A STUDY OF THE FABRICS AND SYMBOLIC DESIGNS OF VESTMENTS OF THE ROMAN CATHOLIC CHURCH

by

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TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>BRIEF HISTORY OF THE CHURCH</td>
<td>5</td>
</tr>
<tr>
<td>III</td>
<td>DESCRIPTION AND SYMBOLISM OF THE VESTMENTS</td>
<td>9</td>
</tr>
<tr>
<td>IV</td>
<td>ORIGIN AND DEVELOPMENT OF VESTMENTS</td>
<td>17</td>
</tr>
<tr>
<td>V</td>
<td>GENERALIZATIONS ABOUT SYMBOLISM</td>
<td>44</td>
</tr>
<tr>
<td>VI</td>
<td>SIGNIFICANCE OF FABRIC AND COLOR</td>
<td>63</td>
</tr>
<tr>
<td>VII</td>
<td>CONCLUSIONS</td>
<td>113</td>
</tr>
<tr>
<td></td>
<td>BIBLIOGRAPHY</td>
<td>117</td>
</tr>
<tr>
<td>Plate</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>IX</td>
<td>97</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>XI</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>XII</td>
<td>103</td>
<td></td>
</tr>
<tr>
<td>XIII</td>
<td>106</td>
<td></td>
</tr>
<tr>
<td>XIV</td>
<td>108</td>
<td></td>
</tr>
<tr>
<td>XV</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>XVI</td>
<td>112</td>
<td></td>
</tr>
</tbody>
</table>
A STUDY OF THE FABRICS AND SYMBOLIC DESIGNS OF VESTMENTS OF THE ROMAN CATHOLIC CHURCH

CHAPTER I

INTRODUCTION

The vestments used in the liturgy of the Roman Catholic Church occupy a two-fold position in history; as objects of art and of religion. Their study cannot be confined to one phase and be conclusive. Just as a chemist does not report on the results of his experiments alone, but also on the relationships of the chemicals and their environment, so it is with the vestments of liturgy and their art quality. Religious art has drawn its inspiration from the liturgy of the Church. The symbols used in vestments belong to sacred art, but the vestments themselves are the direct result of the Church liturgy.

For our purpose, we may define liturgy as the entire system of official services; the ceremonies, prayers and sacraments of the Church as opposed to private services.

Certain vestments are now required for specific services of the Church. This study will be limited to the vestments worn by the secular priest in the celebration of the Mass, their origin and development, symbolism and the fabrics prescribed.

There is a definite need, often expressed, for an explanation of the symbolism used by the Church. Symbols are seen and seldom understood. Much has been written
about symbolism in art during the Renaissance period, but the writings are widely scattered. Very little has been written in connection with the textiles used in vestments. It is our purpose to show the conception of vestments and their relationship to symbolic forms.

One of the first objects of art was to present the facts without regard to the beauty. Later in history, art and artists were influenced by legends, doctrines and aesthetic qualities representative of the era. The Christian believes that man is created in the image of God and that God gave man a soul capable of inspiring the human mind to high achievements. Because of man's never-ending experiences with feelings and emotions, there was a need for a universal language to interpret and share these experiences with others. This need developed the language of symbolism. The universality of this unspoken language reached its fullest in Christian symbolism. Its development is the natural response of the Christian to his world. Therefore, the introduction of Christianity had a direct and powerful influence in changing the art of the ancient world. Christian artists borrowed old art designs and forms and gave them new interpretations. From the earliest to the present time there have been characteristic figures, qualities and symbols which have become a part of our language we call Christian art. These symbols are meaningless to those who do not understand, but they
add much to the power of representation and depth of sentiment or expression when properly understood. A spiritual meaning is attached to well known words, actions or things. It helps man gain a deeper insight into God's presence in all things. The origin of all art is probably the desire of man to express his ideas and then convey them to others. Art forms were developed to enable one man to give information to another by means of pictorial signs or symbols. Symbolism may be said to be one of the richest sources of design since man has satisfied his desire for ornamentation by the use of symbols. Some of the symbols of Christians took "aptness" from references found in the scriptures. This gives them a valid association with the sacred vestments as well as a decorative value. In this way, the decoration was in keeping with religious ideals. Nature, geography, location and era influence the symbols used at a given time. Symbols usually need an interpretation since they only suggest ideas.

It is well to know religious symbolism so that one may identify and appreciate the significance of figures and designs used on vestments and in art. To use symbolism in a thoughtless lavish way, without understanding, robs it of any meaning it may have had. Symbolic forms in the past occasionally became pedantic and the following of rules replaced original inspiration. Symbolism in art and decoration will always have a prominent place
in world cultures. Man needs to express his ideas and emotions with just such a universal language. The ideal objective is to combine the clearest possible way of expressing a religious idea with the highest possible aesthetic form.
CHAPTER II

BRIEF HISTORY OF THE CHURCH

For the first one thousand years of Christendom the principle church was the Roman Catholic Church. The Western World was almost solidly Roman Catholic for the first fifteen hundred years, up to the time of the Protestant Reformation. During the eleventh century there was a separation which left the faith divided between the Roman Catholic and the Eastern Orthodox sectors. The Reformation divided Continental Europe and the British Isles between the Roman Catholic Church, the Lutheran Church and the Reformed Churches. As denominationalism increased further division developed.

The Roman Catholic Church claims Peter as the first Pope and dates its beginnings from the moment that Christ selected the apostle Peter as guardian of the keys of Heaven and Earth, and as the chief of the apostles. Real authority and power were gained by the Church when it rose as the only body strong enough to rule after the fall of the city of Rome in A.D. 410. Europe was a place of terror when it was ravaged first by the Goths, Vandals and Franks, and then by the Saxons, Danes, Lombards and Burgundians. It found its only steadying hand in the Roman Catholic Church. Anarchy would have been king from North to South if the Church had not
exerted its power.

The first mention of the term Catholic Church was made by Ignatius about 110-115 A. D., but the first real demonstration of its authority came as it converted the barbarians to its beliefs. During this time it kept the Christian faith alive in its Churches, and arts and letters flourished in its monastic schools. St. Augustine deeply influenced the theological and philosophical structure of the Church of Rome, which he called the "City of God". He gave the Papacy its finest justification and defense and left the Church strong enough to give or deny crowns to the kings of Europe.

The Church was able to beat back the threats of its enemies at home and from afar. It rallied the barbarians to its cause, won wars and employed the Inquisition against heretical ideas expressed from within. It also supported chivalry and feudalism, fought Crusades and inspired great art and literature. Friars in gray called Franciscans were sent out as missionaries of peace to the world, and friars in black called Dominicans set forth to instruct in the dogma of the Church. Schools and cathedrals were built. The Church dominated Europe and reached for the world with Loyola and his Jesuits. Many countries all over the known world were visited by Roman Catholic missionaries.
Power and prosperity brought the inevitable tempta-
tions within the Church, and opposition to its growing
power from without. Then came the Reformation. Roman
Catholic scholars readily admit that there were corrupt
individuals within the Church, and that many of its
members had sinned. Indeed, reform was underway before
the Reformation broke. Martin Luther, himself, was a
Catholic reformer before he became a Protestant. Other
Church leaders such as Erasmus and Savonarola wrote and
preached against corruption of certain officials, but
stayed in the Church. When Martin Luther rebelled, the
Roman Catholic Church suffered its most fateful division.
Other reasons for the revolt were the growth of national-
ism and secularism and ambitions of political princes who
wanted no interference from the Church. Another influence
was the Renaissance which brought a revival of the Greek
and Roman pagan philosophies. Because of the wide di-
vergence of ideas in these groups, no compromise was pos-
sible.

The Catholic Church reached this side of the Atlantic
in 1125 when a diocese was established in Greenland.
Columbus brought a Bishop of Spain when he landed in 1492.
Coronado and other Spanish explorers brought missionaries
with them on their journeys. Most of them perished, but
one group started the first permanent parish in America
at St. Augustine, Florida in 1565.
Some of the French explorers, (voyageurs) and colonizers were Cartier, Joliet and Marquette. They were supported by missionary groups interested in establishing churches in the New World. In 1634, the Roman Catholics founded a settlement in what is now Maryland. The Catholic religion was later restricted by law in Maryland and other colonies. The restrictions were not removed until after the Revolution. The Catholic Church grew slowly at first in the face of these restrictions. Catholics took an active part in the Continental Army and were among the influential people who formed the Articles of Confederation, the Declaration of Independence, and the Constitution. The Revolution brought complete freedom, both political and religious, for the pioneers in this new country.

Baltimore became the first American diocese in 1789, and an archdiocese in 1808. The Civil War and two World Wars have failed to disturb the work of the Church or to interrupt its growth. Other dioceses were formed as the Church expanded and it now covers the country from coast to coast.
CHAPTER III

DESCRIPTION AND SYMBOLISM OF THE VESTMENTS

It is a common belief that symbolism or mystical considerations were the cause of the introduction of the liturgical vestments of the Roman Catholic Church. This is not true even though the idea is widespread. The mystical considerations are the result of the appearance of the vestments and the defining of each individual garment.

In Western Europe the first attempt to give a symbolical meaning to vestments is found in what is called the Gallican explanation of the Mass. However, not until the ninth century was a complete symbolism of priestly dress attempted in Gaul.

Amalarius of Meta was important in the interpretation of sacred vestments. He aroused opposition because his symbolism was often laboured and arbitrary. In the end, his main ideas were the model for liturgists until far into the thirteenth century.

The symbolism of the vestments has been subject to many interpretations throughout the different eras of the Church. However, they fall into some general characterizations. The symbolism customary among the liturgists from the ninth to the eleventh centuries is a moral
symbolism. In other words, the liturgical vestments were made to symbolize the official and priestly virtues of their wearers. In the twelfth century was added the typico-dogmatic symbolism. The vestments symbolized Christ's Incarnation, the two Natures of Christ, the unity and relation to each other of these natures. The priest represented the human nature of Christ; the vestments indicated the divine nature. Before long they came to represent the virtues of Christ, His teaching and then His relations to the Church. Up to this time the vestments did not symbolize Christ's Passion and Death. This last symbolism which is called typico-representative first appeared in the thirteenth century and quickly became very popular because it was most easily understood by the people. The vestments were interpreted as symbolizing the instruments of Christ's Passion as: 1) the cloth with which Christ's head was covered (amice), 2) the robe put on Him in mockery (alb), 3) the fetters (cincture and maniple). The priest clothed in these represented the suffering Christ. The fourth method of interpretation is called allegorical. This method looks on the priest at the altar as a warrior of God, who fights the foes of God and regards his vestments as his weapons in the spiritual struggle. This first started in the ninth century but was developed in the twelfth century. It was never very widespread in use. The "typico" symbolisms were never
used to any great extent in the Church. As early as the Middle Ages the moral symbolism was customary in putting on the vestments and in the ordination services. This is the symbolism widely recognized today (6, p. 392).

There are two general classifications of the clergy in the Catholic Church today; the regular clergy and the secular. The ones in the regular clergy are those in holy orders who belong to a religious community. The secular clergy do not belong to any specific religious community. These are the ones who serve the people in the parishes. All seculars, regardless of rank, wear a cassock as a badge of their profession. The cassock is a close fitting long sleeved garment reaching to the ankles. It has thirty-three buttons down the front which are symbolic of the number of years of Christ's earthly life. The regular clergy (as distinct from the secular) can be distinguished by the color of their habit and sometimes by their tonsure. The dress or habit of the regular clergy is usually a long loose gown gathered about the waist by a leather belt or a rope girdle, with wide sleeves and a hood. The hood, the most distinctive feature, is known as a cowl and may be drawn over the head. Women also enter religious life. They live a communal life under vows of poverty, chastity and obedience. The order is distinguishable by the habit they wear.
Though they take monastic vows they are not admitted to Holy Orders.

The vestments studied here will include only those worn by any parish priest in the performance of the Sacrifice of the Mass.

AMICE: The amice is a rectangular linen cloth about thirty-two inches long by twenty-four inches wide, 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. It forms a sort of collar and protects the precious fabric of the chasuble from the skin. A little cross must be sewn to or worked on the amice in the middle. The priest kisses this as he dons the vestment. In the Middle Ages when the amice was turned back over the chasuble and thus exposed to view, it was commonly ornamented by an "apparel" or strip of rich embroidery, but this is no longer tolerated. A slight lace edging is permissible for festive occasions. Linen woven from the fiber of flax is the only fabric permissible, however the strings may be white or colored silk. The color of the amice itself is white. The symbolic meaning is that it represents a helmet of salvation which protects the minister from evil.

ALB: The alb is a white linen vestment secured around the waist by a cincture or girdle and reaching nearly to
the ground. Its symbolical meaning of self-denial, chastity and integrity is signified in the prayer the priest says when vesting the robe. "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" (8, p. 946). The fabric must be linen; cotton and wool are forbidden, and the color is always white.

CINCTURE: The cincture, sometimes called the girdle or belt, is a linen rope or cord worn around the waist over the alb and the crossed stole of the celebrant. It is used to hold the alb in place during the sacred services. Its symbolic meaning of chastity, temperance and self-restraint are 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" (8, p. 946-7). The cincture is a linen or woolen cord, usually white. Silk and the color of the day are permitted, but only as exceptions. Tassels of the same color may be put on the cord, but no other ornamentation is permitted.

CHASUBLE: The chasuble is the principle and most conspicuous of the Mass vestments. In its present form it is somewhat similar to an oval with an opening in the center through which the head passes. The sides are open and the front reaches slightly below the knees with the back
usually somewhat longer. The color is the one which corresponds to the color of the day, i.e. white, green, red, purple or black. The symbolic meaning is charity and protection. It also signifies the "Yoke of Christ" as is indicated in the prayer the priest says while donning the chasuble. "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" (8, p. 947). Chasubles of the last few centuries have fallen into several general types: The Roman which falls in two panels and ornamented with orphreys forming a pillar behind and a tall cross in the front, with a long tapered opening at the neck; the French or Gallican which is smaller and often artificially stiffened, having a cross on the back and a pillar in front; and the Gothic which bears a slight resemblance to the early ample forms. The fabric is silk, with some tolerance now noticed for the synthetic fibers.

MANIPLE: The maniple is an ornamental vestment in the shape of a band. It is usually about three feet long and from three to five inches wide, with the ends being wider than the middle. It is worn over the alb on the left forearm with half the length on either side. It is worn only during Mass. The fabric is silk or silk mixture with the color corresponding to the liturgy of the day. The middle and each end are ornamented with a small cross. The maniple symbolizes the cares and sorrows of earthly
life which should be born with patience in view of heavenly reward. This is exemplified in the prayer which is said during vesting: "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" (S, p. 947).

STOLE: The stole is a narrow embroidered vestment worn about the neck of the priest. It is approximately eight feet long and four inches wide, made of the same color and cloth as the major vestments. Its shape agrees with that of the maniple except in its length. A small cross is embroidered in the middle and on each end. The stole is worn at the celebration of the Mass, when the Blessed Sacrament is touched and when sacraments are administered. When it is used as a Mass vestment, it is crossed over the breast and made secure by the cincture; on other occasions it hangs free on both sides. The stole is a sign of priestly dignity and power. It symbolizes the hope of immortality which is stated in the vesting prayer, "Restore 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" (8, p. 947).

COPE: The cope is the richest and most magnificent of the ecclesiastical vestments. It is a large cloak or mantle fashioned in the form of a half-circle reaching to the feet or ankles, and open in the front. A highly
decorated deep collar is suspended from the shoulders and decorates its back. This collar is descended from the cowl or hood which was worn by the early priests on the cope. The fabric is silk and the color corresponds to the Church season. Its symbolic meaning is innocence, purity and dignity. The cope is worn in processions and in services of great dignity.
CHAPTER IV

ORIGIN AND DEVELOPMENT OF VESTMENTS

The vestments of the priest of the Roman Rite, which are the amice, alb, cincture, manipule, stole, chasuble, surplice and cope, have not remained the same from the founding of the Church to the present time. The ceremonies that today surround the celebration of the Sacred Mysteries and the present liturgical vestments used in these ceremonies have developed through the years.

In the study of the vestments used in the Roman Catholic Church two distinct approaches are made; one the ritualistic or Levitical and the other antiquarian. According to the first theory, vestments were direct copies of the ones used in the Jewish priesthood. Adherents of this theory maintain that the minutely appointed vestments dictated by God to Moses in the Old Laws are entirely responsible for the various kinds found in Christian priesthood.

The antiquarian method is one which approaches the subject by the process of study and investigation of archeological findings, and careful comparison of works of artists and authors through the various periods of vestment formation. There is a wealth of material provided by drawings in catacombs, monuments and on statuary, mosaics, and figures on the tombs of early prelates. Much
information is also found in the literary works of early prelates.

The Levitical theory was the first one proposed, and the only one for a long time. One of the first medieval writers to hold the antiquarian point of view was Walafrid Strabo, pupil of Rabanus Marus, who proposed that Christian priests in the early centuries officiated in the common dress of daily life. Christian vestments, by a natural process of change and development, grew out of the Roman civil dress of the first centuries. This conclusion is held by most (if not all) of modern writers on liturgical vesture. Perhaps the nearest approach to the truth of the matter is in the "middle of the road", since both probably contributed to the origin of sacred vestments.

There seem to be two factors which were involved in the development of special vestments for religious use. One is that costume, like all material things, is subject to change, and the other is the conservativeness of religion. Fashion changed two thousand years ago just as it does today, but much more slowly. When classical Roman dress began to be superceded by the dress of barbarians, the conservativeness of religion asserted itself by retaining the old-fashioned garments for ministers after laymen had discarded them—thus the celebrant at the Mass came to wear clothes no longer in secular use. From then
on sacred vesture had its own growth and the difference between civil attire and religious dress widened until little resemblance between them was evident. As the Church vestments developed, they also changed and now they are as distinct from their originals as they are from secular dress. As fashions for the general public changed, the vestments acquired a new sacred significance. The mystic symbolism which developed for the vestments may be a reason for continuing their use, but certainly not the reason for their adoption in the first place.

The development of vesture falls generally into four main periods. 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 (6, p. 388).

During the first three centuries the clothing of the clergy did not differ from the secular costume in form or ornament. In normal times "better" garments were probably used and were especially reserved for the celebration of the Sacred Mysteries. Because of persecution, most of the services of Christians were held in secret, so few references to dress distinctly in use by the clergy are to be expected.

The period extending from the fourth to the ninth centuries is perhaps the most important in the
development of the dress of the Church. This was the era when vestments especially designed for liturgical use were created and the groundwork laid for all future forms of sacred vesture. Secular dress styles changed, but that worn by the clergy remained essentially fixed and became more ornamented. Gradually styles of vestments developed which distinguished the clergy of different ranks and likewise the style of vestments differed according to the solemnity of the Church ceremony.

Before this time the vestments of the priesthood were generally, though not always, of less expensive fabric and modestly decorated. While the same form continued between the fourth and ninth centuries, the fabrics were the richest available. There were five essential elements in the development of vesture: 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 and definitive settlement of certain articles of dress; 3. introduction of the 'sacrales distinctiva'; 4. employment of the vestments definitely assigned for use at the Divine Offices with the retention of the ordinary clothing under these vestments; 5. introduction of a special blessing for the vestments intended for liturgical use" (6, p. 388). The growth of priestly dress did not proceed everywhere at an equal pace. Development was much more rapid in the East than
in the West. It cannot be decided how far this development was influenced by mere custom and how far by positive ecclesiastical legislation. Rome did not influence liturgical dress very much before the eighth century, but in the ninth century Roman custom was authoritative nearly everywhere in the West.

One of the striking things about liturgical dress in this era is its simplicity. The dignified shape with its many folds did not require decoration, which was limited to the clavi, the length-wise stripes on the garments.

The third period, from the ninth to the thirteenth centuries, inaugurated a new epoch of learning. During the reign of Charlemagne, about 800 A. D., schools were started in Europe. This brought in scholars who were interested in the discipline and ritual of the Church. They studied and drew comparisons and tried to bring together the divergent types of vestments. This period was the time when the list of liturgical vestments was completed and their forms stabilized.

From the fourteenth century to the eighteenth was a period of great elaboration decoration. To achieve greater comfort, the garments were cut down in size, and the drapery which was so pleasing in appearance was removed. They were covered with intricate embroidery and ornamental trimming. While they were costly and richly
ornamented, their taste leaves much to be desired.

The general condition in the Renaissance is best expressed in the words of Dom Roulin, a monk of Ampleforth Abbey, England who wrote:

"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 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. The decadence is complete. The liturgical vestment has ceased to be a vestment and has become an ornament...."
(17, p. 9)

The degeneration which sacred vestments suffered from the fourteenth to the eighteenth centuries did not last. In the nineteenth century a Gothic revival helped to correct the distortions which were evident. It is known as the "Liturgical Movement" and dates back to about 1840. The clergy and the laity became interested in this movement and it spread throughout the world. In 1903, Pope Pius X gave full support to an organized effort of the Benedictine monks of St. Andre', Bruges, Belgium who took the initial steps. Because of these efforts we are now seeing the removal of the last traces of the
ugliness which had crept into the ornamentation of sacred vesture. But, because of the durability of the old vestments, it will take time to remove all of the ugliness.

In order to understand the origin and development of vestments, each one will be taken individually.

**AMICE:** An accessory to men's dress appeared in republican Rome sometime in the third century B.C. It was a linen cloth or kerchief, oblong in shape and worn around the neck by people in general, during the following centuries. During the period of imperial Rome the dimensions of this white linen kerchief increased to about forty-two inches long by twenty-four inches wide. It was put around the neck and shoulders in the manner of a small shawl. Two cords attached to the two ends of one of the long sides were passed under opposite arms, crossed at the back and tied in front. An outer garment was put on over this. The kerchief was worn for comfort and to fill in the space above the wide neck opening of the body garment.

By the late eighth or early ninth centuries this neck cloth had been adopted by the clergy and so became a vestment of ritual known as the Amice. The word amice is derived from the Latin "amictus", which was used by classical writers to mean any outer garment. In the twelfth century we find the first mention of the amice being placed on the head. The rectangular shape was still retained, but the size was increased slightly.
When the amice was first worn this way it had no decoration—just plain white linen. Later a band of the same fabric was added which gave way to a band of gold, plain or figured fabric and a large cross at the back called an apparel. This apparel was tied in front and when lowered to the shoulders surrounded the neck like a collar. The amice was worn over the head during processions for protection from the elements, and monks of some religious orders, Franciscans and Dominicans, still keep the head covered with the amice while approaching the altar for Mass. Quite an unusual amice is seen on a statue in the south porch of the Chartres Cathedral (dates thirteenth or fourteenth century). It differs considerably from other examples. It resembles a crescent in cut, except the points are cut off square where it is laced up the front. The fabric could be embroidered silk, a brocade, or cloth of gold bordered or ornamented in various ways. The amice is worn today in the same way as described in earlier centuries. The shape and dimensions have been slightly altered during the centuries, but it has taken the form (in general) of a rectangle with an apparel sewn on one edge. Today the amice is worn during Mass by all orders of clergy.

ALB: The Alb had its origin in six garments worn by the people of early times. They were the Chiton, Kolobus, Tunica, Colobium, Tunica talaris and Tunica alba. The
Chiton was the garment universally worn by the men of Greece around the sixth century B.C. It was simply a rectangular piece of linen or woolen fabric folded around the body, the top edges fastened together by pins or buttons on the shoulders and girded at the waist. One button was often left undone at the shoulder to free the arm for work. The two ends which came to one side had the edges usually finished with fringe which were really the raw edges left in the weaving. As time went on the open side was sewn up to form a cylinder which was fastened to the body the same way as the open garment. The Kolobus, worn about the fourth century B.C., was another form of the chiton. It was cylindrical in shape but with this difference. Instead of being buttoned, the top edges, were sewn together on the shoulders, leaving an opening in the middle for the head and on the sides for the arms. This garment, when girded, had the appearance of the chiton, but the arms emerged at the top edge of the chiton, while they emerged through the openings at the sides of the kolobus. The Greek chiton was adopted by the Romans and given the Latin name tunica. At first the shape and fabric were the same as the chiton. It was girded at the waist and the length of the skirt was determined by pulling the fabric above the girdle. The Romans also adopted the kolobus from the Greeks during the fourth century. They called it the colobium. Shaped as a
cylinder it was put on by passing it over the head. The width of the garment varied, the greater the distance between the neck opening and the edge of the top corner, the more the upper arm was covered. This gave the misleading impression of a draped sleeve to the elbow or even below it. There is a slight difference between the tunica and the colobium; the former had no sleeves. The Romans had an aversion to any long or close arm covering because these (like trousers) were characteristic of barbarian dress. The tunica has been known in past centuries by various names; alba, tunica alba, tunica talaris, poderis, linea, lanea, subacula, and comisia. All of these have been derived from some characteristic 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 "lanae" from the wool from which it is constructed; "subacula" because it is sometimes worn as an inner shirt or tunic; and "comisia" also a shirt-like garb. In warm climates the tunics were also made of cotton and the wealthy people sometimes had theirs of silk.

No change in the shape or color of the tunica or colobium took place during the first century A. D. It was universally white and called the Tunica alba. Long narrow stripes called the clavus were worn purely as decoration. They were vertical, usually one over each
shoulder, up the front and down the back, woven or sewn on to the garment. During the second and third centuries the tunica talaris and the long colobium, now looked upon as the same garment, were worn a great deal by the men of the upper classes. Dignity was conferred by this garment because its length prohibited work. Long sleeves were added about A.D. 270. Emperor Aurelian (270-5), on his election, presented gifts of the tunica with long sleeves to certain people. After this, they were in general use by the public. The construction of the garment continued to follow the lines of the originals and the opening for the head was still retained. However, the width of the fabric was often gathered into a narrow neck band and occasionally it opened a little way down the front, where it was fastened by a fibula or a pin or by buttons and loops. It was still the custom to cut the garment in one piece with the sleeves. The fabrics used were linen and wool. In about 265 A.D. a new fabric was referred to. It is recorded that Emperor Gallienus (260-8) made a gift to his successor Claudius (268-70) of an "Alba Subserica". It was a tunic of semi-silk woven of a mixture of silk with wool or cotton. The undergarments worn under these tunics, previously made of woolen fabric, were also made of linen. During the fourth century in the Canon of the Council of Carthage, we meet the first use of the word Alb in ecclesiastical connection. This is considered one
of the earliest regulations ever made to govern the ritual usage of a vestment. The Canon ordains that an alb is to be used by a deacon at the time of Mass as well as of the lesson, but prohibits him from wearing the alb except when officiating. It implies that the priests and bishops could wear the long white tunica (alb) for everyday dress, but this is forbidden to the deacons. However, all clergy must wear clean garments in the Church and change them afterward. St. Jerome (Hieronymus), doctor of the Church (341-2-420), Bishop of Rome (336-84), tells us the difference between garments worn by the clergy when officiating in Church and those used by them for everyday wear. His translated words are: "The Holy Religion has one dress for Divine Service and another for everyday use": also "we ought not to enter the Holy of Holies in soiled everyday clothes, but with a clear conscience and with clean clothes to administer the mysteries of the Lord" (16, p. 17). Recognition of a distinctive dress or uniform for minor clergy was not an accepted practice until the latter part of the sixth century. The First Council of Narbonne (589) definitely confirms that the alb was, by this date, an official dress. It enacted that "neither deacon nor sub-deacon nor yet the lector, shall presume to put off his alba till after Mass is over". This firmly establishes the fact that the alb was by this time regarded as a vestment (16, p. 17). During the
eighth century the alb became full and flowing. It was still girded and fell to the feet. The sidesseams were cut more at an angle from the armpit to the hem, which resulted in more folds and therefore was more beautiful. The sleeves became very full and wide at the wrists (angel sleeves). Ornamental borders all around the hem and at the wrists of the alb were added about the time of the eleventh century. The plain alb was known as the "alba pura" and the ornamented one as the "alba parata".

The pieces of embroidery which decorated the alb and amice were known as apparels, while the narrow strips and rectangular pieces of embroidery which embellishes all other vestments were called orphreys. The designs were usually worked in wool on linen, but some linen thread was used. During this time, or perhaps at the beginning of the twelfth century, the alb underwent a great change in shape. The garment became fuller in the skirt. To gain this effect, the sides were pleated into small folds, fixed to triangular gussets a little below the hip level. These gussets were sometimes embroidered. The armholes were cut large and the sleeves, large to the elbow, were narrow and close fitting on the forearm. At the wrists the seam was left open for the hand to go through and closed with buttons and loops. With the development of more outer vestments it was necessary to have the under-vestments more simply designed. The alb was now made of
linen with apparels of fine embroidery of silk and sometimes gold. A wide apparel was worn at the hem front and back with miniature apparels to match at the wrists.

The alb of the thirteenth century returned to the original shape and was usually worn without any ornamentation. The development of the alb to the present day shows only changes in length and degree of ornamentation. The plain linen alb is encouraged for liturgical service today, however some are ornamented with deep lace around the hem. The use of lace around the hem of the alb lessens the dignity of the garment and is to be discouraged.

CHASUBLE: The chasuble descends from the paenula and the casula which were garments of the people. Some writers assume that these were just different names for the same thing with a slight difference in shape. If not substantially the same, at least these garments are closely related. The paenula was a useful garment worn by the lower classes in Greece up to the first century. It was calf-length of felt or coarse cloth and sometimes of skins. Often it had a hood attached. It was adopted by the Romans of the republic and came into common use among all classes. The color was usually dark, a chestnut brown, and semicircular in shape. The straight edges were generally fastened in the center front. Sometimes it was sewn up, converting it to a funnel shape. It hung in radiating
folds and entirely enveloped the figure. Up to the time of the third century, this garment was limited mainly to the peasants, but at this time the nobles began to use it. When worn by the nobility and upper classes of Rome the paenula was of larger size, considerably more than a semi-circle. The usual colors were a dark tone of claret, inky-purple, or brown. Occasionally two bands of angustus clavi (long stripes) were added for decoration, but most often it was worn without ornament. About this time, the longer and more voluminous paenula is sometimes referred to as the amphibalus because of its size. Toward the end of the third and the beginning of the fourth centuries, the paenula worn was the closed garment, but otherwise shaped as before. No hood was attached and a hole was left at the neck large enough for the head to pass through with ease. It was now made of white or light colored woolen fabric and decorated with the latus clavus. The paenula was prescribed by Sylvester, Bishop of Rome, (314-35) to be worn by the recently appointed overseers or bishops of the Church as a comfortable outdoor garment for everyday use, and also as a garment for conducting Church ritual and even while celebrating Mass. St. Martin (316-97), "Martin of Tours", wore a clean tunica and fresh paenula at the altar. Another name applied to the paenula, when it was closer fitting round the figure and longer, is the Casula. It is shaped
similar to the paenula except it is cut as two-thirds of a semi-circle. These cloaks were of reasonably good fabric. St. Augustine of Hippo (354-430) calls this garment the casula instead of the paenula. This is probably the first instance of this name being mentioned in connection with clerical dress. About the time of the fifth century the casula was being made of rich fabrics and decorated with religious designs. For a short while it was called a planeta. The word chasuble is derived directly from "casula" and became an item of Church vestments in the West approximately during the early years of the fifth century. The word "casula" became casabula in medieval Latin; chesible in middle English and chasuble in modern times. One of the canons of the fourth Council of Toledo (633) specifies the planeta as a vestment of the clergy. These garments were made of silk and fine goat's hair. They were beautifully decorated. The word planeta disappeared from usage sometime during the eighth century and the vestment was universally called the casula. Up to the time of the tenth century the chasuble was made of plain fabrics and in the West continued to be made of fine cloth or subserica, into which threads of gold or silver were sometimes woven. On occasion rich silk was used, but the price was exhorbitant. The Venetians now started commercial trade with Constantinople and supplied western Europe with silk fabrics of all kinds at more
reasonable prices. The fabric for chasubles became silk of fine, soft quality. They were embroidered with gold in pictures of saints, kings and many different symbols. The shape of the chasuble changed very little for the next hundred years, but during the next (eleventh) century chasubles which were short and pointed in front and very long and wide behind were characteristic. It was made in two parts with the back less than a semi-circle, and the front a separate piece sewn to the back at the shoulders. The fabric continued to be silk of some rich color or woven with a pattern. They were now lined with silk of lighter tone of the main color. A good example of the form of the chasuble worn in the twelfth century is the one of Thomas a' Becket and kept in the Treasury of Sens Cathedral. It dates between 1162 and 1170. Made of dull, rich silk it is shaped on the plan of the ancient paenula, except that the lower edge comes to a point in the back and front. The shape of the neck opening is well-defined and the seam in front is masked by a narrow-band, an orphrey, of woven gold braid with oblique bands meeting it. The triangle on the breast encloses a scroll design and a seraphim in gold embroidery. The two horizontal bands at the top surmount the shoulders and descend in curves at the back where the top one displays scrolls embroidered in gold. The lining was of contrasting color in silk. This chasuble gives us an authentic pattern for
chasubles of this century, as it corresponds to monuments and illustrations of this period (16, p. 76). Some chasubles were made of Byzantine brocade with symbolic pictures woven into the fabric. The next two centuries produced much change in the form of the chasubles. In the second half of the thirteenth century the "fiddle-back" chasuble was introduced. This is an ugly shape developed because of the inconvenience caused by the folds of the original or Gothic form of the chasuble. The alteration in the shape of the chasuble became widespread because of the impatience of the clerics who would not take time to control their vestments carefully. Their arms were impeded by the generous folds, so the sides were cut away, giving the name fiddle-back. The Gothic style was still worn but not to a very great extent. During this time there was much ornamentation and rich brocades for the wealthier Churches. For the next few hundred years the chasuble reached high standards of beauty and splendor. Within the last hundred years there has been a "Gothic" revival and the chasubles are now a more pleasing shape and made of fabrics which drape well, taking advantage of the beauty of the folds.

CINCTURE: The cincture or girdle was an article of dress which was strictly utilitarian and only occasionally ornamental. It was always used to confine garments at the waist and worn by all classes rich and poor. Girdles
and belts worn by the classic Greeks were, besides being very simple, generally a narrow band of fabric much like a narrow ribbon, ornamented with gold and often semi-precious stones. Ordinary girdles worn by the masses were made of cord, often knotted, of plaited strips of linen or of leather. One of the first authoritative references to girdles as vestments is found in the sixth century A.D. in the Rule of St. Benedict, wherein it is ordered that monks must not set aside their girdles even when they retired for the night. Not until the eighth century did the girdle become recognized as a part of Christian vestments. After this, the girdle was decorated with gold and precious stones in a variety of ways. In modern times the girdle is a simple cord used to hold the alb at the waist. It is not ornamented except by tassels, if desired.

STOLE: The stole had its origin in two similar articles of apparel used by the Romans. The sudarium was a rectangular piece of fine white linen, often embroidered with silk and gold. Its use was equivalent to the modern handkerchief. The sudarium was carried round the neck, in the hand, or in the fold of the toga which served as a pocket. The orarium, another name for the same article, was larger than those used earlier and was used about the first century A.D. The name was derived from the Egyptian word meaning "a linen cloth for wiping the face". It was
common among all classes of Romans. Later, it was carried over the left shoulder or forearm and used by servants for cleaning culinary vessels of all kinds. From the time when the Eucharist was first celebrated, a servant or some other person would be at hand to wipe the vessels which had contained the bread and wine using an orarium of linen. By the fourth century the two names orarium and sudarium became synonymous. It was still in the nature of a large linen napkin or towel about fifty by thirty inches, carried or draped over the left shoulder. About the end of the fourth century the napkin was folded lengthwise. By this means the width was gradually reduced to about three or four inches and the length increased to eight or ten feet. The edges remained parallel. When it was changed to a long band, the utility was lost, but the significance remained. It was replaced in use by a smaller napkin known as a mappula. During the seventh century a change was seen in the manner the orarium (stole) was worn. When celebrating the Eucharist, the priest wore his orarium round the neck over both shoulders forming a cross-over on the breast. It was confined by the waist girdle at the sides, with the ends descending the sides of the front to about the level of the ankles. The ends of the orarium can be ornamented with fringe. By the eighth century the ends were finished with a two or three inch fringe. The stole was decorated with
crosses and more generally embroidered with suitable designs. During the ninth century the Latin word stola began to be used for what before had been called the orarium. The word stola meant a long flowing robe worn by women in Rome. It is a matter of conjecture how such a garment became the namesake of the vestment and no generally accepted explanation is found in the literature. By now the priests wore the stole at all times to distinguish them and their vocation. From the tenth century on the stoles became ornamented. Embroidery was usually done on linen with colored silks and some gold. Tassels, little bells, fringes, etc. began to ornament the ends of stoles. Further development between the ninth and thirteenth centuries was to add to the ends rectangular or triangular pieces of embroidery with a motif matching those on the stole. The embroidery could be of quite different design but this is not common. From the thirteenth century on, the fringes became very beautiful with gold or silk strands being knotted or woven in patterns or criss-cross. During the Middle Ages, stoles were worn at all liturgical functions and nearly always had crosses in the pattern of design. The stole has changed very little if at all, except in its manner of decoration from this period to the present day.

MANIPLE: The origin of the maniple is much the same as the stole and the amice. It was in the nature of a
handkerchief. A smaller version of the sudarium was a plain linen napkin called the mappa. It was used by the Greeks and the Romans at meals for wiping their mouths and hands. During the first century, it was also an official badge of the Roman Empire and a magisterial decoration of importance. It was used by the consul or praetor to give the sign for chariot races to start. When not in use it was wrapped round the left forearm. From the earliest times of the Church history, such a piece of white linen was used by the priest to wipe communion vessels and hands at Mass. It was worn attached to the left wrist. The first reference to a mappa is found in the order of Sylvester, Bishop of Rome (314-35) that the left hand of a deacon would be covered with a cloth of linen warp. At first it was hung over the wrist from the center but later (by the ninth century) it was carried between the first finger and the thumb. It was during the sixth century that the maniple had definitely become a Church vestment. However, the first definite occurrence in writing about the maniple as a sacred vestment and the distinctive badge of a sub-deacon is in a deed of 731. An ancient missal of this century gives the prayer said when putting on the maniple (16, p. 92). The illumination of Charles the Bald's Bible (844-51) shows the canons of St. Martin of Tours carrying maniples over their right hand fingers. They are formed of folded
white fabric, either linen or silk and ornamented with red and gold fringe at each end. St. Swithin (852-62) carries his maniple over his left wrist, partly covered by a chasuble. The conversion of the maniple from a rectangle to a strip took place during this century. They measure two to four feet long and three to four inches wide. Formerly, they were made of white linen, but by this time they were being made of richer materials and were more elaborately decorated. This developed with the increasing wealth and power of the Church. By the tenth century they were embellished with embroidery and fringe. Beads of gold or color were used in the designs and some were decorated with jewels or bells. St. Clement, in an eleventh century fresco, carries a maniple of a simple kind. It is decorated with two crosses only and ordinary silk fringe. He holds it between the thumb and forefinger (as usual) of his left hand. By this time the maniple had lost its utility value and had become an ornament with ceremonial significance, except for the sub-deacon who continued to use his maniple as a napkin. The twelfth and thirteenth centuries saw the maniples widened at both ends, forming two slightly pronounced flaps resembling stole ends. There were many embroidered maniples. The ends were ornamented with precious stones or fringes and attached to the sleeve of the alb at the left wrist. Both sides of the maniple were embroidered
but with a different pattern. At this time the vestment was six feet long and four inches wide. The maniple has been shortened gradually until it reached its present length. They are still decorated in keeping with the main designs of the chasubles.

COPE: There is a variance of opinion in the literature about the origin of the cope. Two main theories are presented. The first is that the cope has its origin in the lacerna or byrrus, or both. These garments were similar to the paenula. The lacerna came from Asia Minor and the byrrus was probably of barbaric origin. They were worn in Rome before and after the Christian eras by slaves and lower classes. The second is that the cope was derived from the paenula. These garments are so similar that it seems a small matter to try to decide which is actually the parent of the cope as a Church vestment. During the earlier period of the Church's existence, a black-hooded, bell-shaped garment known as cappa nigra or cappa choralis was in use among the secular clergy at choir services and for outdoor processions. Actually this garment is the paenula, unfastened up the front. It was a simple, serviceable cloak used to keep warm in the cold Churches, since there was no central heating and they were full of drafts. It also served as a convenient rain cape. Sometime between the late seventh and the early ninth centuries the cape like garment became
known as the cope. The name is derived from the Latin cappa meaning cap and caput meaning head. Originally, it was a head covering lengthened to cover the shoulders and eventually reaching the ground. During the ninth century the cope was made of beautiful, rich, plain fabrics which were suitably embroidered and embellished with rich ornamentation. Some were made of richly patterned damasks. A band of orphrey edges the two fronts and surrounds the neck. It is fastened by cords tied at the neck. Up to the end of the tenth century it was worn by many of the clergy, but during the eleventh century its use became universal. The form of the vestment was standardized but the rituals were varied. By the thirteenth century the liturgical use became standardized. The cope was fastened at the front neck with a morse—i.e., an embroidered rectangle often set with precious jewels. A slight change in shape occurred during the fourteenth century. The neck of the cope was gathered or pleated into a narrow neck band resembling a collar under the fine hood of the cape. Canon William Langston (1413) had a very beautiful cope of velvet. This fabric was used a great deal but was very expensive. The border orphrey cloth was of gold foundation, or possibly silk of the same color as the cope, decorated with lozenges and discs alternating the full length of the cope. The discs were in purple and silver and the lozenges of red.
The morse had precious stones worked into the design. The copes of today are much the same shape but the hood now forms a decorative collar. Silks in damasks and brocades are still used for this vestment.

**SURPLICE:** The surplice is a late modification of the alb. It can be traced with certainty no further back than the eleventh century. It is first mentioned in a canon of Coyaca, Spain in 1050 and in an ordinance of Edward the Confessor (1042-66) (16, p. 168). The name was derived from the fact that it is worn over the cassock, (*superpellicium*), and eventually it was called the surplice. It was made of white linen or cotton and reached to the feet. Its shape was much like that of the alb but the sleeves were wider and longer. They extended at least ten inches beyond the finger tips, so producing folds along the arms. Around the open arms, it measured about thirty inches. The neck opening was circular; sometimes a neck band continued down the front and fastened with buttons and loops. Up to the time of the thirteenth century it was used only as a choir vestment, but gradually came into use as a liturgical vestment. The surplice became a distinctive vestment of the lower grade clerics about the fourteenth century. The fifteenth century shows a change in the shape of the surplice. Rectangles were seamed up the sides to form a front and back. Fifteen inches were allowed for the sleeves, which
were rectangles gathered at the shoulders. The neck was
drawn together by parallel gathers held by a neck band.
The garment reached to the ground. Modern surplices are
much the same shape but they have gradually been shortened until they now reach to the thigh or finger tips.
They are still made of white linen, preferably, with cotton permissible for the poorer parishes.
CHAPTER V

GENERALIZATIONS ABOUT SYMBOLISM

Liturgical vestments differ from one another in the use prescribed for them and the rank of the priest wearing them. These are fundamental differences and are permanent. Such is not the case with the ornamentation or symbolism found on them. This may be as varied as the personal taste, era, or nationality of the designer. Whether or not to use symbolism or ornamentation is entirely optional beyond the plain orphreys and clavi which are prescribed. The sacred vestments are intended to be beautiful and worthy of divine worship. Simplicity of pattern, good proportion, suitable fabric and proper design and color can achieve this objective. However, if properly used, symbolism and decoration also serve another purpose—that of satisfying a need felt by most people for a mode of expression not possible by words. Symbolism has always played an important part in the lives of people. Innermost thoughts and emotions are expressed most easily through symbolism. Man, with his limited senses, can touch and see only the outer fringes of the Truth, yet he is always motivated by his search for a perfect life. It is for this reason that ceremonials are inseparable from social living, and above all from religion.
All symbolism on vestments creates inevitable problems. First the artist must be able to produce a beautiful thing. Second, this thing must have symbolism suggesting spiritual ideas or ideals and finally, the layman must be able to understand the symbolism. If the artist fails to maintain a balance among these factors, the result is likely to be ugly or meaningless ornamentation. A real danger of symbolism lies in the fact that it might degenerate so that the symbol becomes of more importance to man than the truth symbolized. When this happens the symbols become sterile.

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, embodied 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 (4, p. 170). This last category is the one to which further consideration will be given.
To use symbolism is to employ signs expressing an idea - whether it be the spoken word, gestures or written characters. Every idea must pass through some form 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" (5, p. 393).

The artistic merit of the symbol has little direct bearing on its foremost purpose: that is to impress certain truths on the beholder. In the Church, the ideal is to accomplish this objective in the clearest possible way, with the best art 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" (4, p. 171). Because the ideas to be conveyed in religion are of an abstract nature, it is basically suited to symbolic expression. Many words would be necessary to convey the thought of the infiniteness of God, yet the symbolic circle can illustrate this very well. Just because symbols are a powerful way of expressing ideas does not mean that they are always clear. Some vagueness is found in most of them. The fact that they can be open for different interpretations due to the prejudices, familiarity with the subject, and customs
of the era in which the beholder lives, is not a disadvantage. Rather, it makes them more intelligible to the average person and may make the symbolism more meaningful.

The subjects used by early Christians for symbolism are not very great in number. It was only during the Middle Ages that symbols and emblems were increased and multiplied until they seem to have no end. It was during this time that there was so much illuminating of books. While these illuminations cannot all be referred to as depicting symbols, the tendency in them indicates an instinctive reaching toward symbolism. It may be that the people of that time felt a real need to express their ideas in symbols.

From the first to the present time there have been characteristic figures, attributes or symbols which have been a part of the language of Christian art and expression. The early Christians saw God in everything and, therefore, everything was in some way symbolic of their religion. Birds in general were symbols of the "winged soul" (9, p. 6). The bird form was used to suggest the spiritual as opposed to the material things of life. The representation of the soul by a bird goes back to the art of ancient Egypt. Some of the more common bird symbols found are the pelican, peacock, phoenix, dove, and eagle. Each one has its own meaning. The pelican symbolizes
Christ's suffering and sacrifice on the cross. This arose from the legend that the pelican pierces its breast to feed its offspring with its own blood. It also represents the Eucharistic Sacrament, in some instances. The peacock denotes immortality. It is a legend that the flesh of the peacock does not decay. The "hundred eyes" of the peacock's tail is a symbol of the "all-seeing" Church. A more recent interpretation is that the strutting and displaying of the beauty of its tail feathers makes the bird a symbol of pride and vanity. The phoenix is a mythical bird of great beauty which lived in the Arabian wilderness. Periodically, during its life span of three to five hundred years, it burned itself on a funeral pyre. Then it would arise from its own ashes restored to the freshness of youth. It was introduced into Christian symbolism as early as the first century and is representative of the resurrection of the dead and triumph of eternal life over death. The most important use of the dove is as a symbol of the Holy Ghost. A group of seven doves shows the seven gifts of grace from the Holy Spirit. It is used as an emblem of purity and peace when given to the Virgin Mary and certain female saints. The eagle is a symbol of the Resurrection. This interpretation is based on the legend that the eagle (unlike other birds) periodically renewed its plumage and its youth by flying near the sun and then plunging into the water. In a general sense the
eagle has come to represent the virtues of courage, faith and contemplation. Other winged creatures sometimes found portrayed in ancient symbolism are: the lark, symbol of the humility of priesthood; the cock representing vigilance and watchfulness because of its crowing early in the morning. The crane is emblematic of vigilance, loyalty and a good life. These favorable interpretations are derived from the legendary habits of the bird. Each night the cranes gather in a circle around their king. Certain cranes are selected to keep watch and must at all costs avoid falling asleep. To accomplish this, each guardian crane stands on one foot while raising the other. In the raised foot it holds a stone which, should the crane fall asleep, would drop on the other foot and so awaken it. Because of the three stages in the life of the butterfly, represented by the caterpillar, the chrysalis and the winged adult, this creature is the symbol of the resurrection of Christ (9, p. 7).

The earliest and most universal Christian symbol is the fish. Most frequently portrayed is the dolphin. The fish is the emblem of water and sacrament of baptism; of the vocation of the Christian apostle, "fisher of men"—especially in the hands of St. Peter. It is emblematic of Christians generally, they being likened to fish in the call of the Apostles (Matt. 4:19)(3, p. 13) and also typified by the miraculous drought of fishes (John 21)
The fish depicted with the anchor or boat symbolizes the Christian soul, or the Church being guided to salvation by Christ. This symbol is seen often in early Greek Art. It is one of the pagan symbols borrowed by the Christians for their own use.

Animals, both real and mythological, played an important role in symbolism. Seen most frequently are the lamb, lion, stag, and the mythical dragon, griffin, and unicorn. The lamb is an emblem of the Saviour. It was the name given him by St. John the Baptist (John 1:28) (3, p. 113). When the lamb is shown standing bearing a cross or banner, with a nimbus about its head it is called the Lamb of God. In general the lamb is a symbol of modesty, purity, and innocence. Sometimes the twelve Apostles are represented by as many lambs, while the thirteenth, symbol of Christ, bears a cross or has a nimbus around its head. The stag represents piety and religious aspiration. Because the stag seeks freedom and refuge in high mountains it is also used to symbolize solitude and purity of life. The lion is an emblem of Christ. He is often called the "Lion of Judah". Sometimes the lion is represented with a cruciform nimbus. According to an Eastern tradition the cub of the lion is born dead and is licked by its sire until it comes to life on the third day. Hence, it is a symbol of the resurrection. The lion also depicts strength, majesty and courage. The serpent,
dragon, and basilisk (half cock and half snake) are all symbols of sin and lust. The "jaws of hell" are often represented by the open mouth of the dragon emitting flames. The unicorn was supposed to be a small creature about the size of a kid, but very swift and fierce. It had a sharp single horn in the center of its forehead. No hunter could capture it by force, but had to resort to trickery. The hunter must lead a virgin to the spot frequented by the unicorn and leave her alone there. The unicorn, sensing her purity, would run to her, lay its head in her lap, and fall asleep. In this manner, it was captured. It is a symbol of purity in general and feminine chastity in particular (9, p. 27-8).

Trees are also portrayed in symbolism. In general, the tree is emblematic of either life or death depending on the health of the tree shown. The Tree of Jesse is a very common symbol depicting the genealogy of Christ according to the Gospel of St. Matthew. The tree springs from Jesse, the father of David and bears as its fruit the various ancestors of Christ. Usually, the tree culminates with a figure of the Virgin Mary with the Divine Son in her arms. The olive is a true Biblical tree. Its great yield of oil caused it to be called the tree "full of fatness". This rich yield symbolizes the providence of God toward His children. The olive branch is a symbol of peace. The ancient Celtic cult of the
Druids worshiped the oak tree. As was often the case with pagan superstitions, the veneration of the oak tree was absorbed into Christian symbolism. Its meaning changed to become a symbol of Christ or the Virgin Mary. Because of its solidity and endurance, it is a symbol of strength and of faith and virtue. The ilex or holly is sometimes used as a symbol of Christ's crown of thorns. This was due to the thorny nature of its leaves. Quite the opposite is the symbolism assigned to the fir tree. It is emblematic of the elect in Heaven who despise lowly desires, and excel in the virtues of patience. The fig tree is sometimes used instead of the apple tree as the Tree of Knowledge in the Garden of Eden. It has become a symbol of lust. Its many seeds have made it a symbol of fertility. The elm alludes to the dignity of life. Its great branches, spreading in all directions, symbolize the strength derived by the devout from the faith in the Scriptures. Even in early times the cypress tree was associated with death. It is found in many cemeteries, both Christian and pagan. The cedar tree, particularly the cedar of Lebanon is a symbol of Christ. "...his countenance is as Lebanon, excellent as the cedars" (Canticle of Canticles 5:15)(3, p. 679). The stately form of the cedar has caused it to be identified with concepts of beauty and majesty. Among the Romans the palm was a symbol of victory. This meaning carried over
into Christian symbolism. The palm branch is a martyr's triumph over death. Christ is often seen bearing a palm branch as a symbol of His triumph over death. It is also associated with his triumphant entry into Jerusalem (John 12:12-13) (3, p. 129). The vine is one of the most vivid symbols in the Bible. It expresses the relationship between God and His people. The vine is used as the symbol of the Church of God in which alone this relationship exists. The vineyard is pictured as a protected place where the children of God (the vines) flourish under the tender care of God (the Keeper of the Vineyard). Its use as an emblem of Christ follows from His words expressing the new relation between God and man through Him, "I am the true vine, and my Father is the husbandman---I am the vine, ye are the branches; He that abideth in me and I in him, the same bringeth forth much fruit: for without me ye can do nothing---Herein is my Father glorified, that ye bear much fruit; so shall ye be my disciples" (John 15:1,5,8) (3, p. 133). Because it was believed to be the burning bush in which the angel of the Lord appeared to Moses, the bramble became the symbol of the purity of the Virgin Mary who bore the flames of divine love without being consumed by lust. The thorn and thorn branches signify tribulation and sin. The crown of thorns with which the soldiers crowned Christ before the Crucifixion was a parody of the Roman Emperor's festal crown of roses.
Traditionally among the Romans the rose was a symbol of victory, pride, and triumphant love. It was the flower of Venus, the goddess of love. Continuing their custom of borrowing from the current symbols, the Christians adopted the rose for their use. Since the earliest years of Christianity, the red rose has symbolized martyrdom and the white rose, purity. In general, it is an emblem of love and beauty especially dedicated to the Virgin Mary. The laurel indicates triumph, eternity and chastity. The fact that laurel remains green all year makes it symbolic of eternity. Its association with chastity probably originates in the pagan symbolism that laurel was consecrated to the Vestal Virgins, who vowed perpetual chastity.

The lily is often seen as a symbol of purity and chastity. It is a special attribute of the Virgin Mary. The fleur-de-lis, a variety of lily, is an emblem of royalty. It is given to the Virgin Mary when the title "Queen of Heaven" is used for her. Another emblem seen frequently is the clover. With its three leaves, it becomes an obvious indication of the Trinity. According to legend, St. Patrick used the clover as an example of the Trinity when he evangelized Ireland. The columbine and the carnation are two other flowers found in Christian symbolism. The columbine represents the Holy Ghost because its flower has been likened to a white dove, while the carnation signifies pure love. Grain or wheat represents the
bounty of the Earth. In relation to the sacrament of Holy Communion, it symbolizes the bread of the Eucharist. Ears of grain and bunches of grapes are often found as symbols of the bread and wine of Holy Communion. Another symbol which Christianity borrowed from pagan mythology is the pomegranate. As a rule it alludes to the Church because of its countless seeds enclosed in one fruit. The pomegranate also is an emblem of hope, immortality and resurrection. The pagans considered it an attribute of Proserpina and used it as a symbol of her periodical return to earth in the spring. It was from this symbolism of the return of spring and rejuvenation of the earth that the symbolism of the resurrection developed. Other fruits were also used in the language of symbolism. The apple in the hand of the infant Saviour signifies sin in Paradise which made his coming necessary; pears appear in connection with Christ indicating His love of mankind; the strawberry shows perfect righteousness and good works. Bunches of grapes and ears of grain are emblematic of Holy Communion. In general grapes are the symbol of the Blood of Christ. Parts of the body had significance as symbols. Among the most important is the heart. It is a source of love, understanding, courage, devotion, and either sorrow or joy depending on the representation. The flaming heart indicates utmost religious fervor; a heart pierced by an arrow stands for contrition, deep
repentence and devotion under extreme trial; a heart carried by a saint indicates love and piety. Hands, hair, feet, and eyes appeared frequently. Because of the many scriptural references to the eye of God, it has come to mean the all-knowing and ever-present God.

"Because the eyes of the Lord are upon the just, and his ears unto their prayers: but the countenance of the Lord upon them that do evil things" (1 Peter 3:12)(3, p. 271). The eye within the triangle surrounded by a circle and radiating rays of light, is used to suggest the infinite holiness of the Triune God. The almond signifies Divine approval or favor. This symbolism is based on Numbers 17:1-8 in which it is told how Aaron was chosen to be the priest of the Lord through the miracle of his budding rod: "...and found that the rod of Aaron for the house of Levi was budded: and that the buds swelling it had bloomed blossoms, which spreading the leaves, were formed into almonds" (3, p. 162). It is with reference to this passage that the almond became a symbol of the Virgin Mary (see Mandorla).

The Glory, Aureole and Nimbus are all frequently seen. They all represent light or brightness and are symbols of sanctity. The Nimbus surrounds the head with a zone of light generally represented as a circle, square or triangle. It may take a variety of forms depending on the persons depicted. The Nimbus belongs to all holy
persons and saints, also to representations of divinity. The Aureole belongs only to persons of the Godhead. On occasion the Virgin Mary is invested with this sign. It consists of a field of radiance or splendor which encircles the whole body and seems to emerge from it. In some cases the aureole follows closely the form of the body and clings to it, appearing as a fringe of light. Other times it is removed from the body and is composed of many luminous rays issuing from a central point. The Glory is a luminous glow that combines the nimbus surrounding the head and the aureole surrounding the body. It expresses the most exalted state of divinity and is therefore the attribute of God, the Supreme Being. The color of these symbols is golden or that which represents light. The glory, aureole and nimbus did not appear until the fifth century and during the fifteenth to sixteenth centuries they disappeared. They are now seen again, although without the careful distinction of the various forms characterized in their earlier use. The mandorla or almond is another type of aureole. It obtained its Italian name from its almond shape. In the mandorla the extended rays of the aureole are enclosed in an almond-shaped framework that surrounds the body of the person depicted. The mandorla is given to Christ in representations of the Last Judgement and on certain occasions to the Virgin Mary. Geometric figures are used as symbols.
The circle is a symbol of eternity and never-ending existence. The equilateral triangle represents the Trinity; three equal parts joined as one. The square is sometimes shown as a symbol of earth and earthly existence. Some of the most frequently seen symbols today are the various letters used to identify Christ or to stress the identity of some individual or object with Christ. AyW, the Alpha and Omega, is a symbol used quite commonly. They are the first and last letters of the Greek alphabet. This usage is derived from the Biblical passage, "I am Alpha and Omega, the beginning and the end, saith the Lord God, who is and who was, and who is to come, the Almighty" (Apocalypse 1:8)(3, p. 287). The single Greek letter T is explained as representing the first letter of the Greek word Theos, meaning God. IHS and IHC are the first three letters of Jesus in Greek. The S and C are variant forms of the Greek alphabet. This monogram is often misinterpreted to be an abbreviation of the Latin phrase "Iesus Hominum Salvator", (Jesus, Saviour of Men). Church vestments are often decorated with this symbol. INRI are the first four letters of the Latin words "Jesus Nazarenus Rex Judaeorum" meaning "Jesus of Nazareth, King of the Jews. According to St. John 19:19, Pilate wrote a title and put it on the Cross where Jesus was crucified. The title was "Jesus of Nazareth, the King of the Jews" (3,
Monograms have long been a favorite form of representation for symbols. This is a character composed of two or more letters. The nature of the letters in various arrangements may produce a beautiful and symbolic design. Letters are interwoven or combined with other symbols. The ones in most common usage are the monograms representing Christ. XP, the Greek letters Chi and Rho most frequently appear in a monogram. They are the first two letters of the Greek word for Christ. (ΧΡΙΣΤΟΣ). The combination of these letters readily gives the form of a cross. At the left is seen an ancient monogram symbolizing Christ the Conqueror. The I and C are the first and last letters of the Greek word Ιησοῦς (Jesus); X and C are the first and last letters of Xπικτος (Christ); ΝΙΚΑ is the Greek word for conqueror. One of the most universal symbols recognized by people all over the world as belonging to Christianity is the cross. It has a deeper meaning than that of other symbols. In a certain sense it is not merely the instrument of the sufferings of Christ, but Himself suffering. In early representations of the three persons of the Godhead, the cross without the figure was considered not only to recall Christ to the mind, but actually show Him. In general there are four differently formed crosses. The first is the Latin or Roman type. It is believed to be like that on which Christ suffered.
This cross is in the form of a man with arms extended; the distance from the head to shoulders being less than from the shoulders to the feet, and the length of the arms less than that of the whole figure. The second type is the Greek cross. It has four equal branches extending in four directions at right angles to each other. The cross of St. Andrew is the third kind of cross. It is in the form of an X and is called a cross saltier. The last main type of cross is the Egyptian or "Tau" cross. It has but three branches like the letter T. It is also called St. Anthony's Cross because he is represented with a crutch in the shape of a "Tau", and it is embroidered on his vestments. Sometimes, it is also assigned as the cross of the Old Testament, and the brazen serpent is represented on a pole with this form. The Patriarchal Cross is the same shape as the Latin Cross but it has two horizontal bars. There are many variations of the Greek and Latin crosses which are used to decorate the vestments of the priests. Crosses are used in combination with monograms and other symbols. They are often found interlaced with the first two letters of the name of Christ in Greek. This form is called Labarum or the Cross of Constantine, because it is supposed to be the form of the cross he saw in the sky and enscribed, "Conquer by This". There seem to be as many variations of the cross and symbol combinations as there were designers of
vestments. To prepare a complete list of symbols and their meanings would involve a work of several volumes, so only the ones found most frequently have been included here.

It is obvious that many of these symbols have a basis in the Scripture, while others seem to be the invention of the Christians themselves. Many others were borrowed from the pagans and given Christian interpretations. Practically all of the pre-Christian cultures have contributed to the symbolism of the Church in one way or another.

Abstract or non-objective art is, at the present time enjoying great public favor. It would seem that here 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 to 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" (17, p. 226). However, he does go on to say that it would be a mistake to reject all modern art in relation to symbolism without discrimination, since it has infinite and various
capacities which might be well applied and for the good of religious art, and the principles of symbolism.

Modern art suffers when applied to religious decoration of vestments because it is not adjusted to the constraint necessary in symbolic expression. Our present world, with its unsettled times, cannot help but reflect these disturbances in the work of a modern artist. These disturbing influences are not satisfactory for religious decorations. 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" (17, p. 105). Symbols on vestments will be more valuable the nearer they approach to scriptural or traditional references, or are substantiated by liturgical texts plus sound reasoning. These things will provide a sound and reliable basis for the development of vestments with dignity and beauty. The ideal is achieved when real artistic talent is combined with a thorough understanding of the ideas behind Christian symbolism and a genuine appreciation of its liturgical concepts.
CHAPTER VI

SIGNIFICANCE OF FABRIC 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 the divine service. (4, p. 182). No one period in the history of the Church has achieved this purpose in the best manner. Every age, from the early Christians to the present time have produced vestments which were worthy of their purpose. At the same time, there have been poor examples of vestments throughout the history of the Church.

Material things have always influenced such abstract ideas as beauty. The fabrics used in the liturgy of the Church often affect the beauty of the ceremony. Poorly selected fabrics or designs can make otherwise beautiful ideas ugly or spiritual ideals degraded. The textiles used, as well as the form, cut or color, have been a big influence in the rise and fall of the aesthetic qualities of the vestments used throughout the centuries. Fabrics which destroy the fold and drape required by vestments always diminish the beauty and may turn an otherwise beautiful garment into an armor or painting.

The only fabrics proper for use in the sanctuary are velvets, brocades, satins, cloth of gold or silver
and figured or unfigured silks. These silks must be soft enough to drape well, allow natural folds and have a proper surface. If the fabric is too shiny it will be a distraction, or, if too dull, it will appear lifeless. Damask is commonly used for vestments. The patterns are varied and afford beauty without distractions. Pure silk or a "sub-serica" (silk and cotton mixture) were the only fabrics used for outer wear until recently. Some synthetic fibers are now used either alone or in mixtures with the natural fibers.

Linen and cotton are used for vestments worn under the chasuble. Linen is preferred, but in poorer parishes cotton is allowed. In early Christian times linen was used exclusively because it was readily available and was serviceable. Wool was believed to be unclean and therefore unsuitable for Church garments. This custom continued for many years, and even at the present time very little wool is used.

In the first century B. C. silk was little known in Europe and was exhorbitant in price. By the first century after Christ it was becoming more generally known to the Roman patricians who loved any luxury. Silk had, of course, reached Palestine much earlier. Gradually, the trade routes to the East were opened and silk became more plentiful but still remained costly. During the sixth century, silk became much more common and mention is
made of this rich fabric being employed for chasubles when worn by the higher clergy. Sub-serica was used a great deal more because it was less expensive than the pure silk.

The hand embroideries of the early Church play a very great part in the decorations found on the vestments during this period. The early embroideries were descended from the segmenta which were embroidered ornaments, either rectangular or circular, woven or worked into or sewn on to the linen tunica of the smartly dressed people of Imperial Rome. It was usual to use the same pattern for the whole garment. The early designs were simple but by the fourth century more elaborate designs of vine leaves and grapes were embroidered as clavi on a natural colored linen. One panel which dates about the fourth or fifth century is a succession of overlapping hearts in pale colored wool and undyed threads. The center is a series of black octagons set with ornamental star forms, also in pale colors. The whole design is relieved with black. This was done on a piece of linen. As in most early embroideries, the worker was not too particular that the design be absolutely symmetrical, nor the lines always straight. During the eighth century, the embroideries which were used to embellish vestments began to be called apparels and orphreys. An apparel is a piece of embroidery which decorates the alb and amice and an
orphrey is a narrow strip or rectangular piece of embroidery which is used on all other vestments except the alb and amice. There is no real difference between these two except the variation in shape. The word used depends on the garment to which the ornamentation is applied. The decoration of the early chasubles was simple compared with the other vestments. Their beauty depended mostly on the richness of color and fabric. During the eighth century embroideries were very rich in design, usually Byzantine in origin, with the scroll-leaf design predominating. The influence of the northern countries became evident in the tenth and eleventh centuries when the designs became more Celtic in nature. They were usually interlaced work and by degrees leaf and flower motifs became incorporated with it in the late twelfth century. Narrow braid (woven gold——narrow orphrey) was very much used for the embellishment of chasubles. From the end of the eleventh century many varieties of orphreys appear, but the plain chasuble with the edging of gold braid was the most common and used chiefly by priests. The higher orders of clergy ornamented their chasubles with richer embroideries. A perpendicular band known as a "pillar" which decended the whole front and back was used. It gradually became much wider and often elaborately decorated. Later a short horizontal band was added at the top thus converting it to a T shaped cross. This
kind of orphrey of varying widths survives until today. Another method of treating the orphrey was to add branches on the oblique. These passed over the shoulders and joined corresponding branches on the back. Occasionally the top of the upright band was omitted so the decoration formed a Y shape. The triangle was usually filled with embroidery. In the eleventh century the ornamentation of the alb was reduced to an oblong panel embroidered in gold or colors. It was placed low down on the center front and back and measured twelve to eighteen inches long and six to eight inches wide. Smaller pieces (about two inches) were made to match with the design in smaller scale surrounded the sleeves at the wrists. Later, about the middle of the thirteenth century, the sleeve apparels were reduced to a square or oblong of two to three inches. These ornaments were sewn on so they could be easily removed when the alb was washed. All other vestments except the amice were decorated with orphreys embroidered with rich gold designs and sometimes set with precious stones. The following period of the twelfth to the fourteenth centuries was the great period of Church embroidery. By the fourteenth to the fifteenth centuries pieces of brocade were sometimes used for apparels on the alb. At the present time the alb is not decorated with embroideries, and brocades with symbolic designs are used to ornament the other vestments. One
might ask who were the craftsmen responsible for the creation and design of the marvellous ecclesiastical embroideries. Most abbeys contained workmen, craftsmen and artisans skilled in every phase of the manufacture needed. Monks were trained as weavers, tailors, tanners, cobblers, embroiderers and so forth. Communities of nuns also did some of the embroidery work. Modern vestments are ornamented with orphreys of woven brocades which include many symbolic designs. The hand embroidery is not prevalent at all.

In ancient art each color had a mystic sense or symbolism. Its proper use was an important consideration and carefully studied. This is still true in the modern Church. White is worn to signify innocence of soul, purity and holiness of life. It is the color of light. Several references to white as the color of purity and innocence are found in the Bible. As a color of innocence and purity this color is not limited to Church vestments. It has long been the color for the dresses of brides and infants wear it at Baptism. As in much symbolism, this had a basis in pagan lore. The Roman Vestal Virgins wore white as a symbol of their purity and innocence. In the early Christian period, the clergy all wore white, but now they may substitute colors. Red is the color of blood and is deeply associated with human emotions. It may symbolize either love or hatred. It is the color used
for the feast days of martyred saints. Red is used in a different sense on some days in Church liturgy. Since it is the color of fire, it is used during Pentecost which commemorates the coming of the Holy Ghost. Blue is the color of the sky and represents Heaven and heavenly love. It is used as the color of truth because blue always appears in the sky after the clouds are dispelled, suggesting the unveiling of truth. It is also the traditional color of the Virgin Mary and is used on days commemorating events in her life. A special dispensation from Church authorities is necessary before a parish priest may wear blue vestments. Green is the color of spring and therefore symbolizes the triumph of spring over winter, or life over death. In this vein of thought it also conveys the ideas of hope and victory. Being a mixture of yellow and blue, it also suggests charity and the regeneration of the soul through good works. Green is the color of the Epiphany season in the Catholic Church, marking the Visitation of the Magi and the initiation rites in the life of Christ. Yellow or gold may have two opposed symbolic meanings depending on the way the color is used. Golden yellow is an emblem of the sun and the goodness of God. When it is portrayed as a dirty or dingy hue, such is as usual of the dress of Judas, it signifies jealousy, inconstancy and deceit. Purple is a color of sorrow and penitence when used in the Church liturgy. It is the
color of Advent and Lent which are the Church seasons for preparation and penitence, when men are anticipating the joyous festivals of Christmas and Easter. Violet is used in the same manner. Black is a symbol of death and of the underworld. This connotation was familiar before the days of Christianity. It was a pagan custom to sacrifice a black animal to placate the gods of the nether world. In Christian symbolism black represents mourning, sickness, negation and death. When black is used in combination with white it is an emblem of humility and purity of life. Gray is the color of ashes and means mourning, humility, or accused innocence. Spiritual death and degradation are the symbols of the color brown. It is also an indication of renunciation of the world. In this sense it was adopted by the Franciscan and Capuchin Orders as the color of their habits. The use of color in the vestments of the Church is one of symbolism intended to indicate the sentiments proper to each event in the liturgical year. Pope Pius V, in the revision of the Missal, made stable the practice of the five colors used at the present time: white, red, green, violet or purple, and black. By special permission, gold may be used instead of white, red and green vestments. Silver may be substituted for white. Rose colored vestments are permitted on special days of the year. Rose is intended as a modification of violet and is used only twice a year—on the
third Sunday of Advent, called "Gaudete Sunday" and on "Laetare Sunday", the fourth Sunday of Lent. This color is permitted to indicate a note of joy that breaks into the liturgy during both penitential seasons of Advent and Lent. All of the colors used for the vestments have their symbolic seasons and are used throughout the year according to the Church liturgy.

The choice of the fabric from which the vestment is made is of prime importance. Draping qualities should be given great consideration. The fabric should be firmly woven but pliable enough to fall in full soft folds. Stiffness detracts from the graceful, flowing lines of the chasubles.

There are many types of architecture used in Church buildings themselves. This influences the type of designs chosen for the fabrics used in each Church. A fabric with an ornate Renaissance design would not be suitable for a Church of simple, modern architectural lines, and, of course, the reverse would also be true. The size of the Church building should influence the size of the designs found on liturgical fabrics. A small design would be lost in a large Church. However, one must be careful to keep the scale of the designs suitable to the size of the chasuble. Since most of the time, the vestments are viewed from a distance, a small intricate design is often lost to the congregation. The lighting of the
Church should also be taken into consideration. Fabrics with more luster may be used in a Church with soft lighting, while these same fabrics might prove very distracting in a bright light. It is safer to avoid fabrics with a great amount of luster.

The design of the fabric chosen for the chasubles should be pleasing in line, space, and proportion. Designs with pronounced directional line should be avoided because of the cut of the garment. The design should be pleasing at whatever angle it is seen. Fabrics with designs which are actual representations of saints or angels are especially difficult to use in a chasuble because of the distinct directional line.

The colors used for vestment fabrics are prescribed by Church liturgy. However, there are different shades and tints available which satisfy Church laws and at the same time offer a variation for personal taste. In choosing fabrics which are made of gold brocade, great care should be taken to choose a design suitable for that type of fabric. Some designs which are acceptable in a damask would be too intricate and ornate for a gold brocade.

One should also consider the color contrast when working with gold fibers. If gold is used with a dark color, the design should be quite simple in order to show the gold to the best advantage.
The fabrics shown on the following pages are typical vestment textiles available to the average Church in Oregon. Since the cost is always an item for small Churches, the fabrics shown are chosen with that in mind. The most expensive fabric used as an illustration was twenty-two dollars a yard and the least expensive was three dollars and fifty cents a yard.

The fabrics were obtained from Miss June Fettie of Portland, Oregon who supplies many of the fabrics used in the Churches of this area.
This fabric is an all silk damask which has very good draping qualities. It has a fine soft luster which could be used in any Church without distracting the congregation.

The religious symbols are worked into a pleasing all over pattern. This design may be a little too ornate for a Church of contemporary design, but since there are very few of these modern Churches in this area, this is a very acceptable fabric in quality and design.

The symbols found on this fabric are the lamb, the grape, the Fleur-de-lys, the shamrock, the rose and the IHS monogram. The lamb is a symbol of Christ; a symbol very often found in Church fabrics. It is a stylized lamb, rather than a representative one. The three circles around the lamb's neck are an emblem of the Holy Trinity. The grapes are a symbol of the Blood of Christ. In this instance they are combined with the vine and leaves to become an emblem of the Saviour or the "True Vine". The fleur-de-lys is a symbol of the Holy Trinity, and also of the Blessed Virgin. It is thought by many authorities to be a conventionalized form of the Annunciation lily. Many forms of the fleur-de-lys exist. Their details may vary, but there is always the erect, spear-like vertical petal and two other petals which curve downward on either
side. The fleur-de-lys shown on this fabric is a decorative form of the symbol, with a larger decorative fleur-de-lys surrounding a smaller, more conventional one. The shamrock is traditionally the emblem of the Holy Trinity. Its three leaves on a single stem are symbolic of the Three Persons in One Being. The rose is a common symbol of Our Lady. Its common form is conventional rather than natural. This is the form taken in this fabric. The IHS monogram is the abbreviation of the Greek word ΙΗΣΟΥΣ, meaning "Jesus". The horizontal line over the top of this monogram indicates that it is an abbreviation of a word.

Though varied in form, the symbols combine to create a pleasing and balanced design. The design is not "directional", so it can be used for chasubles without distortion.
The fabric illustrated by the second plate is of rayon bengaline or faille. The draping quality is satisfactory for use as a chasuble. It will fall in soft folds without appearing limp. The design is produced by a satin weave on a finely ribbed background. This gives an interesting change of textures without incorporating too much luster. Although, at the first glance, the design appears to be directional, on further consideration it will be found that it is pleasing when viewed from any angle necessary in the construction of a chasuble. The design is simple, with good proportion in line and space.

The most frequent use of the fish is as a symbol of Christ. The Ixthys, the Greek word for fish, was used by the first Christians as a symbol of their faith, since the letters forming the word Ixthys are the first letters of the Greek words meaning "Jesus Christ, God's Son, Saviour". The basket containing the seven loaves is symbolic of the Seven Sacraments brought to man by Jesus Christ. The fish and loaves are enclosed in an eight-sided figure. Eight is the number of Resurrection, for it was on the eighth day after His entry into Jerusalem that Christ rose from the grave. Many baptismal fonts are octagonal in shape. The monogram which appears on
this fabric is the Chi Rho symbol which is among the most ancient of the so-called monograms of our Lord. It is the abbreviation of the word "Christ". This name of our Saviour was spelled XPICHTOC in ancient Greek, the letter C having been used instead of the letter Sigma more familiar to us in our times. The abbreviation XP is the result of taking the first two letters of this Greek word. This monogram is called the Chi Rho from these two Greek letters. This symbol is found very frequently on liturgical fabrics. Because of its satisfactory draping qualities and simple, meaningful design, this fabric is very acceptable for Church vestments.
FABRIC 3

This fabric has the Chi Rho set in an eight pointed star between crosses. The Chi Rho is an ancient monogram which represents Christ. The letter Chi superimposed on the letter Rho forms a modified Saltire Cross. The eight pointed star is a symbol of man's regeneration and also of resurrection. The cross between the stars is a modified cross Clechee which is a cross with spear-like ends, usually having small knobs or loops charged with another cross of the same design and color, but smaller, so that a narrow border of the under cross is visible. It is a decorative form of the cross and may be used in either the Greek or Latin form. In general, all crosses signify the sufferings of Christ and have a deeper meaning to most people than other symbols.

The fabric is a rayon bengaline or faille, more lustrous than some, yet still not too objectionable. It will drape well, easily forming soft folds necessary to the beauty of a vestment. The design is especially good for chasubles. It is simple, clean cut and does not have too definite a direction. If this fabric had a little less luster, it would be an excellent choice for any Church to use as vestments.
The Tudor Rose and the pomegranate form the pattern for this fabric. This pattern is often used for many types of upholstery and draperies as well as for liturgical vestments.

In Christian symbolism, the closed pomegranate alludes to the Church because of the many seeds enclosed in one fruit. It signifies the many peoples or nations joined together with one Faith.

The rose is the flower dedicated to the Virgin Mary. In white, as shown here, it is a symbol of purity. In some instances, the rose is used as a symbol of the promise of the Messiah. The Blessed Virgin is called a "rose without thorns" because she was exempt from original sin.

In the leaves of the vine which joins the roses will be found a violet, which signifies humility (St. Bernard describes the Virgin Mary as the "violet of humility") and the small, stylized fleur-de-lys, which is also used to depict the Blessed Virgin. The pattern is made up of different symbols, the rose, violet, and fleur-de-lys, each of which is an allusion to the Blessed Virgin Mary; the pomegranate and the vine are emblems of the Church itself.

The design of the fabric is very pleasing. It is a good all-over pattern with no direction and may be viewed
at any angle without distortion. While the design includes many symbols, it is not "sentimental" in nature as are some of the more elaborate designs.

The fabric, a Bemberg rayon with a damask weave, has a fine, soft luster and drapes exceedingly well. It would be an excellent choice for a Church of traditional architecture.
This rayon fabric is cheapened by its glossy appearance. It is much too distracting a fabric to be used for religious vestments. The fabric drapes fairly well, but the design is definitely directional.

The design is formed by the Agnus Dei (Lamb of God) carrying a banner of victory, surrounded by violets and set in an eight pointed star. The alpha and omega is set in a stylized cross Clechee. The alpha and omega emblem is perhaps one of the best known symbols. It is used quite often in religious art and is sometimes abused. The symbolism of this emblem is based on several Scripture verses and means that our Lord Jesus is the beginning and the end of all things. To give it meaning, it should be used to connection with some other symbol, otherwise it merely indicates the first and last letters of the Greek alphabet. In this case, it is combined with the Cross which is the symbol of the sufferings of Christ.

The lamb is the symbol of Christ and when it is seen carrying a banner signifies Christ victorious over death. This emblem is set in a circle which indicates eternity. The violets of humility are around the circle as a reminder of that virtue. An eight pointed star surrounds the violets. This form is an allusion to the resurrection.
While this fabric has much religious symbolism, it is not very suitable for vestments. It is shiny in texture and has a directional design which make it unsuitable for the draping of a chasuble. While symbolism is important in Church fabrics, other factors such as draping quality and luster must be considered.
This fabric of rayon has a pleasing all-over design. The pattern, simple yet effective, is designed with a cross, squares and interlocking circles. The cross is symbolic of the sufferings of Christ, the squares represent the earth, and circles are emblematic of eternity. Thus, we have a design which brings to mind the principles of religion without becoming sentimental or over done.

The fabric has a moderately high luster, but not shiny enough to be objectionable.

The lack of draping quality in this fabric is the only thing which keeps it from being excellent for vestments. It is too stiff to form the soft folds necessary for an artistic garment.
Large Crosses Alisée Patée form the motif of this fabric. They are surrounded by crosses composed of lozenges, which form diamond-shaped areas around the larger crosses. The crosses composed of four elongated lozenges are called the Crosses of Four Fusils. This is another form of the decorative cross. The design of this fabric is simple, well arranged and meaningful. There is no definite direction and it may be viewed from any angle without distortion.

The fabric is rayon damask. The luster is moderate and the combination of rib and satin weaves is pleasing. When draped, this fabric will fall in the soft folds which enhance the beauty of a completed garment.

This fabric would be an excellent choice for most Churches to use for vestments. It shows that fabrics need not be expensive to be beautiful and, therefore, no Church need use unsuitable or poorly designed textiles for their liturgical garments.
Here we see a symbolic representation of angels combined with the vine. The large angel with the crossed hands, dove-like wings, the nimbus and the long flowing robes is a form often seen in recent representations of angels. The word "angel" means a messenger, the angels being the messengers of God. The kneeling angels playing musical instruments are symbolic of their giving eternal praise to God. The vine is emblematic of the relationship between God and His people.

The design created with these symbols might be alright in some instances, but it is considered too ornate and sentimental for most Churches in this area. The upright angels form a definite directional design which would be objectionable viewed from the different angles necessary in the chasuble. The faces of the figures are poorly done and the whole design incorporates too much detail.

The fabric is a rayon damask of poor quality. Its high sheen, combined with an intricate design is much too distracting.

This fabric is not recommended for use in liturgical vestments. In some instances it could be used for wall hangings where the folds of the fabric would soften the details of the design, and where it would be seen with
the design in the proper direction. Even then, the high sheen of the fabric would prove distracting unless it was used in a dimly lighted area of the Church.
PLATE VIII
The traditional representation of the Four Evangelists shows them with six wings, two above their heads, two veiling their bodies and two with which to fly. Matthew is represented by a human head; Mark, by the head of a lion; Luke, by the head of an ox and John, by the head of an eagle. The use of these symbolic representations calls forth the characteristics of each Evangelist's Gospel. The winged man is the symbol of St. Matthew, because that Evangelist begins his Gospel by tracing the human descent of our Lord. The lion denotes St. Mark, because that writer opens his inspired Gospel by describing St. John the Baptist who was the voice of one crying in the wilderness. The ox is a representation of St. Luke because he gives a very full account of the sacrificial death of our Lord. The symbol of St. John is the eagle, because from the first to last his Gospel is said to soar in the eagle's wings. In the center of the design is the Cross Alisée Patée inscribed in the circle of eternity, indicating that the Church is eternal. Above and below the Cross Alisée Patée are the symbols alpha and omega, the beginning and end of all, each of which is also enclosed within a circle of eternity. The lily is a symbol of purity. It has become the flower of the Virgin Mary. The design appears to be set in squares,
the corners of which form a Greek Cross.

This fabric is made of rayon damask. The contrast in luster is pleasing. The pattern does not have a pronounced direction as the heads of the Evangelists may be viewed from the side without too much distortion. The fabric drapes well and seems firm. This fabric would be a good choice for vestments for a Church which has limited funds at their disposal.
An all silk fabric with excellent draping qualities. The luster is soft and very pleasing. Silk gives a feeling of "richness" rarely found in fabrics of other fibers.

The design of alternating rows of roses and crowns set in diamonds of interlacing scrollwork, gives an intricate pattern without becoming too ornate of "fussy". It may be seen from any angle so it may be used for a chasuble without suffering from distortion.

The rose is a symbol of the Blessed Virgin Mary and also of love. The flames represent religious fervor, emphasizing the indication of love for the Virgin Mary. The crown, from very early days, has been a mark of distinction. In Christian art, the crown, when used in connection with the Virgin Mary, indicates that she is the Queen of Heaven. This appears to be the way it is used in this design. In the points of the diamonds surrounding the rose is found a fleur-de-lys. This is another emblem of Our Lady. All the symbolism found on this fabric calls attention to the Blessed Virgin Mary.

This is a very beautiful fabric, suitable, in design, luster, draping quality and fiber, to be used in any Church for the liturgical vestments.
PLATE X
This is an inexpensive fabric composed of rayon and aluminum yarns with a gold colored coating. It is an imitation of the "cloth of gold" used in ancient vestments and in the wealthier Churches today. The fabric has a moderately high luster, yet it is not so shiny as to be objectionable. The design is a small all-over pattern which is very interesting. It has no symbolic significance, but is just a pleasing design with differing textures and curving shapes.

To be a satisfactory textile for liturgical vestments, a fabric must have good draping quality. This fabric is too stiff to drape well. It will not fall into soft folds. This design, made into a softer fabric, would be very acceptable for a chasuble. This fabric is not recommended for vestments, but it might be used for draperies or hangings where the soft drape is not so important.
This fabric is of rayon and gold yarns in a pattern which includes the vine, grapes, and wheat. The wheat and the grapes are the elements of the Holy Eucharist and the vine symbolizes the Church. The leaves are said to indicate the branches which are emblematic of the faithful Christians.

These symbols of the gold thread are worked into a rayon satin background and form a good all-over pattern with a pleasing lustrous effect. The design is somewhat directional, but still would be suitable for the chasuble. It would make a very beautiful cope. The fabric may be a little stiff for the best draping, but it falls well within the range of acceptability.

This fabric could be used very effectively for draperies and hangings in the Church.

This is one of the more expensive fabrics shown here, and its quality is obvious when it is compared with the fabric shown just previously.
The central motif of this fabric is the Cross Patonce set in rondels which run both vertically and horizontally. The spaces between the rondels are filled with hearts and an eight pointed star. Joining the rondels is the violet in a small circle. The Cross Patonce is a very beautiful form of the Cross and is used a great deal by decorators and designers. It is one of the symbols for the Holy Trinity, probably because the arms of the Cross are divided into three parts at the ends. The flames surrounding the Cross are a token of religious fervor and sometimes martyrdom. The violet which is enclosed in a circle of flames, is, as always, a symbol of humility. This virtue is emphasized by the encircling flames. The heart has always been considered to be the source of love, understanding and courage. In this case the love and understanding would be applied to the Christian religion. The eight pointed star is a symbol of the Resurrection.

This fabric is of rayon fibers with a lustrous appearance. It has a good capacity for draping; it is firm, yet soft. The design is non-directional and can be appreciated from any angle. The flames and hearts may make this design too ornate for a very modern Church building, or too sentimental for people who prefer the simpler, more direct type
of patterns. For the appropriate setting, this would make an attractive vestment.
FACTOR 14

This rayon fabric is the least expensive of the textiles shown in this group. It has a pleasing all-over design, moderate luster and good draping qualities. This is another example which shows that a fabric need not be expensive to fill the needs of liturgical vestments quite adequately, and with good taste.

This design formed by rondels containing a leaf pattern, with a cross in the center made from stylized fleur-de-lys. This type of cross is symbolic of the Holy Trinity. In the center of the cross and between the rondels is the violet of humility. The space between the rondels is filled with geometric forms which might be interpreted as different types of crosses with the circle of eternity, but one of the pitfalls of interpreting symbolism on fabrics is to try to identify every line with a meaning. To suggest that these forms are crosses would be overdoing the symbolic meaning in the fabric.

This fabric would be an excellent choice for a parish with limited funds. It is not too ornate a design for the non-traditional Churches, and it has the qualities which would make it acceptable in a Church which requires more detail.
The design in this fabric is probably inspired from the works of the early Renaissance weavers of Italy. The interlacing S form and the combination of the artichoke and the pomegranate are typical of their work. When the pomegranate bears blossoms of flowers as it does in this design, it loses its religious symbolism and becomes merely a satisfactory basis from which to work out a pleasing design. The artichoke has no religious significance of importance.

This fabric of rayon has a pleasing design and a good combination of textures to give it depth and a moderate luster. It would be a good choice of fabric for a Church of Gothic architecture. It has fairly good draping qualities so it would not be objectionable for vestments.

This type of fabric and design are not limited to ecclesiastical use, but are used for many secular purposes.
No collection of fabrics for use as vestments would be complete without the ever-present Moire of faille or bengaline. These fabrics have enjoyed much popularity in the last forty or fifty years. In nearly every parish there are vestments of this type. There seem to be no definite reasons for their "vogue" except that they are available in local stores, and are comparatively low in price. Little knowledge of what fabrics are available for vestments from other than local sources may also contribute to the use of Moire.

There is no symbolism in the fabric itself. This must be enriched by the use of orphreys (now sometimes called bandings), emblems and monograms. Much beauty is lost when this fabric is used. There are so many suitable, low cost fabrics available today, no Church should be content with vestments of Moire.

There are two types of moire illustrated here: the moire made of bengaline which is too stiff to drape well and the lighter weight moire of faille. This is very cheap looking fabric.

There is an urgent need for the lay persons responsible for choosing vestment fabrics to be aware of the beautiful textiles, moderately priced, which are available for Church use.
CHAPTER VII

CONCLUSIONS

Ecclesiastical vestments are the result of the need created by the liturgy of the Church. That they are a part of divine worship is too obvious for further mention. When properly chosen, they can exist as objects of art without regard to religion. In their proper environment they are an integral part of divine service as well as objects of artistic merit. Throughout the centuries, garments have been designed for special functions or special stations in life, such as in the scholastic robes or military uniforms. In religion, these uniforms take the form of vestments. No clothing which is not especially designed for or considered worthy in fabric or design is acceptable in the sanctuary of the Church during services. This is an indication that divine worship is removed to a higher plane than everyday living. The beauty and significance of the vestments help to put the worshipper in the proper spiritual frame of mind. The cooperation of artists and of the Church has been responsible for the development of vestments both artistically and spiritually.

Even though it is frequently difficult to determine the specific object of Roman attire that was the inspiration for a sacred vestment, it is evident that the
designs of Church vestments have been evolved from the everyday dress of the Romans during the early Christian period. Once the problem of origin is passed, each separate object has an unbroken history of its own through the centuries. Every period of development can be accounted for through literature, monuments, pieces of sculpture, paintings, mosaics and the existing examples of ancient vestments.

Some vestments were slower in their evolutionary processes than others. By the end of the thirteenth century, the number and kind used in the Roman Rite generally was completed and fixed. The form has remained almost the same through the centuries. The differences which occur are in the details rather than essential patterns. The choice of different fabrics was influenced by the growth of commerce with the East, the development of skills and better methods of textile manufacturing. The availability of better fabrics developed a tendency toward increasing costliness and richness. Colors were used arbitrarily until about the twelfth century when the five basic colors were prescribed for the liturgy. There was much variation in ornamentation, and this ornamentation varied from the very simple clavi to exceedingly elaborate decorations. This was dependent on the artistic taste and the wealth of the people at the time. This great variation is still true today, in both the
ornamentation of the vestments and in the choice of fabrics.

The art quality of vestments has had its high and low peaks following the current trend in both sacred and secular art, in the use of line, space, color and sacred symbolism. Consequently, they may be beautiful or not, depending on the taste of the time.

The symbolism found on the vestments has a definite place in Church art. Its use stimulates and directs religious thoughts to a spiritual plane, and adds both interest and beauty. There is danger in the use of symbolism, however. The symbols may become overemphasized or stereotyped and meaningless. Overemphasis may result in a cluttered or poor design developed just to include more symbols. This results in distraction rather than beauty.

Vestments are useful only as objects of art necessary for the ceremonies of religion; as such perhaps the best comparison that can be made is to compare them to the Church building itself, which may be studied for its architectural beauty as well as its religious significance.

Finally, with so many moderately priced fabrics available which are both good in design and quality, no parish need be burdened with ugly or poor quality vestments. A little time and thought given to their choice
will be amply repaid by the satisfaction of having vestments of beauty and meaning.


