad stripe or clavus, and the knight would be identified with a narrow one. Possibly the difference between the higher and lower offices of the Christian ecclesiastic would be designated in early times by means of these same stripes worn on their robes. They account for the single one that forms the lower part of the cross on the chasuble of the priest and the two forming the clavi of the deacon's dalmatic. Some very practical purpose may have suggested these bands or clavi, such as the desire to hide the seam where two widths of cloth were joined, which could be easily removed when the garment required washing.

The color of these ornaments varied with the color of the robe, but when the tunic was white, and in all representations of ecclesiastics of the first six centuries they are nearly always so—the stripes invariably appeared black or purple.

In the progress of time, particularly during and after the Middle Ages, the orphreys and apparels of ecclesiastical vestments were ornamented, with one or other of the following groups of patterns: geometrical designs, geometrical floral, floral and other patterns (grotesques and animals), personal and heraldic designs, sacred emblems and figures, quilted, jewelled, and enamelled pattern.
All ornamentation of vestments create inevitable problems: first the artist must be able to produce a beautiful thing. Second this beautiful thing must have symbolism suggesting spiritual ideas or ideals. Finally, the layman is supposed to be able to understand the symbolism. To maintain the balance between these factors is the problem of the artist. If he fails, the result will be ugliness or meaningless ornamentation.

Religious art may be of value to historic religion in three ways: As iconic, producing pictures or statues of deities and saints of religion of such a kind as to enhance or to direct the veneration of them; as narrative, embodying in wall-painting or sculptured reliefs, or stained windows, representation of the deeds of founders or events in the history of the faith; as symbolic, placing before the eyes of the faithful representations which have a meaning other than, and higher than, an indifferent spectator would discover, thus embodying truths of the faith in a hidden way which only those can discover who are in a degree like-minded with the artist.¹ It is to this last that further consideration will be given.

The word symbol is derived from the Greek συμβάλλω.

¹ Gardner, op. cit., p. 141
meaning token or watchword. To employ a sign expressing an idea—whether it be a spoken word or written character, or as in the case of art, a figure produced with color, line and shade—is to use symbolism. Every idea must eventually pass through one form or other of symbolism before it is understood. Religious ideas are particularly adaptable to symbolism which invests "outward things or actions with an inner meaning of a spiritual nature."² Generally a symbol is a "sign by which one infers or knows a thing...or a substitution of a more obvious or familiar idea for a more remote or important one."³

To impress certain truths on the beholder is the prime purpose of symbolism and this may be achieved regardless of the artistic merit of the symbol. Concerning art in the Church the ideal and the objective is to combine the clearest possible way of expressing a religious idea with the highest possible aesthetic form. As a medium for expressing abstract ideas of religion, the symbol takes precedence over realistic representations which are apt to recall preeminently sense perception by arousing the imagination to recreate a situation. But "symbols make a stronger appeal to the intellect, presenting

² Catholic Encyclopedia, op. cit., Vol. XIV., p. 375
³ Smith and CHESTHAM, op. cit., Vol. II., p. 1944
to it spiritual truth in such a manner that the interrelation-ship of realities is manifest at one glance." Moreover, symbolic representation is not restricted, as is realistic, to portraying those things which simulta-neously exist at a single instant; rather it can clearly follow through with a series of events which enable a single symbol, carefully rendered, to summarize pages of written material. In a way, modern cartoons are a kind of illustrative symbolism. How many times have not a few lines in them clinched a whole idea involving many nations and vast periods of time?

Religious art is basically suited for symbolic expression because the ideas to be conveyed, the lessons to be taught, are abstract in their very nature. As an illustration of this one might single out one of the attributes of God, His eternality. Little in representa-tive art can illustrate this, yet a mere symbol has within it the power of almost infinite suggestion in por-traying endlessness. A circle will better illustrate that God is eternal than many well-chosen words to that effect.

To say that symbols are powerful means of expressing

4. Strasser, op. cit., p. 45
some abstract idea is not the same as saying that they are always clear. A certain amount of vagueness is to be found in all of them. One source of this vagueness is that they can be interpreted in more ways than one, depending on the familiarity of the beholder with the subject, or his preferences or prejudices. Yet this vagueness is an advantage according to Lowrie who says that it is this quality in symbolism which makes them suitable for the "expression of themes...particularly religious notions, which evade the grasp of logical definition" and thus more intelligible to the average person.

Early Christian art is predominantly symbolic. Painting on the walls of the catacombs and early Christian sarcophagi clearly indicate this. A twofold reason may be offered for this observation: By the beginning of the second century, through the influence of Oriental cults, Roman art had become notably symbolic. This is especially true of the sarcophagi. The second reason may be found in the use by the Church of allegorical figures to interpret and explain the scriptures.

To say that symbols are powerful means of expressing...
Early Christianity is not be be ascribed to deficiency in artistic skill. The Early Christian artist was not greatly concerned with this kind of dexterity, he was "intent upon other things, upon the expression of conceptions for which skill of hand availed nothing...Christianity put no premium upon artistic skill; it subordinated technical excellence to the interest of the religious symbol." This explains in part why Christianity did not attempt to stem the obvious decline of Classic art. In fact, it appears to have been totally unconscious of it.

Iconographical subjects employed in early Christian symbolism are meager, that is, the number of symbols is really not very great. It was only during the Middle Ages that symbols and emblems were increased and multiplied to no end. A spirit of inventiveness led them on. The Nordic mysticism needed only Christian incentive to bud forth in snarling, biting, animals and endless twining and spiraling vines. The illumination in books cannot all be referred to as depicting symbols, but the tendency revealed in them indicates an instinctive

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6. Lowrie, op. cit., p. 198
reaching toward symbolism which may account for the increase in symbolic forms during those ages.

As late as the seventh century it is still possible to list almost all of the symbols which existed up to that time in Christian art. The list is relatively short. Some of the more familiar ones are those which made use of animals such as the calf, fish, lamb, lion, star, and the mythological dragon. Among the bird symbols are the dove, eagle, peacock and phoenix. Symbolic use of trees include the fir, olive, palm, as also the vine. Noah, Jonah, Cain and Abel, Abraham, and the Three Children in the Furnace are frequently used in symbolic form and the allegorical figure of the Good Shepherd appears both in paintings and sculpture. Objects commonly used in symbolism are the anchor, triangle, rock, furnace, bread, ark, cross, and figures of the four seasons. Letters employed for symbolic purposes are the Alpha and Omega from the Greek alphabet and the Chi-rho or Christ-monogram which appears frequently on early Christian monuments.

It is obvious that many of these symbolic representations have Scriptural basis, while others are the invention of the Christians themselves, and still others are drawn from pagan forms and endowed with Scriptural meaning such as the Good Shepherd, which is carried over from Classic art. Practically all pre-Christian cultures
have in one way or another contributed to the symbolism of the Early Church. The tau cross may be of Egyptian vintage, the use of wings for celestial beings may be borrowed from Babylonian and Persian winged creatures, or from those on the feet of the Greek god Hermes. It is also possible that the nimbus around the head, indicative of holiness or divinity, may have its origin in Egyptian, Etruscan or Indian symbolism.

With the increase of saints in the Middle Ages, and also the increase in veneration of them, artists solved the problem of their identification by incorporating symbols of the instruments of martyrdom associated with them, or by inserting figurative representation of their outstanding virtue, or by indicating the office they held. With the advent of the Renaissance, symbolism gives way to realistic humanism, and saints are characterized realistically, leaving very little to the imagination. This same tendency can be seen in the art of the Golden Age of Greece, as it advanced in its culture, actual representation replaced symbolical. Wherever there is a strong element of humanism, there is less of symbolism.

The present times lay intense emphasis on abstract

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7. Smith and Cheetham, op. cit., Vol. 2, p. 1398
and non-objective art. At first glance it would appear that here is the answer to the problem of symbolism—perhaps the real answer. Here, apparently, is an art with the same objective as symbolism; an expression of ideas in an abstract manner. Dom Roulin points out weaknesses in modern art that in no way directly contribute to the nature of good symbolism. He writes: "The practitioners of the latest modern art do indeed frequently aim at some intelligible meaning in their designs; but as they are apt to use extremely abstract ideas, their works have little or nothing in common with the type of religious symbolism which consists in suggesting relationship between certain abstract ideas and certain familiar objects or scenes." However, he goes on to say that it would be a mistake to reject it all without discrimination, since it has infinite and various capacities which might be worthily applied, and for the good of religious art, to the principles of symbolism. The variety of artistic achievements produced by the artist's temperament, his education, and his association with artistic groups, could be well adapted to religious symbolism.

When the products of modern art are applied to the decoration of vestments, they suffer because of the very

8. Roulin, op. cit., p. 226
law of arbitrariness by which modern art is guided. It is not ready to adjust itself to the constraint required of symbolic expression in religion. Many times the artist is more intent on expressing his own individual responses than those which summon forth universal ones. The unsettled state of men's minds, produced by an unsettled state of world affairs is likely to react on the artist, who will then produce in his own individual manner "eccentricities, discords, violent collisions, and a wild tumult of effects."9 The things he sees he transposes into rectangular, acute-angled, obtuse-angled forms which have meaning for no one but himself. The unsuitability of such works of art for religious purposes, even abstract religious symbolism on sacred vestments can be readily seen. The Church is the "place for attentive prayer, for tempered joy, for the pacification of the soul; but the works in question scarcely do anything but distract, excite, and dissipate the mind."10

Ornamentation on vestments must be in keeping with what is dignified and beautiful, and at the same time must stay close to the meaning it is intended to portray. Dignity of design is most certainly lost when devices are allowed to appear which are the product, not

9. Ibid., p. 104
10. Koulin, op. cit., p. 105
of sentiment, but of sentimentality. Beauty is lost if
angularity and distortion is carried beyond good taste to
unadulterated ugliness, and meaning is lost if no appeal
is made to the intellectual capacity of the beholder, or
if it offers no logical explanation for what it represents,
of if overadornment and disunited forms of presentation
obscure the real idea.

Symbolisms on vestments will be valuable the nearer
they approach to scriptural or traditional references,
or are substantiated by liturgical texts plus sound rea-
soning. These will offer a reliable basis for develop-
ment which the imagination of the artist may profitably
employ. The "unaided imagination of the artist"¹¹ left
to itself may easily end in frivolity. Without certain
fundamental ideas, the artist may develop an infatuation
for symbols and symbolic designing, much as students of
the archaic are apt to fall in love with it, which could
engender the true beauty of liturgical vesture. Dom
Roulin gives this advice to artists in designing orna-
mentation for liturgical vesture, they should not "open
the flood-gates of fantasy, not accept all that writers
of the Middle Ages chose to image, and not to add to the
list of emblems they bequeathed, or to give purely fan-
tastic explanations of symbols used."¹²

¹¹ Ibid., p. 226
¹² Ibid., p. 227
Finally, there is the question of talent and its relation to symbolism on church vestments. The adornment of these robes should be the result of finished artistic talent, of carefully studied and rendered designs such as would pass the most careful scrutiny. But artistic merit is not the final criterion of good liturgical ornamentation. The final test lies in "their devotional value, by their power of raising really Christian emotion to a higher level, and infusing a brighter glow into the recognition of God revealed in the life of the Founder, and the followers who continued that life on earth."

Talent is one thing, and love is quite another. And a sympathetic understanding and love of the things of the Church will produce what talent alone would not. Talent may contribute such works which are of highest artistic merit, but this does not guarantee to inspire religious sentiments or portray religious ideals. Even average talent, coupled with "piety and affection will not fall a prey to subtleties, quaintness, over-elaboration and love of novelty. It will produce an art that is strong, simple and stately...works of art that are truly religious." The ideal situation is achieved when to real

14. Houlin, op. cit., p. 242
artistic talent is added a thorough understanding of the ideas behind Christian symbolism and a genuine appreciation of its liturgical concepts.
II. VESTMENTS DESIGNED FOR ST. JOSEPH'S CATHEDRAL AS PART OF LITURGICAL AND ARTISTIC TRADITION IN THE CHURCH

A. MATERIAL AND COLOR

The purpose of vestments is to clothe the priest and ministers of the sanctuary in such a manner that they are worthily, simply, and gracefully attired for divine service. No preference need be given to any one period for having achieved this purpose in a more excellent manner than another. Every age, from Early Christian to the twentieth century has produced vestments worthy of their end; each age has likewise created those which are in no way a credit to art or to the sanctuary.

It is remarkable how so material a thing as cloth can affect such an abstract thing as beauty or such a spiritual thing as the liturgy. But such has often been the case. Poorly selected material has made otherwise beautiful ideas ugly, and spiritual ideals degraded. The rise and fall of aesthetic qualities in vestments through the centuries has been due to the form or cut, to the color, and no less so, due to the textiles used. Material which did not destroy the integrity of the garment as such has always heightened its aesthetic value. Material which made of a vestment an armor, a painting, a flat wall, or a piece of sculpture, and which destroyed
the fold and drape required by vestments, always diminished
the aesthetic value of the robe.

The only textiles proper for sacrificial robes in the
sanctuary are velvets, satins, silks of either figured or
plain pattern, and cloths of gold and silver.

The use of silk velvet for vestments has many advan-
tages over other materials since ordinarily its draping
quality is greater than other stuffs, and less suscepti-
ble to crumpling and creasing. In the nature of its nap
or pile velvet embodies more depth in its color than many
other fabrics. Unfigured silks are in good taste in de-
signing vestments, granted that they are pliant enough to
allow natural folds, and that their surface is neither so
shiny as to make it a distraction, nor so flat as to ap-
pear without life. The use of watered silks is to be
discouraged. Usually their stiffness prevents graceful
folds, and the effect of undulating lines creates an or-
namental effect entirely misplaced. White satin has much
to recommend it for use in sacred vestments. Its chief
drawback may be in its uniformly brilliant surfaces and
its propensity for easily soil ing. Damask, which is yet
another form of silk is commonly used for vestments. It
is nothing more than silk, or silk and cotton which by
variations in weaving has a pattern impressed on its plain
surface. Sometimes these patterns are floral, geometric
or even animal, and in selecting them the ultimate sight of the purpose of vestment must be kept in mind. Those patterned materials which are distinctly related to worldly dress should be avoided, and even those which bear definite ecclesiastical emblems must be chosen with care; these emblems are no guarantee against poor artistic design.

The vestments designed for the Cathedral of St. Joseph, Columbus, Ohio include only those which ordinarily take the colors prescribed by the liturgy, that is, the outer vestments such as the chasuble, dalmatics for deacon and deacons of honor, tunic for the subdeacon, copes for the bishop and assistant priests, maniples, stoles for the celebrant and deacon, and for Benediction or preaching. They also include the humeral veil, gremiale, and smaller articles related to the altar such as the chalice veil and burses for the chalice and Benediction. Those vestments made of white linen are not included in this set.

The material for the Cathedral vestments is a gold metallic brocaded cloth, having a medallion design (Fig. 1). It was manufactured in Europe and purchased in France. To complete the set of vestments approximately sixty yards were used.

The choice of this material, gold, resulted from two
considerations: The first and most important is that gold cloth may be substituted for all colors of vestments but violet and black. "Where the custom exists, vestments of gold texture, by reason of their greater value (ratione prætiositatis) may take the place of white, red and green vestments; vestments of silver texture may be substituted for those of white color (Decr. auth. 3145, 3192, 3646)."1 Since every bishop is called on to pontificate at various functions and times calling for red, green, and white vestments, the substitution of gold reduces the required full set of pontifical robes to one.

The second consideration determining the choice of gold material and color is the long tradition which gold vestments enjoy in the Church—dating back to pre-Constantinian times—which if well designed can be beautiful, worthy, and in keeping with past history. Since they are not the ordinary vestment used for every day, their appearance on special festive occasions lends dignity and solemnity to services.

Gold and silver brocades are the result of a combination of silk and metallic thread woven into cloth. In designing vestments they pose real problems, chiefly in draping. Gold cloth is less pliant, and hence less apt

1. Stapper-Beier, op. cit., p. 251
to fall in natural folds. Even in very light weight there remains a certain amount of stiffness which cannot be overcome. Then there is the danger of the metallic part of the cloth turning dark in the process of time. Both these limitations inherent in gold cloth caused Dom Houlin, a reliable authority in the design of vestments, to meet out maledictions on gold cloth as an enemy of beautiful vestments. He goes so far as to say that excepting for strips of it in the orfres, decorations, and in rich antependia which need no draping, it should be abandoned entirely.

In defense of its use in the vestment of the Cathedral it must be said that the cloth is of sufficient light weight to admit of as much draping as might be expected from metallic material. The integrity of the vestments have not been destroyed by its use, and it has afforded a rich field for ornamentation on its orfres and other areas.

For the orfres, clavi, and ornamental band on the vestments for the Cathedral, a cotton-back rayon satin was chosen, (Fig. 2). It was considered sufficiently heavy to offer body for those areas where decoration is applied, and its bright satin finish makes a marked contrast favorable to the surface of the gold cloth of the

--- 2. Houlin, op. cit., p. 40

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vestment. The color is a shade of cardinal red, slightly deeper in tone than the lining of the vestment. It was selected for the richness it creates when placed on a gold field, and not for liturgical symbolism. This material was made in the United States and goes under the trade name of "Superba." The dye used is according to the specifications of the company which manufactured the vestments for the Cathedral.

Few vestments can dispense with lining, and while it is secondary in importance, its part must not be underestimated. Linings for vestments must be soft and pliable, and sufficiently light in weight as to conform to the drapes and folds of the material of the vestment. A stiff lining destroys the beauty of sacred vesture by creating a rigid and stiff background and making them appear as if they were stretched over a frame or board. The lining for the vestments for the Cathedral has been selected to avoid this as much as possible (Fig. 3). It is made of a very fine rayon yarn and goes under the copyrighted name of "petalsuseade," manufactured and purchased in the United States. This light weight material was chosen out of consideration for the gold brocade which of all materials, needs extremely pliable inner lining.
In addition to a proper weight and softness, linings must have good color. The choice of color should be made with the vestments in mind, and since it is not subject to the limitations of liturgical colors, an endless variety of pleasing tones may be selected. These should not coincide in tone with the vestments themselves, but should rather be either higher or deeper, i.e. a white vestment may be made more beautiful by some deep blue, or rich red, while green vestment may be enhanced by having a lining of a shade of old rose of higher intensity.

The color for the lining of the Cathedral vestments is a cardinal red, selected because of the pleasing contrast this shade of red makes with the gold. It is lower in tone than the color of the gold, and less brilliant than the red satin used for the orfreys and ornamental banding.
B. FORM OF VESTMENTS AND RELATED EQUIPMENT

CHASUBLE: (Fig. 4) The abridgement which began to take place in the chasuble in the fifteenth century was the result of the use of stiff and highly ornamented cloth which would accommodate no drapery. The first step was to cut from the parts that fell over the hands. Until the middle of the nineteenth century abbreviation continued without interruption and the chasuble was nothing more than two flat pieces of cloth hanging on the front and back of the celebrant. This vestment was called, for unwarranted reasons, "Roman." France used it and cut it like a sandwich board, Spain used it and cut it like a fiddle. It is clear why the uncomplimentary name of "fiddle-back" was given it on the quiet. In mid-nineteenth century, clergy and laity alike were tired of the inartistic cropping off and welcomed the full and ample chasuble as it appeared in what was called "gothic." It incorporated features common to both modern and medieval forms.

The chasuble designed for the set of pontifical vestments for St. Joseph's Cathedral is believed to be in keeping with modern trends and with what is considered dignified in older chasuble forms. Its measurements were planned to fit an ecclesiastic of a little over medium
height so that it would not drag on the heels or reach the waistline of some future bishop of Columbus. It has as much fullness as convenience and good sense permit. From the opening in the neck, it reaches to the wrists and then falls into an oval line which comes to a modified point below the bend of the knees in the back, and somewhat shorter in the front. The position of the Y cross has been so arranged that its fartherest dimension still rests on the shoulders, and does not appear to be slipping off. An effort was made to keep the chasuble simple in form and light in weight in so far as the material used permitted.

DALMATIC: (Fig. 5) Judging from the fifth century mosaics in San Satiro, Milan, the sixth century ones in St. Vitale, Ravenna, and those of the seventh century in San Venanzio and Sant' Agnes at Rome, the dalmatic was a long white tunic reaching to the feet and having very wide sleeves. This form lasted until about the twelfth century, when the garb became shorter and the sleeves narrower. Like the chasuble, the dalmatic continued to decrease in size and sleeve measurement, so that, from between the thirteenth century to the middle of the nineteenth, approximately twenty inches had gone with the years. Once the vestment became smaller, it was necessary to make slits on the sides to facilitate vesting and unvesting. Until the fifteenth century these slits still stopped at the sleeves, but by the end of the sixteenth century they also severed the seam in the sleeve which was then fastened temporarily with
small ribbons. The use of the clavi or vertical bands was fairly consistent through the centuries. In some instances, however, they are absent. The transverse orfray uniting them, and the bands around the sleeves were already employed by the end of the Middle Ages.

Three dalmatics are used in a Pontifical High Mass, for the deacon of the Mass and the two deacons of honor. No difference exists between the form of the three excepting in the use of symbols in the orfres. (Fig. 6) Extra attention was paid to the length of the dalmatic, and the pattern allowed it to reach just below the knees. Too frequently the dalmatics of contemporary times are made so short that they are no longer dignified, and certainly establish no difference between them and the tunics which are supposed to be shorter.

A second point which seemed important at the time the vestments in question were designed, one habitually overlooked by makers of vestments, was that the sleeves should be true sleeves and not flaps. Consequently the seams under the arms were closed to about the waist line. The openings which remain on the sides are considered sufficient for convenient removal of the vestment, and for comfortable movement in them. It is believed that good taste and tradition have been observed in the designs of the dalmatic. TUNIC: (Fig. 7) The form of the vestment used by the sub-deacon is in most respects like the dalmatic of the deacon having a closed upper part, and only a small opening for
the head. Like the dalmatic its sides have planned apertures extending to about the waistline.

The subdeaconal tunic in its earliest form was a plain gown with narrow sleeves and without clavi. When, as early as the sixth century, it was suppressed by Pope Gregory, subdeacons wore the dalmatic instead. It again appeared around the ninth century and its development since then has been parallel with that of the dalmatic to which it became increasingly similar. It grew shorter just as did the dalmatic, and like it abandoned the true sleeve. Three minor differences characterized the tunic; it was kept shorter, its sleeves longer and narrower, and its ornamentation simpler.

In planning the form of the tunic for the Cathedral, an earnest effort was made to maintain something of the difference supposed to exist (theoretically it does, practically it does not) between the tunic and the dalmatic. Since the office of subdeacon is less in rank than that of the deacon, this should be indicated in the vestments. Therefore the tunic under consideration was made shorter and provided with longer, narrower sleeves whose banding was left narrow and unadorned. Another effort in the designing intended to create a difference was the omission of the transverse orfrey between the clavi. In observing these features in the tunic it is believed that the vestment is in keeping with liturgical correctness.
MANIPLE AND STOLES: (Fig. 8 and 9) The maniple, which is an ornamental band a little over a yard long is worn over the left arm of all clergy in major orders, but is assigned especially to the subdeacon. In Pontifical High Masses it is worn by the celebrant, deacon, and subdeacon alike.

Having originated from a very practical, then an ornamental hankerchief, it retained this in a folded form at least until about the beginning of the tenth century. By the close of the eleventh, it was little more than a long narrow ornamental band which often had square or rectangular patches of material on its ends. Near the sixteenth century they began to broaden, and by the close of the eighteenth these enlarged ends had grown into some rather horrible shapes resembling spades or pockets; and they persisted. The liturgical revival of the mid-nineteenth century began to question the taste of these inartistic flares, and simplification set in.

The maniples (three, identical) belonging to the Cathedral vestments are believed to correspond with good taste in their formal design. They maintain almost the same width throughout, with only a very gradual, very slight widening toward the ends. The widest point is four inches, the narrowest three. The unpretentious pattern keeps this vestment dignified and in keeping with the rest of the vestments.
The stole (Fig. 8 and 9), the vestment worn around the neck and over the shoulders, is reserved to deacons, priests, and bishops as insignia of their priestly office. Excepting in length, which is about eighty inches, it is of the same form as the maniple.

The deacon's stole is mentioned as part of ecclesiastical attire as early as the fourth or fifth century; that of the priest, around the sixth or seventh but in such a way as to indicate a much longer use. Its primitive form was probably a folded cloth resembling a band, which it actually came to be in time. In the eleventh and twelfth centuries it was very long and exceedingly narrow, and by the thirteenth it had assumed a trapezium shape. From the fourteenth to the sixteenth centuries it was uniform in width and simply ornamented. From the sixteenth to the eighteenth its development is identical with that of the maniple, that is, its ends widened and a spade shape operated as a termination.

Three stoles were designed for the Pontifical vestment set for the Cathedral of St. Joseph. Their difference is only in detail and is the result of their use in, a. manner of being worn, b. functions for which they are worn. In regard to the first, the stole used by the celebrant of the Mass, if he is a priest, (Fig. 8) extends from the back of the neck, across the shoulders to the breast where it is crossed. If it is worn by a bishop, it is
allowed to hang straight. In both instances it is
secure by the cincture. At the same function, the Mass,
the deacon wears his stole like a sash (Fig. 8) which
rests on the left shoulder and then passes across the
breast and back, to the right side where it is joined
under the arm.

The third stole, (Fig. 9) is worn by the officiating
priest, but is intended for different functions, usually
of festive character, other than the Mass. It is some-
times called the Benediction or preaching stole, and is
always worn with both sides pendant. This stole in the
Cathedral group is wider than that of the celebrant's
stole used for the Mass. Like it, however, it has the
same gradual expansion toward the ends which in this in-
stance reach to the knees. As is all examples of the
Benediction stole, this one also has an ornamental cord
uniting the two sides.

The stoles for the Cathedral were designed to fulfill
the requirements of good form. They are identical (with
the exception of the Benediction stole) with the maniple,
only much longer. Like the maniple they also have a
gradual widening toward the end, which for artistic
purposes is kept very slight. Since the stole is the
symbol of the priesthood, an effort was made to adjust
their length so as to be seen. The celebrant's stole ex-
tends a little beyond the bottom of the chasuble. Usually
the deacon’s stole is left without the joining piece seen in Fig. 8, but this was provided in the case of the Cathedral vestments to help keep the stole in proper position when worn.

COPEs (Fig. 10, 11, 12) The most imposing of the vestments in a pontifical set is the large mantle or cloak called the cope. This is chiefly due to its size. It is cut on a large semicircular pattern, and when worn envelopes the entire person, reaching to the ankles. Existing monuments representing the cope show clearly that very little change has occurred in its form through the centuries. While earlier mention is made of it, it was only accepted as a vestment since the ninth century.

The most conspicuous alteration that has affected the cope in the past thousand years is one of detail. Early forms of it had hoods which could be drawn over the head when necessary. This hood became in time a purely ornamental feature taking the form of a shield attached to the opening of the neck and hanging flat on the back. Aside from this, no notable change has been seen. This is not to say, however, that it was absolutely guaranteed against inartistic appropriations in form. When the first hood gave way to the shield, this shield, instead of growing smaller as did the vestments previously mentioned grew larger, wider, and longer. Still not satisfied, artists designed them affixed to an orfrey on the top. They still
grew longer.

Present trends are away from this length, and there is evident an ever increasing interest in reviving the lost hood or cowl.

In designing the cope for the Cathedral (Fig. 10 and 11) one important idea was kept in mind; that in a garment the size of the cope there is a danger of over-elaboration and showiness. To avoid this, attention was concentrated on the vestment as a thing of dignity with simplicity. Its form can hardly be experimented with by using fancy cuts. It is semicircular, and thus it remains, but it is by no means simple to manufacture. The great arc that is formed by its essential pattern must be so made as to be uniform in length when worn, allowing for slight shortening in the front for practical purposes of ascending steps, etc.

The introduction of the cowl on this vestment (Fig. 11 and detail below) is no longer an uncommon practice. Many really beautiful copes have adopted them with profit. It is well to add here that Dom Houlin, who is an expert in the designing of vestments, has his heart hardened against the use of the hood,\(^1\) contending that it is a dangerous thing to affect divers uses just because of their

\(^1\) Houlin, Op. cit., p. 152
archeological interest. He is obviously inconsistent in his reasoning since the hood is intended to be no less ornamental than the shield, inspired less by archeological interest than artistic. It is believed that the hood on the bishop's cope is in keeping with the total pattern of the vestment, and in no way destroys its aesthetic proportions. It is clasped together in the front with a morse bearing the coat-of-arms of the present Bishop of Columbus, Ohio.

Besides the bishop's cope, another one is needed for a complete set of Pontifical robes for a High Mass, this is worn by the assistant priest or priests (Fig. 12). In pattern and form it is no different from that of the bishop's. It is however simpler in decoration.

HUMERAL VEIL: (Fig. 15) Under the chapter dealing with the history of vestments, a brief summary was made of the origin and development of the humeral veil, so called from its being worn over the shoulders (humerus). There is no need to repeat it here beyond the fact that very little change has occurred in its form since its introduction.

In the vestment answering to this name designed for the Cathedral no particular problem presented itself. However, a practical idea was set forth in the placement of the symbol. In order to avoid crowding it, or concealing
it in the folds, it was located a short distance from the bottom part of the veil instead of the center between the top and bottom. Thus the symbol is kept legible when the vestment is worn and in use.

GREATAL®: (Fig. 14) This protective, and ordinarily richly ornamented vestment is thrown over the lap of the bishop when he is seated on the Pontifical throne and using such objects as might soil the vestments. Like the humeral veil, it is relatively secure from abusive changes in its form, and in the designing of this vestment to complete the Pontifical robes worn during High Mass, it was only necessary to consult previous and existing forms of it in regard to its measurements. The problem here is more of ornamentation than form.

CHALICE VEIL AND PURSE: (Fig. 15) The covering used to drape the chalice, and the purses holding the corporal, do not, strictly speaking, fall under the heading of vestments. Rather they are a part of the equipment related to church linens, but since they are made of the same material and color of the vestments, they were included in the Pontifical set. The chalice veil should be large enough to cover the chalice completely and easily without having to be drawn over the sacred vessel which destroys its beauty and gracefulness.

Regarding the purses, both the chalice and the Bene-
diction burse (Fig. 9) since they are designed to hold a square cloth, the corporal, they should observe a square form. This has rarely been violated in the history of this alter appurtenance. Their size is variable; the chalice burse is usually smaller than the Benediction burse, though this condition is arbitrary and dependent on personal selection and good judgment.

It is well to repeat here what has been said at the outset of the chapter dealing with the vestments for St. Joseph's Cathedral, that only those are included in the designing which must conform to the prescribed liturgical colors, and which are made of silk or rich material.
C. THEM AND HISTORY OF SYMBOLISM ON ORFREYS, APPARELS, AND OTHER AREAS ADAPTABLE TO DECORATION.

On the vestments designed for St. Joseph's Cathedral, Columbus, Ohio, one general theme was carried out; the theme of the Kingship of Christ. It will be seen on the orfreys, the clavi, and other areas where ornamentation is permitted and desirable. That the iconography of the symbols may be better understood, something of the liturgical nature of Christ's Kingship merits consideration.

On the last Sunday of October, at the end of the Liturgical Year, the Catholic Church celebrates the feast of Christ the King. Pope Pius XI, in an encyclical dated December 11, 1925, introduced it for the observance by all Catholics. The purpose of the feast is comprehensively stated in a previous encyclical by the same Pope, dated in 1922, called "The Peace of Christ in the Kingdom of Christ." It is intended to offset the evils consequent of materialism and denial of God. These evils the Pope enumerates as follows: Misery in the Near East, Bitterness existing in European countries after the First World War, class warfare, political strife, breakup of family life, irresponsible lives of individuals, hatred, greed, discord, excess.

sive nationalism, States without God, families without God, schools without God, and injustice. Then the "dictates of Christianity are thus ignored, how can we wonder that the germs of discord, sown in soil so well prepared for them, should have borne fruit in terrible war, which by violence and bloodshed have nourished international and civic hatred that have not abated even with the exhaustion that succeeded it."3 That society may be saved, peace restored to the minds of men; not only "outward peace which like a code of etiquette regulates and informs the mutual relations of men, but peace that will permeate and tranquilize their minds, and that will arouse and foster in them the spirit of fraternal charity. This is nothing else than the peace of Christ."4 A restoration of the supreme rights of God in society and the rule of Christ in the world, will insure this peace, just as ignorance and rejection of God have brought disquiet and war.

Thus then, in the introduction of the feast of Christ the King, annually celebrated with special prayers and meditations, is the Church's manner of spreading peace in the world. A holy day set aside once a year to honor Christ as King of all minds and hearts and will, will be more con-

3. Ibid. p. 14
4. Ibid.
Lucive to spreading His reign than many well written
treatises and arguments.

Texts from Scripture, tradition, and the liturgy
which in one way or another suggest the Kingship of Christ,
form the basis for the symbols on the Cathedral vestments.
To establish an artistic unity between all of them, a
repetition of medallions (Fig. 16), spaced at approxi-
mately seven inch intervals are used. These are mounted
on red satin and ornament the orfrees, the clavi, the
ends of stoles and maniples, and openings around the neck,
sleeves, and front panels. The medallion is circular and
its inner area holds a Greek cross.

The circle is symbolic of endlessness and eternality,
Here it refers to the existence of God. Christ, as One
of the Persons of the Trinity shares in its eternal exis-
tence as He himself testified: "I and the Father are one."5
Again He said; "Before Abraham was made, I am."6 He left
no doubt about His divine nature being co-eternal with
the Father. His Divinity and His humanity entitles Him
to the right to rule. The symbol of the cross in the
medallion supports the liturgical text affirming His
sacrifice and scope of His reign:

5. Bible, op. cit., John, chap. 10, ver. 22-38
6. Ibid., chap. 7, ver. 46-59
It is truly meet and just, right and availing unto salvation that we should at all times and in all places give thanks unto Thee, Father almighty and everlasting God. Who with the oil of gladness hast anointed Thee only begotten Son, as eternal High Priest and universal King; as an immaculate host and peace-offering, He might complete the mysteries of human redemption; and all creation being made subject to His dominion, He might deliver into the hands of Thine infinite Majesty a kingdom eternal and universal, a kingdom of truth and life, a kingdom of holiness and grace, a kingdom of justice, love and peace."

The above is taken from the Preface of the Mass of the Feast of Christ the King. The Epistle read for that day further indicates that it is the will of the Father that His Son should have universal rule: "That in all things He may hold the primacy; because in Him, it hath well pleased the Father that all fulness should dwell; and through the blood of His cross, both as to the things on earth, and the things that are in heaven." Christ's "kingdom of truth and life,...of holiness and grace,... of justice, love and peace" is the result of the cross. Hence its use in the symbol on the ornamental band.

The repeated use of the cross in connection with the symbols on the following pages warrants a brief iconographical history. The cross first came into its own after the time of Constantine's victory over Maxentius on

8. Ibid., Epistles. Colos. chap. 1, ver. 12-20
the Milvian Bridge, 312 A.D. But, derived from or joined with the monogram, it was used symbolically and privately at a much earlier date. The making of the Sign of the Cross is attested to by the early Christian writers. Tertullian says, "At every action which we begin, in coming in and going out, when we clothe ourselves, or put on our shoes, when we bathe, when we eat ourselves at table, at lamplighting, on going to bed, we trace on the forehead the sign of the cross." 9

Such is the case in practice; it is not so in art. Undisguised use of the cross in artistic monuments is rarely to be found in the first centuries of Christianity. This can be understood when one realizes the precarious position of the Christians and the disgrace with which the pagan world regarded the cross. Thus the early followers of Christ contented themselves with disguised forms and in tracing it in the "commonest objects, in the letter T, in the mast and yards of the ship, in the cross piece of the anchor, in the attitude of prayer, and they sought out more remote analogies in the very constitution of nature itself." 10

When the early Christians represented the sign of the cross on their monuments, they employed, disguised or

9. Morey, op. cit., p. 37
10. Ibid.
symbolic forms. With or without the Christ-monogram, it has a twofold meaning: Joined with the monogram in its earliest or decussated form, the cross is a short-hand symbol for the name and person of Christ. Used in a somewhat later transverse monogram, or separated from it and used by itself, it directs special attention to the sacrifice and death of Christ.

For a convenient general division three forms of crosses exist from which other may be derived. They are the Crux Decussata, or St. Andrew's cross; the Crux Commissa, Tau, or Egyptian; and the Crux Immissa, or upright four-armed cross.

The Crux Decussata, or decussated cross is so called from its resemblance to the Roman decussis, or Roman numeral X. In shape it is like the Greek letter chi. The Crux Commissa, or Tau Cross, sometimes called the Nile key, resembles both the Latin and Greek letter T. It is among one of the oldest religious symbols of ancient Egyptian culture which regarded it as a symbol of life. The cross, the Christian tree of life, made it particularly appropriate for Christian usage. In this relation it appears as early as the fourth century.

Symbolic use of the cross is most frequently seen in the Crux Immissa, where the vertical branch extends beyond the transverse one. The Latin cross, which is of
this form, has the transverse beam placed two-thirds up the vertical one. The Greek cross, another type belonging to this category, has equilateral sides, or its transverse beam is placed half way up the vertical. Both the Latin and Greek crosses have been very important in the history of Christian art from the fourth century onward. The floor plan of most Christian churches follow either the Latin or Greek cross.

The meaning of the Greek cross in pre-Christian times as it appears on monuments of Classic culture is uncertain. It is found on Assyrian, Egyptian and Persian art relics as well as on Etruscan pottery. In Christian antiquity it is not intended as a realistic representation and its original form was possible the 'patibulum,' or the Tau cross. It marks the Crypt of Lucina in the Catacomb of St. Callistus, Rome, it is found on altars, iconastasis, sacred vestments, ambones and other religious monuments as testimonial to its popular usage.

No particular association with its history prompted its adaptation to the symbol on the Cathedral vestments. Its suitability to the composition as an artistic factor accounts for its being there. Various shades of green are introduced on the field behind the cross. The cross

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itself is red-orange or vermilion. The circle in the outer field of the emblem is golden brown. To add lustre to the symbol, which is on a red satin ground, bits of gold have been introduced.

The use of the cross in relationship with the chi-rho will be considered under another symbol.

Passing now from the binding motif between all the vestments on the galloon, next consideration will be given to individual symbols on separate articles of vesture. On the back of the chasuble, (Fig. 17) where the points of the Y shaped cross meet, is a square area with the following symbol: The field is divided by the four equal parts of a Greek cross. In the four separate corners above and below the horizontal beam is the inscription IC XC NI KA; "Jesus Christ is victor." In this symbol Christ's right to rule as a result of His conquest by the cross is further emphasized. Consequently, "All power is given to Me in heaven and on earth"12 is His own testimony.

This inscription, IC XC NI KA together with the Greek cross has uncertain origin. Early instances of it appear on Greek oblates, or leavened Communion hosts of the Eastern Rite, where it refers to the sacrificial Christ. In

12. Bible, Matt. chap. 18, ver. 16-20
the center of the Greek oblate is a square impression which consists of the cross and in the angles the inscription. This square is called the "Holy Lamb" or "Holy Bread." Coins of the Byzantine Empire also have on one side this symbolic arrangement, while the opposite is often found to bear the representation of the head of Christ. In the Iconoclastic movement, the inscription is retained, but the head omitted. With various familiar symbols of the fish, the Good Shepherd, the dove and the anchor, it is found on gems which anti-date the time of Constantine. Its meaning is always the same; Christ, the Conquerer, or Christ the victorious King. In contemporary times the inscription has taken on a true symbolic character. In the primitive Church the Greek in the inscription was understood; today its characters are not intelligible to the average person, as alphabetical letters but rather as symbols.

Above the emblem in the X, now directly on the gold field of the chasuble, is an ornamental crown. It is to be interpreted as a reference to the Kingship of Christ supported by the scriptural text from St. John which has become the chosen Gospel for the feast of Christ the King; "Pilate therefore said to him: 'Art thou a King then?'

Jesus answered: 'Thou sayest that I am a King. For this was I born, and for this came I into the world, that I should give testimony of the truth.'

14. He is not only a king, but the King of kings which idea is expressed in the Tract of the same Mass borrowed from the Psalms:

'I will rank Him my first-born, high above the kings of the earth. And I will plant His seed forever and ever and His throne as the days of Heaven.'

15. The Apocalypse further substantiates the above: "The four and twenty ancients fell down before him that sitteth on the throne, and they cast their crowns before the throne saying, Thou art worthy O Lord to receive glory and honour and power." 

16. This, and the following text may show Christ's right to rule in nations and States: "His kingdom is a kingdom of all ages, and all kings shall serve and obey him."

Liturigical colors in use by the Church are not employed in any symbolic way in this emblem. The Greek cross again appears in red orange broken by small patches of other color. The centre of the cross is black. The IC XC NI KA is in two shades of green with outlines of gold. The greatest portion of the symbol rests on a red satin. The crown is chiefly of golden ochre and bright dots of

14. Bible, John, chap. 18, ver. 33-37
15. Ibid, Psalms, chap. 71, ver. 8-11
16. Ibid. Apoc., chap. 4, ver. 9-10
red and green.

On the front of the chasuble, in the same position as the symbol on the back, is repeated the Greek cross. (Fig. 13) This repetition is not only to serve artistic purposes, but also to keep before the mind of the beholder the importance of the cross in the final triumph of Christ. Instead of the IC XC IX YA, the first and last letters of the Greek alphabet, the Alpha and Omega, are here supplied. These are suspended from the horizontal arms of the cross and suggest that all human aspirations and activities must have Christ as their object if they are to eventuate successfully. "I am the Alpha and Omega, the beginning and the end, saith the Lord God, who is, and who was, and who is to come, the Almighty." 18

Eternality too, is expressed in the symbol. In the Antiphon of the Magnificat for the Vespers of the feast of Christ the King there occur the words of St. Luke: "The Lord God shall give unto Him the throne of David His father, and He shall reign in the house of Jacob forever, and of His Kingdom there shall be no end." 19 This is the explanation of the Greek characters which may be finally interpreted in the symbol by use of the text from the Gradual of the Mass for the same feast which reads: "His

18. *Bible, Apoc.* chap. 1, ver. 8
power shall be an everlasting power, which shall not be
taken away; and His kingdom a kingdom that shall not decay." 20

That the message of Christ's eternal reign over the
minds, hearts and wills of people be made more emphatic,
the Alpha and Omega in clearly defined form (Fig. 19)
has been repeated at the bottom of the vertical orfèvres
on the chasuble. The colors are two shades of green out-
lined with gold, and the almost round form was determined
by artistic necessity.

In their original use these letters are "found in
almost all works of Christian antiquity" 21 where they re-
fer interchangeable to Christ's infinity and divinity.
They appear on rings, seals, gems, coins, and in monu-
mental size on the ceiling of the apse of St. Appolinare
in Classe, Ravenna. From an inscription on a cup from the
Callistine Catacomb, it is argued with apparent truth that
they were already in use before the Council of Nicene,
325 A.D. 22 They have endured as symbols in the Church
through all the centuries.

On the apparel, or transverse orfèvres of the dalmatic
of the deacon (Fig. 20) is the symbol of an open book
with the Latin word "veritas," truth, written across the
pages. The deacon is the second of the clerics in major

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21. Smith and Cheetham, op. cit. v.1. 1, p.1
22. Ibid.
orders, and the third of the hierarchical orders whose
duties are to minister at the altar and to preach. The
deacon sings the Gospel at High Mass and assists the cele-
brant. Thus, when he is ordained, the dalmatic which is
the garb of his office, and the stole, symbol of his
preaching appointment, is given to him. The open book in
the symbol referred to, indicates his office of reader of
the Gospels. But it indicates more. Christ's kingdom
is one of "truth and life...of holiness and grace...of
justice, love and peace."23 To truth, which is a part of
His kingdom, He himself testified in response to Pilate's
question "art thou a king then?...For this was I born, and
for this came I into the world, that I should give testi-
mony to the truth...Everyone that is of the truth, heareth
My voice."24 Nowhere is it transmitted with so much care
as in the Church, the custodian of His truth. This is its
sacred duty as Christ Himself pointed out - "teaching them
to observe all things which I have commanded you."25
To safeguard His teaching from the wilfulness of human
interpretation and human limitations He promised the Holy
Ghost, the Paraclete "that he may abide with you forever,
the Spirit of truth."26 The appropriateness of this

the Feast of Christ the King, p. 995
24. Bible, John, chap. 18, ver. 33-37
25. Ibid., Matt., chap. 28, ver. 18-20
26. Ibid., John, chap. 14, ver. 15-21
symbol for the vestment peculiar to the deacon, whose office is to preach the truth and to read it during liturgical functions is apparent.

The color combination found in this symbol is produced by the use of silver-green on the pages outlined with bright vermilion. The word "veritas" is gold to indicate its importance in representing the word of God. Particularly in the Middle Ages great reverence was shown to the book of the Gospels. Some authorities of Christian art in medieval times hold that respect for the Gospels may have been the underlying purpose which produced much of the illumination in that period. Illuminated Evangelaries testify to this. Particularly the infinite care taken for rendering the initial page of the Gospel of St. John beginning with "In principio erat Verbum" is taken as an indication of their respect for the "word." This they applied either to the Gospel or to Christ and it inspired them to render miniature monuments of artistic greatness.

The dalmatics of the archdeacons, whose duty it is to assist the bishop at certain pontifical functions, bear symbols of the four Evangelists on the four apparels at the bottom of the vestment. These symbols have a long,

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27. "In the beginning was the Word", John, chap. 1, ver. 1-14
various and interesting history in sacred iconography. Before the fifth century the representation of the four Evangelists as the four creatures of the Apocalypse does seem to have taken place, or at least they are not depicted on early Christian monuments.

The vision of Ezechiel describes them as having wings, and "as for the likeness of their faces: there was the face of a man, and the face of a lion on the right side of all the four, and the face of an ox on the left side of the four, and the face of an eagle over all the four." 28 In the vision of St. John in the Apocalypse, reference is again made of the four living creatures, these too have wings, and the "first living creature was like a lion, and the second living creature was like a calf, and the third living creature having the face, as it were, of a man, and the fourth living creature was like an eagle flying." 29 The connection between the accounts of the two seers was already noted in the second century, but representation first appeared around the fifth.

The approximate time when each creature was associated with each writer of the Gospels is doubtful. Matthew is figured as a man because his gospel narrates

28. Bible, Ezechiel, chap. 1, ver. 10
29. Ibid. Apocalypse, chap. 4, ver. 7
the human genealogy of Christ (Fig. 21). Mark, tes-
tifying to Christ's royal dignity is traditionally repre-
sented as a lion (Fig. 22). Luke who emphasizes the
priesthood and sacrifice of Christ, is depicted as an ox,
(Fig. 23) and John is portrayed as an angel because of
his contemplation and penetration into the Divinity of
Christ (Fig. 24).

One of the earliest known representations of the
Evangelists in the Biblical description is an ivory
diptych dated sometime around the fifth century. Later
they are repeatedly used in bas-reliefs, on altars, on
sacred vessels and vestments and even on bronze medals.30
The symbolical representation of them in mosaic in the
Church of St. Pudentiana, Rome, is difficult to place
historically since additions have been made to them from the
time of their earliest date, the seventh century, to that
of their latest, the sixteenth. Some of these additions
are undoubtedly very ancient and of great merit, but un-
certainty makes this otherwise interesting set of symbols
historically inconclusive.

The four animals of the Apocalypse, separately
represented, appear in both Eastern and Western Churches.
Good examples of them are in the dome of Galla Placidia
chapel in Ravenna, in St. Appolinaris in Classe, and one

30. Smith and Cheetham, op. cit. vol. 1, p. 624
very striking example in the chapel of St. Satyrus in Milan. Carolingian miniatures, too, incorporate them in their illuminated pages. One irresistible quaint figuring of them can be seen in the Gospels of Derron,\textsuperscript{31} Trinity College, Dublin. They also appear in manuscripts, either singly or taken in a group, from the eighth, ninth, and tenth century, often occupying a whole page of an Evangelary or other liturgical books, i.e. such as may be found in the Hours of Louis le Debonnaire, c. 814-840 A.D., and the manuscript of St. Medard of Soissons written for Charlemagne. They have never been completely dropped from sacred iconography at any time in the Church.

The symbols of the four Evangelists in the transverse orfleys on the dalmatics for the deacons of honor have been selected to indicate the contribution made by the four saints in writings which support the idea of Christ’s kingship. Matthew, for instance, gives a complete account of the visit of the Magi at the birth of Christ: “Where is He that is born King of the Jews? For we have seen His star in the East, and are come to adore Him.”\textsuperscript{32} St. Mark records that He was not only the son of, but greater than King David.\textsuperscript{33} It is also St. Mark who

\textsuperscript{31} Sometimes called the Gospels of St. Columba; almost certainly written in his own hand. They are dated for the sixth or seventh century.

\textsuperscript{32} Bible, Matt. chap. 2, ver. 1-12

\textsuperscript{33} Ibid. Mark, chap. 12, ver. 35-37
faithfully tells of the triumphal entry of Christ into Jerusalem where, for a brief moment he was content to have the people honor Him formally as king, "Blessed be the kingdom of our father David that cometh." 34

St. Luke recounts the words of the angel at the annunciation of the birth of Christ wherein prophecy is made of His greatness and His kingship; "He shall be great, and shall be called the Son of the Most High; and the Lord God shall reign in the house of Jacob forever. And of his kingdom there shall be no end." 35

The poignant complaint made by St. John in chapter one of his Gospels, "He was in the world, the world was made by him, and the world knew him not. He came unto his own and his own received him not" 36 illustrates the world's rejection of Christ. It is consistent with another of his accounts where Christ is before Pilate who presented Him to the people: "Behold your king....But they cried out, away with him....Shall I crucify your king?....We have no king but Caesar." 37

In the encyclical "Ubi arcano Dei consilio" of 1922, Pius XI attributes the evils in the world, which have destroyed peace, to the rejection of Christ. Each social,

34. Bible, Mark, chap. 11, ver. 8-10
35. Ibid. Luke, chap. 1, ver. 32-33
36. Ibid. John, chap. 1, ver. 1-14
37. Ibid. chap. 19, ver. 14-15
economic and personal disorder he enumerates is the result of the cry "We have no king but Caesar." Yet the fact remains there is no "more efficacious way of establishing peace than by restoring the reign of Christ" 38 who "hath on his garments and on his thigh written: 'King of Kings and Lord of Lords.'" 39

The testimony of the Evangelists, supporting the right of Christ to rule over all men, is represented in the four symbols on the dalmatics by means of the book. Wings of the living creatures are conventional and similar in all instances. The whole emblem is placed on a red satin field. For identification of the Evangelists beyond the symbolic head, their initial letters accompany each composition in this manner, Mth, Mrk, L, and J.

Here for the first time the prescribed liturgical colors are used. One book is red, another green, and the others white, and purple. Black is not used. The faces are the color of light sand against a halo of green and gold. The wings are gradations of blue and gray. Lines of gold are used to define the areas in the composition.

Several symbols occupy designated areas on the cope of the celebrant, or bishop's cope. Two identical ones (Fig. 25) occupy the borderer space on the front; one

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38. Pius XI, op. cit. p. 19
39. Bible, Apoc., chap. 19, ver. 16
(Fig. 26) is in the field of the cowl on the back, and another (Fig. 27) also on the back is at the bottom center.

Once again a crown is used on the symbol on the front. Its emblematic significance has already been noted. Rising from the crown is a sceptre which embraces a globe and a cross in its composition.

Together with the diadem or crown, the royal robe, and the anointing with holy unction, the sceptre is linked with royal coronations. Its association with antiquity is pre-Christian and may be either ascribed to its original use by kings or rulers as a walking stick or spear. Eventually it came to mean the sovereignty of rule and authority. It has no other meaning than this in Hebraic or pagan cultures.

Its iconographical use in the above mentioned symbol refers to the rule or kingship of Christ. Its Scriptural justification can be supported by the following passage: "God who, at sundry times and in divers manners spoke in times past...to the angels indeed he saith...but to the Son: 'Thy throne, O God, is forever and ever: a sceptre of justice is the sceptre of thy kingdom.'"40

The extent of Christ's rule is further suggested by the globe that forms part of the ball of the sceptre. By the division of the globe into three separate areas,

40. Bible, Hab. chap. 1, ver. 1-12
(blue firmament with a star, water in variations of green broken by solid lines of gold, and golden brown for the earth), the extent of Christ's rule is indicated. Scripture aids in clarifying this rule: "Thine are the heavens, and thine the earth, the world and the fulness thereof."\textsuperscript{41}

The cross, in this instance, dominates the whole composition. It is the standard of Christ and is therefore a logical part of the sceptre. Liturgical justification for this is found in the Postcommunion of the Mass for the feast of Christ the King. The prayer reads as follows: "We beseech thee...that we who glory in our service under the standard of Christ the King, may be able to reign with Him forever in His heavenly abode."\textsuperscript{42} The Hymn for Vespers of the feast is similar in content:

\begin{quote}
"Let kings the crown and sceptre hold
As pledge of Thy supremacy;
And thou all lands, all tribes enfold
In one fair realm of charity."
\end{quote}

On the red field in the center of the hood of the cope is a series of crosses imposed one upon another. (Fig. 26) The symbolism of the Greek cross has already been considered, but a new feature added in this emblem must be further explained. Under the cross on the foreground is a palm branch which serves as the second arm of a decussated or St. Andrew's cross while a sceptre forms the opposite diagonal.

\textsuperscript{41. Dally Missal, op.cit., p. 1537}
\textsuperscript{42. Ibid. p. 1539}
This symbol admits of two related explanations. First it may indicate the total conquest of Christ indicated by the palm branch, and His rule illustrated by the sceptre; or it may represent the conquest of His followers made possible through His cross.

The palm branch, symbol of victory among pagans, is also found in sepulchral monuments and inscriptions of Early Christianity. It is often connected with the Christ-monogram or chrism as an emblem of the victory of a martyr's faith. In the widest sense of the word it is associated with persistent testimony borne to Christ and consummated in death. In a more restricted meaning it did not always indicate that the bearer actually suffered violent martyrdom, but that he lived heroically for Christ. The appearance of the palm branch incised on the slabs or scratched in the mortar on the tombs of the early Christian martyrs in the Catacombs can only indicate the first meaning.

Palm branches appear frequently in Christian mosaics and wall-paintings. In the Church of St. Appollinaire Nuova, in Ravenna, a long row of male and female saints are shown above the column of the central aisle separated by palms with scarlet bunches of dates hanging from beneath the crowns they carry. Mosaics in St. Cecilia and SS. Commod and Damian in Rome, include the palm of victory as part of the composition. In the fresco from the Gallixtine
On lamps, gems, and money it often appears—as it
does in frescoes and other large monuments—with the chi-
rho. On a cornelian in the British Museum a hand holds
a palm branch erect, while above it is the chrisme. But
no matter how frequently the palm branch is used in prim-
itive Christianity, it is always connected with the idea
of conquest, victory, and reward. It is no novel propo-
sition then to say that its use in the present symbol in
the cowl of the cope may represent two ideas; the conquest
of Christ, and that of the faithful through Him. Apocalip-
tical reference will supply sufficient justification for
its use and dual meaning. St. John "saw a great multitude,
which no man could number....standing before the throne,
and in sight of the Lamb, clothed with white robes, and
palms in their hands." Complete victory and triumph are
here exhibited, both for Christ and for faithful souls.

At the bottom of the celebrant's cope in the back is
the coat-of-arms (Fig. 27) of the Most Reverend Michael J.
Ready, fifth bishop of the diocese of Columbus, Ohio. For
the explanation of the Arms of the bishop, direct quotation
will be made from the book of his Installation, January 4,
1945.

43. Smith and Cheetham, op. cit., vol. 2, pp. 1543-49
44. Bible, Apocal. chap., 7, ver., 9
"On a field of blue there is emblazoned a silver (white) sailing vessel in motion, having a cross at the top of its mast and the letter M in red on its sail. At the base is the heraldic symbol of water. The meaning is simple. The boat's sail bears the initial of the holy name of Mary, indicating the name of the principal ship on the fleet of Columbus, the 'Santa Maria'. The cross at the top of the mast is a reminder of our Catholic faith, the faith of Columbus. The three colors in this shield, red, white, and blue, are those of our country and are a reminder of its debt to the great discoverer.

The personal arms of His Excellency are those of the Ready family. On a blue field three wings in erect fashion are displayed in silver, two over one. Between the two is displayed a silver roundel having on it a red cross, an adaptation of the symbol of faith and service used by the National Catholic Welfare Conference with which Bishop Ready was long associated. The Bishop's personal coat-of-arms likewise has the three colors, red, white and blue, indicating the national character of his work with the N.C.W.C. As his motto, found in the scroll at the base of the escutcheon, are the words: 'Quae sunt Dei Dec'--to God the things that are God's (Matt. xxii, 21).

The heraldic description of these arms is as follows: Two coats impaled; the dexter half (observer's left) azure (blue) thereon a sailing vessel argent (silver) at top of mast a cross of the same and on its sail an M gules (red) and at the base a Barry wave of six argent and azure; the sinister half (observer's right) azure with three wings erect two over one argent and between the two an chief a roundel argent with a cross gules superimposed."

The cope of the assistant priest has only one symbol (Fig. 28) besides the cross on the continuous red satin ornamental band already considered. This appears on either side of the opening near the hem of the garment. For the first time in the series of symbols the star appears representing Christ. Rising up to it from a lighted lamp are

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four separate ribbons of smoke. The entire symbol indicates the homage paid to Christ from His creatures through the fourfold end of religion: adoration, thanksgiving, petition and atonement. Incense is here used to indicate this worship, just as in practice it is used for the same symbolic end. It is typical of the "good Christians' prayers, which enkindled in the heart (the lamp) by the fire of God's love and exhaling the odour of Christ, rises up a pleasing offering in His sight." 46 The symbol is supported by a verse from the Psalms which the Church borrows for the incensing at the Offertory during Solemn High Masses: "Let my prayer be directed as incense in thy sight, and the lifting of my hands as evening sacrifice." 47

Egyptian monuments reveal rulers and kings holding censers in worship. Herodotus, one of the most famous of ancient historians, tells of it in the cultures of Babylonia and Assyria; Ovid and Virgil refer to it in pagan worship of Classic times; and in the Book of Exodus are clear passages referring to it in the Old Testament: "Thou shalt make also an altar to burn incense, of setim wood....and Aaron shall burn sweet smelling incense upon it in the morning when he shall dress the lamps he shall burn it." 48

But even with Hebraic practice as a precedent, it appears that for the first four centuries of Christianity, incense was not used in the liturgy. Literature of that period employs it as a figure of speech rather than a record of a practice. St. Clement of Alexandria, c. 192 A.D., says that "the truly holy altar is the just soul, and the perfume for it holy prayer." From Tertullian, c. 198 A.D., it may be gathered that while incense was used during sacred services, it was not as a liturgical element: "It is true we buy no frankincense; if the Arabians complain of this, the Sabeans will testify that more of their merchandise, and that more costly, is lavished on the burials of Christians, than in burning incense to gods." (Apol. c. xliii). The same writer says it was used to counteract unpleasant odors: "If the smell of any place offend me, I burn something of Arabia; but not with the same rite, nor same dress, nor the same appliance with which it is done before idols." (De Cor. Mil. c. 10).

From this practice incense eventually took on liturgical significance. One of the first references in Christian times to this is in Pseudo-Dionysius, c. 520 A.D., or

49. Smith and Cheetham, op. cit., vol. 1, p. 830
earlier: "The chief priest (bishop) having made an end of sacred prayer at the divine altar, begins the censing with it, and goes over the whole circuit of the sacred place," (De hier. Sac., III, 2).

That incense was used during the time of Charlemagne has been a long accepted fact. Its liturgical significance at that time is indicated by the prayer for its blessing which exists: "May the Lord bless this incense to the extinction of every noxious stench, and kindle it to the odour of its sweetness," (Martene. "De Acol. Ant. Rit." lib. i. c. 4).

The symbol of the lamp with the flame on the cope (Fig. 28) designates the heart of the Good man lighted with the love of Christ. This symbolism is found in literature and not pictorial representation in Christian antiquity. Nevertheless, the emblems and inscriptions on them suggest that the lamps themselves were symbolic. Christ as the Good Shepherd, or as the Lamb, fish, and dove appears on them; also Greek and Latin crosses. In short nearly all the better known Early Christian symbols may be seen on lamps. The museum of Leyden has a lamp, perhaps from Egypt, which bears the inscription "light of lights," another of possible Egyptian origin reads "Theology is the grace of God." 50 While it seems that the lamp is emblematic of

50. Ibid. vol. 1, pp. 919-925
Christ, this cannot be said with absolute certainty.

Scriptural and liturgical texts and Christian symbolism all make the star, another part of the emblem on the cope, representative of Christ. The account of the visit of the Wise Men mentions the star as the guiding symbol that leads to Christ. It was His star: "We have seen His star in the east and are come to adore Him."51 In the Antiphon for vespers for the feast of the Epiphany the same idea is expressed: "When the Wise Men saw the star, they said one to another: This is the sign of the great King."52 These texts are sufficient evidence of the symbolic use of the star to represent Christ, or His light.

Instances in which the star appears in Early Christian art to signify Christ are numerous. It is seen on early lamps sometimes with the Good Shepherd, sometimes with the monogram of Christ. At St. Vitalis in Ravenna, the Lamb is seen in a field sown with stars. In the chapel of Galla Placida, Rome, the cross is accompanied by stars, and in the representation of the Nativity and the Epiphany the star is an almost unfailingly accompaniment of the scene.53 The distinction of points of stars whether five, six, seven or more, is of later symbolic origin. In

52. Daily Missal, op. cit., p. 1:0
53. Smith and Cheetham, op. cit., vol. 2, pp. 1927
Christianity antiquity there seems to be no special meaning attached to them.

For the sake of artistic composition and consistency, the star in this emblem is the color of the Greek cross, red-orange. Its central area is black. The incense is of gradations of blue, and the lamp is golden ochre with irregular black areas, the flame rising out of it is vermillion. The vertical composition is on a field of red satin.

The largest of the symbols in the vestment compositions is that on the humeral or Benediction veil. Incorporated in this pattern (Fig. 29) is again the star, a dove bearing an olive branch, and the globe. The globe is illumined and surrounded by the rays from the star. This symbol incorporates the whole idea proposed in the encyclical of Pius XI of 1922: "The Peace of Christ in the Kingdom (or Reign) of Christ," already cited. Both the star and the dove here represent Christ; Christ as the light shedding rays of peace, and Christ as the dove bearing the olive branch of peace to a troubled world.

Scriptural and liturgical texts are abundant which support the idea of Christ as Prince of peace: "He shall be called the peaceful One, and His throne shall be established forever."54 Again: "The Lord shall sit a King

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54. Daily Missal, op. cit. Vespers for Feast of Christ the King, p. 1557
forever; the Lord shall bless His people in peace."\textsuperscript{55} In
the Introit of the Mass at dawn on Christmas day the Church
speaks in the words of Isaiah: "A light shall shine upon
us...and He shall be called Wonderful, God, the prince of
Peace."\textsuperscript{56} Again, "Gentiles shall walk in Thy light, and
kings in the brightness of Thy rising."\textsuperscript{57} The Church prays
that all things may be restored to Christ in these words
to the Eternal Father Who, in His Son "King of the whole
world hast willed to restore all things anew; grant that
all the families of nations, rent asunder by the wound of
sin may be subjected to His most gentle rule."\textsuperscript{58}

The star as a symbol has already been discussed; likewise the symbol of the globe. The dove and the olive branch
must yet be considered. These two symbols in Early Christ-
ian art are sometimes found together, and sometimes as
separate emblems. The symbol of the dove in ancient anti-
quity has more than one meaning or a train of meanings. It
was used to represent the Divine Being, or the Christian
worshipper. In simple form it is found on the walls of the
Catacomb of Domitilla of the second century. The often
repeated symbol of Noah in the Ark, in the catacombs, shows
the dove with the olive branch. It is also part of the

\textsuperscript{55} Bible, Psalms, chap. 28, ver. 10-11. Communion
for Mass of Christ the King, Missal, p. 1537
\textsuperscript{56} Bible, Isaiah, chap. 9, ver. 2-6
\textsuperscript{57} Ibid., chap. 60, ver. 3
\textsuperscript{58} Daily Missal, op. cit., Collect for Mass of Christ
the King, p. 1534
drawings where the Orante appear; sometimes several doves are there seen.

As a symbol of the Holy Spirit the dove is often seen in early baptisteries, i.e., the baptistery in the cemetery of St. Pontianus dated for the sixth century. Again golden and silver doves were suspended over baptismal fonts containing the holy oils used in baptism and extreme unction. 59

Emblematic of peace, the dove is found with the olive branch on sepulchral monuments and is then held equivalent to "in Pace" in Christian antiquity. This use has popularized the dove and the olive twig as ideals of peace; Christ being the supreme example of peace, it is logical to associate Him with the dove.

Colors used in this symbol are varied. The star is again red-orange, the rays emitting from it graduate from a very high yellow to a deep reddish-orange, the dove is chiefly of blue tonality with delineating lines of gold, the globe is composed of brown for the earth, green for the water, and deep blue for the sky, the olive branch is olive-green outlined with gold. The whole symbol is on a field of gold.

The chalice veil and Benediction burse are decorated with an identical symbol; the fish and the anchor (Fig. 30).

They are almost of universal occurrence in painting and sculpture in primitive Christianity. Like the dove, the fish has at least two accepted connotations; it may refer to the members of the Church, which meaning Christ himself made popular in parabolic narration. The fish may also mean, and this is the most common, Christ. The dual nature of this symbol is expressed by Tertullian who says, "We little fish, after the image of our Ichnus Jesus Christ, are born in the water, nor otherwise than swimming in the water are we safe." 60

The origin of this symbol is uncertain, but it cannot be doubted that it owes much of its emblematic preference to the famous acrostic which forms the Greek word for fish, IXΩΥξ, "Jesus Christ Son of God Savior." As early as the beginning of the second century this symbol was universally understood in the Church and this for obvious reasons. In the age of persecution, the use of it to identify the followers of Christ was remarkably convenient. It was a mark understood by, and intended for, fellow-Christians. Therefore it is seen on many objects in use by them. Besides its frequent appearance in the catacombs it is carved on stones, on lamps, on rings and on gems.

Its closest association is with the Holy Eucharist. In this sense its scriptural basis is in the feeding of five thousand with five loaves and two fishes and the promise of the Holy Eucharist with which Christ followed up the miraculous feeding. Scarcely any theme is more often repeated in early Christian frescoes than the miraculous multiplication of loaves and fishes. It always symbolized the Holy Eucharist and is painted on the walls of the catacombs in a variety of ways. In a crypt of St. Callistus, third century, Christ stretches out His hands to bless loaves and fishes. Another, in the Sacrament Chapels of St. Callistus, second century, represents Christ in the same attitude. A fragment of a fresco from the middle of the second century in the crypt of Lucina, Catacomb of Callistus, shows a fish carrying a basket with five loaves; and yet another depicts two fish with baskets and a glass of wine.

Its frequent and various uses in Christian iconography, Morey believes, is summed up in an epitaph of the third or fourth century, of a certain Pescorius of Autun:

"Divine race of the heavenly Ichthus, receive with pious heart among mortals the immortal spring of divinely cleansing waters; refresh your soul, my friend, with the perennial waters of the wisdom which maketh rich; receive the

61. Bible, John, chap. 6
delicious food of the Savior of saints; eat, hungry one, holding Ichthus in thy two hands."62

Of even greater help in understanding and interpreting the fish symbol is yet another epitaph of one Abercius of Hierapolis.63 Of this inscription Morey makes the following observations: Abercius understood that the mystic symbolism of his inscription would be understood only by fellow-believers; that it was necessary he should speak in figurative language to guard the secrecy of the Christians at the time; that the mention of the eucharist in an epitaph was appropriate because of its relation to eternal life; that faith was his guide without which the eucharist could not be received; that Christ was represented by the fish, as the Virgin mother as the one who caught the fish. He also speaks of her as the one who offers this food to friends. Under the figure of the queen clad in gold he refers to the Roman Catholic Church; finally, that already in this early period he found everywhere fellow-believers who recognized the unity of the Church and the eucharist which was

62. Morey, op. cit., p. 234
63. Found on a fragment of sepulchral stele in Hierapolis, Phrygia, dated for the second century. (Now in Vatican). Abercius has been identified as bishop of Hierapolis. The inscription, counted among the most important of Christian antiquity, reads: "I, a citizen of an elect city, in my lifetime have erected this monument, to have where to place my body when time shall require it. My name is Abercius, a disciple of the holy Shepherd who feeds his sheep upon the hills and plains, who has great eyes which see through all, who taught me the sure learning of life, and sent me to
celebrated everywhere in substantially the same way. 64

The anchor, like the fish, is used frequently in early Christian symbolism. Sometimes it is found in connection with the fish emblem; sometimes it is seen alone or with other representations. Its meaning is apparent. The sole resource of the sailor is frequently the anchor, an instrument of hope. The ancients called it sacred. To weigh anchor was to "anchoram sacram solvere," or "to weigh sacred anchor." In early symbolism it represented hope on the stormy sea of life; a hope that was so vitally necessary to the persecuted Christians.

An ancient sarcophagus in the Catacomb of St. Priscilla, of the second century, is adorned with five loaves on one side of an inscription, and the anchor on the other. De Rossi (De monum. IXOY, exhib. p. 15) states that he found

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Rome, to see the royal city and the queen clad in a golden robe and with golden shoes. There I saw a people who had the gleaming seal. I saw also the plains of Syria and all cities, Nisibis, beyond the Euphrates. Everywhere I found fellow-believers, Paul...; everywhere was Faith my guide, and gave me everywhere for food the Ichthus from the spring, the great, the pure, which the spotless Virgin caught and ever puts before the Friends to eat; she has also delicious wine, and she offers wine mixed with water together with bread. I, Abercius, dictated this to be written in my presence, and in fact in the seventy-second year of my life. Let every sinner in my confession who understands this pray for Abercius." Morey, op. cit., pp. 234-35.

64. Ibid.
it three times upon "tituli" bearing names derived from "Spes" (hope) and upon two tablets in the cemetery of Priscilla. When accompanying the fish, or Ichthus, it is clear that the symbol expresses hope in Christ, or hope in Christ through the Eucharist. It is then the equivalent of the inscriptions so often seen in Early Christian times such as "Spes in Christo," "Spes in Deo," "Spes in Deo Christo." St. Paul's reference to the anchor makes it a symbol of hope; "That...we may have the strongest comfort, who have fled for refuge to hold fast the hope set before us. Which we have as an anchor of the soul, sure and firm." 65

The use of the anchor and fish in the symbol on the chalice veil and Benediction burse will require no further justification. No other meaning than was attached to it in Christian antiquity is intended.

The chalice veil covers the sacred vessel used in the Sacrifice of the Mass; the Benediction burse holds the corporal which is placed under the ostensorium during Benediction, and the obvious close association with the Eucharist makes of these representations logical choices.

65. Bible, Heb. chap. 6, ver. 18-19
The color combination are those previously used. The fish or dolphin is red-orange outlined with black; the anchor is colored in variations of green. The emblem is placed directly on the gold cloth without the red satin field. This factor, placing the symbol on the gold, tends in some respects to weaken the artistic composition and to render the emblem less emphatic.

On the chalice burse, the small flat container of the corporal used during Mass, and on the preacher's stole is the chi-rho, or Christ monogram. (Fig. 31) It is simply an abbreviation of the name of Christ formed by imposing the first two Greek letters XP (XPΣΤΟ Κριζτ, Christ) over each other. It is often referred to as the Constantine Cross and in that connection is associated with the famous vision of the Milvian Bridge and the words; "In hoc signo vinces." But traces of it exist before his triumph and therefore it cannot be ascribed in origin to this episode. By inferring that its source is the Mithric sun wheel, of which cult Constantine was first a member, Morey dates the chi-rho to Constantine. 66 It is difficult to ascertain

66. Morey, op. cit., p. 239
what was the shape of the cross which he saw. Morey
suggests that it was "in some way connected with the
sun, some unusual and striking effect of the sun's
rays..."\(^{67}\) which suggested the cross. Again it is the
idea of the Mithric sun wheel that is proposed, but
not without questioning. The same author concedes this;
"the chief enigma which remains is, how he (Constantine)
came to associate this portent with a Christianity which
made of its cross so great a secret."\(^{68}\)

Whatever may be the final solution, it was certain-
ly due to Constantine that the monogram became wide-
spread. He placed it on his new standard, the labarum,
and from there the practice grew. Gems, money, seals,
lamps, all soon had the chi-rho impression. In the
catacombs and cemeteries of SS. Agnes and Praetextatus,
Calixtus, Gordianus, Lucina and Helena are found illus-
trations of the simple form of the X and P in various places
on the walls. On sarcophagi and funereal monuments the
monogram frequently appears standing for "signum Domini",
or "signum Christi", representing the name and person
of Christ.\(^{69}\)

\(^{67}\) Ibid.
\(^{68}\) Ibid., p. 240
\(^{69}\) Smith and Chaetham, vol. 2, p. 1312
The burse, like the chalice veil, is of close proximity to the Eucharist, Christ in the Blessed Sacrament, and the monogram can mean only one thing that here Christ is present.

No new colors have been introduced in the chi-rho. The circular field on which it rests is the same green previously adopted, the monogram is gold outlined with black.

On the preacher's stole it appears to remind the observer of Christ and his word which is being announced by his minister. On the bottom of the stole is found another emblem. Pictorially it shows a burning flame and many hands reaching toward this as a source of light. (Fig. 32) Isaiah had prophesied that one of the marks of the Messiah would be that the poor would have the Gospel preached to them, and Christ himself testified to the fulfilment of this prophecy in a striking instant: He had gone into the synagogue where he rose up to read. He opened the book of Isaiah where it was written, "The spirit of the Lord is upon me. Wherefore he hath anointed me to preach the gospel to the poor..."

Not only did He fulfill this prophecy Himself, but He enjoined on His apostles the command that they go out and preach to all peoples. The symbol referred to expresses this idea, with special emphasis on the poor among people, that thus "his empire shall be multiplied, and there shall be no end of peace." Christ's kingdom embraces all men, rulers and those governed, nations and States, families and individuals, and when these are all brought together under His rule there will be "no end of peace." The flame of light symbolizes here the word of God, and the hands, in all colors of pigmentation, represent the reaching out to this Light.

71. Daily Missal, Vesper hymn for the feast of Christ the King, p. 1539
D. TECHNICAL ASPECTS OF THE PROBLEM OF DESIGNING AND EXECUTING THE VESTMENTS FOR THE CATHEDRAL

The designing for the vestments intended for St. Joseph's Cathedral, Columbus, Ohio, was begun in October of 1950 and completed in the first months of 1951. General responsibility for the entire project rested with Rt. Reverend Monsignor Ronald Weinelt, secretary to His Excellency, Most Reverend Michael J. Ready, D.D., Bishop of the Diocese of Columbus.

Preliminary designs, as well as subsequent completed ones were made by Sister Regina, Ad. PP.S., of Sacred Heart Convent, Wichita, Kansas. Three separate aspects are represented in the designs: First those which determined the pattern and size of each separate vestment supplied measurements, the second full colored drawings of each symbol, and finally black and white drawings showing the location of the symbol on the vestment. No less than sixty drawings and colored plates were made prior to the manufacturing.

The order was placed with the J. P. Daleiden Co., dealers in Church Goods, Chicago, Illinois, established in 1872 and under the present ownership of Mr. J. Daleiden Brost, who delivered the first part of the finished work at the end of May, and the three remaining pieces in June, 1951.

In manufacturing the vestments for the Cathedral, sixty yards of gold metallic brocade was used, and the same
amount of cardinal red rayon lining. For the orfrels and
boufins, a cotton back rayon satin of cardinal red was em-
ployed, and for the narrow braid used to edge the ornamen-
tal sections and to form a transition between them and the
gold, a specially manufactured band woven from two bomber-
yarn was used totalling some 450 yards.

Most of the work was hand done, and twelve persons
were employed for approximately 4,300 hours in the process.

In the actual manufacture of the vestments, some of the
following points are submitted as items of interest:

1. EXPERIENCE:
   a. A "must" requisite for this type of work.
   b. Needed to cut materials, because each cloth reacts
      in a different manner.
   c. Of the twelve individuals working on the pontifical
      set, the average age equaled fifty-three years; ag-
      gregate experience equaled 264 years of vestment
      manufacture.

2. CUTTING:
   a. Patterns had to be arranged, and then rearranged to
      insure matching design and guarantee minimum waste.
   b. Satin was cut with the warp; to insure single color
      and tone.
   c. Lengthness of cope posed real problem. Widths placed
      together before final cutting. The 4 1/2 inch satin
      band 3/4 inches from the bottom of cope had to con-
      form in perfect arc, the full 16 1/2 foot spread.

3. EMBROIDERY WORK:
   a. The sketches, perfect in proportions and tones, sim-
      plified the embroidery work.

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1. Information submitted by J. L. Brost, present
   owner of the Daleiden Co., Chicago, Illinois
b. Unusual precautions taken to avoid harming cloth or satin. After stretching cloth in embroidery form, each piece was covered with cotton cloth basted to the very edges of embroidery stamplng.

c. Tedium work, especially the two hundred and three crosses which incorporated eleven shadings of thread.

d. Embroidery shadings: Chasuble five, burse and chalice veil emblem seven, dalmatic emblem fourteen, Benediction stole not less than eight for single aspect, bishop's cope not less than nineteen, panels of cope not less than ten, gremiale ten, archpriest's cope not less than twenty, Offertory veil not less than twelve.

For all the embroidery thread was of pure silk and metallic, for general sewing together of parts, pure silk thread was used.

4. ASSEMBLING OF PARTS:

a. Ninety per cent by hand.

b. Braid of bemberg yarn all applied by hand but approximately ten per cent.


In the technical aspect of the manufacture of the vestment, unequalled craftsmanship has been indicated in the vestments designed for the Cathedral of St. Joseph.
CONCLUSION

I. The relation of the foregoing study to historical research.

The investigation made into the history of vestments as recorded in the first major section of this thesis resulted in a number of pertinent observations: That vestments result from the liturgy which foster them as objects of religion and of art; that their origin is complicated with the history of contemporary civic attire; that their history is nevertheless one unbroken, independent development from one century to another; and finally that vestments must be studied as objects of art as well as religion.

Ecclesiastical vestments are the results of the need created by the liturgy of the Church, apart from which they could exist as objects of art, but not of religion. In their proper environment they operate as integral elements of divine service as well as objects capable of high artistic merit. Specially designed surbs and uniforms have always existed as emblematic of a particular function or station in civic, scholastic, and military life of a people. In religion these uniforms take the nature of vestments. In the Old Testament God ordained that special garments should clothe the priest when he offered sacrifice; in the New Testament no sacerdotal garment which is not especially produced for, and as far as piety and human
means can qualify as regally worthy, is acceptable in the
sanctuary of the Church. They indicate that the function
of divine worship is removed to another level and a higher
plane. They help to establish by means of sense perception,
a proper atmosphere for worship for which they condition
the mind and heart. Art and religion cooperate in sacred
vestments, and history proves that this mutual co-operation
stimulated their development both as artistic and religious
elements.

The second observation made in the course of this stu-
dy was that while the origin of vestments is essentially
simple—evolving from the civic and everyday attire of
Rome in the time of Early Christianity, and not from Hebraic
vesture as was formerly held—yet the problem may become
highly complex. In some instances it is difficult to de-
termine what object in Roman attire was parent to a later
sacerdotal vestment.

The third deduction which was made from the study of
the history of vestments used in the Roman Rite is that
once the problem of origin is passed, each separate object
has an independent and unbroken history through the cen-
turies. Artistic monuments, i.e., mosaics, sculpture,
painting, extant sacerdotal robes and literary references
from profane and ecclesiastical history confirm this to a
point that every period of development of vestments can be
accounted for.
The research also revealed that some of these objects were slower in their evolutionary process and came to be numbered among liturgical vesture at a later date than others, but that by the end of the thirteenth century the number and kind used in the Pontifical Mass, and the Roman Rite generally, was complete and fixed. Their forms have remained substantially unchanged through the centuries, and alterations which occur are the result of changes in details rather than essential patterns. The choice of materials was affected by inventions and discoveries. This tended toward ever increasing richness and costliness. Until the twelfth century the colors of the vestments were arbitrarily used, but already at that time the five prescribed for the liturgy were prevalent and finally fixed. Ornamentation was variable, and it ranged from very simple clavi to exceedingly elaborate decorations depending on artistic taste and wealth of the people at a given time.

Finally this historical study confirmed the supposition, believed from the outset, that vestments must be studied as objects of art as well as of religion. That they are part of divine worship is too obvious to warrant further mention. As elements belonging to the field of art they cannot be linked with the history of apparel and clothing generally, because they have characteristics borrowed from painting, jewelry, embroidery, and sacred iconography. Likewise with the minor and major arts of their
times they have parallel high and low peaks of artistic value. In line, space, texture, color, and in the use of sacred symbolism they follow sacred and profane art of the time, and consequently are beautiful or not depending on environment and aesthetic taste dictating them. They are useful only as objects of art necessary for the ceremonies of religion; as such the best comparison that can be made is to liken them to the church building itself.

The above paragraphs summarize the main conclusions to be drawn from the historical study of vestments which occupy a unique position in the field of art.

II. The application of this research to the designing of the vestments for the Cathedral of St. Joseph.

The creation of the vestments for the Cathedral of St. Joseph in Columbus, Ohio, substantiates what has been previously maintained that vestments are primarily created to supply in an artist manner the needs of the liturgy. They likewise fulfill a long and rich historical tradition in form, color, material and sacred iconography, and they prove that the artist of the twentieth century has equal chance for individual expression of aesthetic inspiration with artists of other centuries; and that vestments continue to be objects of art as well as of religion. All of these points will be enlarged in subsequent paragraphs.

These vestments were designed simply because the
cathedral had need for them observing in a fitting manner the liturgy in this particular parish. From time to time the bishop of Columbus will, in conformity to the practice of his predecessors, pontificate at Solemn High Masses on the great feasts of the Church. This necessitates the use of garments particularly suited for religious services requiring vestments richer in quality than those employed for less solemn functions. As objects of art they are intended to indicate to the faithful that the function is one of spiritual rejoicing and that the heart and mind should be raised in a special manner to God in praise and adoration. In this they are to operate in conjunction with the texts of the services and with the plain chant of the church.

In form, color, material, and sacred iconography the vestments under consideration are links in a long tradition; their number and kind has been made permanent at least seven hundred years ago. The form that each vestment assumes is not the result of personal artistic choice alone. Generally they conform to pre-established patterns; it is only in the selection of a greater or lesser width, length, in determining a particular degree of curve or line and in variable parts of required ornamentation which affects the form that the artist may use personal taste. The material used for the vestments follows a long established practice of the use of cloth of gold in the Church.
The color likewise is traditional, selected in this instance because gold substitutes for green, red, and white and removes the obligation of having three sets of pontifical robes instead of one. The symbols represented on the vestments are in nearly every instance as old as the Church; many of them are found on the walls of the catacombs. There is no reason to believe that the vestments for the Cathedral are spurious either as objects of art or of religion. Their prototypes can be found in the pontifical robes worn by St. Appolinarius in the sixth century mosaic in Ravenna, by Bishop Durandus of Toulouse of the twelfth century sculpture in the Abbey of Moissac, by St. Firminus, bishop, from the Amiens Cathedral of the thirteenth century, by Bishop Pecci of the fifteenth century as carved by Donatello, or by St. Martin dressed in a sixteenth century vestment in a painting from Saragossa.

The purpose of the vestments for the Cathedral would have been defeated had it not been borne in mind that they are as much a part of religious art as well as liturgical equipment. They had to be regarded as pieces of art, not in the sense of museum work, but in the aspect of aesthetic objects. The problem of planning their form, color, decoration, and composition of symbols was approached exactly as one would approach one of painting a picture, carving a statue, or building a chapel. The medium, in this case
the prime material was cloth to be properly decorated and arranged, had to be respected, its possibilities used to advantage and its limitations observed. The use of color was in no way different from its use in painting with the added implication of its eventual transposition into cloth or silk embroidery. Each separate symbol was a miniature which had to be thought of as an embroidered composition expressing a spiritual conception. All these considerations clearly show that vestments as artistic units are in no way separated from the fine arts of painting, carving, the minor arts, and architecture.

The designing of the vestments for the Cathedral of St. Joseph is sure proof that the artist of the twentieth century has equal opportunities with those of preceding ages for individual expression of aesthetic inspiration in the liturgy of the Church. In this field there is always need for the work of the artist, and the age old question is not what to do with art work once it has been produced, but where to get the service of artists. As long as the Church exists there will always be occupation and inspiration for the Christian artist.

In the process of designing vestments, the artist has opportunities and rights, but he also has obligations. He must not outgrow the Church, but confine himself to the purity of its traditions. This need not be a slavish
copying of the past. Rather it should be a respectful recognition of the good within it and a utilization of this good by incorporating it with his own time and environment. In the Cathedral vestments, eleventh and twelfth century vesture was kept in mind, yet that of the Cathedral are surely not late medieval. The artist hopes that somehow they have captured the liturgical spirit and art trends of this present day without having lost the incense from the sanctuaries of ages past. An effort was made to contribute modern aesthetic feeling in the vestments without resorting to unbecoming, unintelligible, and crude forms of expression.

It appears that the first step of the artist designing vestments is one of the intellect, that is, he must fully appreciate and define in his mind what means he intends to use to convey his ideas artistically, whether these concern form, color, composition, material, or decorative elements. Then he must proceed to permeate the intellectual concept with the warmth of artistic creation, least his work never pass beyond the realm of cold calculation or scientific reasoning. It is only the artistic equation which will make his vestments meritorious of being ranked with the lasting monuments of this sphere of human activity. The inspiration necessary for this artistic warmth will not be wanting if the artist
keeps in mind that the vestments he is fashioning are for the house of God, in keeping with the holiness of the sanctuary, and the sacredness of the altar. This consciousness will encourage him to bring to them the best he has of artistic talent. He will capitalize on this opportunity of interpreting in a new way, of illustrating in a modern manner, and of recreating in a personal idiom his own environment and religious and artistic experiences. The very limitations consequent of liturgical legislation will prove a challenge and an incentive to his artistic ingenuity by reminding him that his work must speak a universal language as part of the universal soul of the Church.
Fig. 4. Chasuble, front.

Fig. 4. Chasuble, back.
Fig. 7. Tunic

Fig. 5. Dalmatic

Fig. 6. Symbols on dalmatics for deacons of honor.
Fig. 3.
Top: Celebrant's Stole
Middle: Deacon's Stole
Bottom: Maniple

Fig. 9.
Benediction Purse and Stole.
Fig. 10. Front, Celebrant's Cope, Fig. 11

Hood or Cowl
Fig. 12. Cope of assistant priest.

Fig. 13. Funeral veil.
Fig. 14. Coadiaule

Fig. 15. Chalice Burse and Veil.
Fig. 20.

VERITAS
Fig. 27.

Fig. 28.
I. GLOSSARY OF TERMS

ACOLYTE: A cleric in the highest of the four minor orders of the Western Church; also a layman or a boy who performs all or any of the duties of an acolyte.

AESTHETICS: A branch of philosophy which concerns itself with the nature of beauty and the modes in which it is apprehended. The science of beauty.

ALE: A long white linen tunic reaching from the neck to the ankles, confined by a cincture, and worn over the cassock and amice. It is principally used during Mass by the celebrant and ministers.

AMBO: A small platform used in early Christian Basilicas from which the Epistle and Gospels were sung and announcements were made. Later it was replaced by the pulpit.

AMBONES: Plural of AMBO.

AMICE: A rectangular vestment, thirty inches long and twenty-four inches wide having two strings on its upper end. It is worn around the neck and shoulders and the strings are crossed over the breast and tied in the back.

ANTEPENDIUM: A Latin name meaning "to hang before," the English term is frontal which is a piece of material hanging over and completely covering the front side of the altar.

ANTIPHON: Any versicle or sentence taken from scripture and sung or chanted by one side of a choir in response to the other during Divine Office.

ANTIPHONARY: A liturgical book designed for monks, canons, nuns and others, containing all of the parts that are sung in Divine Office, i.e. antiphons, psalms, hymns, etc.

ANTIPHONER: See ANTIPHONARY

APSE: The semi-circular end of Christian Churches, or the semi-circular or polygonal termination to the chancel, aisles, and transepts peculiar to Romanesque and Gothic church buildings.
BASILICA: A name given primarily to certain ancient Churches of Rome and elsewhere, built in the fourth century, and in later form derived mainly from Roman public and private halls.

BIRRUS: Singular BIRRI, also BYRRHUS, a type of cloak worn in Rome sometime after the second century. It was worn by both laymen and ecclesiastics, and its connotation is more secular than religious.

BISHOP: The highest ecclesiastical ruler of a diocese whose succession extends to the Apostles. For the affairs of their diocese they are subject to the Holy See, yet they exercise their own powers over a diocese by virtue of their office.

BREVARY: A liturgical book containing the psalter for every day of the week, hymns, prayers, antiphons, etc.; all that is necessary to enable clerics to recite the daily Divine Office.

BURSE: A pocket from eight to twelve inches square made of cardboard covered with material in which the folded corporal is carried to and from the altar.

BYRRHUS: See BIRRUS.

CALIGAE: Also called Buskins, are the liturgical stockings worn by the bishop while pontificating in full episcopal robes. They are of the color of vestments worn for the day.

CANON: In ecclesiastical terminology it has many meanings; generally it means an unchangeable object by which is measured something that does or may change.

CATACOMB: Subterranean cemeteries in which the Christians of Rome buried their dead in the first three centuries. There was no special designation for the whole complex plan of them, but particular areas, especially chambers which contained the tomb of a martyr were called criptae, ordinary chambers were called cubicula.

CASULA: A Roman garment worn as an outer cloak and enveloping the entire person. Its single opening was in the center for the head to pass through; called "casula," little house or hut, because it so covered the person.

CANACLE: The upper room in which took place the Last Supper and the manifestation of Our Lord after the Resurrection.
Censer: A vessel which contains burning incense for use during divine services.

Chasuble: A distinctive sacrificial and priestly garment worn as the uppermost vestment by the celebrant of the Mass. It received its name from the Casula, but resembled more nearly the form of the paenula of ancient Rome.

Chi-Rho: A less frequently used name for the Christ-monogram, or Chi-rho. It is the abbreviation of the name of Christ, with the first two letters, X and P placed over each other. It is sometimes called the Constantine Cross.

Ciborium: A metal vessel in which particles of the Blessed Sacrament are preserved in the tabernacle, and from which Holy Communion is distributed. It resembles a chalice with a lid; the inside of the cup must be gold-plated.

Clavi: The long strips of purple or black which decorated the garments of Roman Classic and Early Christian times, usually two in number, but sometimes one. They appear on the paenula and tunic, as well as the dalmatic and colobium of Christian antiquity.

Clavus: Singular form of Clavi.

Codex: A manuscript in the form of a volume with pages bound together.

Colobium: A tunic of early Christian antiquity having very short and close fitting sleeves which was first worn by deacons and later replaced by the dalmatic.

Compline: The last hour of the Divine Office, or the official Night Prayer of the Latin Church.

Cope: A large full mantle or cloak open in the front and held together by a clasp or morsel and worn for processions, Benediction of the Blessed Sacrament, and solemn Vespers, etc. In length it reaches to the ankles, and in color it corresponds to that of the other vestments worn.

Corporal: A piece of white linen about twenty inches square on which are placed the Host and Chalice at Mass, and on which any vessel containing the Blessed Sacrament is stood.
CROSIER: Also CROZIER, a name given to the pastoral staff carried by bishops in certain episcopal functions.

CRUETS: Two glass, crystal, or metal phials or diminutive pitchers used for holding the water and wine during the Mass.

Dalmatic: The vestment used by the deacon and made of the same material and color as that of the officiating priest; it reaches to the knees, is open on the sides, and has wide short sleeves extending to the elbow. From the shoulder to the hem two ornamental stripes extend in parallel lines and these are joined by rectangular ones.

Deacon: The second of the major orders, and third of hierarchical orders in the Church.

Diptych: A two hinged writing tablet of Roman origin used for commemorative purposes in the Church.

Ecclesiastic: A cleric, or person in Holy Orders, especially of the major rank.

Lambeth: A formal letter addressed by the pope to all the hierarchy, or a group of them in the world, i.e., primates, archbishops, bishops, and others. These letters are not necessarily issued "ex cathedra," but they may be so.

Epiphany: A feast of the first class commemorating the manifestation of Christ to the Wise Men, observed on January sixth in the Catholic Church.

Eucharist: A sacrament of the New Law in which Christ is really and substantially present under the appearance of bread and wine.

Panon: Two most common usages of the word: 1. A napkin or handkerchief used in ancient times by the priest during the celebration of the mass to wipe away perspiration from the face; 2. The head-dress worn by the pope when he celebrates mass pontifically.

Fresco: Painting applied to moist plaster and thereby becoming incorporated with it during the process of drying.
GOD: The supreme spirit who alone exists of Himself, and
is infinite in all perfections. He is utterly distinct
in reality and essence from all other things that exist
or can be conceived, all of which, if they exist get
their being from Him.

GRADUAL: A part of the Mass consisting of two verses from
Holy Scripture, or occasionally from ecclesiastical com-
positions, sung or read after the Epistle of the Mass.
To it is joined the alleluia verse.

GALLOON: A narrow binding, usually of rich material, used
as a trimming in textiles.

GREEK CROSS: A cross consisting of two equal bars meeting
at right angles.

HABIT: The clothes or uniform proper to religious orders
of both monks and nuns.

UMERAL VEIL: A veil about eight feet long and three feet
wide worn at High Mass by deacons. At processions and
Benediction of the Blessed Sacrament it is worn by
priests.

ICON: A name applied to any image, but in practice is con-
fined to paintings which take the place of statues in
the Eastern Church.

ICONOGRAPHY: (Christian) Representations of God, saints,
religious figures and scenes by means of pictures, sta-
tues, mosaics or other images.

ICONOLOGY: The study and knowledge of iconographical
images.

ICONOSTASIS: A solid barrier or screen between the sacri-
tuary and nave of the Byzantine churches, consisting of
from one to five or more rows of icons. It is pierced
by three doors, the middle one with double-half doors
closed by a curtain.

ILLUMINATION: Usually referred to painting of miniatures
with very fine color diluted with water mixed with gum.
In the Middle Ages it was linked with calligraphy and
reached its highest point of excellence around the tenth
century. In old illuminations there is an abundance of
gold and silver applied.
KEYSTONE: The uppermost block or voussoir in an arch.

KYRIALE: A liturgical book containing principally the chant of the ordinary of the Mass, and eighteen different plain chant Masses, each of which is distinguished by a number and a Latin name.

LABARIUM: The imperial standard of Constantine the Great on which Christian symbolism was given prominence over military, it included the Chi-rho and the inscription “In hoc signo vinces.”

LAUDS: A second part of the Divine Office said at dawn which takes its name from the Psalms with which it begins, “Laudate,” or “praise ye...”

LEVITIC: A name applied to a Christian cleric below the order of priest, especially refers to deacons. In Hebrew connotation it refers to the descendants of the patriarch Levi, who were the hereditary ministers to the priests of the Tabernacle and Temple.

LIBER USUALIS: A liturgical book containing the proper Masses and hours of the Office for Sundays and some feasts (except Matins and Lauds), and so forth, together with their chant.

LITURGY: (Christian) The forms of prayers, acts and ceremonies used in the public and official worship of God through the Church, as distinguished from the public use of popular devotions.

LUNETTE: A small crescent-shaped device or circle made of gold or precious metal wherein the Host is held when exposed in the Ostensorium.

MAJOR ORDERS: The clergy in the first general division of orders in the Church which includes the priesthood, diaconate, and subdiaconate, and who are bound to celibacy and to daily recitation of the Divine Office.

MANILE: A vestment worn by those in major orders during Mass, made of a band of silk, the color of the day, and worn pendant over the left arm.

MAPPULA: In Roman times it was the small napkin or handkerchief dropped by some high ranking person in the theatre as a sign for the beginning of the games. In Christian connotation it still referred to a small kerchief or napkin. In present usage it means the linen
gremiale used by Dominicans while seated during the celebration of the Mass for the Offertory.

MINIATURE: A small painting, especially referring to those in a manuscript.

MASS: The official, universal act of sacrifice within the Catholic Church in which the Sacrifice of the Cross is renewed and perpetuated in an unbloody manner through the hands of duly ordained priests. Its object is to offer to God, through Christ, adoration, thanksgiving, atonement and petition.

MENSA: In the general sense the mensa is the whole flat top of the altar table; in a restricted sense it means only the flat stone of consecrated altars, or the altar-stone portable ones.

MITRE: In the Latin rite the mitre is the pointed head-dress worn by bishops in solemn pontifical functions.

MORSE: A metal ornament worn on the fastening of the cope by cardinals, and bishops.

MOSAIC: A picture or pattern made on a flat surface by means of small pieces of colored stone or glass fixed in cement.

NONE: The hour of the Divine Office appointed to be said between noon and three o'clock, or the ninth hour.

ORPREY: The embroidered vertical band or cross on the back and front of a chasuble, and the wide border around the opening of the cope.

OSTENSORIUM: The monstrance or sacred vessel used for containing the Blessed Sacrament during Benediction and solemn processions of the Blessed Sacrament.

PAENULA: The ample Roman cloak from which the chasuble is derived.

PALL: A square, flat, covering for the chalice at Mass made of stiff cloth or cardboard and covered with white linen.

PARACLETE: Originally the word meant an advocate, or one called in to aid; later it meant comforter. Christ used it in speaking of the Holy Spirit referring to Him as "another paraclete" (John, xvi, 7-10). Present
meaning is confined to the same meaning, the Third Person of the Blessed Trinity.

PASCHAL: 1. The Jewish feast of the Passover; 2. The Christian feast of the Resurrection embracing the whole octave.

PLAESTA: A feast in the Church commemorating the visible descent of the Holy Ghost upon the Apostles, celebrated fifty days after Easter.

PLANETA: A large full cloak circular in form with only one opening for the head to pass through used in Roman times. An earlier name for the chasuble from which the chasuble originated.

FONTIFICAL MASS: A High Mass solemnly sung by a cardinal, bishop in his own diocese, or an abbot in his own abbey. In addition to the usual ministers at High Mass, there is an assistant priest, two assistant deacons, and at least nine acolytes; other variations also occur to distinguish it from Solemn High Mass.

POPE: The successor to St. Peter, and supreme visible head of the Catholic Church. He is the final judge in matters of faith and morals, but he cannot alter the Faith delivered to the Early Christians from the Apostles, or modify or dispense with any essential rite, or the divine law of God.

PURIFICATOR: A small piece of linen used to dry the chalice and the celebrant's fingers when they have been cleansed after Communion.

PYX: A small round metal vessel in which the Blessed Sacrament is taken to the sick when this is done privately.

QUINQUAGESIMA: The fiftieth day before Easter, or the Sunday next before the beginning of Lent.

RERELOS: A carved or ornamented screen of wood or other material back of the altar; a painting in the same position, or a combination of the two.

RJournal: A shortened form of ketrotabulum, meaning "behind the altar." An architectural screen or reredo set up behind an altar, usually containing paintings, sculpture or carving or some decoration.

RUBRICS: Rules laid down for the conduct of the services of the Church and the performance of any liturgical rite.
SACRAMENTARY: The first complete liturgical book known in the Latin rite, also called the "Book of the Sacred Mysteries." It was one of the two or more books which went to make up the Missal, and contained the celebrant's part of the Mass and also the services for other sacraments now in the Ritual and Pontifical.

SAINT: A person whose holiness of life and heroic virtue have been confirmed and recognized by the Church in the official process of beatification and canonization.

SEDIARY: That place or locality in which is centered papal or episcopal authority, or where episcopal or papal jurisdiction is issued, e.g., a Cathedral city and its environs.

SEPTUAGESIMA: The second Sunday before Ash Wednesday.

STOLE: A vestment consisting of a band of silk thrown over the neck and shoulders and falling down the front. It is usually about eight feet long and four inches wide, and corresponds with the color and material of the vestments, and is worn over the alb and secured by the cincture.

SULARIUM: Originally a napkin for wiping off perspiration; later identified with or developed into the maniple.

TEXTILE: A fabric made by interlacing or weaving threads.

THURIBLE: See CENSER.

TUNIC: The vestment proper to the subdeacon made of the same material and color as the chasuble of the priest. In shape it is similar to the dalmatic of the deacon, but is shorter in length and has narrower sleeves. The clavi on it are unjoined.

TUNICLE: See TUNIC.

TYMPANUM: An architectural term referring to the space over a doorway made by joining the lintel and the arch.

VESICA: A shape having an outline similar to an oval.

VESPER: The evening hour of the Divine Office, sung daily between three and six o'clock.

VIATICUM: Holy Communion given to those in danger of death.
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Stimmen Aus Maria Laach, Articles by Father Braun, Ergaenzungsband XIX Heft 73; Ergaenzungsband XVIII Heft 71; vol. II, p. 155-145, 1910; vol. LIV, 1893 p. 326-415
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