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THE ORNAMENTS OF THE MINISTERS

By Percy Dearmer

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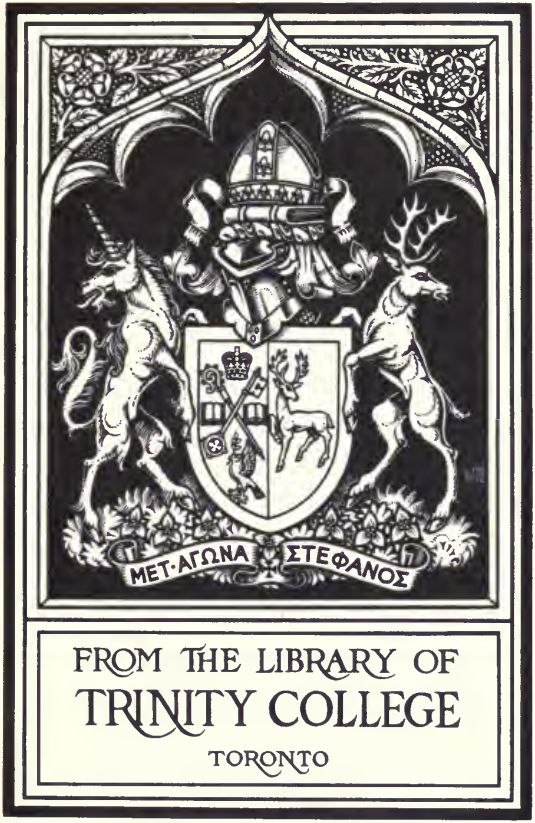

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The Arts of the Church

Edited by the
REV. PERCY DEARMER, M.A.

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1. **THE ORNAMENTS OF THE MINISTERS.** By the Rev. PERCY DEARMER, M.A.
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OTHERS TO FOLLOW

BISHOP IN CHOIR HABIT.
Rochet, Surplice, Almuce, Cope, Mitre, Crozier.

The Arts of the Church

THE ORNAMENTS OF THE MINISTERS

BY
THE REV. PERCY DEARMER, M.A.

WITH FORTY-ONE PLATES AND THIRTY-FOUR FIGURES IN THE TEXT

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NOTE

THE little volumes in the ARTS OF THE CHURCH series are intended to provide information in an interesting as well as an accurate form about the various arts which have clustered round the public worship of God in the Church of Christ. Though few have the opportunity of knowing much about them, there are many who would like to possess the main outlines about those arts whose productions are so familiar to the Christian, and so dear. The authors will write for the average intelligent man who has not had the time to study all these matters for himself; and they will therefore avoid technicalities, while endeavouring at the same time to present the facts with a fidelity which will not, it is hoped, be unacceptable to the specialist.

PREFACE

THE subject of ecclesiastical costume, about which so many misconceptions used to prevail, has been made enormously simpler and more secure by the researches of two men,—Joseph Wilpert, whose great discoveries in Early Christian art have been enshrined since 1903 in the two priceless volumes of his *Roma Sotterranea*, and who in 1898 published a special book on Early Christian dress, *Die Gewandung der Christen in den ersten Jahrhunderten*, and Francis Xavier Braun, who, in 1897–8, published two small books on Christian vestments, and last year followed these up with his great work, *Die liturgische Gewandung*, from the vast resources of which much of the present little book is quarried. Erudition and judgement, such as has now at last been brought to this subject, could not fail to

settle many ancient controversies; the more so for us, now that in the present year the Sub-Committee of the Upper House of the Convocation of Canterbury has presented its *Report on the Ornaments Rubric*, drawn up by seven of our most learned bishops, in which the new knowledge has been ably summarized. After their work, we may reasonably hope that the foolish vestiarian warfare of three centuries and a half has been laid at rest.

I have tried to arrange this book so that it may be of use to the student as well as to the general reader. For this reason foot-notes are given to the newer or more crucial points, so that it will be possible to follow these up in the authorities. For the rest, and where it is not otherwise stated, the facts will be easily found in Wilpert and Braun. It would have been difficult to condense the material into a little book without this general reference, and still more without

the illustrations, which enable me to spare the reader many pages of description.

For these illustrations I am very deeply indebted to the friends who have kindly served as models, to the Secretary of the St. Dunstan Society, 102 Adelaide Road, N.W., which is acknowledged as "S.D.S." in the List of Illustrations, to Miss Violet K. Blaiklock, 18 Elsworthy Road, N.W., for the photographs to which she has given such great and successful labour, and to Mr. Clement O. Skilbeck, 6 Carlton Hill, N.W., who has most kindly enabled me to make many difficult matters clear by his beautiful drawings.

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By Clement O. Skilbeck

The Arts of the Church

THE ORNAMENTS OF THE MINISTERS

PART I

Introductory

CHAPTER I

Ornaments

THE ORNAMENTS OF THE MINISTERS. This may seem at first a roundabout way of describing what some people know as *Robes* and others as *Vestments*; but it is really the only title that is quite accurate, and the only one that exactly covers the contents of this book. For the word 'robe' is too general and is used of mayors as well as ministers; while the word 'vestment,' on the other hand, is too restricted, being indeed sometimes a synonym for the garments specially associated with the Holy Communion. Besides, some things are not worn at all, but are carried as symbols of office; thus a bishop's Crozier, which is clearly not a vestment or a robe, is yet an Ornament of the Minister.

Furthermore this phrase, "the Ornaments of the Ministers," is the right one

to use, because it is the phrase we find in the Prayer Book, and is there used in the proper sense of ecclesiastical law,—an *Ornament* meaning anything that is used for a special purpose, a utensil or equipment, whether 'ornamental' or not, while a *Minister* means any servant of the Church, and may include the oldest bishop or the youngest choir-boy.

The Ornaments Rubric. All the things employed in the service of the Church are therefore either Ornaments of the Ministers (such as vestments), or else Ornaments of the Church itself (such as the altar, the church-plate, or the pulpit). Thus two kinds of Ornaments are mentioned together in the Ornaments Rubric, which gives us the law of the Church in England. This important rubric stands in the forefront of the Prayer Book, being printed immediately before the first service, that of Morning Prayer. It runs as follows :—

A Lictor in Lacerna. A General in Chlamys. Trajan Two Soldiers in Tunic and Paenula.

THE EMPEROR TRAJAN AND HIS OFFICERS, C. 100 A.D.

From the Arch of Trajan in Benevento.

(See Chapters III, IV, V, XI.)

"And here is to be noted, That such Ornaments of the Church, and of the Ministers thereof at all times of their Ministration, shall be retained, and be in use, as were in this Church of England by the authority of Parliament, in the second year of the reign of King Edw. VI."

Those garments, therefore, and other symbols of office, which were legally used in 1548-9, are ordered to be in use to-day. What these mainly were we learn from the first English reformed Prayer Book, which is known as the *First Prayer Book of Edward VI.* (1549); and thus it is made quite clear that the Ornaments there mentioned ought to be used now.[1] They are:—

The Albe: the Vestment: the Cope:
The Tunicle: the Surplice: the Hood:
The Bishop's Rochet, and Pastoral Staff.

[1] For an admirable statement of the history and meaning of the Ornaments Rubric the reader can easily obtain Mr. F. C. Eeles' *The Ornaments Rubric*, in the Churchman's Penny Library (Mowbrays).

This list, short as it is, includes most of the garments which we see in church. But it is clearly not meant to be exhaustive ; and there are a few things not mentioned in the First Prayer Book, which none the less were legally used in 1548-9 : such are the Tippet or Black Scarf, and the ornamented Wands used by Vergers and Churchwardens. Even the familiar Stole is not mentioned ; though it is almost undoubtedly included, with the maniple, apparels, and girdle, under the term 'Vestment,' (which was indeed generally used, not for the Chasuble alone, but for the complete Eucharistic Vestments), and we may be sure it was worn at Holy Baptism with the Surplice in 1548-9. The Almuce also is not alluded to in the First Prayer Book, but we know it was not finally given up till 1571.

Neither is outdoor costume referred to in the First Prayer Book ; and therefore the familiar Bishop's Chimere is omitted, as well as the black Gown. None the

less these have been largely used for preaching, and indeed some bishops do even administer the Sacraments in the Chimere.

These, then, are the Ornaments described in the following pages,—the eight mentioned in the First Prayer Book, together with certain others which were lawfully used in carrying out the services of that book. For convenience' sake we will include also in our description the out-door costume of the Ministers.

CHAPTER II

The Origin of Vestments

NO one needs telling that these ecclesiastical Ornaments are of considerable antiquity : we are all familiar with them in old pictures ; and even if we were not, we should guess at once when we see a man wearing a long white garment with a coloured hood on his shoulders that his costume belongs to some long past time before trousers and top hats were invented.

It will therefore be more interesting as well as more instructive if, in describing the Ornaments of the Ministers, we take them historically, beginning with the most ancient, and giving the place of honour to those that are mentioned in the New Testament.

But before we go any farther we must clearly understand that these garments were not originally church vestments at all. They were once articles of ordinary dress. Then they were gradually retained for Church purposes.

You might perhaps have expected that the authorities of the Church would have invented new garments and appointed them for use in different services. But this is not what happened. I expect that in ancient times the people would have thought their parson looked odd if he had suddenly appeared in some new costume that had never been seen before. They certainly would now, and human nature has not changed.

So you must not think when for instance you see a hood upon the parson's shoulders that once upon a time the Archbishop of Canterbury invented it, and cut out a pattern in brown paper and said that every priest was to wear it. When we come to think about it, we can see that

this sort of thing never could have happened. What really did happen was that once upon a time every shepherd on the hills and every ploughman in the valleys wore a hood upon his head for the simple object of keeping it warm ; and when he came indoors he threw it back over his shoulders. And the clergy wore them also—both out of doors and in church ; and after a time they were worn in different colours by learned people, the colours representing the degrees they had taken at the Universities. Thus the hood has become after some vicissitudes an Ornament of the Minister.

So the garments we see in church are really much more interesting than if they were fancy costumes specially invented for the occasion. They take us back to ages long past when these things were articles of every-day attire. And this has also happened outside the church. Our English Judges and barristers wear wigs because in the eighteenth century every-

body wore wigs : when other people gave them up, the men of law retained them, and very dignified do they look in them. They have also retained gowns like the clergy ; and the Judges wear hoods as well as bright coloured cassocks, so that if it were not for their wigs they would look very like ecclesiastics,—as indeed they did in the days when they wore coifs upon their heads.

At the present time it is man's fancy to dress hideously : he encases himself in five tubes, two for the arms, two for the legs, and one for the trunk (with a smaller connecting tube round the neck) ; and when he goes out, he puts on the top of his head a sixth tube which is so useless that it has to be protected by an umbrella. If we were not so accustomed to this absurd fashion of the past hundred years, we should see how ridiculous and undignified it is. We have only to imagine one of the Apostles thus

1

2

bedizened in a frock-coat and a top hat, to see that in our hearts we do know that men look absurd when encased in dingy cylinders. It is clearly wrong for men to look like this, because they become ugly blots on the world which God makes with such infinite loveliness ; so that earth and sky, trees and flowers, beasts, birds and insects are of ever varying beauty, and only man looks vile—man who should be the crown and glory of that visible loveliness which God provides with such care for the comfort, refreshment, and inspiration of our hearts.

It is then a good thing that the Church bears witness against our vulgarity, and provides for her ministers garments of dignity and grace. For if she did not, she would not be true to the Spirit of the God whom we worship, who paints the wayside flower and lights the evening star, who is indeed the Maker of Heaven and Earth, and the Author of all beauty.

The First Traces. In the early days of Christian history, when all dress was comely (and indeed very like what we see in a well-ordered church to-day), the clergy wore the costume of the period. It may be that in the 2nd century they wore the tunic in the long form that we call the Albe,[1] and we know that even before the 1st century this long Tunic was used among the Romans by poets and seers.[2] The celebrant in the earliest picture we have of the Eucharist (the *Fractio Panis* in the Catacomb of St. Priscilla[3]), which is between the years 100 and 150 A.D., has such a long Tunic under his Pallium, and the famous statue of St. Hippolytus (c. 250) is similarly clad, with the addition of an Over-tunic. These instances are

[1] Wilpert, *Gewandung*, p. 34.

[2] Marquardt, *Privatleben der Römer*, II, p. 563.

[3] Wilpert, *Roma Sotterranea*. Wilpert discovered this intensely interesting fresco a few years ago by laboriously removing the stalactites which had concealed it.

significant for the reason that the long Tunic had not yet come into common use ; but they are only two, and for this early date we have no other material to go upon. We must not therefore press them as if they proved any definite rule ; and we must remember too that the early Christian Churches were often poor and often persecuted. It is probable also that the wearing of shoes instead of sandals was a distinction that went back to very early times.[1] Beyond this, although so many of the garments now used by us in church were commonly worn in the 1st, 2nd and 3rd centuries, we have no reason to suppose that there was any ecclesiastical distinction then about them, except that the Pallium was often worn by the clergy because it was the distinctive dress of philosophers and teachers.[2]

White Garments. Although we do not meet with any certain evidence of the

[1] See p. 67. [2] See p. 56.

use of white in Christian worship till the 4th century, it is very likely that this custom reaches much farther back; for not only is white the symbol of purity and heavenly brightness, but it is so used in the New Testament writings. Thus we read in St. Mark's account of the Transfiguration :—

> "And his garments became glistering, exceeding white; so as no fuller on earth can whiten them.[1]

And St. John speaks in the Apocalypse of "white garments" being given to him that overcometh[2]; and he describes the seven angels as "arrayed with linen, pure and bright, and girt about their breasts with golden girdles"[3]; while the redeemed who stand before the throne in the worship of heaven are "arrayed in white robes,

[1] Mk. 9. 3 R.V.: cf. Mt. 17. 2.

[2] Rev. 3. 5 R.V.

[3] Ibid. 15. 6. Some texts have "arrayed with precious stones," and the R.V. puts "linen" in the margin.

and palms in their hands,"[1] because they had washed them and "made them white in the blood of the Lamb."[2]

This symbolism could not but have had its effect in a Church that reverenced the Scriptures,—the more so because both Jewish and pagan converts had been used to associate white with public worship in their own old religions. And indeed we find in the catacombs of Rome, that our Lord and His Apostles are almost always represented in white Tunic and Pallium. But unfortunately we lack definite evidence as to liturgical use till the 4th century: for the date of the so-called Canons of Hippolytus is uncertain, and the following passage which mentions the white garments of the assistants (not of the celebrant), is probably later than Constantine :—

> "When the bishop takes part in the Mysteries, the deacons and priests should gather to him dressed in white garments, which are more beautiful than

[1] Rev. 7. 9. R.V. (as always.) [2] Ibid. 7. 14.

those of all the people, and more brilliant."

We must not however suppose because of this that even in the 4th century dress in church was exclusively white. That colour always had the high significance of joy and purity, and white robes are still the essential clothing of the ministers in Christian worship; but other colours have always been worn over it,—just as the angels in the Apocalypse are described as having golden girdles over their white Albes, just as the white-robed priest of the present day may wear a scarlet hood over his white Surplice, or a coloured chasuble over his white Albe.

Passages from St. Clement, St. Jerome, and others, are sometimes quoted as if they proved that white was the exclusive colour of primitive vestments; but Braun[1] after an exhaustive examination has shown that these instances establish nothing more than that the Tunic or Albe was white (as it is

[1] *Gewandung*, pp. 754-60.

SEPULCHRAL STELE OF THE SAILOR BLUSSUS, IN TUNIC (ALBE), NECK-CLOTH (AMICE), AND PAENULA (CHASUBLE).

From the Museum at Mainz, c. second century.

(See pages 43, 104).

still), that the Dalmatic was always white (with purple stripes) as late as the 9th century,[1] and that white was in comparatively early times specially associated with the Easter Festival. As he points out, the Paenula or Chasuble was always of another colour, and is almost invariably so represented in the earliest frescoes and mosaics, where its colours are—chestnut-brown, purple-violet, green, yellow, red, and blue (an extensive palette). There is one white Paenula among the mosiacs, but this is precisely on a figure that is modern. Indeed the Paenula was essentially a coloured garment also in it earliest and secular use, when it was generally of a red or yellowish brown colour[2]; and in the 3rd century fresco of the Dedication of a Virgin, in the Catacomb of St. Priscilla, the bishop wears a yellowish brown Paenula

[1] In most places this custom continued for a considerable time, and coloured Dalmatics did not become universal till the 12th century.

[2] Wilpert, *Gewandung*, p. 34.

over a white Tunic with dark stripes, and the deacon a green Tunic.

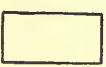
We should naturally expect that in the 4th century, when Christianity emerged from persecution and began to be a universal religion, there would be a great increase of splendour, and we know from contemporary records that this was so. Among other rich gifts which the Emperor Constantine gave to various churches we read of a cloth of gold vestment which he sent to Macarius, Bishop of Jerusalem for use at Baptisms.

CHAPTER III

Classical Costume

WE have already alluded to the garments of classical antiquity which ordinary citizens of the Empire wore in the age of the Apostles. It is time now that we should see what they were.

Classical garments were originally made from the stuff in its natural form as it came from the loom, that is to say, they consisted of an oblong strip cut from the piece.



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I. UNDER-GARMENTS. 1. *The Tunica.* The simplest of these was the Tunic, which was merely this strip folded in two, and fastened across the body. As time went on, sleeves were often added to it. Then it came to be lengthened to the feet

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for persons of distinction. It was the minimum indoor dress of the Romans.

This is our *Albe*.

5

2 and 3. *Tunica and Dalmatica*. Over this was often worn another tunic for the sake of warmth and protection, either indoors or out. This *Over-tunic* was used in the 1st century A.D.; and in the 2nd century another form of it came into use called the *Dalmatica* (Plate 10).

These are our *Tunicle* and *Dalmatic*.

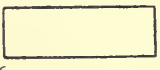
II. Over-garments. Out of doors some kind of what we should now call an overcoat would be needed.

4. The *Toga* was the most famous of these. It was a long strip of cloth folded

round the body in a peculiar manner ; but in spite of its beautiful dignity, it was already in the 1st century being gradually replaced by simpler garments because it was difficult to adjust and to wear.

5. The *Chlamys* was an overcoat formed of a strip doubled and fastened by a brooch on the right shoulder, as in Plate 2. It thus left the right arm free for fighting, and was a martial garment, just as the cumbrous Toga was a stately robe for senators and such like folk.

Neither Toga nor Chlamys have come down to us ; but they can be seen in any sculpture gallery.



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6. The *Pallium* was a simplification of the Toga, made of a long strip of cloth.

Philosophers wanted something dignified like the Toga, but less difficult to arrange. So they flung the strip in the simplest way over the left shoulder. Thus the Pallium had much the same meaning as the academic Gown has to-day, giving dignity

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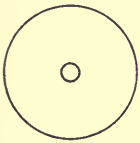
even to learned and untidy persons. Because it was the lecturer's garment, early Christian teachers wore it, and it has always been the conventional dress of Scriptural figures in sacred art.

8

The *Pallium* has come down to us much changed, as the mark of an Archbishop.

7. The *Paenula* was a warm and convenient over-garment made in the form of a circle with a hole in the middle for the head.



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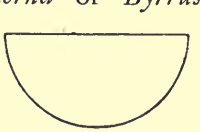
This is our *Chasuble.*

8. The *Lacerna* or *Byrrus* was like a Paenula cut in half; so that, being open in front, it could be more readily slipped on and off.[1]



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This is our *Cope.*

[1] When St. Cyprian was martyred (A.D. 258), he first took off his "Lacerna Byrrus" and prayed;

III. Napkins. Since there were no pockets in Classical garments, napkins or handkerchiefs had to be carried, and thus became articles of dress.

9. The *Orarium* was a large napkin, generally thrown over the left shoulder.

This is our *Stole*.

10. The *Mappula* was a smaller napkin, too short to be borne on the shoulder, and thus naturally carried on the left arm, just as we see waiters doing at the present day.

This is our *Maniple*.

Thus we have still in church to-day most of the garments that were worn in the time of the Apostles. It will be noticed that these are not the vestments used at the plain choir-services of Mattins and Evensong, but those which belong to more solemn occasions, and are especially

then he took off his Dalmatic, and stood in his Tunic to receive the death-blow. He did not wear these as liturgical vestments, but as his ordinary clothes.

distinctive of the ancient services given us by our Lord himself—the Eucharist and Baptism. At the Eucharist the priest wears the long white *Tunica*, with the *Orarium* and *Mappula*, and over all the *Paenula* ; the deacon substitutes for the latter his *Dalmatica* ; the subdeacon wears the *Over-tunic* over the *Tunica* and *Mappula*. For the administration of Baptism the *Orarium* is the distinctive vestment ; and for any solemn occasion the *Lacerna* is worn.[1]

But the fixing of these different garments for the use of particular ministers in the services of the Church was naturally a gradual process—so gradual indeed that even to-day the Chasuble, though it is the distinctive dress of the celebrating priest, is still worn at Rome by deacons and sub-deacons for nearly a quarter of the year.[2]

It came about in this way. As time went on, fashions changed and the ancient

[1] See Chapter XXV. [2] See pp. 46–7.

classical garments gradually disappeared from ordinary use; but officials of the State retained some of them for a time as marks of distinction,[1] and the officials of the Church never parted with them at all, but retain them still—all except the Toga, the symbol of pagan domination,[2] and the Chlamys, the sign of war. Thus it was that the long Tunic or Albe continued as the foundation of church dress, and the venerable Pallium is, in the earliest pictures we have, naturally the special mark of a bishop.

The Chasuble appears as a Eucharistic vestment as early as the end of the 4th

[1] An early and very interesting instance of this appears in a law of A.D. 382, by which senators on entering Rome or Constantinople were ordered to put aside the martial Chlamys, and to wear in the city the Dalmatic and Paenula: their officers were to have the girt Tunic and the Pallium of two colours so that they might be recognized and respected when on duty; and their slaves were to appear in the Byrrus, if permitted, or the cloak called a Cucullus. [2] See Tertullian, *De Pallio*.

Plate 4.

ORANS, OR PRAYING FIGURE, IN LONG TUNIC AND PAENULA.

Catacomb of SS. Pietro and Marcellino, Rome. Beginning of 4th century. (See page 44.)

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century in France[1]; in Rome we have no literary evidence of this until the 8th century[2]; so that it may well be that this use of the Chasuble was rather later in the Roman Church, though the mosaics take us back with certainty to the 6th century.

Regulations naturally, like Creeds, grow up gradually, as circumstances require them. Often this was due to inferior persons using the Ornaments of their superiors. Thus, about the year 400, the Council of Laodicaea forbade subdeacons and readers to wear the Stole—a restriction which still exists to-day. But such regulations were by no means at first the same in every place: for instance, about the year 500 the deacons at Arles in France were allowed to wear the Dalmatic, but this privilege had already been long enjoyed by the deacons in Rome. We

[1] Braun, p. 156. The *Conv. Report* rather underestimates the facts in referring only to St. Germanus of Paris (555–567).

[2] *Ordo Romanus* I.

read of their using the Dalmatic as early as c. 350, and customs are naturally older than the first casual mention of them; indeed Braun considers that this use of the Dalmatic may date from the 3rd century.

PART II

Ornaments of the Primitive Church

IT will be natural to begin our account of the Ornaments of the Ministers with those which became liturgical vestments during the first six centuries ; and we must accord the place of honour to the two which are mentioned in the New Testament—the Albe and the Chasuble. Of these two the Albe is the most in evidence, because it was worn by the Jews and other Orientals as well as by the Greeks and Romans. It was also probably the first to have a distinct liturgical use.

CHAPTER IV

The Albe

In Latin, Tunica: in Greek, Chiton, Enduma, Sticharion.

(Illustrated in Plate 12, etc.)

THE ancient Greek word for *Tunica* is *Chiton*, which is translated 'Coat' in the New Testament. At first among the Romans it was a simple natural-wool garment without sleeves, barely reaching to the knees. But the Tunic in Palestine, and in the East generally (the Greek *Chiton*

11

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poderes, in Latin *Tunica talaris*), was a long garment of linen with sleeves, like our Albe is at the present day.

This is what we find mentioned in the Gospels, together with the over-garment (the Greek *Himation* ; in Hebrew, *Tallith*) which does not concern us here. Thus our Lord said in the Sermon on the Mount :—

> "If any man will go to law with thee, and take away thy coat [*chiton* = *tunic*], let him have thy cloke [*himation* = over-garment] also."[1]

And at the Crucifixion the soldiers after they had parted our Lord's *Himatia*, then took his Tunic—

> "Now the tunic [*chiton*] was without seam, woven from the top throughout."[2]

Augustus, who was Emperor when our Lord was born, was unusually susceptible to the cold, and wore at Rome four Tunics, one over the other ; but in Palestine, where the climate was hotter, it was regarded as

[1] Mt. 5. 40. [2] Joh. 19. 23 R.V. marg.

a luxury to wear more than one. Thus our Lord said to the Apostles :—

> "Provide neither gold nor silver . . . neither two *tunics* [*chitonas*]."[1]

And St. John Baptist urged his hearers to equalize their possessions by saying—

> "He that hath two *tunics* [*chitonas*], let him impart to him that hath none."[2]

When St. John the Evangelist had his vision of the glorified Saviour, he saw him clad in a long girded Albe :—

> "One like unto the Son of Man, clothed with a garment [*poderé*[3]] down to the foot, and girt about at the breasts with a golden girdle."[4]

And, as has been already mentioned,[5] the angels in the Apocalypse wear Albes with golden girdles, while the white Tunics of the redeemed are alluded to more than once.

This long Tunic of the East was bor-

[1] Mt. 10. 9, 10, cf. Mk. 6. 9. [2] Lk. 3. 11.
[3] i.e. the *Chiton poderes*, the Latin *Tunica talaris*.
[4] Rev. 1. 13. [5] See p. 16.

rowed by the Romans, and as the *Tunica talaris* became common among the upper classes in the Empire during the 4th century. But, as we have said,[1] earlier than this—as far back indeed as pictures have been found—the clergy of the Christian Church are represented in the long Tunic or Albe.

Ever since, this long Tunic has been worn by all orders of Christian ministers. In the West it is called the Albe because of its white colour : in the East it is the *Sticharion*, and is more like our Tunicle, being made of silk. An illustration of this will be found in Fig. 21.

The Albe to-day is of white linen, reaching to the feet, and with tight sleeves, worn over the Amice and fastened with the Girdle. It is worn by all orders of the clergy under the Eucharistic vestments, and is also the principal dress of servers, or those who help the clergy in their ministration.

[1] See p. 14.

Apparels. In Classical times the Albe was sometimes decorated with a dark stripe, called the *Clavus*, on either side, like our orphrey (as is seen on the Dalmatic in Plate 10); but as the Albe came to be worn under the Dalmatic, these strips ceased to be ornamental, and so disappeared. Afterwards, in the 11th and 12th centuries, the fashion grew up of putting an ornamental border or orphrey right round the hem,[1] where it would be seen, and round the wrists. This border soon came to be reduced to two shorter pieces on the hem, and one on each wrist; and thus we have the Apparels, which are an almost constant feature on Mediæval Albes,[2] and are still used in Spain and in the diocese of Milan, as well as in the Anglican Communion.

The Girdle. A knotted band was employed to gird the Tunic in Classical

[1] See e.g. the frescoes at S. Clemente, in Rome, c. 1084.

[2] See Plates 8, 22.

MOSAIC OF ST. AMBROSE

In Albe, Dalmatic, Paenula, and Shoes. Milan, Church of S. Ambrogio. Put up soon after his death in A.D. 397.
(See page 44.)

times, and this passed into Church use. In the Middle Ages the Girdle was often very richly decorated, two strings or narrow bands being often fastened to it, so that these could be tied, while the ends of the girdle itself hung down uninjured by any knotting. This form is still used in one or two Italian dioceses to-day, and is deservedly praised by Braun. A simple band is also used ; but the most common form of Girdle is a tasselled cord of white linen or hemp, although even in the Roman Church silk or wool are allowed, and any kind of Girdle may be coloured.

The Girdle, *Zonarion*, is also worn in the Eastern Church.

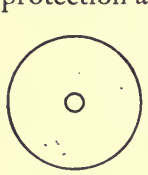
CHAPTER V

The Chasuble

In Latin, Paenula, Amphibalus, Planeta, Casula :
In Greek, Phaenoles, Phelones, Phelonion.

(Illustrated in Plates 2–9.)

THE other garment mentioned in the New Testament is the Paenula or Chasuble. As we have seen, the Tunic was the common under-garment, and over it were worn different kinds of cloaks for protection against cold and rain. The most useful overcoat for this purpose was the Paenula of heavy woollen cloth which fell all round the wearer's body like a large cape. It was therefore a favourite cloak for travelling ; and thus it is not surprising



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that so great a traveller as St. Paul used a Paenula on his journeys. As it happens, the Apostle alludes to his Paenula when he writes and asks Timothy to bring the cloak which he had left behind him at Troas :—

> "The cloke [*phaelonen*] that I left at Troas with Carpus, bring when thou comest, and the books, especially the parchments." [1]

Two soldiers will be seen wearing this 'cloke' on the right hand of Plate 2 ; and the right hand figure in Plate 3 is a sailor who wears it, over what we should now call an Amice and an Albe.

The Paenula was also usually worn in classical times by slaves and workmen ; but for them it was made smaller so as not to hinder their work ; and was thus rather different from the large warm overcoat with which we are concerned.

Within the first three centuries we find examples of the Paenula in the Catacomb

[1] 2 Tim. 4. 13.

pictures, worn simply as an overcoat (as in Plate 4). In the 4th century it was very popular; but while the small Paenula was worn by the people, senators and officials used the large Paenula of a much richer form. This Paenula—now often called 'Amphibalus' because of its size—was also worn both out of doors and in church by the officials of the Church, bishops, presbyters, and others.

Thus we read that St. Martin (who died in 397) used to wear the Tunic and Amphibalus while celebrating the Eucharist. And in the earliest monument of a bishop which we possess, the mosaic of St. Ambrose in his church at Milan (Plate 5) the saint is represented in Dalmatic and Paenula: this mosaic was put up soon after his death (he also died A.D. 397) and evidently represents him as he appeared in his life-time.

In the 6th century another name besides Amphibalus was used to distinguish the large Paenula. Because it entirely envel-

Albe, Dalmatic, Paenula, Pallium, Shoes. Dalmatics.

MOSAIC OF ARCHBISHOP MAXIMIANUS AND TWO DEACONS.

Ravenna, Church of St. Vitale, first half of sixth century.
(See pages 46, 58, 63, 68.)

oped the body like a little house, it was called a *Casula*—which is a diminutive of *casa* (a house), just as we might say 'cottage'; and Casula became in English 'Chasuble'. Thus St. Germanus, Bishop of Paris, 555-567, speaks of "the Casula, as they call the Amphibalus which the priest wears."

To the same century belong the mosaics of Ravenna (Plate 6) where the bishop wears a Chasuble over his Dalmatic as a liturgical vestment.

But although the Chasuble appears as the dress of bishops and priests in all the monuments we know of, it was still worn also by the laity, though the lay Paenula was probably smaller and shorter.[1] Thus, when St. Gregory the Great (540-604) put up a picture of himself and his parents, he had himself represented with the tonsure, and wearing a Dalmatic, a chestnut-brown Paenula, and a Pallium; but his father was also represented (and per-

[1] Wilpert, *Gewandung*, p. 42.

haps his mother too) in Dalmatic and Paenula ; and thus the distinctive marks of the bishop were not the Paenula, but his Pallium, the Gospel-book in his hand, and his tonsured head.[1] Indeed the laity wore some kind of 'Amphibalus' down to the 11th century.[2] Nay more—they wear it still at the present day ; for the Spanish cloak called the *Poncho* is nothing but a Paenula, and so is the Scapular which from very early times has been worn by monks.

Even as a church vestment the Chasuble was not restricted to bishops and priests. We find it ordered for them in Spain by the Council of Toledo (A.D. 633) ; yet at Rome in the 8th century, the directions for service called *Ordo Romanus I* give the Paenula for the acolytes (clerks) and subdeacons also, and the bishop had the Pal-

[1] Vita S. Gregorii, 4, 83, Migne 75, 230.

[2] The word Amphibalus in this later time seems to have been used for the out-door form of the garment (Braun, p. 153, cf. 158).

lium as his distinguishing mark ; in *Ordo V*, the Paenula is mentioned not only for priests but also for acolytes, and the lower orders of the ministry ; in *Ordo VIII*, while priests, subdeacons, and acolytes wear it, the Deacons take it off and appear in their Dalmatics. Nay more—at the present day in Rome, as we have said, the Chasuble is not restricted to Priests ; for deacons and subdeacons wear it in the penitential seasons ; and so they did in England until the First Prayer Book restricted the Chasuble to bishops and priests.

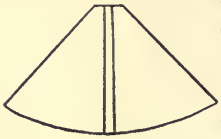
Thus, when Puritans call the Chasuble a 'Romish and sacerdotal vestment' (words, by the way, which the earlier Puritans used to apply to the Surplice—indeed to the scarf and black Gown as well), they do so in ignorance ; for it is a peculiarity of the reformed Anglican Church to confine the Chasuble to the celebrating bishop or priest.

In the early Middle Ages the ancient

BISHOP AND CLERGY.

A 9th century Ivory now at Rusthall House, Tunbridge Wells. The Bishop is vested in Albe, Dalmatic (fringed on left side), Paenula or Chasuble, Pallium: the fringed Clavi or orphreys of his Dalmatic must not be mistaken for a Stole. He stands by a lectern giving the Blessing. Above are five Deacons in Dalmatics; below are seven Chanters in girt Albes and hooded Paenulae. (See pages 48, 86.)

circular Chasuble was somewhat reduced, so that it had the shape of a bell (Fig. 14); then this Bell-chasuble was cut away a little more, till about the 15th century it reached the familiar modern shape (Fig. 16), in which the reduction has gone rather over far.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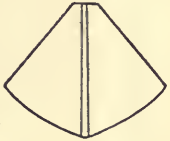
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This later reduction was mainly due to the stiffening of the material and the use of heavily embroidered orphreys. In the decadence of the 'Rococo' period it went to extreme lengths, and the Chasuble, once so graceful and stately, became at last an ugly little apron shaped like a fiddle.[1]


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[1] Of this degeneration Fr. Braun says :—"The 16th century did not indeed create the form of ugly vestment, which in spite of all the means employed against it, still rules the market; but it certainly did break with the traditional shape . . . In the 16th

THE PAENULA IN THE 14TH CENTURY.

Brass showing the Eucharistic Vestments: Amice, Albe, (Girdle, not seen), Stole, Maniple, and Paenula, now called the Chasuble. Crondall, Hants, c. 1370. (See pages 50–3).

A MODERN CHASUBLE.

Worn over the Amice, Albe, Stole, and Maniple.

(See page 53.)

The Chasuble was, and is, often ornamented with a border all round as in Plates 8, 22, and sometimes with orphreys, shaped generally as a cross either **Y**, or **T**, or ┼, or oftener ᛉ as in the Plate opposite.

It is worn over the other Eucharistic vestments, and may be of any material or colour, though the colour is generally that of the season.

In the Eastern Church the Chasuble, though shortened in front to leave the arms free, retains the ancient bell-like shape, and is long and full. Fig. 17, which is from a Russian book of the 18th century, shows the buttons which clearly were once used to gather up the

century it was on the whole quite tolerable, and indeed was even dignified in comparison with the later Chasuble ; but it was no longer the Mediæval vestment, and the name *Casula* was merely a reminiscence—a word without meaning. . . By the 17th century the Chasuble had ceased to be in any sense a 'Casula' [hüttchen]." *Die liturgische Gewandung*, p. 189.

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long folds in the front, though these buttons are now given up, and even in the 18th century they were merely formal, like some of the buttons on men's coats to-day. The name for it is *Phelonion* which is the diminutive of *Phelones*, the 'cloke' that St. Paul left at Troas.

CHAPTER VI

The Pallium

In Latin, Pallium: in Greek, Himation, Omophorion.

(Illustrated in Plates 6, 7, 13, 22.)

IN the Ravenna mosaic (Plate 6), and conspicuously in Fig. 20, will be noticed a curious stole-like garment worn over the shoulders, which has a very interesting history. It is, strange as this may seem, the same as the ancient Pallium, the robe which is so familiar to us all, because in it our Lord and his Apostles are represented in sacred art.

As I have already said,[1] it was to philosophers and teachers in classical times what the academic Gown is to-day with us —a stately garment that was easy to wear. The Toga was cumbrous, and besides was a purely Roman dress ; while the Pallium was cosmopolitan. It thus was probably often worn by the Apostles, and it certainly was worn by St. Justin Martyr, who was killed c. 163 ; for we are told that the Jew, Trypho, was first attracted to him because he saw the Saint in the philosopher's robe and so hoped to learn something from him.[2]

Thus it is that in the Catacomb pictures, where we find the Toga hardly at all, the Pallium is from the earliest times the recognised garment of dignity, and the usual dress (worn over the Tunic) of Scriptural figures. Tertullian,[3] c. 200, attacks the Toga as a dress used by bad men, whereas the Pallium is an 'august

[1] See p. 24. [2] Just. Mart., *Trypho, I.*
[3] Tertullian, *De Pallio*, I.

garment' worn by men of learning, and covering all knowledge within its four corners. Thus right through Christian history it has been and still is the peculiarly sacred dress of Christian art.

It was already in the 2nd century a garment of honour in the Church. But how did it come to change its form so completely? Wilpert discovered a few years ago [1] that this was due to a process of *folding*, called in ancient times *contabulatio*, by which the Pallium became gradually narrow like a stole,—and indeed the Stole itself and the Maniple have gone through the same process.

There is a picture of St. Petronilla in the catacombs (c. 356), wearing a folded but still broad Pallium over her tunic. The *contabulatio*, or folding, began about this time, but the Pallium was not yet a purely Church vestment; for as we have seen,[2] the Senators' officers wore it (A.D. 382)

[1] *Un Capitolo di Storia del Vestiario.*

[2] See p. 28, n. 1.

in two colours over the Paenula. But because of its honour it became the distinctive vestment of bishops, and we soon find it thus mentioned by Isidore of Pelusium (c. 412) who says that the bishop wearing the woollen Pallium on his shoulders is a type of the Good Shepherd carrying the sheep.

We see it as an episcopal vestment in Plate 6 and Fig. 20: but in the Middle Ages it was still further simplified and was made circular with a strip hanging down before and behind, and ornamented with crosses, as in Plate 22. Thus it appears on the arms of the Archbishop of Canterbury; for it became in the West the special mark of an Archbishop. The Pallium was certainly in lawful use in the Second Year of Edward VI, since it was ordered to be given without reference to the Pope (who had been in the habit of conferring it) by a law of 1533-4 that is still on the statute-book. Archbishop

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Cranmer drew up a form for blessing the Pallium.[1]

In the Eastern Church the Pallium is worn longer and looser, having retained its early form, and is called the *Omophorion*. The Russian Archbishop of Smolensk lately gave one to the Archbishop of York which is a strip of cloth of silver, 13 ft. 5 in. long by 10 inches broad, bordered with gold, and ornamented with four crosses and a star.[2]

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[1] J. Wickham Legg, "The Blessing of the Episcopal Ornament called the Pall, *Yorkshire Archæological Journal*, Sept., 1898, Vol. xv., pp. 121–141.

[2] Ibid.

CHAPTER VII

The Tunicle and Dalmatic

In Latin : Tunica, later, Tunicella : Dalmatica or Colobium.
In Greek : Chiton : Dalmatikè or Kolobion : Sakkos.

(Illustrated in Plates 5, 6, 10, 11, 13, etc.)

THE Tunicle and Dalmatic of Church use have long been practically the same thing, with no difference except that the Dalmatic is often the more richly decorated of the two. This is a pity ; and we should do well to remove the confusion by restoring the characteristic big sleeves of the Dalmatic. As we have seen,[1] the ancients wore already in the age of Augustus (B.C. 27–A.D. 14) an Over-tunic

[1] See p. 36.

ORANS IN DALMATIC AND VEIL.

Catacomb of St. Callisto, Rome. Middle of third century.

(See page 62.)

for warmth and comfort: this corresponds with our Tunicle. In the next century we read that the Emperor Commodus (†193) went about publicly in a Dalmatic: this garment, which had been introduced from Dalmatia, was simply a large Tunic with sleeves that were very broad but a little shorter than those of the ordinary Over-tunic; it is well illustrated in the beautiful figure of a female Orans[1] (Plate 10), c. 250 A.D., though in many examples the sleeves are much larger.

A century later (c. 350) the Dalmatic was worn in Rome by the Deacons,[2] for whom it was very suitable because it left their arms free for serving at the altar and was at the same time a distinguished and stately garment; and these deacons were great personages in early times—a fact to

[1] In the Catacombs the spirit of a departed person is represented on his tomb by an 'Orans', i.e., a praying figure, with arms outstretched, just as the priest to-day stretches out his arms when he stands to offer prayer.

[2] See p. 30.

which our archdeacons still bear witness. As time went on the Dalmatic became the distinctive mark of deacons throughout the West, and bishops wore it everywhere under the Chasuble, as in the mosaic of St. Ambrose at Milan, (Plate 5), where the Saint wears both over the Albe. This is well illustrated in the 6th century Ravenna mosaic (Plate 6), where the two deacons carrying the Gospel-book and the censer wear Dalmatics (doubtless over Albes), while the bishop—whose tight-sleeved Albe can be seen—has also the Dalmatic, Chasuble, and Pallium, and carries a Cross in his hand.

As the deacons enjoyed the privilege of wearing the Dalmatic, other servants of the sanctuary had to be content with the less distinguished Over-tunic, which is now called the Tunicle, and is still the special vestment of subdeacons and clerks. There are instances of this in the 6th century, and by the 9th the subdeacon's Tunicle had become general.

A MODERN DALMATIC.

The Amice, Albe, and Girdle are also seen. (See pages 60-6.)

In the 9th century, some bishops began to wear the Tunicle as well as the Dalmatic under the Chasuble—a custom which is illustrated in most Mediæval effigies of bishops as characteristic of their full dress on solemn occasions.[1]

The orphreys go back to classical times (as in Plate 10) when they were called *clavi* and were generally purple.[2] These *clavi* are found also in the vestments of the mosaics, as in Plate 6. Later on, richly decorated orphreys were used, sometimes with apparels between them, as in Plate 13, and sometimes in the form of a pillar, as in Plate 39. The edges of Dalmatics and Tunicles are often fringed; and they often have also rich silk tassels, (as in Plate 13) which represent the laces used at one time to draw the shoulder-seams together. This subdeacon's Tunicle should be distinguished by its comparatively narrow sleeves, and it may have less ornament. The Clerk's Tunicle may be

[1] See Chapter XV and Plate 22. [2] See p. 39.

conveniently distinguished from that of the subdeacon by being somewhat plainer. It may, for instance, be without orphreys, as indeed are both Dalmatic and Tunicle in Plate 40.

Like other Vestments, the Dalmatic suffered in the decadence of costume; and from being "full of sacred character, with its noble flowing folds and great full sleeves," it became "a paltry and pigmy scapular with wings."[1] But efforts have recently been made on the Continent to improve it.

In the Eastern Church, the *Sakkos*, which is a kind of Dalmatic, is worn only by bishops. An illustration of it will be found in the preceding chapter, Fig. 20. The deacon wears the *Sticharion* as a Tunicle, and this is illustrated in Fig. 21, below.

[1] Braun, *Gewandung*, p. 282

CHAPTER VIII

Buskins and Sandals

In Latin, Udones, Caligae: Campagi, Sandales.

(Illustrated in Plates 6, 22.)

TO avoid confusion let us state at once that the odd custom of calling the episcopal Shoes by the name of Sandals did not arise till the 10th century: we must remember that they are and always were a kind of slipper, and that Buskins and Sandals are merely high sounding names for stockings and shoes.

Most of us perhaps have hardly looked upon Shoes as liturgical Ornaments (though indeed buckled shoes are required of the clergy upon state occasions); but in ancient times, when men went in sandals

or barefoot, to have the feet covered was a mark of distinction, and it is not at all improbable that Shoes were the earliest of all such marks in the Church.

Nothing indeed could be more significant than the mosaic in Milan of which Plate 5 shows a part, which provides the earliest episcopal portraits extant ; for the two bishops, Ambrose and Maternus, have Shoes, while the four other saints who occupy the same mosaic have sandals only. It would thus appear certain that at least in the 4th century there was a natural feeling that the higher ministers of the Church should not appear with naked feet. The same instinct led the Emperor and his court to wear the *Campagus*, which was thus quite early a mark of dignity. Justinian so appears with his courtiers in the 6th century mosaic at Ravenna, from which Plate 6 is taken, and here it will be noticed that the deacons as well as Archbishop Maximian enjoy the honour of wearing Campagi, which are very distinctly

shown, together with the necessary *Udones* or stockings.

That these Shoes were, like many other Ornaments, at first a mark of general honour, and not specially distinctive of any order, is shown by a letter of St. Gregory the Great, also in the 6th century, to Bishop John of Syracuse, in which Gregory points out that the deacons of Catonia had audaciously assumed *Campagi*, a privilege which had hitherto distinguished the deacons of Messina alone from all other deacons in Sicily.

In the Middle Ages, when people generally covered the feet, bishops enjoyed still a special equipment of Buskins or *Caligae*, and richly ornamented 'Sandals' as the liturgical Shoes have since been called. In the Roman Church of to-day these Sandals follow the colour of the season, but originally they were black, lined and decorated with white leather. The ornamental Mediæval form will be noticed on the ancient bishop's effigies in our Cathedrals.

Plate 12.

THE DEACON'S STOLE.

Worn over Amice and Albe. (See page 74.)

CHAPTER IX

The Stole

In Latin : Orarium, Stola.
In Greek : Orarion, Epitrachelion.

(Illustrated in Plates 12, 41, etc.)

WE have said in Chapter III that the ancients had to carry or wear their napkins and handkerchiefs because they had no pockets. The Orarium or Stole was originally nothing but a napkin ; and it is on record that the Emperor Aurelian (A.D. 270-5) gave the people Oraria to wave by way of applause at the public games, just as nowadays handkerchiefs are waved.

The Orarium was carried by servants generally on the left shoulder ; and thus the deacons, who were the servants of the Church (*diakonos* being indeed the Greek for 'servant') naturally bore on the shoulder

the strip of linen which they needed in order to cleanse the vessels at the Holy Communion. This strip came to be folded ; and thus lost its usefulness, and became a vestment distinctive of the deacon. In the East this must have happened before the year 400, for it was about then that the Council of Laodicea passed a canon forbidding subdeacons to wear the Stole ; but in the West the earliest definite instances of the Stole as a liturgical vestment are in the 6th century, and come from Spain and France.[1]

The serving work of the deacons had now been largely taken over by the subdeacons, who therefore used a napkin such as the deacon's Stole had once been, and called it a *manutergium*.

This has continued to the present day. Napkins (called purificators and towels) are still used : but the Stole, the ancient folded napkin of the deacon, is still worn by him and denied to the subdeacon.

[1] Braun, p. 578.

And it is still worn over the left shoulder, as in Plate 12.

Bishops and priests also wore the Stole, though in rather later times, the earliest picture of a priestly stole being of the 8th century[1] ; but they wore it (as they still do) over both shoulders—for honour and not for service. It was in fact used by them as a scarf to fill the gap left round the neck by the Chasuble.

The Stole is thus a long narrow strip of material, as is well shown in Plates 12, 41 : its width has varied slighly, but the narrower Mediæval form fits naturally round the neck and hangs more gracefully than the broader. It seems never to have been decorated with three crosses in England : but was generally ornamented and fringed at the ends, and often also along its whole length.

It is nowadays crossed in front by priests when worn over the Albe, but worn straight by bishops ; and it is a distinctive

[1] cf. Braun, p. 576-7, with Wilpert, p. 54.

vestment for the administration of any Sacrament.[1] By deacons it is still worn over the left shoulder, tied as (in Plate 12) under the right arm, or fastened by the girdle.

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In the Eastern Church the Stole is worn in most rites by Bishop, Priest, and Deacon, as in the West. The deacon's Stole, the *Orarion*, either hangs straight over the left shoulder, or else has its ends brought round over the right shoulder; but before his Communion the deacon crosses it, as in Fig. 21. The priest's and bishop's Stole, which is called *Epitrachelion*, is worn as with us, but the inside edges are joined together so that it forms an oblong with a hole left for the head.

[1] Thus Plate 41 represents a priest vested for a Baptism, and not for Mattins or Evensong.

CHAPTER X

The Maniple or Fanon

In Latin : Mappula, Manipulum.
In Greek : Encheiron.

(Illustrated in Plates 8, 9, etc.)

THE *Mappula*, a napkin original worn over the left arm by servants, became the Maniple by the same gradual process of folding as happened with the Pallium and the Stole. But before it thus developed into a Church Vestment, it had already become a mark of honour in the Roman Empire ; for the consul or prætor gave the sign for races to start in the circus by waving a Mappula, and thus it came to be a decoration of consuls and other high officials.

The Maniple seems to have been used by deacons as a towel when their original napkins had developed into Stoles ; but we have clear evidence of its use as a Church Vestment in the 6th century, if not before. There was a fashion in the 9th and 10th centuries of carrying it between the fingers of the left hand ; but by the 12th it was almost always for convenience pushed back over the left wrist : we find it thus worn in the monuments of the Middle Ages, and thus it is still worn to-day.

It is like the Stole in every respect, except that it is shorter. The subdeacon, though he does not wear a Stole, wears the Maniple at the Eucharist (and is thus now distinguished from the Clerk, or Acolyte) ; and so do Bishops, Priests, and Deacons.

The Maniple is not used in the East, and must not be identified with the *Epimanikia*, which are merely cuffs, like the wrist apparels of our Albes.

Copes. Chasuble. Dalmatics. Surplices.

THE ORDINATION OF ST. LAWRENCE. BY FRA ANGELICO.

Fresco in the Chapel of Nicholas V, Vatican, A.D. 1450–5.
(See pages 65, 93, 129, etc.)

PART III

After the First Six Centuries

WE have hitherto considered the Ornaments of the Primitive Church—garments that *had become Church Vestments* before the year 600. I will now describe, as nearly as possible in historical order, those robes and insignia that did not become 'Ornaments of the Ministers' till after the year 600.

The connecting link between the Primitive and the Later Church is the *Cope*; because, though an every-day dress in the 1st century, it did not become, so far as we know, an Ornament of the Ministers till after the First Six Centuries had passed away. It is thus, in its liturgical use, less primitive than the Albe, Chasuble, and other vestments mentioned in Part II.

BRASS SHOWING THE PROCESSIONAL VESTMENTS.

Surplice, Almuce, and Cope. (See pages 93, 129, 134.)
Brass of John Mapilton, 1432, Broadwater, Sussex. G

CHAPTER XI

The Cope

In Latin : Lacerna, Byrrus, Pluviale, Cappa.

(Illustrated in Plates 1, 2, 13–16.)

THE Emperor Augustus, as Suetonius relates,[1] tried to stop the custom, which was growing among the Romans even in his time (B.C. 27–A.D. 14) of giving up the national Toga in favour of foreign garments, and he therefore ordered the Aediles to prevent any one coming into the Forum or the Circus unless they had taken off their *Lacernae*. This garment was thus a mantle worn often over the Toga : it was first introduced from Asia by Lucullus for officers in the army as a protection against the weather, and was a semi-circular

[1] Suet. *Aug.* 40.

garment fastened with a clasp in front; but it soon became, as we have seen, fashionable among Roman citizens, by whom it was used as a summer overcoat, a light protection against dust and rain—so light indeed that a slight gust of wind could lift it from the shoulders.[1] In Trajan's time it was worn as a mantle by the Lictors, and is thus shown in Plate 2.

The Byrrus was another form of this mantle. There was no essential difference between the Byrrus and the Lacerna[2]; but when the Lacerna had become a thin dust-cloak for summer use, the Byrrus was thicker and stiffer, and was used in the winter.[3] Both words are employed to describe the outer garment which St. Cyprian laid aside at his martyrdom A.D. 258.[4] We learn that the great St. Augustine, Bishop of Hippo till 430, wore as an ordinary cloak what he calls both Lacerna and Byrrus; and the passage is so interesting that I will

[1] Martial 6, 59.
[2] Wilpert, p. 18.
[3] Sulp. Sev. *Dialog.* 1, 21.
[4] See p. 25, n. 1.

quote it:—A costly Byrrus had been offered him, and he replies that though it may be fitting to a bishop, "it is not fitting to Augustine, that is to a poor man, born of the poor"—

> "It is not fitting: I ought to have such a garment as I can give to my brother if he has one not. Such a one as a priest can wear, such a one as a deacon can decently wear, and a sub-deacon, such will I accept, because I accept it in common. If anyone gives me a better one, I shall sell it, as indeed I am in the habit of doing: so that, when the garment itself cannot be common to all, at least the price of it can, I sell it and give to the poor."[1]

But there is not the same certainty about the development of the Cope as there is about the Chasuble and the other vestments mentioned in Part II of this Book. We know that silk *Cappae* are mentioned in a Spanish inventory of the 8th century,

[1] Aug. *Serm.* 13.

and in the 9th this vestment occurs rather more frequently. By the 10th it was general.[1]

It seems that, as the Chasuble became fine and costly, people adopted some form of the Lacerna for out-door processions as more suitable for protection against the weather[2]—a use to which its common Latin name of *Pluviale* still bears witness. Thus a Cloth Cope was used because it covered the under-vestments and at the same time left the hands free. Braun however thinks that this form was arrived at by cutting open in front a hooded form of the Chasuble, such as is worn by the chanters in Plate 7 ; because, he says, the Lacerna had gone out of use. Such a transformation of the Chasuble may have happened in some places, perhaps in many—though there is no evidence that it did. But I think we may follow Wilpert in deriving the Cope from the Lacerna or Byrrus ; for, though these

[1] Braun, pp. 310-12. [2] Wilpert, p. 45.

names were dropped, there is no reason to suppose that this useful mantle has ever really disappeared. The Byrrus under the name of *capa* is certainly common enough to-day as the ordinary winter cloak of Italians, just as in Spain the *poncho* still perpetuates the lay Paenula as a common overcoat.

Is there reason to suppose that this natural and popular mantle had been dropped between the 5th and the 8th century? It would appear not. We find pictures of the Lacerna in Ravenna and Rome in the 6th and 7th centuries: in the 6th century mosaic representation of the Christian Altar at St. Vitale, Ravenna, Melchizedek wears it; and in the 7th century mosaic of the same subject at St. Apollinare in Classe, Melchizedek presides at the Altar vested in a Lacerna that is precisely like the liturgical Cope of 15th century pictures; among other instances may be mentioned the fresco in the catacomb of St. Ponziano, Rome, which

belongs to the 6th or 7th century, where Saints Abdon and Sennan wear similar Lacernae or Copes. No doubt the words Lacerna and Byrrus were then both obsolete, but the garment was not; and already in the 7th century we find the word *Cappa* appear as the name of an ordinary mantle.[1] By the 8th, as we have seen, *Cappa* appears as the definite name of the liturgical Cope; and in the 9th this garment is called the *Pluviale*.[2] There is thus no real break in the history of this garment, whether we call it Lacerna, Byrrus, Cappa, or Pluviale. And Braun himself says that, whether the ultimate derivation of the Cope be from the Lacerna or the Paenula, the important matter is that it comes directly from the mantle worn in ordinary life by clerics, and this, he says is beyond question.[3]

The Pluviale was then at first a protective garment—the Cloth Cope, in fact, of Chapter 12. Afterwards it followed the

[1] Braun, p. 307. [2] Ibid., pp. 308, 310.
[3] Ibid., p. 348.

example of the Chasuble in becoming rich and silken ; and the hood became a mere flap, which could no longer protect the head. Thus it came to be a general vestment of splendour, used when the Chasuble was not worn (as in Processions and non-Eucharistic rites), and by those who did not wear the Chasuble, such as the chanters in choir. It has never been a distinctively clerical vestment.

In the First Prayer Book the Cope is given as an alternative to the Chasuble : and the 24th Canon of 1604 ordered it for the Eucharistic celebrant in cathedrals. Because of the First Prayer Book it may perhaps still be used by the celebrant. But it is inconvenient and over-ornate for this purpose ; and the *intention* of the First Prayer Book is that it should be used for " Table Prayers," when there is no Communion, as is shown by the rubric about Table Prayers on Wednesdays and Fridays. Mediaeval rubrics also prescribe the Cope for Table Prayers or Ante-

Communion ; and some Missals order it for the first part (the Table Prayers part) of the Mass of the Pre-sanctified on Good Friday.

This vestment survived the slovenly days of the 18th century in one or two English cathedrals, and the old 17th century Copes of Westminster Abbey are still in use. Plate 15 shows one of these purple and silver Copes, which were made for the Coronation of Charles II. in 1661, (and thus are of the same age as our present Prayer Book), and were used at the Coronation of Queen Victoria. Plate 16 shows one of the red Copes made for the Coronation of our present King : it will be noticed that in both the hood covers the back of the orphrey. But how infinitely more graceful is the old Cope than the new !

The Cope is a piece of silk or cloth, cut in a semi-circle, with a border or orphrey (often richly embroidered) along the straight edge : the round edge is often

OLD WESTMINSTER COPE.
Purple and Silver, 17th century. (See page 90.)

MODERN WESTMINSTER COPE.

Red and Gold. Made for the Coronation of Edward VII, 1902. (See page 90.)

fringed. But this vestment is both more comfortable and more beautiful if its stiffness is overcome by curving the orphrey, as in the picture by Fra Angelico, Plate 13: a modern example of this shaped Cope is given in the Frontispiece, where the orphrey is merely represented by a strip of gold braid. The flat hood, which varies a little in shape, is often fringed and gorgeously embroidered. Copes are fastened in front by a clasp or piece of material, called a *morse*. These morses are often richly jewelled, and some of the old ones are the most exquisite examples of goldsmith's work.

In the Orthodox Churches of the East, bishops wear a mantle, the *Mandyas*, which may be classed with the "Other forms of the Cope" of our next chapter; but the liturgical Cope of this chapter is not used. The Cope-like vestments worn in some other Eastern Churches seem to be really forms of the Chasuble.

CLOTH COPE.

Priest at a funeral in Surplice, black Cloth Cope or Cappa Nigra, and Square Cap. (See page 95.)

CHAPTER XII

Other Forms of the Cope

The Cloth Cope, or Cappa Nigra

(Illustrated in Plates 17–21.)

IT seems to be established that the Cloth Cope, called in the Middle Ages *Cappa Nigra* or *Cappa Choralis*, was originally the same as the black mantle worn by monks and by clergy out of doors, and that it was the parent of the silk vestment known as the Cope, or Pluviale, which was described in the last chapter.

A black, hooded mantle, shaped like the Cope, it was worn over the Surplice in choir, generally in the cold season between Michaelmas and Easter, especially in England and France ; it was also used for penitential processions. In the

middle of the 16th century the Cloth Cope passed out of general use as a choir habit, and has not been revived ; but a similar hooded cloak, worn in the Middle Ages by mourners at funerals,[1] continued to be thus used by mourners well into the 19th century. At the present day the Cloth Cope is being revived as a covering for the Surplice at funerals, as in Plate 17, some such protection being urgently required. For similar reasons it is now sometimes used in out-door processions, and for carrying the Sacrament to the sick.

The Lincoln Cope

(Illustrated in Plate 18.)

The Cloth Cope, however, did not pass entirely away even as a choir habit, since it has always been retained by the four head chorister boys at Lincoln Cathedral. This interesting garment (which has been

[1] See e.g. Plate 30 in the *Parson's Handbook*, 6th ed.

CLOTH COPE OF THE LINCOLN CHORISTERS.
Of black cloth with white orphreys. (See page 96.)

Plate 19.

THE D.D. COPE, CAMBRIDGE.

Scarlet Cappa Clausa with white fur hood. (See page 99.)

introduced at Bow Church in London by the present Rector) at some time or other developed sleeves and has suffered the usual economy in fullness, but it remains a graceful and distinctive habit. Plate 18 shows it as it is worn at Lincoln, of black cloth with a facing or cloth orphrey of white.

The Doctor's Cope

(Illustrated in Plate 19.)

There is some difficulty in making out the various forms of Cloth Cope worn in in the Middle Ages, and Braun considers the *Cappa Clausa* or Closed Cope to have been a variant of the garment just described and to have been worn, like it, in choir as well as out of doors[1]: but in England at least so far as our present knowledge goes, the *Cappa Clausa* was an out-door dress, prescribed by Archbishop Stephen Langton in 1222 for archdeacons, deans, and other

[1] *Die Lit. Gewandung*, pp. 308, 348, 353.

CANON'S MANTLE OF THE ORDER OF THE GARTER.
Murrey-red lined with light blue. Worn over a Surplice and Almuce. (See page 101.)

dignitaries,[1] and a mark of the doctor of divinity in 15th century brasses.[2]

This *Cappa Clausa* or Doctor's Cope has been retained as a University robe and is still called a Cope. It is also worn by Bishops in the House of Lords at the opening of Parliament. It is of scarlet cloth, closed all round except for a slit to admit the hands,[3] and has a large hood of white fur : Plate 19 shows it as it is worn at Cambridge, like all the works of the modern tailor, of insufficient fullness, but a brilliant habit for all that.

Mantles

(Illustrated in Plates 20, 21.)

The Mantle may be described as a Cope

[1] Wilkins, *Concilia*, 1737, I, p. 589.

[2] Professor E. C. Clark, *Archæological Journal*, Vol. 50. Fr. N. F. Robinson, *Transactions of the St. Paul's Ecclesiological Society*, Vol. 4.

[3] Sometimes in the Middle Ages there was no opening at all, which has led some to derive this and all later forms of the Cope from the bell-shaped Paenula.

ROYAL CHAPLAIN'S MANTLE.

Of scarlet silk, lined with white silk : worn over Tippet (with royal monogram), and Surplice. (See page 103.)

without hood, orphreys, or morse, open in front and usually fastened at the neck with a cord. The *Canons' Mantle of the Order of the Garter*, the habit of the Canons of Windsor, appears first in the 14th century : it is of 'murrey taffeta'—a deep crimson silk—with a roundel bearing the cross of St. George on the shoulder, as in Plate 20.

The *Royal Chaplains' Mantle* is shown on Plate 21, and would be more graceful if it contained twice the amount of material. A very brilliant garment of scarlet silk, lined with white, it is worn only on state occasions.

CHAPTER XIII

The Amice

(Illustrated in Plates 3, 8, etc.)

THE Amice (*Amictus*) is a linen napkin worn round the neck to keep the outer vestments from contact with the skin and to fill up the gap that is necessarily left by vestments which have an opening large enough to go over the head. It is thus a kind of short linen scarf,—a neck-cloth that was indeed part of the secular dress of ancient times (see Plate 3). By the 8th century it had become a common Ornament of the Ministers. In the 10th century we read of gold decorations to the Amice; and in the 12th this decoration took the form of the strip of material which is called the apparel (*parura*), and was everywhere used during the rest of the

Middle Ages (see Plates 8, 22, 40). The apparel was dropped in Rome, about 1500, and later on by other Churches in communion with Rome; but it is still used in Spain, in Milan, and in Lyons.

The Amice is, then, an oblong piece of linen, ornamented with an Apparel of any harmonious colour. It is folded at the apparelled edge, put on the head, and tied by tapes that go round the waist; then, after the albe and other vestments are put on, it is pushed back so that the apparel forms a kind of collar.

CHAPTER XIV

The Bishop's Crozier and Mitre

(Illustrated in the Frontispiece.)

THE CROZIER. Staves or walking-sticks are no doubt as old as man (or older); but the Crozier or Pastoral Staff (*Baculus*) is a definite symbol of the bishop's office as chief pastor: it is in fact a shepherd's crook more or less ornamented. Mentioned first in Spain (4th Council of Toledo, A.D. 633) as given to a bishop at his consecration (together with the Orarium and Ring), it was apparently for some time a mere dignified walking-stick used by the Bishop out of doors, which gradually became an Ornament that was carried in church, as we find it in the early Middle Ages.

At first a simple crook, in the later

Middle Ages it was heavily ornamented, as our modern examples mostly are, and it had fastened to it a silken kerchief, the *Vexillum*. It is carried by the bishop, or borne before him by his chaplain, if he is not able to carry it himself.

In the East the bishop's Staff terminates in two curved branches ending as serpent's heads, with a cross between them. There is also a less ceremonial form which has a simple **T**-shaped head.

THE CROSS-STAFF. In addition to his Crozier an Archbishop is distinguished by a Cross or Cross-staff, which is really his private processional cross, borne before him while he himself carries the Crozier. In monuments and seals it is often represented in the hand as a sign of archiepiscopal rank ; thus, to give a post-Reformation example, Arthur Ross, Archbishop of St. Andrews (†1704) is represented in his seal with the Crozier in his right hand and the Cross-staff in his left. But the Arch-

bishop's Cross is as ancient as St. Gregory the Great (†604) who is represented with one in his left hand.


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THE MITRE was at first a helmet of white linen (called a *Frigium*, i.e. a Phrygian cap,[1] or *Tiara*) worn in the 8th century by the Roman pontiff in out-door processions; but, as it happens, the earliest illustration is on a coin of Egbert, Archbishop of York, 734–766 : it next appears in Roman coins of the 10th century. But we have no reason to suppose that Egbert wore it in Church, for our bishops are represented as bare-headed till after the Norman Conquest : Archbishop Stigand, for instance, in the Bayeux tapestry picture of Harold's Coronation, wears nothing on his head. By the 11th century however it was a common episcopal ornament, and there-

[1] It is interesting to know that the *Frigium* is the 'Cap of Liberty,' so called because it was worn by a Roman freedman to cover his newly shaven head.

after it became the most distinctive mark of a bishop (and of some abbots) in the services of the Church.

The original white linen helmet was conical. Then the Mitre was made round like a full skull-cap, as in the 11th-century picture of St. Gregory the Great.[1] Then a better shape was given by a depression from back to front. This depression was soon shifted to its present position, from side to side; and thus the Mitre reached its most beautiful shape (as in the Frontispiece) in the 12th and 13th centuries.[2] In the later


23


24


25

[1] *Cotton MS., Claudius A*, 3. This is not, as is often stated, a picture of St. Dunstan, who indeed is represented kneeling in front. The enthroned figure is St. Gregory, distinguished by his usual symbol of the whispering dove.

[2] As Braun well says, the Mitre "reached without doubt its highest point" in the middle of the 13th century: "without arrogance, but full of dignity, it may be called an ideal pontifical head-dress." *Die Lit. Gewandung*, p. 474.

Middle Ages it grew taller and less comely. Its sides were then curved, till in the common decadence of apparel it reached the awful form familiar in modern heraldry.

On the conical mitre shown in the frescoes at S. Clemente in Rome, (before 1084) there is a fillet: this developed pendent lappets (*infulæ*), which became characteristic, and the fillet itself generally assumed the form of a ⊥-shaped orphrey. The Mitre came to be richly ornamented and jewelled; and thus these varieties became convenient,—the *Mitra pretiosa*, jewelled; the *Mitra aurifrigiata*, without jewels, used at times of less solemnity; and the *Mitra simplex*, of plain linen, used on ordinary days and on penitential occasions.

In the Greek and Russian Churches the Mitre has assumed a bulbous form, and is worn by bishops. In the Armenian Church it is worn also by priests; and archpriests wear it in Russia.

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CHAPTER XV

Some other Episcopal Ornaments

(Illustrated in Plate 22.)

IN the 6th century, as we see in Plate 6, a bishop wore only the Albe, Dalmatic, Chasuble, and Pallium ; but in the Middle Ages he was very much dressed up on solemn occasions. Over his cassock he had a tight-sleeved rochet (and often also a Surplice and Almuce) : over this the usual Amice, Albe, Stole, and Maniple. Over these, the Tunicle ; and over this, the Dalmatic.[1] Over these, a Chasuble ; and over the Chasuble the Archbishop wore his Pallium. On his head the Bishop wore a Mitre, to which was added in the 14th century a coif or skull-cap underneath. He furthermore carried a Crozier, to which the Archbishop

[1] See pp. 63–5.

ARCHBISHOP IN FULL PONTIFICALS.

Amice, Albe, Stole, Maniple, Tunicle, Dalmatic, Chasuble, Pallium, Mitre, Gloves, Ring, Sandals, Cross-staff. Brass at New College, Oxford, of Thomas Cranley, Archbishop of Dublin, 1417. —(See Chapters XIV, XV.)

added a Cross-staff. On his fingers he wore one or more episcopal Rings; on his hands episcopal Gloves; on his legs episcopal Buskins or stockings; and on his feet episcopal Sandals or shoes. Not content with this, some bishops in the Middle Ages wore a kind of breast-plate called the Rationale (which is still retained by four bishops on the Continent), of which there were two distinct kinds. The Pectoral Cross has also become an episcopal ornament abroad; while to these the Pope adds a few others, with which we are not concerned.

Rings are of course a very ancient secular ornament; but the first mention of a special episcopal Ring is at the 7th century Council of Toledo already referred to on p. 106. Such a Ring, large and distinctive, is worn by our bishops to-day.

We find a few instances of liturgical *Gloves* in the 10th century; and gloves of linen, wool, or silk were worn by bishops

in the Middle Ages; they were often richly ornamented, and in the 14th century they began to be worn of the colour of the season. Bishops also wore special *Buskins* and *Sandals*, as we have seen in Chapter viii.

A Pectoral Cross is worn over their short cassocks (or 'aprons') by many of our bishops to-day. This hanging cross of precious metal is a very distinctive ornament of Eastern prelates, and is worn also by Roman bishops; but it is more than doubtful whether it is lawfully used as a liturgical Ornament in the English Church; for no trace of it can be found in England at the time referred to by the Ornaments Rubric. Indeed the only instances are very much earlier, and of these there are only two (St. Cuthbert, †686, and St. Alphege, †1012), with a third which is doubtful. These seem to have been merely personal ornaments; and we know that bishops (and others) did use as early as the 6th century pectoral crosses as

private ornaments and reliquaries. As such, bishops (and others) may doubtless wear them to-day.

Plate 23.

SERVER'S SLEEVED ROCHET.

(See page 122.)

CHAPTER XVI

The Rochet

(Illustrated in Plates 23–27.)

IN times as early as the 9th century we find traces of a Rochet, a tunic or *camisia* worn as a kind of linen cassock under the other vestments; and one of the Canons of King Edgar (959-975) orders clerics not to come into church without an 'overslip,' which was the same thing.[1] But the word 'Rochet' (which is a diminutive of '*roccus*'), and the distinctive use of the garment, belong to the 12th and 13th centuries. The Fourth Lateran Council (1215) ordered prelates to wear the Rochet in public and in church, unless

[1] Braun, p. 131. Some 19th century writers advocated the use of the Stole in choir under the misapprehension that this overslip was a Stole.

they were monks, and thus it became everywhere a sort of episcopal linen cassock, worn out of doors and covered with other vestments in church. It was therefore (and is still) unlike the surplice in being a mark of bishops and certain other privileged persons; but *in this use* it was (and is still) also unlike the Surplice in being hardly a liturgical vestment at all, but only a personal mark of distinction, worn out of doors as part of the official dress, and covered by liturgical vestments in service-time.

This use of the Rochet as ordered by the Fourth Lateran Council has always been scrupulously adhered to on official occasions by our post-Reformation bishops, even in the 18th century when the use of the Cope over it was disregarded almost everywhere. But the garment itself, like nearly every other Ornament of the Ministers, suffered a great degradation. Originally an ungirt and unapparelled Albe, with even tighter sleeves than the

BRASS SHOWING A BISHOP'S OUT-DOOR DRESS,

Namely Rochet, Chimere, Tippet. He holds a walking-stick and a book. This is the brass of Edmund Geste, Bishop of Salisbury, 1578. Compare with Plate 33.

(See page 121.)

Plate 25.

BISHOP'S ROCHET.

Worn under the Chimere and Sable Tippet.

(See page 121.)

Albe (because it was worn underneath), the Rochet in the 16th century began to develop larger sleeves and a cuff. In this form it was still a beautiful and dignified habit, as is shown in Cranmer's portrait,[1] and it retained some decencies of proportion in the 17th century; but in the 18th century the sleeves developed into monstrous baloon-like appendages, fastened round the waist with ribbons, and decorated with stiff ham-frills. In this final stage of degradation the balloon sleeves were sewn on to the Chimere, and no longer formed part of the Rochet, which was worn sleeveless underneath. In the later half of the 19th century, however, an improvement began; and our bishops are still approaching nearer to the manly and dignified dress of Cranmer, modern examples of which are given in Plates 25 and 33. This is the official out-door habit of a bishop.

[1] Reproduced as Plate 26 in the *Parson's Handbook*, 6th ed.

The proper choir habit of a bishop is shown in the Frontispiece, where it will be noticed that, following the rubric of the first Prayer Book, he has a Surplice over his Rochet, which has indeed a graceful effect. From what has been said about the use of the Rochet it will be seen that this is right also in principle: none the less, perhaps for convenience, the Surplice has been omitted by bishops since the Reformation, and there is good pre-Reformation precedent for the use of the Cope over the Rochet without the Surplice.

Servers' Rochets. In the Middle Ages Rochets were often worn by servers, doubtless because they are more easy to put on than the Albe (with its Amice and Girdle) and more convenient for their ministrations than the wide sleeved Surplice. Indeed a *Sleeved Rochet* is nothing but an ungirt albe (made nowadays a little shorter as in Plate 23),

A Sleeveless Rochet.

(See page 125.)

Plate 27.

A Winged Rochet.
(See page 125.)

and as such it is used both by servers and choristers on the Continent—but not of course in the form of an under-vestment as it is worn by dignitaries.

But the *Sleeveless Rochet* (Plate 26) is even more convenient, and is withal a distinctive and comely garment; and it is recommended by the Convocation Sub-committee[1] as a suitable dress for the parish clerk. Indeed even when the clerk and thurifer wear Albes, it may well be worn by other servers.

A third form of server's Rochet is the *Winged Rochet* (Plate 27), which is the sleeveless form enriched with pendant strips, so as to be not unlike a Surplice with the sleeves slit.

[1] *Conv. Report*, p. 31.

CHORISTER IN SURPLICE.

Showing also the ruff worn in some cathedrals.

(See pages 127, 175.)

CHAPTER XVII

The Surplice

(Illustrated in Plates 14, 28, etc.)

THOSE who associate the Chasuble with the 'Dark days of Mediaeval superstition' would be surprised if they studied the matter to learn that, while the Chasuble is Primitive, it is the Surplice which springs from the very heart of the Middle Ages.

The word 'Surplice' is an Englished form of *Superpelliceum*, which means the garment worn 'over the fur coat,' *pelliceum*, or pelisse. In the cold churches of the North, men wore a coat or cassock lined with furs, and it was difficult to get the tight-sleeved Albe over this, while an Albe girt over such a garment would look bulging and awkward: thus in the 12th

century, the Superpelliceum, ungirt and with large sleeves, was used in choir. We find indeed even in the 11th century, as early as 1050, a few traces of this. But it is not till the 12th that we have distinct mention of the Surplice as a liturgical garment worn by priests: it then gradually displaced the Albe as a choir habit, being used also for ministering the Sacraments; and it was fully recognised as a liturgical vestment, though it does not appear as such in the warmer climate of Rome till the 13th century.

By the 14th century the Surplice was everywhere established as the essential choir-habit, the substitute for the Albe in processions, in the ministration of Sacraments and all rites outside the actual service of the altar: it was also the official (though not the only) vestment of the lower orders of the ministry. Thus it remains to this day.

It was never of course worn as a Eucharistic vestment; but none the less

it was often worn by the celebrant *under* his Albe and Chasuble, no doubt for warmth, as for instance, by the monks of St. Gilbert of Sempringham in 1146. This is worth remembering, since it used sometimes to be assumed a few years ago that the Canons of 1604 by enforcing the Surplice excluded the Albe; whereas the Surplice can, like the Rochet, be worn under the Albe.

The shape of the Surplice underwent some development. In the 12th century it was as long as the Albe; and the sleeves, which reached two hand's-breadths beyond the fingers, were comparatively narrow (as is well shown in the 15th century picture by Fra Angelico, Plate 13); but the sleeves increased in size, and in our 14th and 15th century brasses (as in Plate 14) and effigies[1] they are as large as they have been from the 16th century[2] to the present day.

[1] See e.g. Plate 11 in the *Parson's Handbook*, 6th ed.
[2] See e.g. Plate 25, *ibid.*

A less auspicious development was the shortening of the Surplice. In the 14th century the Surplice was but little reduced ; in the 15th it was much as it is to-day in well appointed churches (e.g. Plates 13, 28). In the 16th it was often very long[1] ; by the end of that century however, St. Carlo Borromeo had to insist that it must reach "over the knee and nearly to the middle of the shin."[2] But the decadence which befel every kind of costume was not to be stayed. Lace began to appear on the Surplice—"an abuse which also happened to the Albe and the Rochet," says Braun ; and, speaking of the Synod of Prague which in 1605 ordered the Surplice to be at shortest not more than 10 inches from the ground, he exclaims significantly :— "Would that the garment had always

[1] As in the Plate referred to in note 2 above.

[2] He was repeating almost exactly a decree of the Council of Basle (1419–47.)

remained as it ought to be according to this decree!" [1]

As it happened, however, in England (where indeed the Rochet underwent its own particular degradation in the period of decadence) the Surplice remained unaltered to the present day, except that it was made to open in front in the age of the full-bottomed wig.

[1] Braun, *Die Lit. Gewandung*, p. 147

Plate 29.

CANON IN GREY ALMUCE.
Worn over Surplice and Hood. (See page 136.)

CHAPTER XVIII

The Almuce

(Illustrated in Plates 14, 29.)

THE Almuce, (*Almucium*, Aumuce, Amess)—always a choir habit of distinction, worn over the Surplice by canons and others—was originally in the 13th century a strip of fur which could be worn over the head or pushed back to form an ornament very like the ordinary hood, but open in front.[1] As time went on, a round cap (*pileus*) was used for covering the head, and so the Almuce became sometimes a cape (in the common English type, of the 14th, 15th,

[1] Both ways of wearing it are well illustrated in Braun, Bild 169.

and 16th centuries, the cape had two narrow elongations in front, as in Plate 14), and sometimes a shaped scarf, (as here), while the hood, now a mere reminiscence, often disappeared altogether.[1] In many cathedrals abroad it has been replaced by the Mozzetta, a cape with a small hood worn by cardinals and bishops and granted by Papal favour to the canons of many cathedrals : in those places, (e.g. Amiens, Bayeux, Chartres and Cologne), where the Almuce is still retained, it is a mere sign of dignity, carried

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[1] The Report of the Convocation Sub-committee loses its usual accuracy in this section, (pp. 28-30) and must therefore be read with caution. The authors have understood the German *Krag* as meaning a cap, and have thus described the very ample fur *cape* of Braun's fig. 170, p. 357 as "a good example of the cap form."

on the arm and laid on the choir-stalls during service.

Generally of fur, as now, the Almuce by its quality and colour marked the rank of the wearer ; indeed the inferior clergy of some cathedral and collegiate churches wore it of black stuff or silk. For the higher orders it was of various furs, lined sometimes with fur and sometimes with silk or stuff ; but the highest form of all was the Grey Almuce of grey squirrels' fur, which was worn not only by canons but also by bishops over their Surplices. The use of the Grey Almuce survived into Elizabethan times, and was not even then legally abolished. It should be worn by cathedral dignitaries to-day if they desire to have a mark of distinction—for indeed they can have no other. According to the old custom any cathedral Chapter has the right to fix the material and colour of its Almuces. As for shape, now that our churches are warmed, the Almuce would naturally assume its more scarf-like form,

as in Plates 20 and 29, which represent an Almuce actually in use ; though the more shaped pattern of Fig. 27 would perhaps also suit our modern requirements, if it were made a few inches longer.

CHAPTER XIX

The Hood

(Illustrated in Plates 30, 31.)

AKIN to the Almuce,[1] though not descended from it, is the Hood (*Caputium*) an academical garment which was originally a common article of Mediæval attire. To derive it from the Byrrus, as does the Report of the Sub-committee of Convocation,[2] is entirely fanciful[3]; and to conclude that the Cap, Hood, and Tippet are "three kinds of birrus" is to build a castle of air upon a foundation of shadows. As a matter of fact the Cap and the Hood each had its separate origin as an

[1] The Almuce was sometimes called *Caputium*.

[2] p. 30 of the Report, a section which, as already stated on p. 134, lacks the precision of this generally admirable document.

[3] See p. 155, n. 2.

Plate 30.

BRASS SHOWING PRIEST IN GOWN AND HOOD.

The Gown is a sleeveless Tabard: the Hood doubtless that of a Master of Arts. This is the brass of William Blakwey, M.A., at Little Wilbraham, Cambs, 1521.

(See page 139.)

article of every day costume [1] ; while the Byrrus, to which such mysterious fecundity is attributed, was merely the winter form of the Lacerna, and is therefore connected with the Cope or with nothing at all.[2]

Hoods were indeed in early use as appendages to other garments, such as the Paenula, Lacerna, and Byrrus, as can be seen not only in the 9th century Plate 7, but also on the soldier's Paenula in the Arch of Trajan, Plate 2. Monks also had Hoods attached to their cowls.[3] But the Hood as a thing in itself was a distinct garment used in the Middle Ages by monks, by clergy, and also by laymen, ladies, and children. This Hood is familiar in old brasses and pictures ; Plate 30 and Fig. 28 show it very clearly, while some

[1] See pp. 146, 157.

[2] This is clearly shown in Wilpert's 7th & 22nd chapters of *Die Gewandung der Christen.*

[3] The Cowl itself (*Cucullus*) was not a hood, but a coat so large that the Scapular was substituted for it in working hours.

other varieties can be seen in Plate 32. It is simply a covering for the head—anchored, as it were, by the necessary prolongation over the shoulders without which it would neither keep in position on the head nor protect the back of the neck. Thus it consists of three parts—the hood proper, the cape which covers the shoulders, and the 'poke' or liripip[1] by which it could be grasped and pulled off the head.

Hoods must have been largely used by the clergy in choir before the 14th century, because in that century the Cap was substituted for it by many Synods.[2] It was all this time a common article of secular attire: in Chaucer (†1400) the Squire's Yeoman, for instance, is "clad in coat and hood of green," and the Miller in a "white coat and blue hood." The clergy also wore Hoods over their Cassocks, and so did judges, as well as common people, in the 14th and 15th centuries.

Naturally the official Hoods came to

[1] See p. 146. [2] See p. 158.

be distinguished by their material and lining; and in this way the special academic varieties grew up. Professor Clark [1] tells us that in the 15th century undergraduates and scholars wore Hoods unlined, bachelors had their Hoods lined with badger or with lambswool, while those of higher university degree were allowed Gowns as well as Hoods, both being lined or edged with more expensive fur, or with silk. The earliest mention of Hoods "after their degree" in choir seems to be in the regulations of Archbishop Chichele for his college of All Souls at Oxford in 1443, where he required the fellows who were graduates to wear over their surplices furred Hoods, lined with silk according to their degrees. It was also in 1443 that the graduates of King's College, Cambridge, were ordered to be present at Evensong, Mattins, and other Hours, and at Procession and Mass, wearing their Surplices and Hoods lined or

[1] *Archæological Journal*, vol. 50.

furred.[1] The ordinary parish priest of the 15th century is told by John Myrc[2] to have a Hood over his surplice when he visits the sick and to pull it over his eyes, and to do the same with his Hood when he hears confessions.

It was thus natural that the Hood should have become so constant a feature of the modern choir habit, though indeed it was not ordered but only allowed ("may use") by the First Prayer Book for cathedral churches and colleges, and was recommended as "seemly" for preachers everywhere. Even Hoods were made illegal by the Prayer Book of 1552, which ordered the "Surplice only" for priests and deacons, and the Rochet for bishops; but this book never had the authority of the Church, and was suppressed before it had come into general use. Canon 25 of 1604 orders Hoods in cathedral and collegiate

[1] C. Atchley, *Trans. St. Paul's Ecclesiological Society*, IV, p. 321.

[2] *Instructions*, (Early English Text Society) p. 27.

PRIEST IN CHOIR HABIT.
Surplice, Hood, and Tippet. (See page 144.)

churches and Canon 58 orders them for all graduate ministers, while Canon 74 orders Hoods or Tippets as the outdoor dress of graduate ministers over the Gown.

The Ornaments Rubic of our present Prayer Book (1662) takes us back to 1548-9, and thus leaves a greater liberty as to the Hood; but custom when it is not contrary to law has decisive weight, and the Hood should be used as part of the normal choir-habit of graduates.

The Hood, though made in one piece and put on over the head, had necessarily, as we have seen, a short cape, as in Plate 30. Slight alterations of the cut however in modern times gradually lessened the cape; and when the wearing of wigs made a large opening necessary, the Hood came to draggle down the back and ceased to be a Hood in anything but name. It is now steadily recovering its proper shape, and is already often seen in the form illustrated on Plate 31.

Doctors generally have scarlet Hoods,

Masters and Bachelors black ones, though the degrees of music have Hoods of light blue, cherry, lilac, buff, and white.

The *linings* vary according to the University and the degree, as will be seen by the following common examples :—

Scarlet cloth, black silk lining : D.D. Oxford, Dublin.
Scarlet cloth, pink lining : Cambridge D.D., and LL.D. ; Oxford D.C.L.
Black silk, black silk lining : B.D. Oxford, Cambridge, Dublin, Durham.
Black silk, crimson silk lining : M.A. Oxford, St. Andrews.
Black silk, white silk lining : M.A. Cambridge, Aberdeen, Edinburgh.
Black silk, blue silk lining : Dublin M.A.
Black silk, brown silk lining : London M.A.
Black stuff, white fur border : B.A. Oxford, Cambridge, Dublin, Durham.

In the above examples, which are only a few taken from the older Universities, there is generally some minor distinction when the colours of different Universities are the same.

CHAPTER XX

The Tippet or Scarf

(Illustrated in Plates 25, 31, etc.)

THE Tippet (*Liripipium*) is in its origin part of the Hood, so that to wear them together is not to wear two forms of the Hood, but to wear the Hood in two parts. Curiously enough, indeed, the Tippet is none other than the Liripip, already referred to on p. 140, which hung down from the back of the Hood; this appendage (the Liripip, Typet, Poke, *Tipetum*, *Cornutum*—for it was called by all those names) was much lengthened in the 14th century, so that Chaucer describes the Friar as carrying his knives and pins "to give faire wives" in the "poke" of his Hood. A Constitution of Archbishop

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Bourchier,[1] 1463, forbidding undergraduates the use of "Liripips or Typetts" round the neck, shows that the trailing Liripip of the Hood had then become a mark of dignity, and was wound scarf-wise round the neck. Fashion had, at this time, turned the Hood into a kind of turban,[2] wound round the head, with its Liripip projecting; then fashion decreed a further step, and the Hood was represented by a padded roll of cloth fitting the head, from which emerged the two ends of a long scarf-like Tippet. When this picturesque hat was worn on

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[1] Wilkins, *Concilia*, (ed 1737), III. 580,586.

[2] But the Hood was still worn as well in its original form on the shoulders; thus Bourchier mentions as a mark of distinction—"Hoods, with short liripips, commonly called Tippets," as well as the "little hats with Liripips," worn round the neck.

the head, one end of the scarf fell to the shoulder, or nearly to it; the other end was much longer, and hung down in front nearly to the ground,[1] or was twisted round the neck as in Fig. 29.

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When not worn on the head, it was thrown over one shoulder as a scarf (Figs. 30, 34); after the ring had disappeared, the Tippet was still worn in this négligé manner, as is shown on the kneeling figure in Plate 40. Examples also occur of a short Tippet, worn over both shoulders, but doubled, and fastened at the doubled end by a rosette to the front of the left

31

[1] It is thus shown on a priest in three miniatures of the British Museum MS., *Harl.* 4425, of which two are reproduced by Fr. Robinson in the *Transactions of the St. Paul's Ecclesiological Society*, Vol. V, Part I. Examples of this head-gear, worn with slight variations, are very common in 15th century art.

shoulder. This Tippet has been oddly supposed by one writer to be a chalice veil in the brass of John Yslyngton (Fig. 33, p. 158); it is of course nothing of the sort. Fig. 32 shows the same doubled form of the Tippet worn more loosely and without a rosette.

32

In the 16th century we find the Tippet worn long over both shoulders, as at the present day.[1] Bishops wore it then out of doors over the Chimere, lined with sable fur, as in the modern portrait, Plate 25. Priests wore it, as they still do, of black silk only. Like other garments before it, the Tippet gradually passed into use in the services of the Church, the earliest mention of this being in 1549 at St. Paul's Cathedral, when the petty canons took to wearing, instead of their Almuces, "Tippets like other priests."[2]

[1] e.g., in the portrait of Archbishop Warham, 1527, and of Bishop Fox, who died in 1528.

[2] Wriothesley, Chronicle, II. 14.

The Canons of 1604 order the silk Tippet (which in the Latin version of these Canons is still called *Liripipium*) as part of the out-door dress of graduate priests and deacons over the gown, and allow non-graduate ministers to wear over the surplice in church a "decent Tippet of black, so it be not silk."

The Tippet is a plain strip, which is folded double, but should not be pleated at the neck—of black silk for graduates, of stuff for non-graduates. Dignitaries should wear the Almuce in choir ; and this applies to bishops also, for their "Tippet of Sables" is worn only with the Rochet and Chimere—not with their proper choir habit. Ordinary priests and deacons wear the Tippet both in choir over the surplice (Plate 31), and out of doors over the gown as in Plates 34–6.

Plate 32.

THE ARRIVAL OF ST. URSULA. BY CARPACCIO, C. 1500.

Picture in the Academy at Venice. Showing very sumptuous Copes, the late form of Mitre, Gowns, Hoods, and Caps. (See page 140, etc.)

PART IV

Out-door Costume

ALTHOUGH such garments as the Chimere and Gown are not really Ornaments of the Ministers, yet they are included for convenience in this book—partly because the reader may care to know something of the costume which the clergy are ordered to wear in the streets, and partly because it has always been lawful for any minister to preach in his out-door habit, and therefore the Chimere and Gown may be seen in the most law-abiding churches.

We will begin with the Cap, because it forms a bridge between Parts III and IV. It is not a liturgical Ornament even in the Roman Communion, and its square form is in the Anglican Communion associated with out-door use, but as a round coif it is worn in church by those who need such protection.

CHAPTER XXI

The Square Cap

(Illustrated in Plates 17, 25, 33.)

JUST as the Hood was originally a common article of attire, so was the Cap but a development of a simple secular head-dress. It did not originate in the mediæval Almuce,[1] still less in the ancient Byrrus, for the word *Biretum*[2] was a later alternative to the earlier name *Pileus*, by which the Cap was called in the 12th century.

Such a round cap or coif can be traced indeed very far back; for although the

[1] See p. 134, n. 1.

[2] The etymology of *Biretum* is doubtful. Prof. Clarke (*Archæological Journal*, Vol. 50) inclines to the belief that it comes from a word, *birrus*, meaning a coarse stuff. The Byrrus, on the other hand comes from the Greek *purros*, flame-coloured or ruddy.

Plate 33.

BISHOP IN OUT-DOOR DRESS.

Rochet, Chimere, Sable Tippet, black velvet Square Cap.
(See pages 121, 160, 162).

ancients went bare-headed, they wore caps sometimes. Thus, for example there are two pictures in the catacombs of *fossors*—the men who excavated these great labyrinths—in the Pileus which doubtless they wore as a protection during their work underground. Such a cap of felt, leather or wool is sometimes mentioned: there is a letter, for instance, by St. Jerome to Paulinus, Bishop of Antioch,[1] wherein the saint jokingly accepts the present of a woolen *pileolus*, or little cap, "for the warming of my old head."

Here then we have the pileus as a comfortable and unobtrusive cap, worn by anybody out of doors. Everyone who has looked at the Old Masters knows how common this round cap is in Mediæval pictures. It was in fact a lay garment, and as such it is described by the Synod of Bergamo in 1311, which orders the clergy to wear "*Bireta* on their heads after the manner of laymen." There was

[1] S. Jerome, Ep. 85.

evidently a movement in the 14th century, both in England and elsewhere, to make the clergy drop the use of 'hoods or monstrous capes' on their heads in choir, and instead to be bare-headed or to wear only this round cap.[1]

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But the round Cap gradually became square. In the 15th century it increased slightly in size, and we find often a point or button at the point where the seams would meet at the top—an obvious convenience for taking it off. As early as about 1500 a slight pinch in front sometimes appears, and in the first half of the 16th century this developed into distinct ridges along the cross-seams (again an obvious convenience for putting it on or off), and the cross-seams came to be looked upon as symbolic of the clergy.[2] Thus the

[1] Braun, p. 511.

[2] Some English writers have attempted to allocate different shapes of cap to various ranks of the clergy;

round Cap became square, reaching its best development in the middle of the 16th century, as we see it in the famous portrait of Cranmer.

The Square Cap was immensely disliked by the Puritans, but nevertheless was enforced during the reign of Elizabeth, and by the 74th Canon of 1604, as the out-door head-dress of the clergy, the older Coif or round skull-cap being ordered by Canon 18 for use in church by any man who suffers from the 'infirmity' of baldness. This Coif, by the way, had had a new lease of life given to it in the later Middle Ages (just as the Square Cap was beginning to assume a distinct shape), when, owing to the increasing size and discomfort of the Mitre, a little *Pileus*, called *Pileolus*, was worn as a kind of buffer

but this is somewhat precarious in the present state of our knowledge, and the slight variations may perhaps all be attributed to differences of place and date, such as can be illustrated by a comparison of Braun p. 513 with our English examples.

between the Mitre and the head. The Coif or Pileolus is still used in the Roman Church, of white by the Pope, of red by the Cardinals, of purple by bishops, and of black by other clergy. With us it is generally black; but Archbishop Laud's skull-cap, (preserved at St. John's College, Oxford) is red.

The Square Cap, however, is traditionally black with us—of velvet for bishops and doctors (as in Plate 33), and of cloth for other clergy, as in Plate 17. Like other garments, it degenerated after the Reformation, reaching the various forms of the modern Birretta abroad; while in England it gradually flattened out at the top, becoming first a kind of square Tam-o'-shanter, and then a mere board without any cross-seams, as in the College Cap of to-day.[1] The button had become a tuft in the 17th century, and by the 19th the tuft had become a tassel. Latterly the

[1] I follow here Prof. Clark in Vol. 61 of the *Archæological Journal.*

Square Cap in its proper shape (Plate 25), which is far more convenient as well as more beautiful, has been revived amongst us.

CHAPTER XXII

The Chimere

(Illustrated in Plate 33.)

THE Chimere (*Chimera*, etc.) is an overcoat, made like a sleeveless cassock open in front, and used since the 14th century in England, Italy, and elsewhere. It was worn by bishops over their Rochets before the Reformation as their out-door habit, even when they went on horseback: it is part of the episcopal walking-dress which the bishops are warned not to 'intermit' by the 74th Canon of 1604; and it is always used by them as their Court-dress and in the House of Lords.[1] It has also been worn by Post-Reformation bishops as a liturgical vestment, but as this has been done in opposition to the Law, which

[1] With the exception mentioned on p. 101.

through the First Prayer Book orders the Albe or Surplice, not the Chimere, over the Rochet, together with the Vestment or Cope, it cannot claim to have the authority of a legitimate custom : nor has it ever been sanctioned ; for the only other pronouncement on the subject—that of the Canons of 1604 orders the Cope, and not the Chimere, to be worn by the principal minister at the Holy Communion in Cathedral churches.

It is true that the Primitive vestments, the Chasuble, Dalmatic, etc., were also once out-door garments, but their transference to church use has every legal sanction. The liturgical use of the episcopal overcoat, the Chimere, on the contrary, has no authority whatever, and can only be justified on the assumption that every bishop is a law unto himself. The lawful use of the Chimere is that the bishop should go to church wearing it over his Rochet, and should take it off in the vestry, just as the priest takes off his gown. But, since the

Plate 34.

PRIEST IN OUT-DOOR DRESS.

Priest's Gown and Tippet : a felt hat substituted in this case for the canonical Square Cap. (See page 171.)

out-door habit may be used for preaching, a bishop has every right to preach in his Chimere if he pleases, just as a priest or deacon may preach in his gown; and possibly, if not actually officiating,[1] a bishop may be justified in assisting at Mattins or Evensong in his Chimere.

The Chimere is generally either black or scarlet, though before the Reformation it was sometimes of other colours. The Tippet[2] is worn with the Chimere, but to this some bishops in the last fifty years have mistakenly added the hood. At the present day bishops wear on special occasions a scarlet Chimere over the Rochet, and a scarlet Cassock under it. The Chimere has been somewhat narrowed; but it is easily made graceful, and when thus worn with a well-shaped Rochet (as in

[1] He is ordered by the First Prayer Book, which is law as to all Ornaments, whenever he *executes* any public ministration to 'have upon him, beside his rochet, a surplice or albe, and a cope or vestment.'

[2] See p. 149.

Plates 25, 33), it is far removed from the very ugly 'magpie' dress that characterised the 18th and 19th centuries. Nothing could be better than the Rochet, Chimere, and Tippet of Sables in the portrait of Cranmer at the National Portrait Gallery.

CHAPTER XXIII

Cassock and Gown

(Illustrated in Plates 34–6.)

THE Cassock, though it is always worn in Church, is not a liturgical garment—not an Ornament of the Ministers—but is simply the ordinary out-door dress of the clergy, retained, with the clothes worn under it, in the services of the Church. We find it in pictures and effigies of the Middle Ages, when it was a common article of lay attire, familiar to us all in pictures, for instance, of Dante who died in 1321. In earlier times the question of this under-garment is of little importance; because

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the Albe, which was worn for all services, reached of course to the feet ; but, as we have seen, a linen 'over-slip' or Rochet was worn under the Albe as early as the 9th century.

In later Mediæval times we find many pictures of the Cassock (of various colours), worn not only under the Surplice and other vestments in church, but also worn by the clergy out of doors with the Hood (as in Plate 30), and sometimes with the Tippet. This Cassock was like that still worn by the Blue-coat boys, and appears to have been often girt in the same way with a leather belt. It has come down to us a double breasted garment girt by a short band of cloth or silk called the Cincture ; and when the other clergy dropped its use out of doors, the bishops, deans, and archdeacons, retained it in a shortened form as the 'Apron.'

But the Cassock was not given up out of doors till the 19th century. By the 74th Canon of 1604 it was maintained

PRIEST IN ACADEMICAL DRESS.

Master's Gown, Tippet, Bands, and College Cap.

(See page 173.)

PRIEST IN COURT DRESS.

Silk Priest's Gown, Tippet, Bands, Chapeau, and buckled Shoes. (See page 171.)

with the Gown, Hood or Tippet, and Square Cap, as the official walking dress of the clergy : and it was still universal in the 18th century—the Roman Catholic clergy being then as now forbidden by law to wear the Cassock in the streets, so as to prevent their being mistaken for Anglican priests. At that time the clergy used the ordinary hat of the day instead of the Square Cap—a custom which is still often followed now as being less conspicuous (e.g. Plate 34). The hat of the 18th century was three-cornered ; and this, under the curious name of the Chapeau, is still required when priests or deacons appear at Court. A priest attired in Court dress—Cassock, Gown, Tippet, Bands, Chapeau, and buckled Shoes—is shown in Plate 36.

Thus the out-door habit survived. In 1810 it was still in common use in the streets. But by the reign of Queen Victoria it was only seen at Court, and in the pulpit : old fashioned clergy still wore it occasionally on the way to church, and

sat for their portraits in it : in the ancient University towns alone the College Cap and Gown, sometimes with the Cassock, continued to be worn in the streets, but the Cap and Gown in their usual academic forms have ceased to be ecclesiastical. Only within quite recent years has the use of the canonical habit been revived outside the older University towns : so that the honour of this restoration, now steadily progressing, belongs to the 20th century. There are few garments more beautiful and full of dignity than the Priest's Gown, worn with the Cassock, Tippet, and Square Cap, or even (as a time-honoured compromise) with a less distinctive head-gear as in Plate 34. The Priests' Gown is also by far the most graceful and convenient dress for the preacher, if it does not involve a further change of attire, as it would when he is also acting as one of the ministers at the Eucharist.

The Priest's Gown of Canon 74 is shown in Plate 34 ; a later and less

comely form in Plate 36. The Cambridge M.A. gown appears with the Tippet and the Bands (a non-liturgical ornament still required by custom on some occasions) on Plate 35. There are many other forms of Gown, such as those worn by Doctors of various sciences, Bachelors, and Undergraduates at the Universities, foundation scholars in public schools, and choir-boys, varying in shape, colour, material, and ornament; but the most familiar in church is the velvet-trimmed gown of the Verger, which attains a specially elaborate form in that of the Sergeant of the Chapel Royal, Plate 37.

Gowns come to us from the later Middle Ages; and the Priest's Gown—so far from having anything to do with Geneva—was as bitterly opposed by the Puritans as the Cope or Surplice. The identification of the various Mediæval forms of the Gown, the Tabard, *Cappa Clausa*, and such like, is too intricate and uncertain to be attempted here.

Plate 37.

THE SERGEANT OF THE CHAPEL ROYAL.
In an ornate form of Verger's Gown, holding his Verge or Mace. (See page 173.)

Two Local Customs

This may be the place to mention two local customs which have a historic interest. At York and Salisbury and one or two other cathedral churches, the boy choristers wear a ruff attached to their cassocks, as in Plate 28. At St. James' Palace the choristers—"the children of the Chapel Royal" wear a curious and very brilliant choir-habit, (Plate 38), consisting of a scarlet and gold coat, with ruffs at the wrists, worn with bands and with the College Cap, and over scarlet knee-breeches and black stockings.

Wands and Maces

Our list of personal Ornaments would perhaps hardly be complete if we omitted all mention of the Verges or Maces, Staves or Wands, which are used by those who make the way for processions, whether they be churchwardens or vergers. They are as distinctive of these important church

officers as the Crozier is of the bishop, and their use adds very greatly to the interest and beauty of processions. The churchwardens' Wands have generally metal heads bearing a little figure of the patron saint, or some other symbol appropriate to the dedication of the Church; the shorter Mace of the Verger often has a similar head, and is sometimes of metal throughout. In important processions, where other marshalls or stewards are required, these should all have white wands, tipped with gilding or colour.

The Offertory Veil

We may be content here with a bare mention of the Offertory Veil; since, though thrown over the shoulders, it is an Ornament of the Church rather than of the Ministers. A long strip of silk or other material, used by the clerk when he carries in the sacred vessels, it is shown in Plate 39.

PART V

Significance of the Ornaments

CHAPTER XXIV

The Colour of Vestments

IN the Choir-habit, colours are mainly associated with the Hoods of the various degrees[1]; but the more Primitive over-vestments—the Chasuble, Dalmatic, Tunicle, Stole, Maniple, and Cope—are usually worn of various colours, illustrating (with the Altar-frontal) the seasons of the year. This useful and instructive custom, grew up very slowly. The earliest traces of any distinctive variation of colour are in the 6th century, when white is occasionally mentioned as the special colour for Easter, the Chasuble (which was usually red or brown) being apparently worn of any colour at other seasons of the year.[2] That is indeed still the most general

[1] See p. 145.

[2] See p. 20.

CHOIR HABIT OF THE CHILDREN OF THE CHAPEL ROYAL.

Black stockings, scarlet knee-breeches, scarlet and gold coat, bands, college-cap. (See page 175.)

practice in the Eastern Church to this day. In the 9th century we find in some places, besides white for Easter, black[1] or dark vestments mentioned for penitential occasions; this would give a rough three-colour sequence (white — black — various), any colour being used for other times of the year. In 1130 at Milan red was used at Passiontide, and thus we arrive at the foundation colour-sequence of white—red—black, with presumably any colour for the remaining days. During the later half of the 12th century a fuller system must have grown up at Rome; for Innocent III about the year 1200 described the colours which he found in use at that time, and they form the white — red — violet — green — black sequence, used very nearly in the same way as now. The other colour, yellow,

[1] The only earlier mention of black is in 476 when the Patriarch of Constantinople clothed himself and his sanctuary in black as a protest against a decree of the Emperor.

CLERK IN TUNICLE

Carrying the Eucharistic vessels in the Offertory Veil.

(See pages 65, 176.)

Innocent mentions as reserved by some for Confessors; he treats it as a variant of green, and blue as a variant of black.

Thus definite rules for colour really arose in the 12th century; but outside the city of Rome they remained for some time in the transitional white—red—black stage, as is illustrated by the Statutes of Bishop Patteshall at Lichfield, c. 1240, which supply the earliest complete sequence outside Rome. Other dioceses in the 13th century—among them that of Salisbury, as shown in the famous Sarum Missal were developing a colour sequence, beginning with white, red, and black, and adding yellow, and green, and blue. There was an infinite variety even when rules were given, as is shown by Braun who with his usual industry has collected the colours from fifty different sources,[1] and the exceptions were innumerable.

[1] *Die Lit. Gewandung* pp. 730-747. Extensive lists of colours used in England have been contributed by Dr. J. Wickham Legg and Mr. W. H. St. John

On the Continent colour sequences developed in the 16th century to great elaboration, till they succumbed to the Ultramontane craze for uniformity, and Pope Pius IX suppressed almost the last of them within living memory. In England, before the Reformation, there was a tendency towards the main features of the Innocentian sequence, such as white for Eastertide and blue for Advent, though it was customary to use the best vestments on the highest feasts, whatever their colour, and to keep older or plainer ones for lesser occasions; white was also generally used for St. Mary and Virgins, red for Martyrs; plain linen marked with sacred emblems was almost universal in the first four weeks of Lent, and so was the red and black of Passiontide. This covered most occasions in those days,

Hope to the *Transactions of the St. Paul's Eccl. Society*, Vols. 1 and 2. See also Mr. E. G. C. Atchley on "English Liturgical Colours" in *Essays on Ceremonial* (ed., V. Staley), 1904.

A Bishop celebrating the Holy Communion in the 15th Century.

because nearly every Eucharist was either for some Saint's Day or else a votive commemoration ; and there was thus little need of a ferial colour for ordinary days till the Prayer Book restored again the ferial service,—though, indeed, green, which is now the usual ferial colour, was common enough in Mediaeval England.

The Innocentian colour scheme, which is so well known at the present day, and so intelligible, was put forward by some English bishops in the 14th and 15th centuries for use in their own pontificals ; but these episcopal sequences did not have much effect upon the kaleidoscopic variations of the parish churches. Grandisson's 14th century Exeter sequence is extant, and so are those of Canterbury and London : all give the Innocentian colours with the addition of such common English customs as the use of the Passiontide red.

This arrangement is too well known almost to need description. Its principal features are the use of a rich white for most

great festivals and for virgin-saints, of red for Whitsuntide and for martyr saints, of violet for Advent (and for Lent in default of the Lenten ashen white), of green for ordinary days, and of black for funerals, white being used for Baptism, Confirmation, Ordination, and Marriage. Thus while a poor church can be content with four colours (white, red, green and violet), a rich church may have a sequence of eight colours, arranged as in the following table, where W stands for white, R for red, G for green, V for violet, B for black, Y for yellow, L for Lenten white, and P for Passiontide red mixed with black :—

Advent	V	Whitsuntide	R
Christmas to Epiph.	W	Trinity	W
After Epiphany	G	After Trinity	G
Septua. to Lent	V	Dedication	W
Lent, four weeks	L	Vigils	V
Lent, Passiontide	P	Virgins, etc.	W
Good Friday	P	Apostles, Martyrs, etc.	R
Easter	W	Confessors	Y
Rogation	V	Funerals	B
Ascension	W	Baptisms, etc.	W

CHAPTER XXV

Use of the Ornaments

THE Ornaments described in this book were not originally used with any symbolical meaning, though in the Middle Ages various mystical interpretations grew up, which were arbitrary and very diverse. Perhaps the only instances worth remembering are those which took the Amice to mean good works, the Albe —chastity, the Girdle—discretion, and the Chasuble—charity, covering all. Another school of interpreters took the Eucharistic vestments to symbolize the bonds and the purple robe of our Lord.[1]

But the real significance of the Ornaments is that they tell the office of the

[1] The whole matter is discussed by Braun with his usual thoroughness, and has been well summarized in the *Conv. Report.*

Ministers and the service in which they are engaged. A summary of their use, mentioning the Ornaments in their order as worn over the Cassock, may therefore be useful :—

At the Holy Communion : *Priest* in Amice, Albe, Stole (over both shoulders), Maniple, Chasuble ; *Deacon*, Amice, Albe, Stole (over left shoulder), Maniple, Dalmatic ; *Subdeacon*, Amice, Albe, Maniple, Tunicle ; *Clerk*, Amice, Albe, Tunicle ; *Servers*, Amice and Albe, or Rochet, or Surplice.

At Holy Baptism : *Priest* in Surplice (Hood if convenient), Stole ; *Server* as above.

A Stole means always that a Sacrament is being administered.

At Mattins and Evensong : the Surplice, garments of distinction being worn over it, and a Cope at festal services.

At the Occasional Offices : the same, with the addition of a Stole if they are sacramental. The Cope may be worn if desired.

PRIEST VESTED FOR A BAPTISM OR WEDDING.
In Surplice and Stole. (See page 189).

In Processions the same, the Cope being an essential processional garment, at least for the officiant.

The garments of distinction referred to above are :—

An Archbishop : the Pallium over the Chasuble, in addition to the other episcopal vestments ; the Cross-staff carried before him.

A Bishop : with the priest's Eucharistic vestments ; the Mitre and Crozier, and perhaps other insignia (which may include on special occasions the Tunicle and Dalmatic worn under the Chasuble). On other occasions ; over the Rochet, Surplice (generally omitted), Grey Almuce (if desired), Cope, Mitre, Crozier. Out of Church (or for preaching, or non-liturgical services), Chimere and furred Tippet, with black velvet square cap. All episcopal garments should be worn over the Rochet.

Priests and Deacons in Choir :

A Dean or *Canon*, grey fur Almuce over the Surplice.

A Minor Canon, Almuce of other material and colour.

Graduates, Silk Tippet (Stuff Tippet for Bachelors), and the Hood of their degree, over Surplice.

Non-graduates, Stuff Tippet over Surplice.

Minor Orders, or Laymen, in Choir :

Over the Cassock, the Surplice.

In some dioceses Readers wear a badge suspended from the neck by a ribbon, but this is not a liturgical Ornament.

Chanters may wear the Cope over the Surplice.

All Priests out of Church (or for preaching, or non-liturgical services), over the Cassock, Gown, Tippet, Square Cap.

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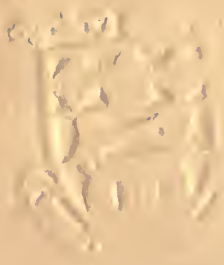

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