

ECCLESIASTICAL DRESS
A HANDBOOK FOR THEATRE COSTUME

THESIS FOR THE DEGREE OF M. A.

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ABSTRACT

ECCLESIASTICAL DRESS

A HANDBOOK FOR THEATRE COSTUME

This study provides a simplified handbook of authentic reference material on ecclesiastical dress for theatre costume. The research is confined to the clerical clothing of the Roman Catholic church from the twelfth through the sixteenth century. Costumes described in the text include Mass vestments, ceremonial dress and choir and street dress for the pope, cardinal, bishop and priest; the habits of monks, friars and nuns are also delineated.

The research begins with a survey of the origin and development of ecclesiastical dress throughout the first sixteen centuries of christianity. Detailed descriptions of each item of ecclesiastical dress for the clergy, monks, friars and nuns follow. Tables throughout the study indicate the order in which various parts of the costume are worn, the color of each garment, and the page on which a description of each garment can be found. An appendix of art reproductions and sketches authenticate the period in color and design and clarify the lines of the costume. A second appendix of graphs contains patterns for basic garments. A final appendix includes a list of selected plays in which either ecclesiastical characters appear or costume designs are appropriate for the play.

This work is intended to be a practical handbook for the construction of ecclesiastical costume. After the costumer has researched clerical dress and sees what he wants in his play, he will be able to use this definitive guide in aiding him to execute the costume of ecclesiastical characters.

ECCLESIASTICAL DRESS

A HANDBOOK FOR THEATRE COSTUME

By

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INTRODUCTION

PURPOSE

The purpose of this study is to make available to the theatre costumer a simplified handbook of authentic reference material on ecclesiastical dress. Costumes described in this manual will be confined to the dress of the Roman Catholic church of Britain and Western Europe from the twelfth through the sixteenth century.

JUSTIFICATION

There is relatively little detailed literature on the subject of ecclesiastical costume for stage use. Although Lucy Barton in Historic Costume for the Stage and Ruth Turner Wilcox in Modes of Costume include some of the fundamentals for clothing ecclesiastical characters, the material is sketchy providing only a brief survey of ecclesiastical dress.

On the other hand, special texts such as Macalister's Ecclesiastical Vestments their Development and History are so detailed that it is difficult to sort out that which is suitable for stage use. Perhaps one of the most helpful sources in ecclesiastical dress is Herbert Norris' Church Vestments their Origin and Development. His work deals with the development of the classical garments which were the ancestors of church vestments from the first Christian centuries to the present day. Norris' treatment of vestments and some ceremonial dress is comprehensive and well illustrated. This work is of more interest

to the historian and ecclesiastic. Everyday clerical costume as well as the dress of the monks, friars and nuns is not included in that study.

The objective of this study is to provide a practical handbook for the construction of ecclesiastical costumes. It should in no way interfere with the costumer's prerogative to research personally this type of dress. The plates offered in the study hint at the wealth of innovation possible to the artistic mind. After the costumer has researched the costumes and sees what he wants in his play, he will be able to use this guide in aiding him to execute the costume of ecclesiastical characters.

DEFINITION OF TERMS

The following terms are frequently used throughout the study. Ecclesiastical dress is the costume used by those dedicated to the works of the Roman Catholic church. Vestments which are a part of ecclesiastical dress, are those garments which are worn for the Eucharistic liturgy which is the highest form of worship in the church. Ceremonial dress are the garments which the pope, cardinal, bishop and priest wear while attending to liturgical functions outside of the Mass. Choir and street dress refer to those pieces of costume which the clergy wear while going about their daily duties outside of specific church services.

SCOPE OF THE STUDY

As a prelude to this study a few remarks have been made about the origin and development of ecclesiastical dress throughout the first sixteen centuries of Christianity. The background material provides a rationale for this complex system of dress as well as an understanding of the era out of which many ecclesiastical characters emerged.

In describing ecclesiastical costume, Mass vestments, ceremonial dress, and choir and street dress of the pope, cardinal, bishop and priest are dealt with first. After that, the dress of the monks, friars and nuns is described.

Tables throughout the study indicate the order in which various parts of the costume are worn, the color of each garment, and the page on which a description of that garment can be found. The art reproductions in Appendix A authenticate the period in color and design, and the original sketches clarify the lines of the garments. Graphs included in Appendix B contain selected patterns for basic garments.

Appendix C includes a list of selected plays; the plays sighted have been chosen because of the ecclesiastical characters in the cast and because costume designs in this thesis are applicable to the church characters in those plays. For example, a play involving a monk or friar even though set in the twentieth century, might very well be costumed according to the directives contained here as the costumes have not changed drastically over the centuries.

METHODOLOGY

This study is the fruit of much library research. Selected books on church history were examined so that a knowledge of the growth of the church would provide the background for the development of ecclesiastical dress. When the actual costumes of the clergy were considered, texts on theatre costume such as Lucy Barton's, Blanche Payne's and Iris Brooke's were consulted. Since these works did not adequately meet the needs of this study, church history books were used as reference. Although the works of Macalister, Anson, McCloud, Norris and others deal specifically with ecclesiastical garments, they are written for the ecclesiastic or

the historian. These texts were helpful, but the research at this point developed into a decoding or translation of material so that it could be used by the costumer.

After the necessary reference work was completed much effort went into authenticating the period through art reproductions included in this study. Original paintings as well as reproductions of famous ecclesiastical characters were viewed in the Chicago Art Institute and the Detroit Institute of Arts. The writer also had the good fortune to visit the Prado Museum in Madrid, Spain, and the Cathedral at Toledo, Spain, where some of El Greco's most famous works are preserved. Numerous art collections in these museums and in small art stores were pursued in an effort to find the proper plates for this study.

Through association with various members of the clergy and religious orders, it was possible for the researcher to examine first hand some of the garments that are used by members of the clergy. This was of invaluable assistance in sketching and graphing costumes for the study.

LIMITATIONS

This study of ecclesiastical dress deals only with clerical clothing in the western Roman Catholic church. The Greek Orthodox church was in existence at this time and closely related to the Roman Catholic church; even though the differences between the vestments of the Western and Eastern catholic churches consist largely in matters of detail, they are sufficiently divergent to call for independent treatment. At another time the mode of costume for the Eastern church, Jewish and other churches might be considered in a text dealing with ecclesiastical costume. A more comprehensive work might also interpret church dress for the stage from the earliest centuries to the present day.

It will be noted that art reproductions included in this study are those of Spanish and Italian artists. A wider variety of art reproductions would add another dimension to the research. It is extremely difficult to locate art reproductions for thesis work because in most cases they are too large to be conveniently included in a work such as this. Fortunately, Harry N. Abrams, publishers, in collaboration with Frederick Hartt, associate professor of art history at Washington University in Saint Louis, Missouri, are printing portfolio editions of the works of the great painters so that there might very well be more reproductions available in the near future.

Not every piece of ecclesiastical dress is pictured in the art reproductions, sketches and graphs. Every effort has been made to clearly illustrate most of the garments, however, there are some exceptions. When clarity seemed obvious in the written description it did not seem necessary to visualize the more common parts of clothing.

Finally the appendix of plays attached to this study could undoubtedly be enlarged. It was not the intention of the researcher to list every play in which ecclesiastical characters appear but rather to list those more popular ones and to provide the guidelines throughout the study so that the costumer or director may be able to add to the list.

CHAPTER I

THE ORIGIN AND DEVELOPMENT OF ECCLESIASTICAL DRESS

This study of ecclesiastical dress begins with an historical survey of church garb as it developed throughout the first sixteen centuries of the Western Church. General remarks about the origin and evolution of ecclesiastical costume precede the study of specific church dress in Chapter II. The following should provide some understanding of the background against which ecclesiastical costume evolved.

The ecclesiastical dress of the Roman Catholic Church is complex. As the Christian Church developed from a small group of pious fishermen to an organized temporal power in Western Europe in the twelfth century, so did the clerical dress of the Church's hierarchy become complicated and ornate. The dress of the clergy progressed from informal use to traditional practice as various liturgical rites were set. The initiatory rite of Baptism, the administration of the sacraments, the Eucharistic celebration of the common meal referred to as the Mass, and other pious devotions became elaborate, dramatic liturgical functions.

The garments which the priests wore as they performed their sacerdotal rites were called vestments. There are two theories regarding the origin of ecclesiastical vestments. In his study of ecclesiastical dress, Macalister¹ refers to the Levitical theory which states that the vestments of the Christian Church were modelled directly upon

¹R.A.S. Macalister, Ecclesiastical Vestments their Development and History (London: Elliot Stock, 1896), p.11.

the vestments of the Jewish priesthood. This theory asserts that minute instruction for the form and usage of sacred vestments were laid down in the divinely revealed laws of Moses, establishing the fact therefore, that elaborate sets of vestments were in use during the first centuries of Christianity.

Macalister rejects this theory for several reasons. First, the early Christians probably borrowed many details of their worship from the Jewish religion; these details were not taken from temple worship, but from the synagogue worship to which they had been accustomed. Elaborate vestments were appointed for temple worship, but there were no vestments appointed for use in synagogue worship. Second, it would stand to reason that if Christian vestments were of Jewish derivation there would be a similarity or equivalent vestments in each religion, and historians do not find parallels between the two systems. Thirdly, the evidence of contemporary art during the first six centuries of the Christian era denotes great simplicity in dress and vestments. Finally, Macalister poses the question,

. . .may we not ask with reason how the early Christians, a poor and persecuted sect, could possibly assume and maintain an elaborate system of vestments such as the Jewish? And if the assumption had been made after the days of the persecution were past, surely some record of the transaction would have been preserved until our day? We possess a tolerably full series of the acts and transactions of ecclesiastical courts in all parts of the world from the earliest times - - how is it that all record of such an important proceeding has perished.²

The second position, the Antiquarian or Roman theory regarding ecclesiastical dress supported by Macalister and Anson³, states that

²Ibid.

³Peter F. Anson, Churches their Plan and Furnishing (Milwaukee: The Bruce Publishing Company, 1948), p. 186.

during the first centuries of Christianity there was no distinction between civil and ecclesiastical dress. The first Christian clergy probably wore the same garments during the celebration of the Eucharist as during their ordinary avocations. From motives of respect for the sacredness of the function, it may be presumed that the clergy would set aside their best and cleanest garments for the celebration of their sacred duties. The situation in which the church was placed during the first three centuries rendered such a custom unavoidable. For the bishops and priests to have gone about in a garb that obviously marked them as Christian leaders would have been an act of folly in days when bitter persecution was constantly threatening.⁴ Therefore, it is commonly believed that ecclesiastical vestments do bear a resemblance to the contemporary costume of the Roman people during the first three Christian centuries.

In the fourth century, Constantine, with the comprehensive vision of a great statesman, gave recognition and freedom to the Church. The Church which had survived the scourgings and spanned the classes and nations, was protected now by numerous privileges. By the fifth century, Christianity was transformed from a secret society into the mighty and supreme church of the Empire, upheld by the power of the state.⁵

Between the time of Constantine and Charlemagne in the ninth century, there were many outside influences which affected the style and form of the church, its rites and its vestments. Perhaps the most

⁴Rev. George S. Tyack, Historic Dress of the Clergy (London: William Andrews and Co., 1897), p.5.

⁵Rudolf Sohm, Outline of Church History (Boston: Beacon Press, 1958), p. 45.

important event was the separation of the Eastern (Byzantine) Empire from the Western Church which occurred in the fourth century. The church became divided into two distinct parts, which were to develop independently. In truth there were two Christendoms.

The fourth and fifth centuries witnessed the barbarian invasions of the Huns, Goths, and Vandals. With this movement came a change of fashion in men's clothing as well as the life of the Mediterranean people. The barbarian dress, leaving the legs free and unencumbered with flowing draperies, may have been more convenient, but it was not considered suitable for Christian worship, at least as far as the officiating clergy was concerned. So, for ritual celebrations of Sundays and Feastdays, old garments of Roman style which had been carefully preserved were brought out, even though in cut and style they were no longer "up-to-date"; in this way a traditional priestly costume evolved.⁶

The use of vestments in the Western Church rapidly developed and there was an increase in splendor until it culminated in the gorgeous enrichment of medieval times. The people shaping the future of the Western Church were natives of Spain, Gaul, Britain, Germany and Italy. Though the culture and dress of each country was unique, Rome was the central power. Since unification was the outstanding characteristic of the Roman Government, it was only natural that this universality expressed itself in the rising church government and ultimately in the garb worn by the ministers of the church. Therefore, the development of ecclesiastical costume proceeded on the same lines throughout all the countries of the Western Church.

⁶Macalister, op.cit., p.26.

Ritual in matter of dress was rapidly growing. The church made laws concerning the proper dress of the clergy throughout the centuries because "the clergy who are called to the inheritance of the Lord, should manifest their interior holiness by the decency of their external dress."⁷ Pope Celestine in a letter to certain Bishops of Gaul urged the proper use of vestments but stressed the avoidance of extravagant fashion.⁸ The sacredness of the vestments was particularly prescribed and the insignia peculiar to the different clergy was legislated. There are not many records concerning vestments during this period, but historians generally agree that there was a continuing development and sophistication in number, use and regulation, and that this did not differ from country to country.⁹

New developments in the church, especially the accumulation of wealth, influenced ecclesiastical costume greatly. On Christmas Day, 800 A.D., Pope Leo III crowned Charlemagne, King, and called into being the Holy Roman Empire. The Holy Roman Empire was an attempt to unite the Western nations into a world federation of Christians. Spiritual and temporal power was to be shared between Pope and Emperor. Soon, however, a struggle for power resulted in the supremacy of the papacy; this laid the foundation for the church's temporal power and wealth.

The worldliness of the church manifested itself in the garb of its leaders. The former simplicity and rigidity was ignored and novelties of style and excessive ornamentation grew in acceptance.

⁷Rev. Henry J. McCloud, Clerical Dress and Insignia of the Roman Catholic Church (Milwaukee: The Bruce Publishing Company, 1948), p. 37.

⁸Ibid., p. viii.

⁹Macalister, op. cit., p. 29.

"The vestments were always ample, and their cut and trimming, their ornamentation with orfrees (decorative binding to cover seams), gems, and floriated designs varied with the artistic taste of each country."¹⁰ Beginning with the twelfth century, even further stress was placed upon the distinct vestments to be worn by the pope, cardinal, bishop and priest. Thus it was possible to distinguish the officiating clergy by the vestments they were wearing. At the same time, specific vestments were prescribed for the various ceremonies at which the clergy would officiate. Gradually there came to be a system of vestments for each level of the clergy, and distinctive vestments for the various functions and celebrations of the church.¹¹

The papacy reached the height of its power and influence under Pope Innocent III (1198 - 1216).¹² Innocent demanded the complete subjection of the state to the church, including the right to appoint and depose monarchs. The increasing wealth of the church, the worldly lives of its leaders, and political intrigue caused great dissatisfaction with the church. This dissatisfaction grew during the residence of the French Popes at Avignon rather than Rome and with the increased use of lay investiture. The solidity of the Church was not to be retrieved: the hope of peace on earth faded, and so perished for the time the great ideal of the divine government of the world.

¹⁰Dom. E. A. Roulin, O.S.B., Vestments and Vesture trans. Dom. Justin McCann, O.S.B. (Westminster, Maryland: The Newman Press, 1950), p. 7.

¹¹McCloud, op. cit., p. vii.

¹²Herbert Norris, Church Vestments their Origin and Development (New York: E. P. Dutton and Company, Inc., 1950), p. 3.

The sophistication, power, and wealth of the church during the twelfth to the sixteenth centuries led to further and considerable changes in ecclesiastical dress. The number of vestments had been fixed definitely and there was a tendency to decorate them and cut down their size. Some of them ceased to have any practical or functional purpose, and became mere ornaments retained from conservative instincts. Today, except in places where there has been a revival of the earlier type of vestments, it is almost impossible to detect any relationship between the original secular garments of the first ages of Christianity and the purely decorative "Gothic" vestments that evolved in the later Middle Ages.¹³

Until the thirteenth century ecclesiastical dress referred only to vestments, that garb which the clergy wore as they performed their sacred duties. At this point, however, clerical costume, that is, the dress which the clergy would wear outside of the time they were officiating at liturgical celebrations, came into being. For centuries the clergy had no particular dress for ordinary use, but gradually a costume consisting basically of a cassock with variations, was used. This type of dress which might be referred to as a "clerical uniform" was sufficiently varied to allow for distinction between the levels of the clergy, e.g., the cardinal, bishop or priest.

The dissatisfaction of the Christian world with the apparent worldliness of the Roman Catholic Church motivated a counter-movement. The thirteenth century saw a surge of holiness led by such men as Dominic and Francis and the rise of the Friars or Mendicant Orders. These friars are to be distinguished from the monks who existed as

¹³Anson, loc. cit.

early as the second century. A basic difference between monks and friars is suggested by the derivation of the word. "Monk" comes from the Greek word meaning solitary while "Friar" goes back through the old French to the Latin, *frater*, brother. By definition, therefore, monks were men who sought their own salvation in solitude, while friars were a band of brothers who were also taught to think of themselves as brothers to all mankind.

The monks and friars played a contrapuntal theme to the papacy in the quest for holiness. The monks lived on a very meager diet and wore tunics of coarse cloth. As monasticism developed there were various orders of monks: their rule was basically the same although there was some distinction in dress among the various orders, mainly through the use of color. For example, the Benedictines wore a black tunic while the Cistercians wore white.

The Mendicant Orders, as their name implies, begged for their living. The friars were generally men who had given away all of their earthly possessions in order to espouse poverty and to proclaim the gospel message to the people. The friars also wore a coarse tunic called a "habit", with a cord or belt and a hood. It is interesting to note that the beggar's bag of these Mendicant Orders developed into the academic "hood" which we now see draped around the shoulders of new-fledged Ph.D.'s at university commencements.¹⁴ As with the monks the color of the friar's tunic or habit differed from order to order.

In all ages women, hardly less than men, have played their part in monasticism. As the various monastic and mendicant orders arose,

¹⁴Paul Hutchinson and Winfred E. Garrison, Twenty Centuries for Christianity (New York: Harcourt, Brace and Company, 1959), p. 140.

a female branch was often also formed. Women who devoted their lives to the works of the Church took vows of poverty, chastity and obedience, and lived a communal life under a superior. Habits worn by the Benedictines, Dominicans, Poor Clares and Carmelites were monastic in origin and were, from the very beginning, meant as the uniform of women consecrated to God. The principal purpose of the nuns who ministered to the people was not only to assist each member toward her own sanctification, but to re-christianize society.

The extreme poverty of the monks, friars and nuns did not, however, curtail the splendor and worldliness of the church. Rather the church embodied both the mendicant orders and the other members of the clergy often referred to as seculars - - meaning without order. The church took on an even more unprecedented degree of splendor. The Vatican, completely rebuilt in 1447, became as luxurious as any court in Europe and by far the most magnificent. Nicholas V, the first "Renaissance Pope," began the Vatican library, and artists like Michelangelo and Raphael served the Vatican. The popes and cardinals and many of the higher clergy from the middle of the fifteenth century to the middle of the sixteenth were worldly and sophisticated men. During the Renaissance, religion was questioned as represented by a church that was dogmatic and authoritarian in principle and whose personnel and administration were deeply immersed in the secularity of the period. It took the Protestant and Catholic Reformations to counter the luxury and worldliness of the clergy, and bring about throughout the church a quickening of religious zeal, and a revived sense of the dignity and responsibility of the high office of the church. The garb of the church was attacked by the Puritans and the Protestants but the church retained

the vestments that had developed over the centuries. Some who broke from Rome and formed other religious cults simplified the priestly garb, but the vestments used at the peak of the Roman Catholic Church's power remained in use. Since that period the documents of Vatican II have urged an investigation of eccentric religious garb and a return to the use of contemporary clothing as was the custom of the early Christians, but the general structure remains.

In summary then, the Eucharistic vestments are not thought to have been an invention of the church. They were not derived from the splendid vestments worn by the Jewish Priests. They have only become "sacrificial" because they were the clothes worn by priests and laymen in the days of persecutions, and have been retained from motives of reverence and conservative instincts. They are a constant reminder of the early Christians and the martyrs; garments hallowed by the traditions of many centuries, and which have become part and parcel of Catholic worship, although not necessarily essential to it.¹⁵

After a consideration of the development of ecclesiastical costume, it might be concluded that,

the history of costume, the traditions of each country and the fashions of each age, prove conclusively that clothing is not solely a matter of decency, convenience, well-being, and hygiene. It seems to be determined far more by the desire to adopt an exterior behaviour in harmony with the ambitions or qualities of the soul. We strive, by our dress, to become what we are not by nature. The Latin word, 'habitus', may be as aptly applied to the moral dispositions which embellish the soul as to the outward bearing and the costume which clothes the body.¹⁶

¹⁵Anson, loc. cit.

¹⁶Robert Lesage, Vestments and Church Furniture (New York: Hawthorne Books, 1963), p. 92.

Understanding the history and development of ecclesiastical dress should serve to clarify the description of the different vestments and clerical costume which follow.

CHAPTER II

THE DRESS OF THE CLERGY

Ecclesiastical dress had humble beginnings in the first centuries of Christianity. However, as the church grew in splendor and magnificence so did the garb of the clergy. In considering ecclesiastical costume the first priority will be an explanation of Mass vestments. Following a description of Mass vestments in general each particular vestment will be described in detail. Because of the complexity of this dress it seems appropriate to describe the vestments in the order in which they are worn. Table 1 indicates not only the order in which vestments are used, but also the color of each garment and the page number on which a description of that garment can be found. The art reproductions, sketches, and graphs located at the end of the text serve to clarify in a visual manner individual items of clerical costume.

MASS VESTMENTS

Mass vestments refer to those garments which are worn for the Eucharistic liturgy which is the highest form of worship in the Roman Catholic Church. These vestments are worn by all members of the clergy whether pope, cardinal, bishop or priest. In fact, even monks or friars who have been ordained priests must wear the commonly prescribed vestments for the celebration of the Mass. Because the pope is the head of the Western Roman Catholic Church and because the cardinals and bishops possess special power and privileges they are considered the hierarchy

of the Roman Catholic Church. This means that their vestments will be richer and more ornate than the vestments of the priests, monks, and friars.

With the preceding general remarks about Mass vestments in mind, a description of each particular vestment follows. The colors and materials used for Mass vestments and the directions for wearing each garment are included in the definition.

Cassock. - The basic garment of the clergy is the cassock. (See Figures 3 and 5.) The cassock is a long-sleeved, close-fitting, floor-length coat covering the entire body from the neck to the feet. It generally has a shoulder cape without a hood and is fastened down the front with a number of small buttons placed closely together. The Councils of the Middle Ages, legislating upon ecclesiastical dress, prescribed a dark color for the cassocks of priests and reserved undetermined bright colors for dignitaries. Bishops usually wore green, however, purple, red, bluish-violet and even a sort of deep-orange color were occasionally used. The chief function of the cassock was to provide warmth, and since it was worn in cold churches as well as in the streets, it was usually lined with fur. Very rich furs were used to line the cassock of the higher prelates, but ordinary priests were not allowed these expensive furs and so they were content with sheepskin lining.

Amice. - Over the cassock the priest wears the amice. The amice is an oblong piece of white linen, thirty-six inches by twenty-four inches, to which two white tapes are attached; these tapes are sewn, one on each upper corner, at the wide end of the amice. (See Figures 1 and 2, and Appendix B.) At first the amice was made of plain white linen, but about the twelfth century a border of gold embroidery was added.

Later, a large cross was embroidered in the center of the amice. The amice is worn by taking the two tapes, placing the linen part on the head, before crossing tapes over the chest and tying them in back at the waist. The edge of the amice which falls on the shoulders is covered by the neck opening of the second vestment, the alb. After arranging all the vestments in correct order, the priest pushes the linen back over his head to his shoulders; the amice then forms a sort of hood or cowl. Although the priest's head is usually bare when officiating, the amice may be worn on the head as a protection from draughts or when out-of-doors in procession.

Alb. - The second vestment the priest dons for Mass is the alb. The alb is a floor-length, white garment with loose sleeves enabling it to slip easily over the cassock. (See Plate I, Figure 1, and Appendix B.) The alb is usually made of very fine white linen. Until the fourteenth century the alb was plain with no decorations; after that, its only decoration was purple silk embroidered with gold at the hem and wrist.

Stole. - Over the alb is placed the stole. The stole began as a long rectangular piece of fine white linen. Gradually, tassels, bells, and fringes began to ornament the ends of the stole. Later, pieces of embroidery were added and the stole matched the maniple and chasuble in color and material. The stole was worn at almost all liturgical functions, and nearly always, crosses were incorporated into the pattern.

The stole is worn around the neck over both shoulders, the pieces crossing over each other on the chest; it is confined at the waist by the girdle, with the ends descending the front sides of the alb to about the level of the ankles. (See Figure 2.) The cardinal and bishop wear the stole around the neck but not crossed on the chest; the ends of the

stole hang straight down and free permitting the pectoral cross to show.

Girdle. - The girdle or subcingulum is essentially utilitarian and sometimes ornamental. It is always used to confine garments worn around the waist, and it dates back to very early times. The length of an ecclesiastical girdle is about three yards, and is usually made of white or gold cord. The girdle may be embellished with embroidery and precious stones, but since it is covered by the folds of the alb it is almost always unseen. The ends of the girdle usually hang at the left side and generally reach to the hem of the alb.

Maniple. - The maniple was used in olden times as a handkerchief. It is a strip of material anywhere from two to four feet long and three to four inches in width, and is worn over the left wrist. (See Figure 2.) The maniple was originally made of white linen, but as the wealth and power of the church increased it was made of richer materials and was more elaborately decorated with embroidery and jewels. During the twelfth and thirteenth centuries, the maniple was usually widened at the extremities, forming two slightly pronounced flaps resembling stole ends. Both sides of the maniple are embroidered often with a different pattern.

Chasuble. - The last vestment proper to the Mass is the chasuble. The chasuble is an oval shaped vestment with its longer ends pointed. It is embroidered in a Y shape, with bands of decorations (orphreys) back and front to mask the seams. The chasuble slips on over the head and falls gracefully from the shoulders in loose folds. (See Plate I, Figure 2, and Appendix B.)

During the thirteenth century, a wave of simplicity in decoration and cut passed over Western Europe. In costume, sober magnificence,

dignity of appearance and richness of material (velvet was first used in 1250), was the standard most desired by the clergy and nobility.¹⁷

During the fourteenth century, the sides of the chasuble were cut away, thus converting the semi-circular form into the unlovely shape which came to be known as the "Fiddle Back" chasuble.¹⁸ Also during the Middle Ages, when heavier fabrics became more common and embroidery more elaborate, it was almost impossible for the priest to raise his hands or arms unless the deacons were at his side to roll back the chasuble.

Colors. - The amice, alb, and girdle are considered the inner vestments and are usually made of white linen. The outer vestments, the stole, maniple, and chasuble, are made of silk or some other similar material.

It was not until the Middle Ages that color sequences for vestments were drawn up, and there was a great variety of practice before the sixteenth century. Except in cathedrals and large churches, the best vestments regardless of color, were used for the highest feasts. Certain dioceses, particularly in France and Spain, evolved color sequences of great elaboration.¹⁹

In general, the maniple, stole, and chasuble should match in material, embroidery and color. Colors are usually red, green, violet or white, black for funerals, and gold or yellow as optional for special occasions. Before the sixteenth century, color restrictions were few and almost any color or shade was permissible.

¹⁷Norris, op. cit., p. 68.

¹⁸Norris, op. cit., p. 81.

¹⁹Anson, op. cit., p. 186.

TABLE 1

MASS VESTMENTS

<u>POPE</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	White	18
Amice	White	18
Alb	White	19
Stole	White*	19
Girdle	White or Gold	20
Maniple	White*	20
Chasuble	White*	20
Skullcap	White	25
Tiara	Gold or Silver	26
Pectoral Cross and Ring		25
Gloves	White*	27
Buskins and Footgear	White*	30

* Options: red, green, violet, black, yellow, gold

<u>CARDINAL</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	Red*	18
Amice	White	18
Alb	White	19
Stole	Red**	19
Girdle	White or Gold	20
Maniple	Red**	20
Chasuble	Red**	20
Skullcap	Red*	25
Mitre	Gold	26
Pectoral Cross and Ring		25
Gloves	Red**	27
Buskins and Footgear	Red**	30
Crozier		27

* Options: green, purple, blue-violet, deep-orange

** Options: green, violet, white, black, yellow, gold

TABLE 1 (cont'd.)

<u>BISHOP - ARCHBISHOP</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	Green*	18
Amice	White	18
Alb	White	19
Stole	Gold**	19
Girdle	White or Gold	20
Maniple	Gold**	20
Chasuble	Gold**	20
Skullcap	Green*	25
Mitre	Gold	26
Pectoral Cross and Ring		25
Gloves	Gold**	27
Buskins and Footgear	Gold**	30
Crozier		27

* Options: purple, red, blue-violet, deep-orange

** Options: red, green, violet, white, black, yellow

<u>PRIEST</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	Black	18
Amice	White	18
Alb	White	19
Stole	Violet*	19
Girdle	White or Gold	20
Maniple	Violet*	20
Chasuble	Violet*	20

* Options: red, green, white, black, yellow, gold

CEREMONIAL DRESS

As stated previously Mass vestments are the garments worn for the Eucharistic liturgy. However, there are other liturgical functions performed by the clergy in which a special kind of garb is worn. This costume is called ceremonial dress.

In considering ceremonial dress the definition will be followed by a description of particular pieces of the costume. Table 2 indicates the vestments and other garments that are part of ceremonial dress. The color of each garment and the page number on which a description of that garment can be found is also shown in Table 2. Further clarification of ceremonial dress can be found in the art reproductions, sketches and graphs which follow the text.

By ceremonial dress we mean the garments which the pope, cardinal, bishop and priest wear when attending to liturgical functions outside of the Mass. These functions include solemn processions, baptisms, confirmations, marriages, ordinations, funerals, and coronations. Ceremonial costume is an exquisite and elaborate way of dressing and adds much to the solemnity of church and state occasions.

Cope. - An important item of ceremonial dress is the cope, The cope is a floor-length cape fastened at the neck, usually made of rich plain fabric of a variety of colors beautifully ornamented and embroidered. (See Plates II, III, Figure 2, and Appendix B.) By the thirteenth century, a rectangle of embroidery was sewn on the edge of the cope and fastened to the opposite edge by buttons and loops. This was known as the morse which later developed into a very beautiful piece of jewelry excellently wrought by goldsmiths. The purpose of the morse was to fasten or hold the cope together at the neck. By the fifteenth century,

the cope was often made of velvet, which at this time was much used but very expensive.

Cappa Magna. - The Cappa Magna is a large mantel with a long train. (See Figure 4 and Appendix B.) This cape is entirely closed with the exception of a vertical opening about ten inches long over the chest; it is completed with a fur cape closed in front, slightly opened at the back.

Pectoral Cross. - A piece of jewelry common to the pope, cardinal, and bishop is the pectoral cross. (See Figure 6.) This cross or crucifix is used as a private ornament by the hierarchy and contains space within itself for a relic. It hangs from the neck on a chain or cord. It was not until the fourteenth century that the Pectoral Cross was acknowledged as a distinguishing episcopal ornament.

Rings. - The wearing of rings by certain members of the clergy dates from the very early centuries. The pope, cardinal, and bishop wear a ring on the fourth finger of the right hand. The ordinary gemmed ring worn by bishops and other prelates in daily life contains a simple gem. The pontifical ring worn by the pope contains a precious stone and may be surrounded by smaller precious stones; the pontifical ring should be large enough to be placed on the gloved finger.

Skullcap. - There are several kinds of head apparel included in a ceremonial dress. The simplest, the skullcap, dates back to the thirteenth century, and is a small, round cap covering the crown of the head. The skullcap is usually white for the pope, red for cardinals and bishops and may be worn at anytime by the hierarchy. The skullcap is never worn by priests.

Mitre. - Another piece of head apparel is the mitre. The mitre is a kind of folding cap consisting of two flat pieces ending in a peak. (See Plates II, III, and Figure 2.) The mitre has two fanons or strips of material that are suspended from the back. As a liturgical vestment the mitre dates from the twelfth century. It was made of a piece of white linen sewn up on the sides, possibly stiffened with parchment; the resulting gap on the crown of the head was filled in by a gore of material. There was a low cap with a crescent shaped depression over the forehead. During the twelfth century the mitre was worn a different way so that the peaks were back and front instead of on the sides. From the fourteenth century the mitre was made of silk and it was enriched with jewels and gems. Bands of gold embroidery were set to mask the seams. Another band of material often embroidered, surrounded the head, and the two ends (fanons) extended about eighteen inches down the back. These fanons were usually undecorated except for the fringe at the end. Mitres became more richly ornamental as the centuries progressed. The mitre may be used by the pope, cardinal, and bishop, and there is little distinction in the kinds of mitres each has.

Tiara. - Instead of a mitre, the pope could choose to wear the papal tiara. The tiara, a head covering known as the papal diadem or crown apostolic, is a triple crown headdress composed of cloth of gold or silver, mounted on a stiff foundation. (See Appendix B.) The three crowns are set with numerous jewels and pearls. There is usually a band of silver or gold cloth encircling the base of the tiara, and like the mitre, the tiara is finished off at the back with infulae (fanons), flaps of material. According to a late twelfth century statement, the Pope wore his tiara not only at his coronation, but also on state occasions.

By the fifteenth century, the popes had definitely adopted the triple crown tiara for all ceremonial occasions.

Pastoral Staff or Crozier. - The crozier may be considered a property on the stage, but it is a very important part of ecclesiastical dress and therefore is treated as part of ceremonial costume. The pastoral staff or crozier is the symbol of office or authority of the bishop and cardinal. In his own diocese the crozier may be carried ahead of the prelate in procession, but at all other times he carries it himself.

The crozier may be of wood or precious metal. Its full length is about six feet, curving at the top into a crook or volute, the diameter of which is about eleven inches. (See Figure 2.) With the increase of splendor in the church the crozier became more decorative, and there is great variety of design in croziers from the thirteenth century. Niches or shrines with crocheted pinnacles containing figures of saints appeared beneath the crooks of elaborately decorated croziers.

Gloves. - Gloves were worn by the clergy originally to keep the hands warm and were used not only by bishops and cardinals but by priests. As a church vestment there is no mention of gloves until the twelfth century. Ecclesiastical gloves like others were made of skins, silk, wool, linen or a knitted fabric, and were usually white to suggest purity. On occasion, colored gloves (green or violet) were worn, and by about the fourteenth century color sequence had developed so that gloves corresponded with liturgical colors, namely white, red, green and violet. Throughout the Middle Ages, gloves were often richly embroidered in gold and silk on the backs and cuffs and around the fingers.

TABLE 2

CEREMONIAL DRESS

<u>POPE</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	White	18
Amice	White	18
Alb	White	19
Stole	White*	19
Girdle	White or Gold	20
Maniple	White*	20
Cope	Gold	24
Tiara	Gold and Silver	26
Pectoral Cross and Ring		25
Gloves	White	27
Buskins and Footgear	White	30

* Options: red, green, violet, black, yellow, gold

<u>CARDINAL</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	Red*	18
Amice	White	18
Alb	White	19
Stole	Red**	19
Girdle	White or Gold	20
Maniple	Red**	20
Cope	Gold**	24
Mitre	Gold	26
Pectoral Cross and Ring		25
Gloves	Red**	27
Buskins and Footgear	Red**	30
Crozier		27

* Options: green, purple, blue-violet, deep-orange

** Options: green, violet, white, black, yellow, gold

TABLE 2 (cont'd.)

<u>BISHOP - ARCHBISHOP</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	Green*	18
Amice	White	18
Alb	White	19
Stole	Gold**	19
Girdle	White or Gold	20
Maniple	Gold**	20
Cope	Gold**	24
Mitre	Gold	26
Pectoral Cross and Ring		25
Gloves	Gold**	27
Buskins and Footgear	Gold**	30
Crozier		27

* Options: purple, red, blue-violet, deep-orange

** Options: red, green, violet, white, black, yellow

<u>PRIEST</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Cassock	Black	18
Amice	White	18
Alb	White	19
Stole	White*	19
Girdle	White or Gold	20
Maniple	White*	20
Cope	White*	24

* Options: red, green, white, black, yellow, gold

Buskins. - Buskins, ceremonial silk stockings, the same color as the liturgical vestments, were worn by the hierarchy when celebrating Mass or officiating at ceremonies. Footgear does not appear to have been in liturgical use before the twelfth century, when all forms of footgear as a vestment are technically noted as sandals. Shoes worn were very rich and were made of colored leather, cloth, or silk, and were ornamented with bands of gold covering the seams. By the fourteenth century the dress shoe was not so pointed in the toe as the contemporary fashion was, and ornamentation was simpler than the preceeding centuries.

CHOIR AND STREET DRESS

Thus far the dress the clergy wears while performing their sacred rites has been described. However, when members of the clergy are involved in everyday duties they continue to use a distinctive costume usually referred to as choir and street dress. Choir and street dress includes those garments which the clergy wear while going about their daily duties. These duties include prayer and services such as the recitation of psalm readings, visiting the sick and counseling. Choir and street dress might also be worn at court functions. With that delineation in mind, a description of these garments follows. Table 3 indicates the various pieces of costume worn by the clergy as well as the usual color of the garment. Again, page numbers show where a complete description of the garment can be found.

Choir Cassock. - The basic dress of the clergy is the choir cassock, so called because it is worn by the prelates at the public ceremonies of the church. The choir cassock differs from the ordinary

cassock in style, material and color and has a train which may be let down on specific occasions. The train, lined with red or amaranth silk, is attached at the outside and is pulled up at the waist in the back; when the train is let down it falls in graceful folds and trails on the ground behind the heels. The choir cassock has neither a cape attached nor a double sleeve. (See Plates II, IV, Figures 3, 5, 6, and Appendix B.)

The choir cassock is made of silk, broadcloth, or woolen material. The pope wears a white cassock, cardinals wear scarlet ones, and bishops wear purple ones. For ordinary everyday use both the cardinal and the bishop wear black cassocks piped, buttoned and girdled with a silk sash in scarlet and purple respectively. Plain black cassocks are worn by the priest.

Cincture. - The cincture or sash was used from early centuries. The sash is a wide band around the waist of the cassock and was very necessary in the beginning as the cassock was made rather ample.

Rochet. - The rochet is a sleeved tunic of linen that reaches to the knees. (See Plate IV and Appendix B.) The front of the rochet has a short vertical opening trimmed with lace and is fastened at the neck with two silk ribbons, which may be white or the same color as the lining of the cuffs. The bottom, the shoulder pieces, and the cuffs of the sleeves are trimmed with lace. Beneath the lace, at the shoulder pieces and sleeves is a silk lining of the same color as the cuffs of the prelate's choir cassock. The rochet is a non-liturgical vestment, merely a mark of personal distinction and is therefore a garment of dignity, the prerogative of bishops and cardinals, and of others to whom the right to wear it may be especially granted.

Surplice. - The surplice is a loose liturgical garment reaching to about mid-calf. (See Plate I and Appendix B.) It has wide sleeves and either a round or square opening at the neck. The surplice has a slit at the neck which is fastened with either ribbons or a button. The surplice should be ample enough to hang on the wearer in a graceful manner.

As a liturgical vestment the surplice dates from the eleventh century. Towards the close of the twelfth century in some places the surplice was the distinctive vestment of the clergy. In the thirteenth century the surplice began to be shortened and reached half way between the knees and the feet. (See Plate II and Figure 3.) Before the sixteenth century the surplice was generally plain, and there was no positive law prescribing the material for the surplice. Since it is a modification of the alb, it should be of the same material prescribed for the alb, which is white linen or hemp.

Almuce. - The almuce was first worn in the thirteenth century. It is a cape of various dimensions usually reaching from the neck to the elbow and sometimes to the ankle. Since the almuce was originally worn for warmth it was lined with fur and had a roll collar. The almuce could be worn so that the fur lining would be on the outside of the garment. In later centuries, however, the almuce was of cloth and matched in color and material the rest of the costume the bishop or cardinal was wearing. (See Plates IV, V, and Appendix B.)

Tippet. - The tippet, a sort of scarf, worn cloth inwards, with a sable-fur lining turned back and rolled over the inner edge as it lay on the body, came into existence in the fifteenth century. Instead of an almuce, lesser clergy wore a tippet and hood of black cloth. (See Figure 5.)

Hood. - The hood is a full cape covering the shoulders, with a small peaked hood attached to its back. (See Appendix B.) The hood was a very general item of head covering, either attached to or separated from the main garment. This arrangement made it possible for special hoods of liturgical colors to be worn by the clergy during different seasons. Such hoods, worn by the country folk and the laity, generally were close-fitting; so when the clergy adopted them and found them rather small, some other head covering was necessary to protect a bald or tonsured head from the cold. The skullcap might fulfill this purpose but several other types of head coverings were used.

Square Cap. - The most common head covering during the Middle Ages was the square cap. (See Plate V and Figure 5.) The square cap is made of loose black cloth or velvet, its seams forming four ridges along the top of the head; the square cap has ear flaps and fits very close to the head.

The Broad-brim, Low-crowned Hat. - Another type of hat worn by the clergy is a round, broad-brim, low-crowned hat. (See Plate V and Figure 4.) This hat was supposed to be made of beaver hair, but for reasons of general economy was often made of felt. The crown of the hat is encircled with a silk band or cord, the color of which is indicative of the wearer's dignity. That band is red and gold for cardinals, green for bishops and black for priests. The cardinal may wear a red hat when wearing his red cassock. This hat is the proper headdress for a prelate wearing his official costume outside of church ceremonies.

Pontifical Hat. - The pontifical hat is a token of dignity or jurisdiction to be worn only during official ceremonies. The pontifical hat is a round, broad-brim, low-crowned hat. The tasseled cords which

hang on each side of the crown are meant to fasten the hat on the wearer's head. The hat cords end in a simple tassel, but the tassels often are elongated and multiplied in triangular formation. The pope's pontifical hat is made of red velvet; the pontifical hat of the cardinal is also red, but is made of broadcloth. Pontifical hats of archbishops and bishops are made of green silk with strings and tassels of the same color.

Chimere. - The chimere is a short, sleeveless cloak or coat, descending to below the knee, opened up the front and buttoned at the neck. (See Figure 3.) At the sides there are slits from eighteen to twenty-four inches in length for the arms. The chimere was worn by bishops of the Western church as an outdoor garment for riding and other purposes. At first it was made of black silk, but later in colors, scarlet, purple or blue, and probably lined if required for warmth. During the fourteenth century, the slits for the arms are open down the whole length of the garment. The chimere was still worn over the cassock.

Mantelletta. - The mantelletta dates from the later half of the fourteenth century and is a clerical sleeveless garment similar to the chimere. (See Figure 6.) It is made of silk or woolen material, and is worn only by cardinals and bishops.

Mozetta. - Another descendent of the chimere is the mozetta. This garment is a short cape, which covers the shoulders; it is about elbow length and is fastened up the front by buttons. (See Figure 6.)

Ferraiolo. - The ferraiolo or the ferraiolone is a large clerical cloak which may be worn by all members of the clergy. This cape is made of light material and is fastened at the neck with two ribbons. The

cloak usually has a large stiff collar falling back over the shoulders. The cape has no lining except at the collar. (See Appendix B.)

The dress of the pope, cardinal, bishop and priest has now been described so that ecclesiastical characters may not only be costumed for the stage, but may appear in appropriate garb as the play or the scene demands. Vestments worn during Mass, ceremonial dress to be worn for stately and liturgical functions, and the choir and street dress, are outlined so that the costumer may select the ecclesiastical character, study the situation in which that character appears, and then outfit him for that scene. Mention might be made here of the proper costume for a server or altar boy. Men or boys assisting the clergy usually wore a black cassock and white surplice. (See Plate I.) This is the usual, simple costume for acolytes. The next consideration in the matter of ecclesiastical dress is the specific costume of other members of the clergy, namely monks and friars.

TABLE 3

CHOIR AND STREET DRESS

<u>POPE</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
<u>Formal Dress</u>		
Choir Cassock and Cincture	White	30-31
Surplice and/or Rochet	White	32-31
Chimere	Scarlet*	34
Buskins	White	30
Pectoral Cross and Ring		25
Pontifical Hat	Red	33

Informal Dress

Choir Cassock and Cincture	White	30-31
Surplice and/or Rochet	White	32-31
Almuce	White	32
Skullcap	White	25

* Options: black, purple, blue

<u>CARDINAL</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
<u>Formal Dress</u>		
Choir Cassock and Cincture	Red*	30-31
Surplice and/or Rochet	White	32-31
Chimere	Scarlet**	34
Buskins	Red*	30
Pectoral Cross and Ring		25
Broad-Brim Hat	Red	33

Informal Dress

Choir Cassock and Cincture	Red*	30-31
Surplice and/or Rochet	White	32-31
Almuce	Red*	32
Square Cap	Black	33

* Options: green, purple, blue-violet, deep-orange

** Options: black, purple, blue

TABLE 3 (cont'd.)

<u>BISHOP - ARCHBISHOP</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
<u>Formal Dress</u>		
Choir Cassock and Cincture	Green*	30-31
Surplice and/or Rochet	White	32-31
Chimere	Black**	34
Buskins	Green*	30
Pectoral Cross and Ring		25
Broad-Brim Hat	Green	33

Informal Dress

Choir Cassock and Cincture	Green*	30-31
Surplice and/or Rochet	White	32-31
Almuce	Green*	32
Square Cap	Black	33

* Options: purple, red, blue-violet, deep-orange

** Options: scarlet, purple, blue

<u>PRIEST</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
Choir Cassock and Cincture	Black	30-31
Surplice	White	32
Tippet and/or Hood	Black	32-33
Square Cap	Black	33

* Options: red, green, white, black, yellow, gold

CHAPTER III

DRESS OF THE RELIGIOUS ORDERS - MONKS AND FRIARS

In contrast to the dress of the pope, cardinal, bishop and priest the costume of monks and friars is very simple. Some information about monks and friars as members of religious orders precedes the description of their costume. Table 4 indicates some of the more popular religious orders in existence during the twelfth to the sixteenth centuries. The colors of the garments worn by the men in these religious orders and the page number on which a description of each particular piece of costume is located, is included in Table 4. Plates following the text serve to illustrate the garments in a visual way.

The members of the clergy, pope, cardinal, bishop and priest were celibate men who worked for the church without professing vows of poverty or obedience even though they were accountable to higher authority. These clergymen had a great deal of independence opposed to their counterparts, monks and friars.

Monks and friars are groups of men under vows of poverty, chastity and obedience, who are either living together or apart in hope of earning their salvation by prayer and contemplation allied to good works. Monks can trace their heritage to the second and third centuries while friars came into existence in the thirteenth century. Friars are different than monks because beyond their actual house they have no property, but live on alms. The friars' work is individual and lay

mainly without the house while the monks labor within the confines of the monastery. The friars were much more popular in medieval life than the monks because they were brought into contact with the populace at large, to whom they appealed for the means to exist, and to whom they ministered indiscriminately. For this reason the friars figure more prominently in art and in literature from the thirteenth century to the present day.

Because of the simplicity of their costume, a consideration of the garb of monks and friars is not a difficult undertaking and there is great similarity in dress. In the event that the monk or friar is an ordained priest he vests just as the priest does for the celebration of the Mass. There is no distinction in Mass vestments between the pope, cardinal, bishop, priest and the members of religious orders. The ceremonial as well as the choir and street dress of the religious orders is always the same and very simple.

Habit and girdle. - The basic dress of the monks and friars is a coarse tunic garment usually referred to as a habit. The habit is a large, loose, ankle-length gown, with full hanging sleeves. (See Plates I, II, Figures 7, 8, and Appendix B.) The color of the habit varies with the different groups or orders of men, but usually it is black, brown, grey or white. The habit is tied around the waist with a long piece of leather or cord called a girdle.

Scapular. - Over the habit monks and friars wear a scapular. (See Plate VI and Figures 7, 8.) The scapular is a long piece of material, back and front, with a circular neck hole. The scapular is sleeveless and is worn by slipping it on over the head so that it falls over the habit and hangs freely back and front.

Cowl. - Most monks and friars also wear a cowl. The cowl is a short, elbow-length cape with a hood. (See Plates I, II, VI, Figures 7, 8, and Appendix B.) The cowl and the scapular match the habit in color and material. The cowl is pulled down on the head around the shoulders and over the habit and scapular. For warmth and for some church ceremonies the monk or friar may pull the hood of the cowl over his head.

Cloak. - To complement this dress some of the orders wear a cloak or mantle over their habit, scapular and cowl. This cloak is a long circular cape covering the entire body although it is usually worn so that the front of the habit shows. (See Plate VI and Figure 8.) The cloak or mantle also has a hood attached to the back of the collar. In some cases the cloak matches the habit in color and in other cases it is of contrasting color. The cloak is worn when the friar or monk is out-of-doors and for ceremonial occasions.

Footgear. - Monks and friars usually wear plain sandals on their bare feet. Sandals are made of brown or black leather.

For most practical purposes monks and friars almost always appear on the stage in the traditional robes of their religious orders. The dress of these men has always been simple and poor and therefore is very easy to construct for stage costume. With the exception of the cowl, the habit, scapular and cloak have simple and straight lines; all garments are usually made from coarse cloth of a dark color.

TABLE 4

RELIGIOUS ORDERS OF MEN

<u>COSTUME</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
<u>BENEDICTINE MONKS</u>		
Habit	Black	39
Girdle	Black	39
Scapular	Black	39
Cowl	Black	40
<u>CISTERCIAN MONKS</u>		
Habit	White	39
Girdle	White	39
Scapular	Black	39
Cowl	White	40
<u>FRANCISCAN FRIARS</u>		
Habit	Brown or Grey	39
Girdle	White	39
Cowl	Brown or Grey	40
(Hood long and pointed to the waist)		
<u>DOMINICAN FRIARS</u>		
Habit	White	39
Girdle	Black	39
Scapular	White	39
Cowl	White	40
Cloak	Black	40
<u>CARMELITE FRIARS</u>		
Habit	Black	39
Girdle	Black	39
Scapular	Black	39
Cowl	Black	40
Cloak	White	40

CHAPTER IV

DRESS OF THE RELIGIOUS ORDERS - NUNS

The costume of the nuns is very similar to that of the monks and friars. Dress again is simple and poor and in keeping with a spirit of humility. A brief summary of nuns in general will be followed by a description of the special "uniform" common to religious women. Each garment is described and then sighted in Table 5 so that the specific religious order and its appropriate color is delineated. Plates that follow the text visualize this costume.

In all ages women have played their part in monasticism. Women who consecrated their virginity to God existed as early as the fourth century. The history and the part played by nuns in the life of the Western Church is one of continuous development and expansion.

During the twelfth and thirteenth centuries religious life for women became more organized. As the various male monastic and mendicant orders arose, a female branch was in most cases formed along side of the order. These women were gathered together and bound under vows of chastity, poverty and obedience. Their vows enabled them to live a life of virginity, to surrender all personal goods and to live in community under the government of a superior who personified the divine will. Nuns usually lived in a cloister making fruitful the wandering apostolate of the friars. In the late thirteenth century women consecrated to God lived a more active apostolate, engaging in nursing the sick, caring

for the aged, and serving society in other humane ways.

The most well-known orders of nuns from the twelfth through the sixteenth centuries were the Benedictines, Poor Clares, Dominicans and Carmelites. These orders were monastic in origin and their members were garbed in a special "uniform" which was to distinguish them as women consecrated to God.

Habit. - The basic dress of all nuns is a habit. The habit is a coarse, large, loose gown, ankle-length and with full hanging sleeves. (See Plate VII, Figure 9, and Appendix B.) The habit is usually fastened around the waist with a long piece of leather or cord called a girdle. The color of the habit varies with the different orders of nuns but it usually is brown, black, grey or white.

Scapular. - A scapular is worn over the habit. The scapular is a long piece of material, back and front, with a circular neck hole. The scapular is sleeveless and is worn by slipping it on over the head so that it falls over the habit back and front. (See Plate VII, Figure 9, and Appendix B.)

Cappa. - The cappa is a short elbow-length cape or collar usually fastened in the back. The cappa matches the habit and scapular in color and material.

Wimple. - The wimple is a woman's headcloth made of white linen. It is drawn about the chin, covering the hair, chin and neck, and is a separate article of clothing worn under the veil. (See Plate VII and Figure 9.)

Veil. - The veil is a piece of material worn over the wimple so as to fall over the head and shoulders on each side of the face, forming a part of the headdress of nuns. A young woman who has not yet taken

vows as a nun but is living the life in a sort of internship is called a novice and wears a white veil. When a woman professes final vows in an order she takes the black veil of a nun.

Footgear. - Nuns either wore plain sandals on their bare feet or a shoe made of leather or cloth.

The costume for nuns is simple and easy to construct. Since all dress for nuns during the twelfth through the sixteenth centuries was so similar, basic changes are only in color. Authenticity is easy to achieve when costuming monks, friars, and nuns.

TABLE 5

RELIGIOUS ORDERS OF NUNS

<u>COSTUME</u>	<u>COLOR</u>	<u>DESCRIPTION ON PAGE</u>
<u>BENEDICTINE NUNS</u>		
Habit	Black	43
Girdle	Black	43
Scapular	Black	43
Cappa	Black	43
Wimple	White	43
Veil	Black	43
<u>POOR CLARES</u>		
Habit	Brown or Grey	43
Girdle	White	43
Wimple	White	43
Veil	Black	43
Scapular	Brown or Grey	43
<u>DOMINICAN NUNS</u>		
Habit	White	43
Girdle	Black	43
Scapular	White	43
Cappa	White	43
Wimple	White	43
Veil	Black	43

APPENDICES

APPENDIX A

ART REPRODUCTIONS AND SKETCHES

The following plates illustrate the costumes described in the text. Preceding the art reproductions is a short statement about the painting and an identification of the ecclesiastical costumes pictured in each particular painting. The sketches included with the art reproductions identify more clearly the different pieces of ecclesiastical garb.

PLATE I

THE LAST COMMUNION OF SAINT JEROME

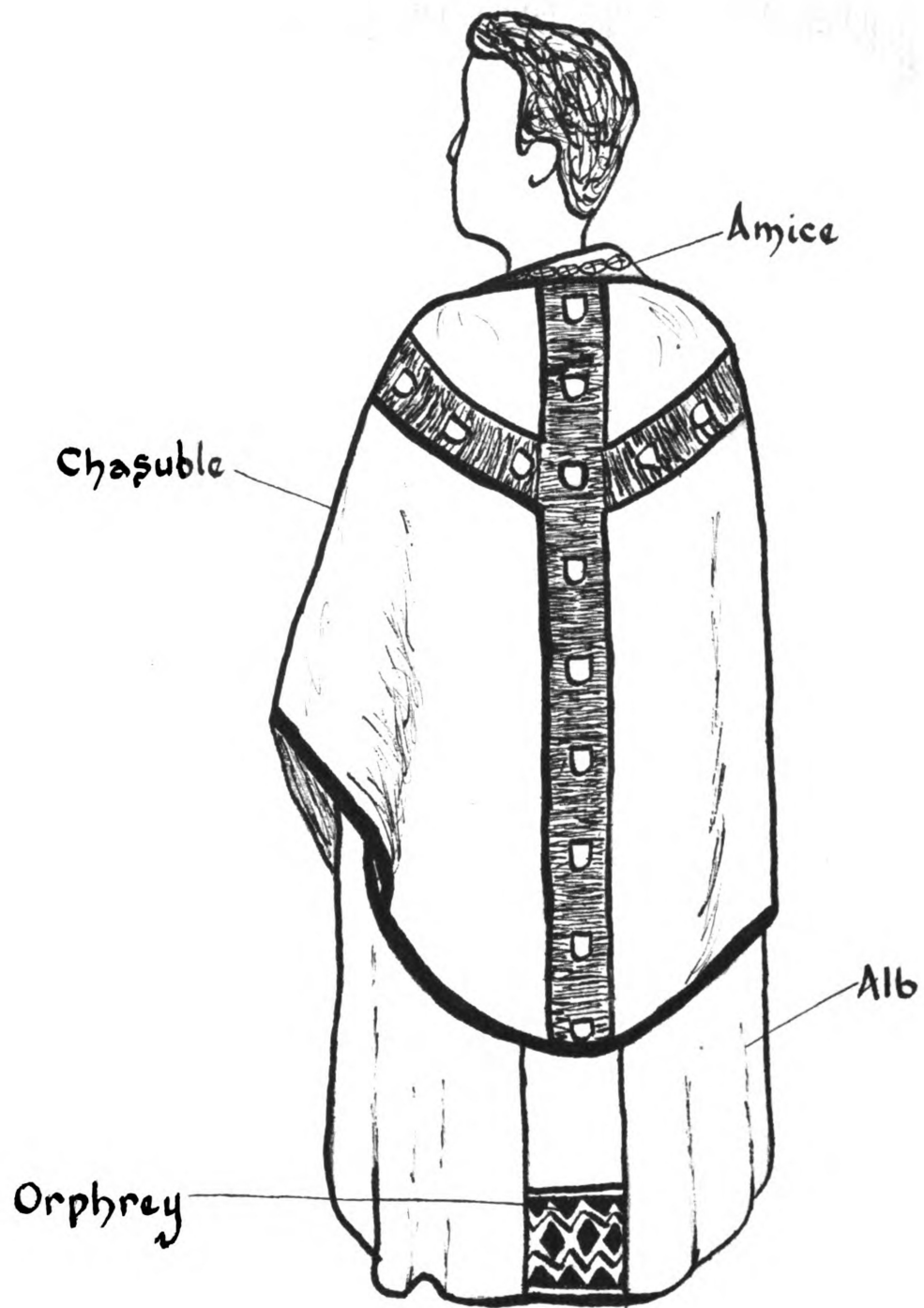
Sandro Botticelli

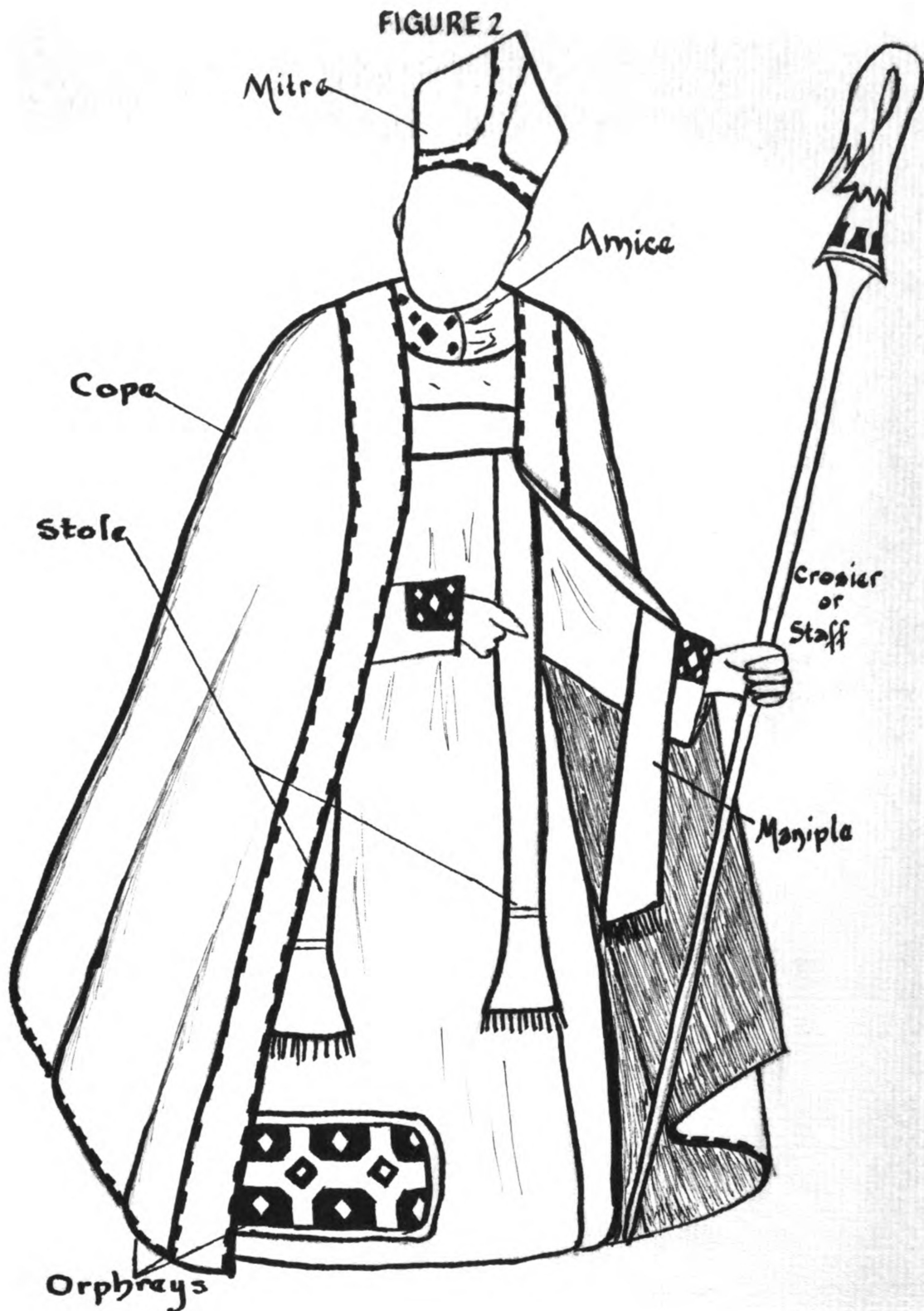
Painted about 1495

In this painting acolytes carrying candles are garbed in dark cassock and white surplice. There is some color and decoration on the surplice but that is optional. The priest giving the Eucharist to Saint Jerome is clothed in Mass vestments; the alb, maniple and chasuble are visible. Both the chasuble and alb are trimmed in blue, a variation that differs from country to country. The two monks supporting Saint Jerome are clothed in brown habit, scapular and cowl. Each figure in this painting has a tonsured head. Each head is bare and without a skullcap even though the artist has painted some of the tonsured heads with a bluish cast.



FIGURE 1





BISHOP - CEREMONIAL DRESS

PLATE II

BURIAL OF COUNT ORGAZ

El Greco

Painted 1586

A friar and a monk stand at the lower left hand corner of this painting. A Franciscan friar dressed in the grey habit and cowl of his order listens to a Benedictine monk dressed in a black habit and cowl. Saint Stephen and Saint Augustine carry Count Orgaz to his final resting place. Saint Stephen is clothed in a richly brocaded version of the rochet while Saint Augustine is costumed in the customary bishop's robes, a cope and mitre. Two priests stand at the right of the scene. The first is clothed in a black cassock and white surplice and the second is wearing the black cassock and cope. It is interesting to note that the copes are richly brocaded and that there is much detail in embroidery and design.



PLATE III

THE MADONNA WITH SIX SAINTS

Sandro Botticelli

Painted about 1487

In this painting the virgin clothed in blue and enthroned in a towering niche has on her right, Saint Barnabas, Saint Augustine, and Saint Catherine of Alexandria; on her left stands John the Baptist, Saint Ignatius and the archangel Michael.

Saint Augustine is clothed in a black cassock and white rochet; over this is a cope made of plain red material but bordered in gold with colorful detail. The cope is fastened loosely at the neck so that the rochet shows quite plainly. The Bishop Augustine wears a mitre on his head.

Saint Ignatius also wears a cassock and rochet and plain red cope bordered in gold. His cope is fastened so that the rochet does not show except at the feet. Ignatius also wears the traditional Bishop's mitre on his head.



FIGURE 3



CARDINAL - CHOIR AND STREET DRESS

PLATE IV

DON FERNANDO NINO DE GUEVARA

El Greco

Painted 1596 - 1604

Here in the magnificent crimson and lace of the office of cardinal is Don Fernando De Guevara. Don Fernando is dressed in the traditional choir cassock and white rochet; the matching chimere and almuce complete his ecclesiastical robes. On his head Don Fernando wears a version of the square cap which has been stiffened and consequently stands higher on the head. It is interesting to note that the Cardinal is also wearing spectacles which probably gained prominence following the publication of Roger Bacon's Opus Majus in the thirteenth century.

Besides wearing the usual bishop's ring on the fourth finger of the right hand, Don Fernando has a number of other gems on his fingers; this is either a local deviation or a sign of his own eccentricity.



PLATE V

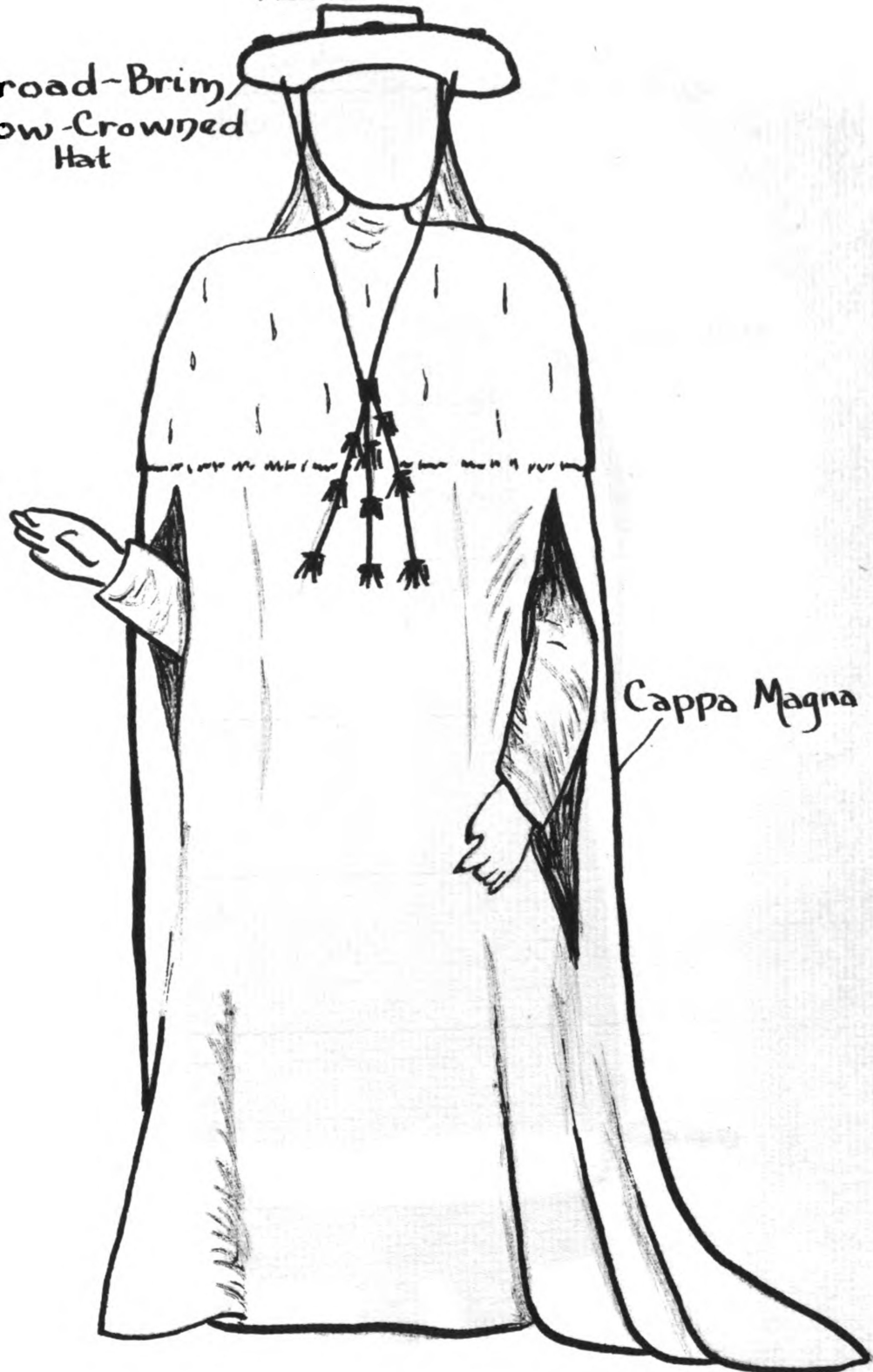
CARDINAL THOMAS WOLSEY

This print of Cardinal Wolsey pictures him in his almuce and square cap. Both the almuce and cap are crimson in color; the rochet which shows under the almuce is white. Note that this version of the square cap fits the head snugly and is pulled down about the ears. Beneath the bust of Wolsey are the symbols of his office: the crozier, the broad-brim, low-crowned hat, red in color and trimmed in red and gold cord, and the mitre for ceremonial occasions.



FIGURE 4

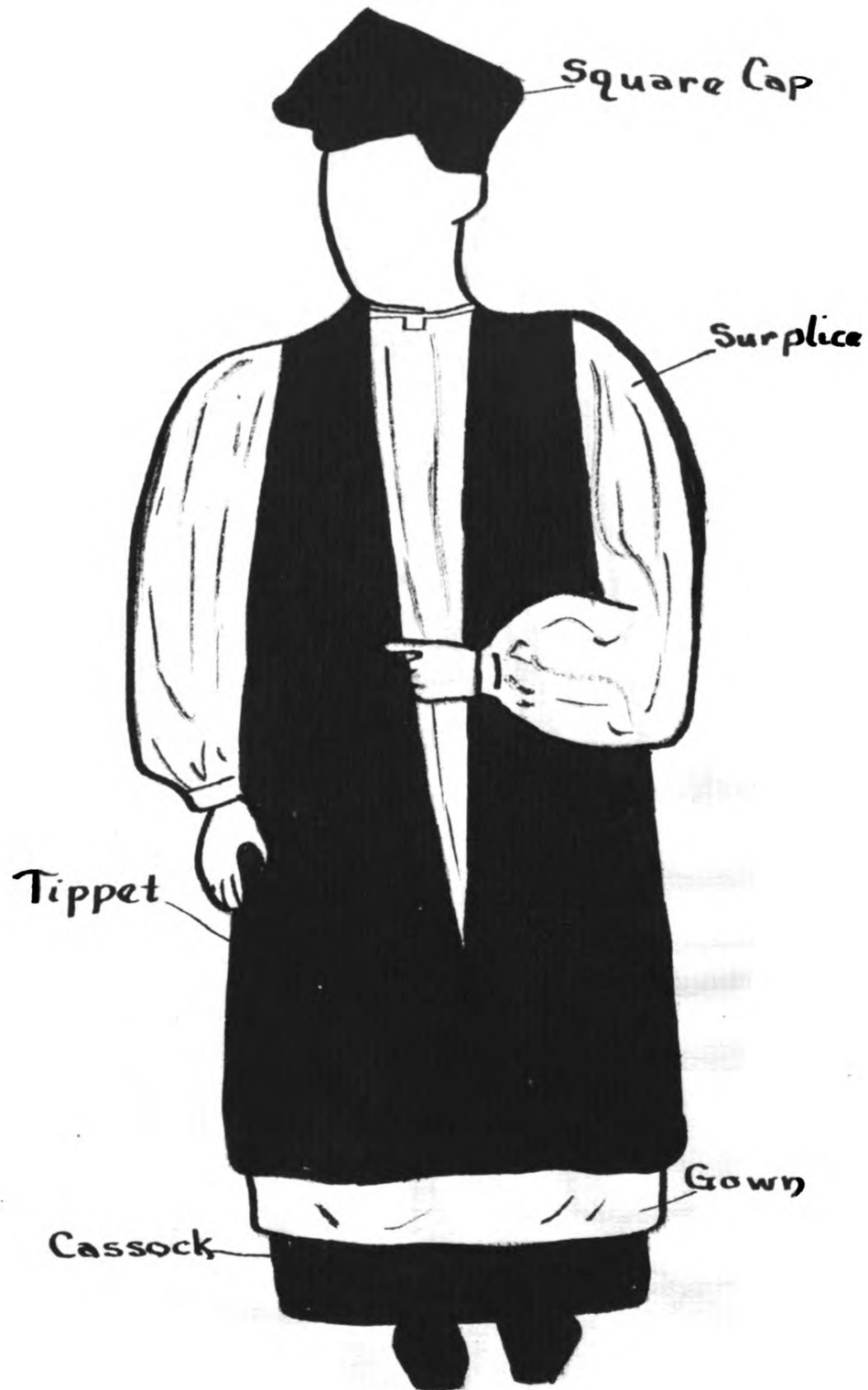
Broad-Brim,
Low-Crowned
Hat



Cappa Magna

CARDINAL - CEREMONIAL DRESS

FIGURE 5



PRIEST - CHOIR AND STREET DRESS

—

.

FIGURE 6



POPE - CHOIR AND STREET DRESS

FIGURE 1

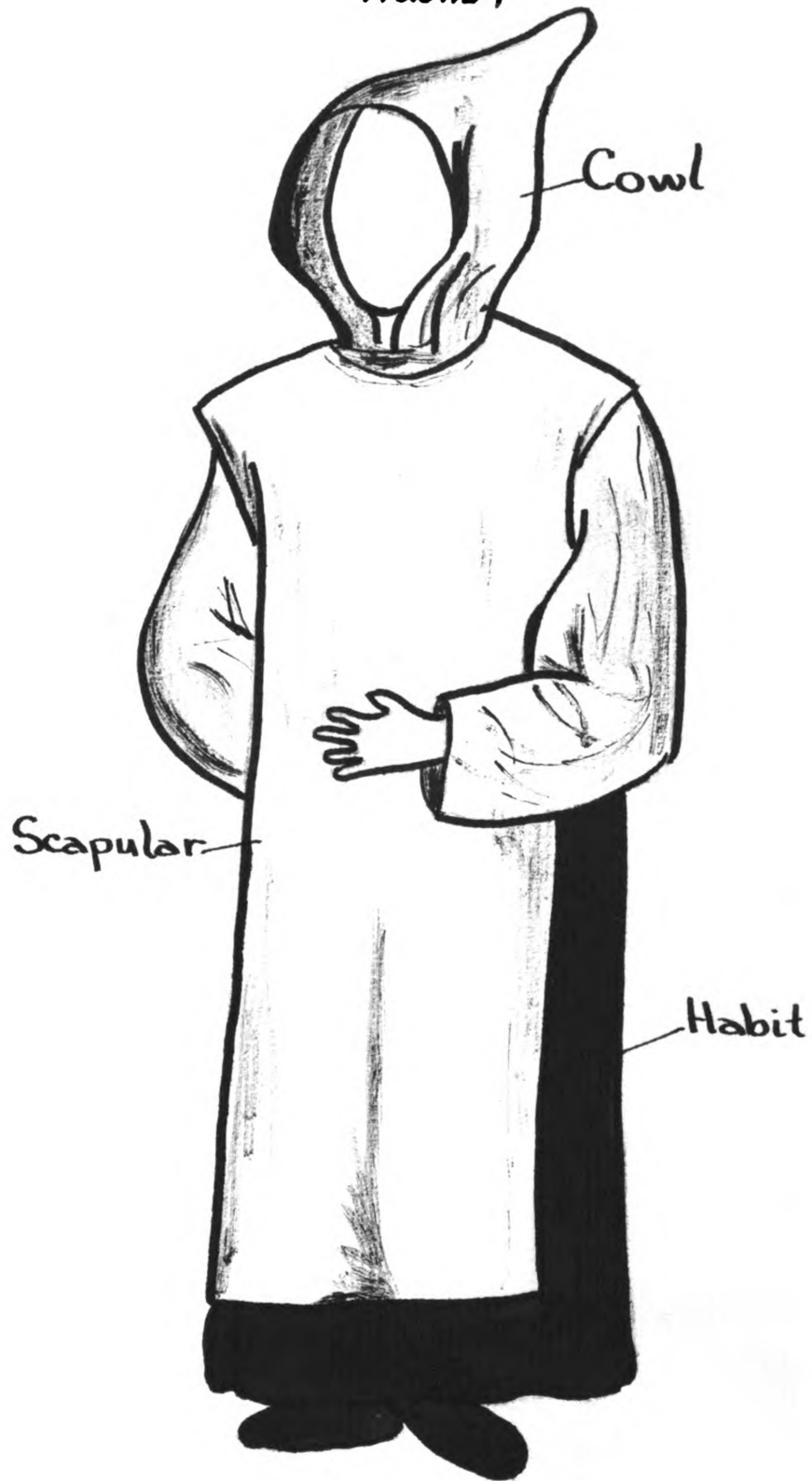


PLATE VI

FRAY HORTENSIO FELIX PARAVICINO

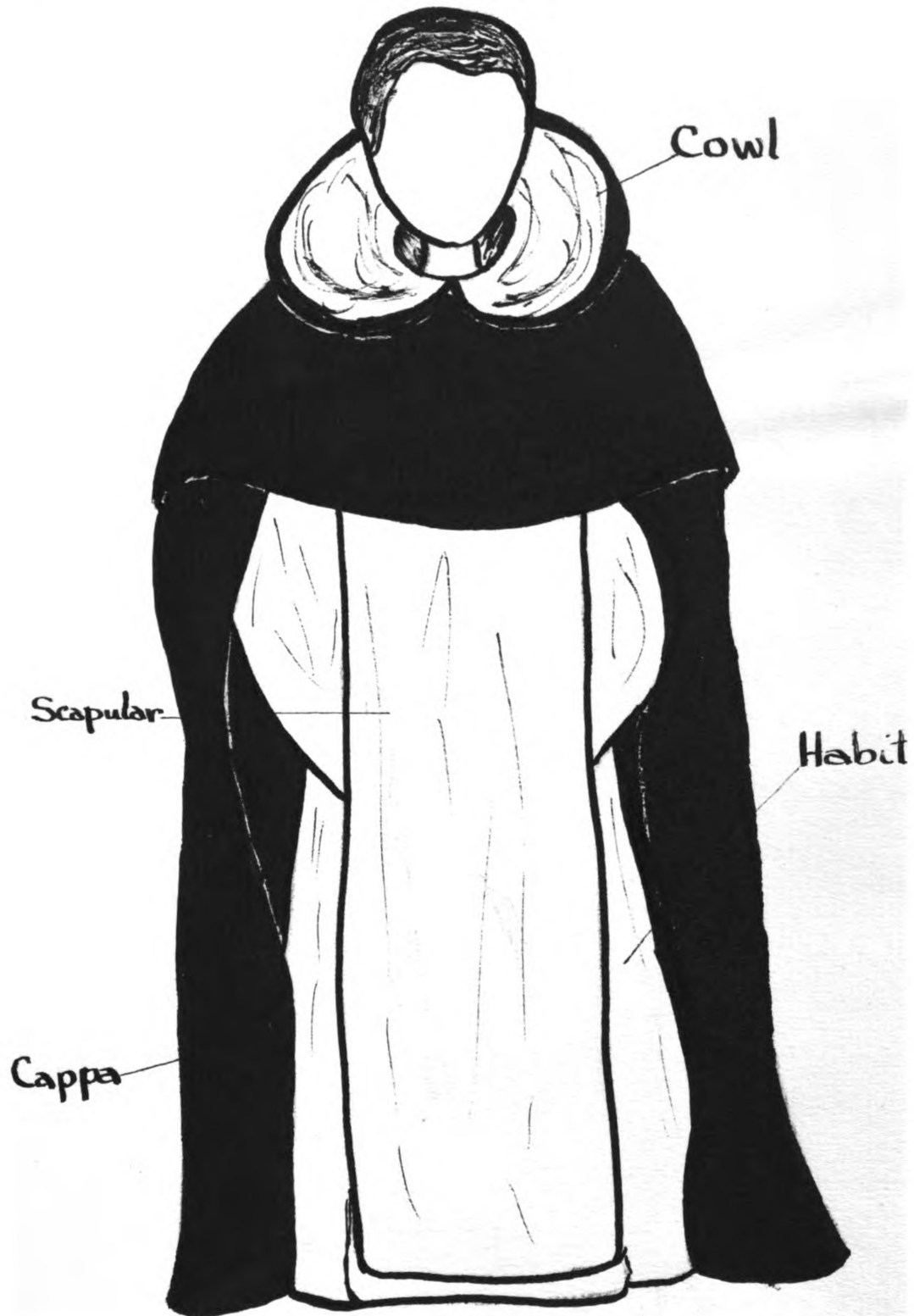
El Greco

Painted 1604 - 1609

Fray Hortensio Felix Paravicino is a monk of the Trinitarian Order. He is costumed in a white habit, cowl and scapular. On his scapular is a red and blue cross; this is a good example of the minor deviations in decoration from order to order. The heavy, dark cloak completes the dress of the monk.



FIGURE 8



FRIAR

PLATE VII

NUNS

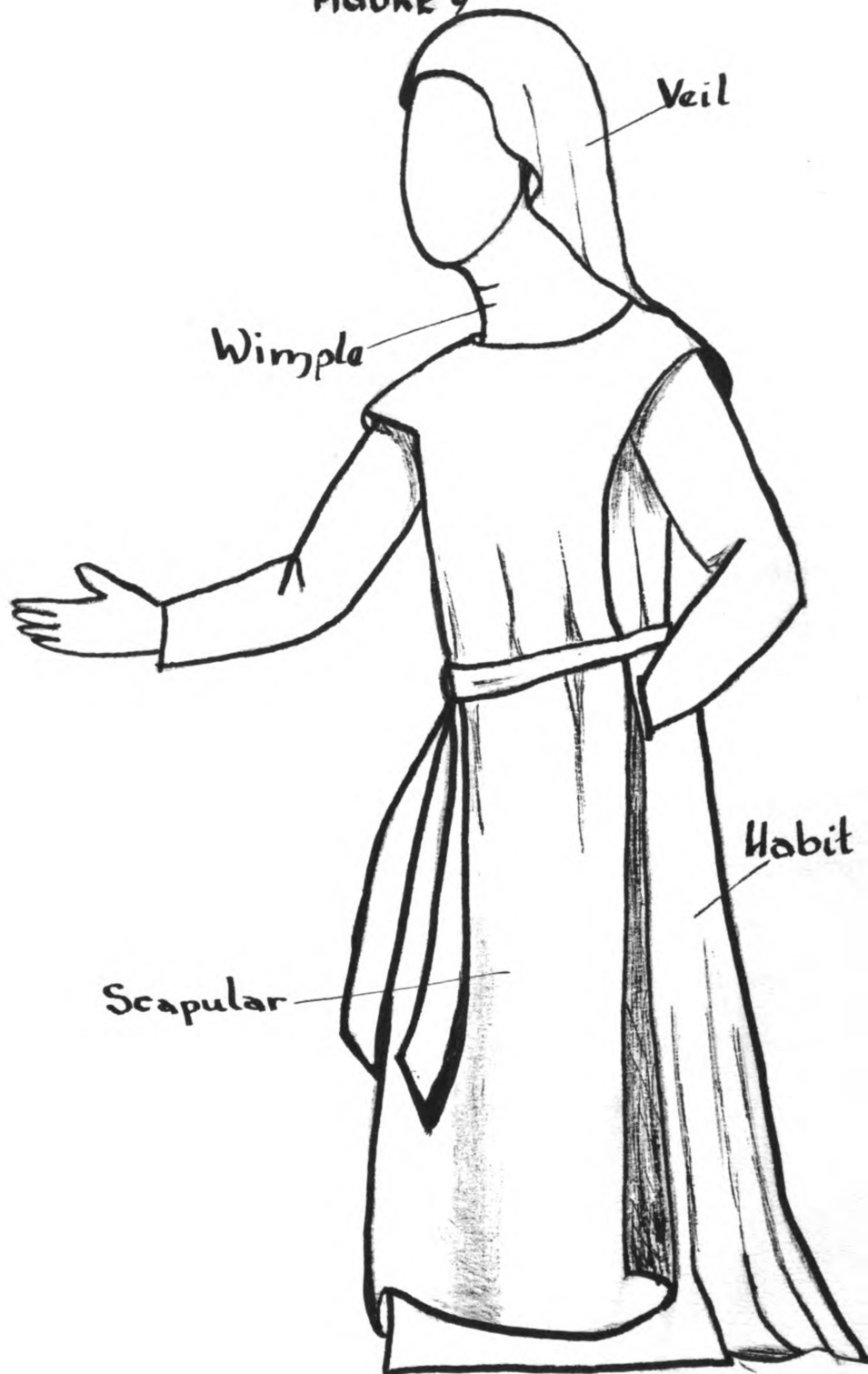
The nun on the left is clothed in a white habit and scapular; the girdle about her waist is made of leather. She wears a black cloak over her costume. Her head is covered with a white wimple and her veil is sheer and black, loosely fitted so that it may be pulled down over her face.

The nun in the center of the print is clothed in black habit and veil. She is not wearing a scapular but does have a girdle about her waist to which is attached a rosary. The white wimple about her face is brought down rather low under her chin in order to form a sort of white collar.

The nun on the right is also clothed in black habit, scapular and veil. She has a white wimple about her face and her veil is lined with white linen. Usually nuns wore sandals on their bare feet.



FIGURE 9

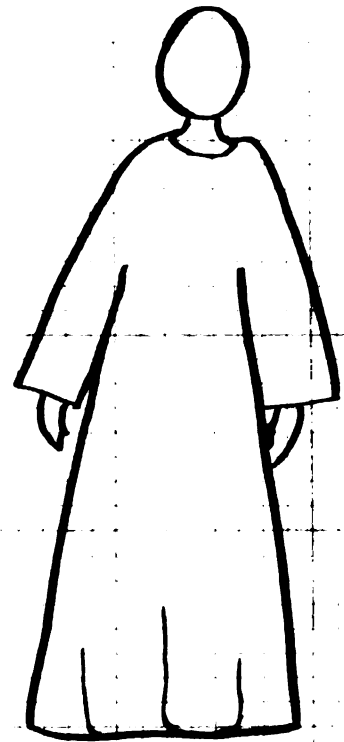
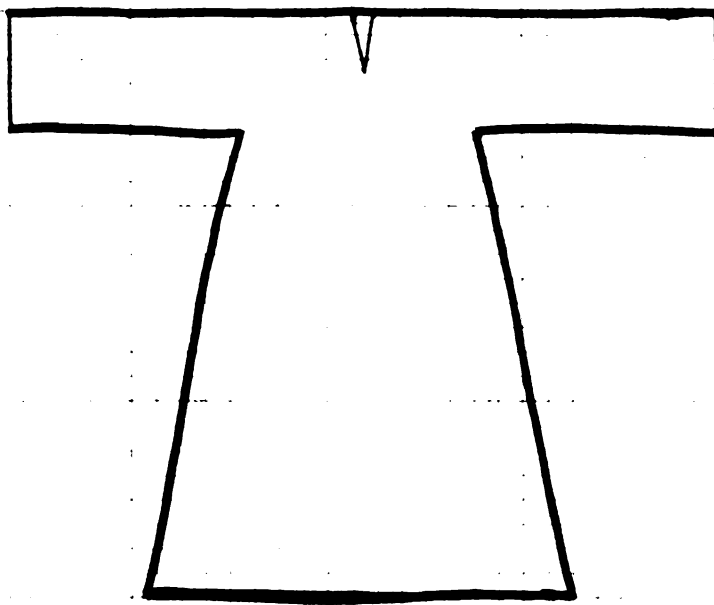


APPENDIX B

PATTERNS

The following graphs provide basic patterns for some pieces of ecclesiastical garb. These patterns are not sophisticated, detailed examples of commercial patterns, but with a little knowledge in sewing and costume construction they will be an adequate guide for the costumer's use. Costumes such as the alb, cassock and habit can be made from commercial patterns of straight lined coats and dresses. Hoods might also be more easily constructed from contemporary patterns. In most instances however, the following sketches are sufficient and simple enough to serve the needs of those involved in constructing costume.

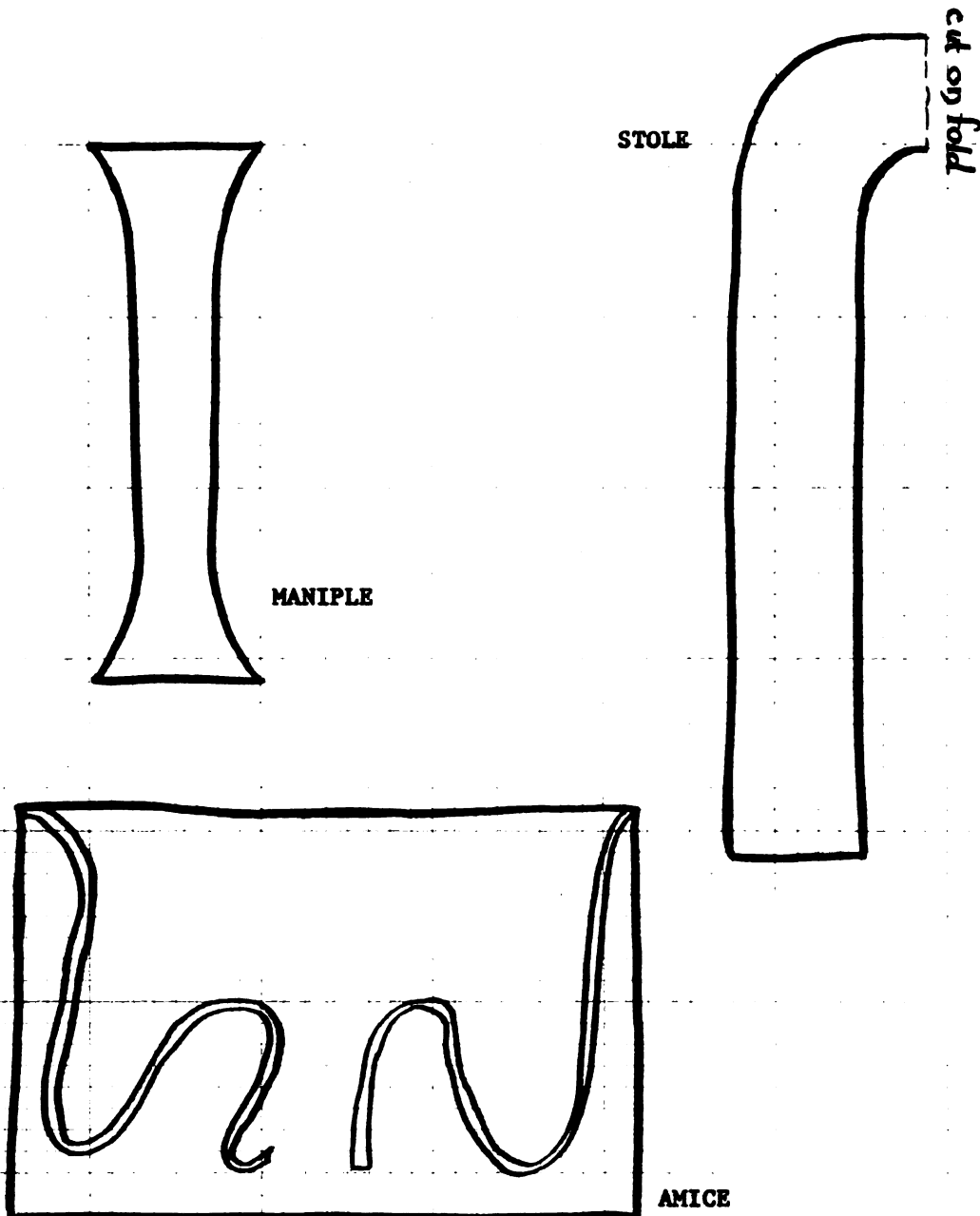
Graph 1



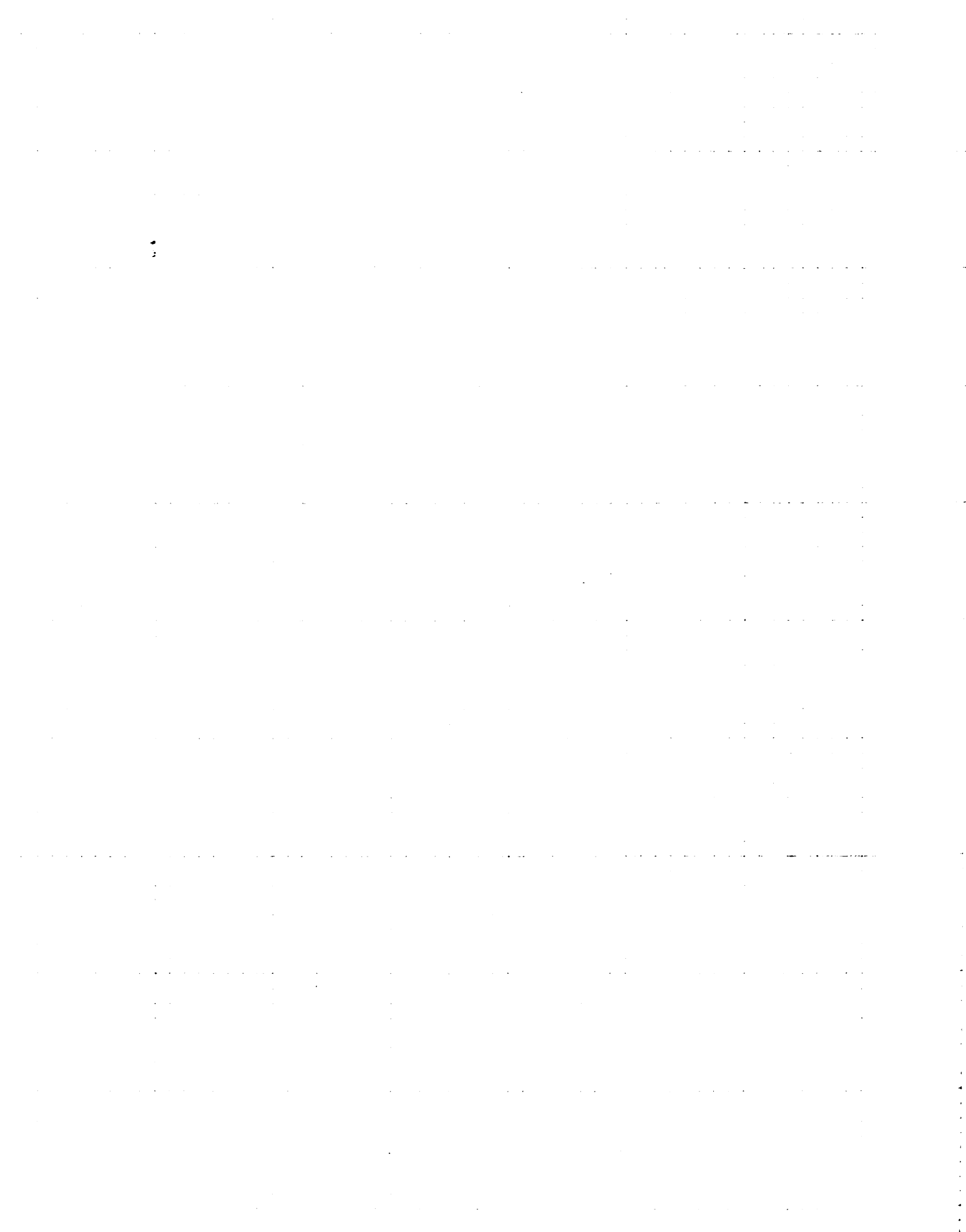
ALB

Scale: Two inches to a Square

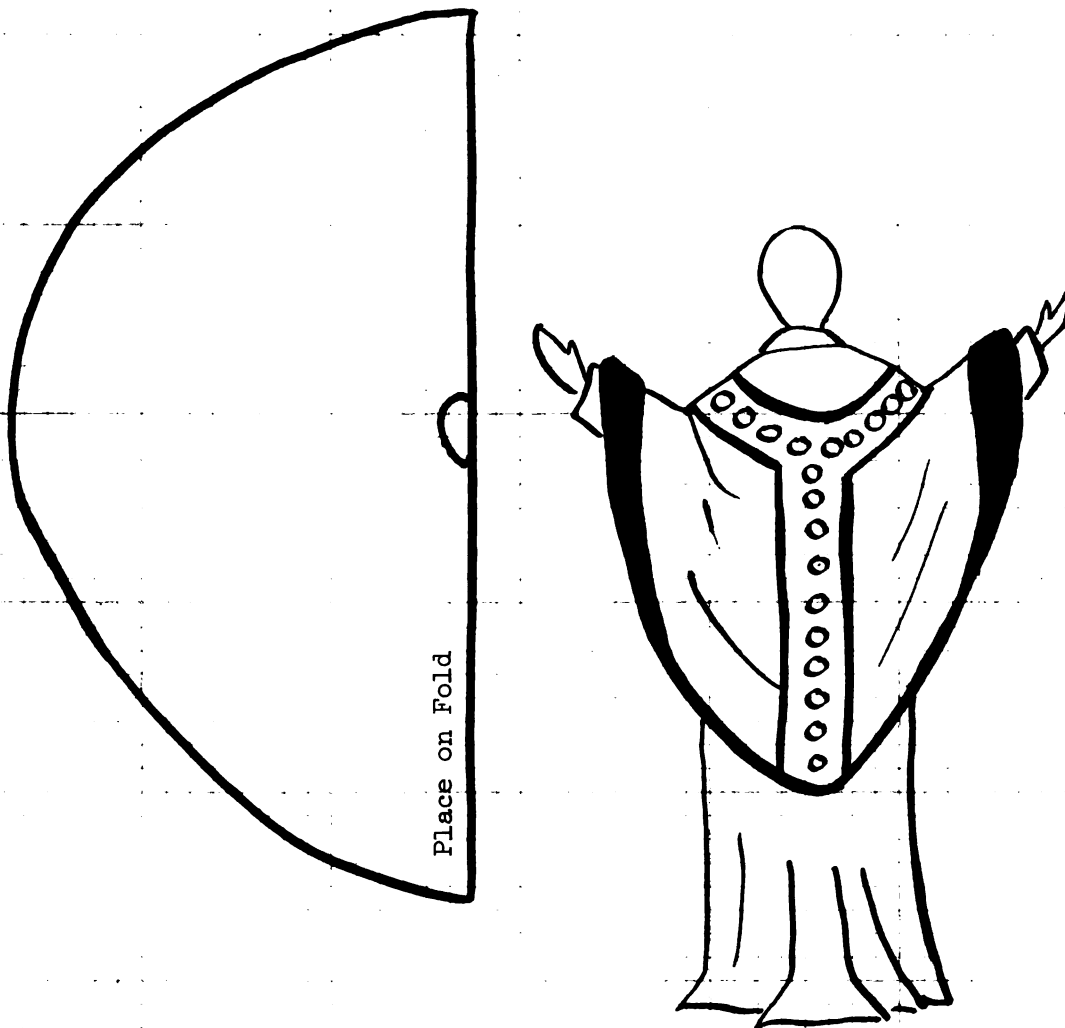
Graph 2



Scale: One Inch to a Square



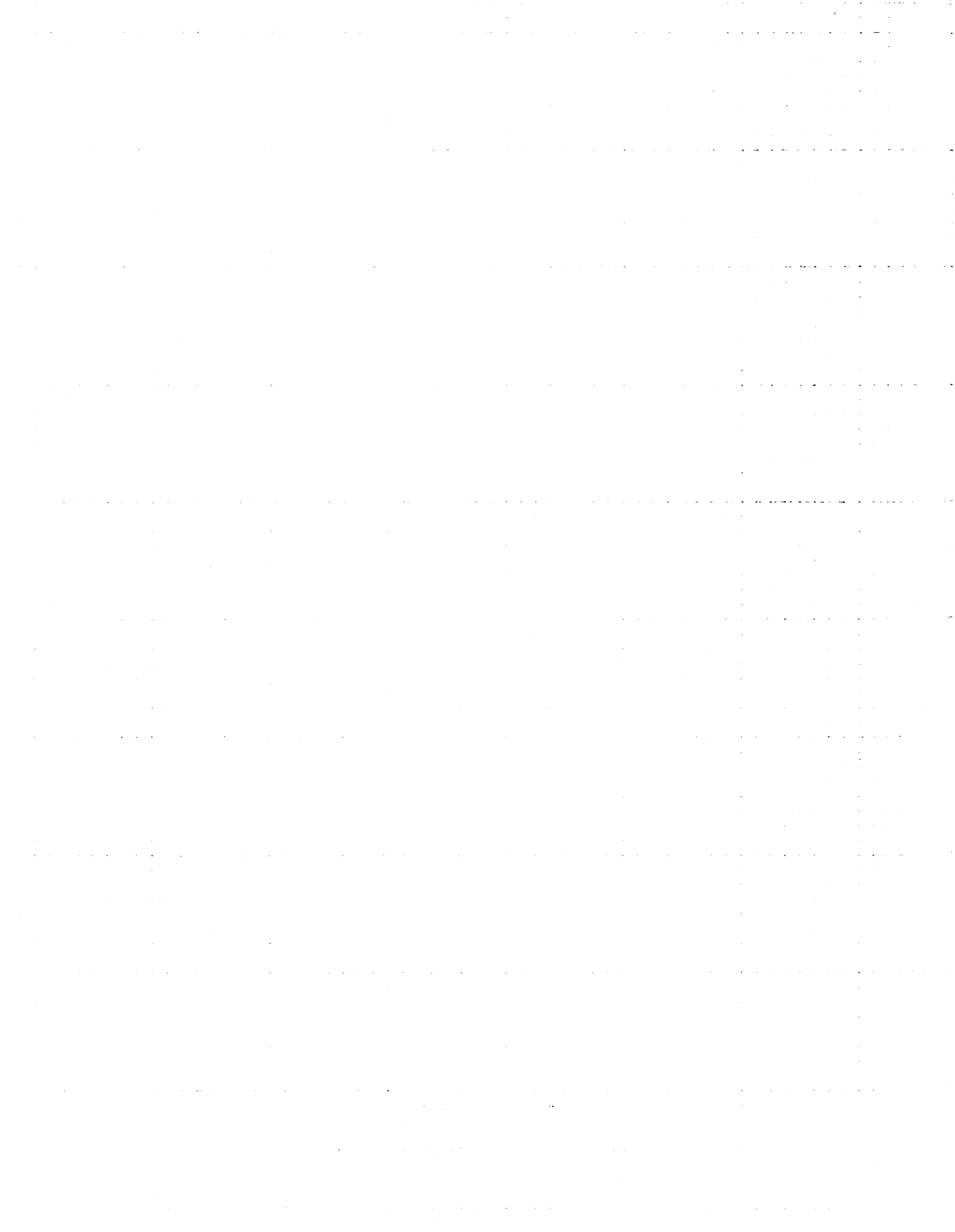
Graph 3



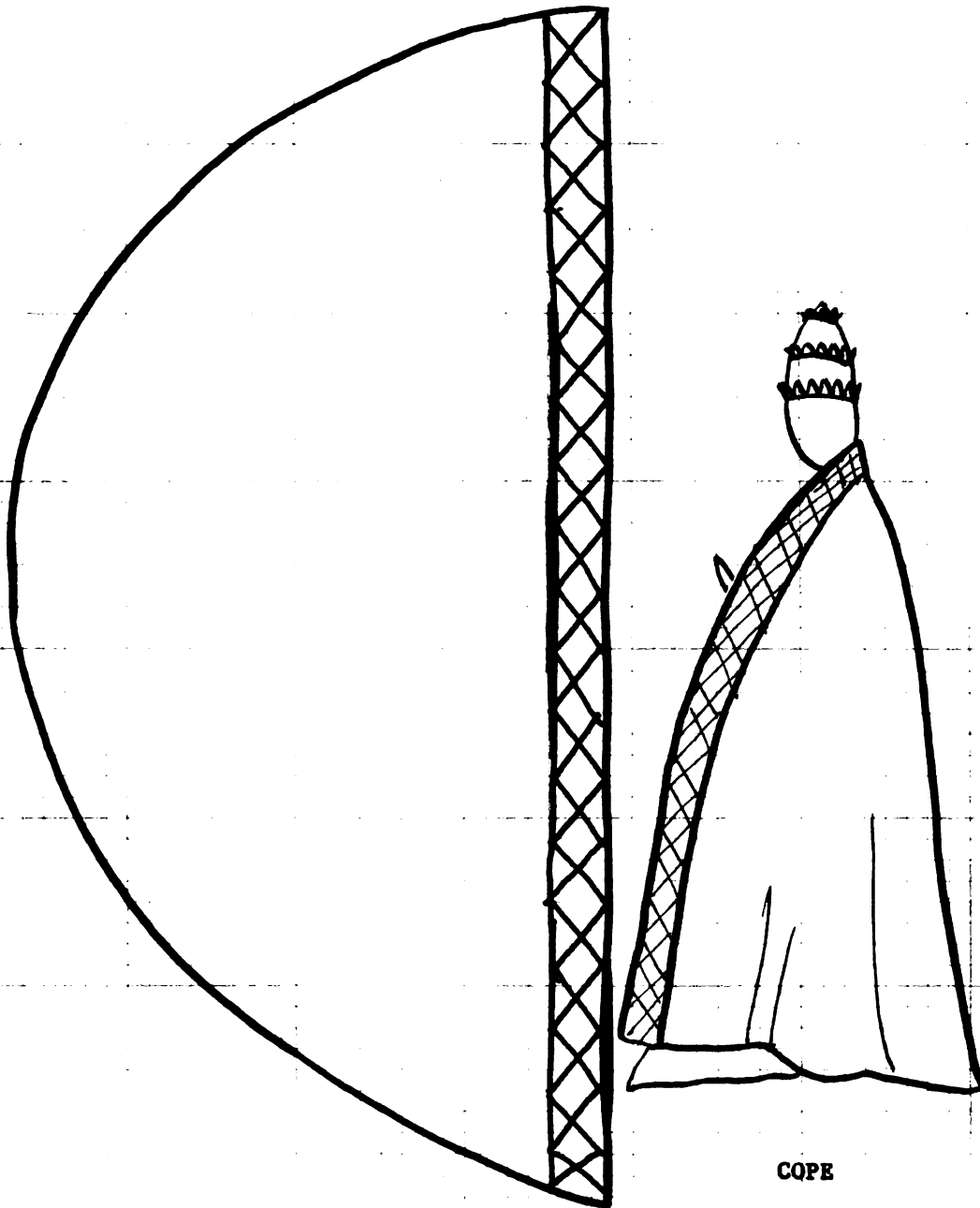
CHASUBLE

Use of the Half Circle

Scale: Two Inches to a Square



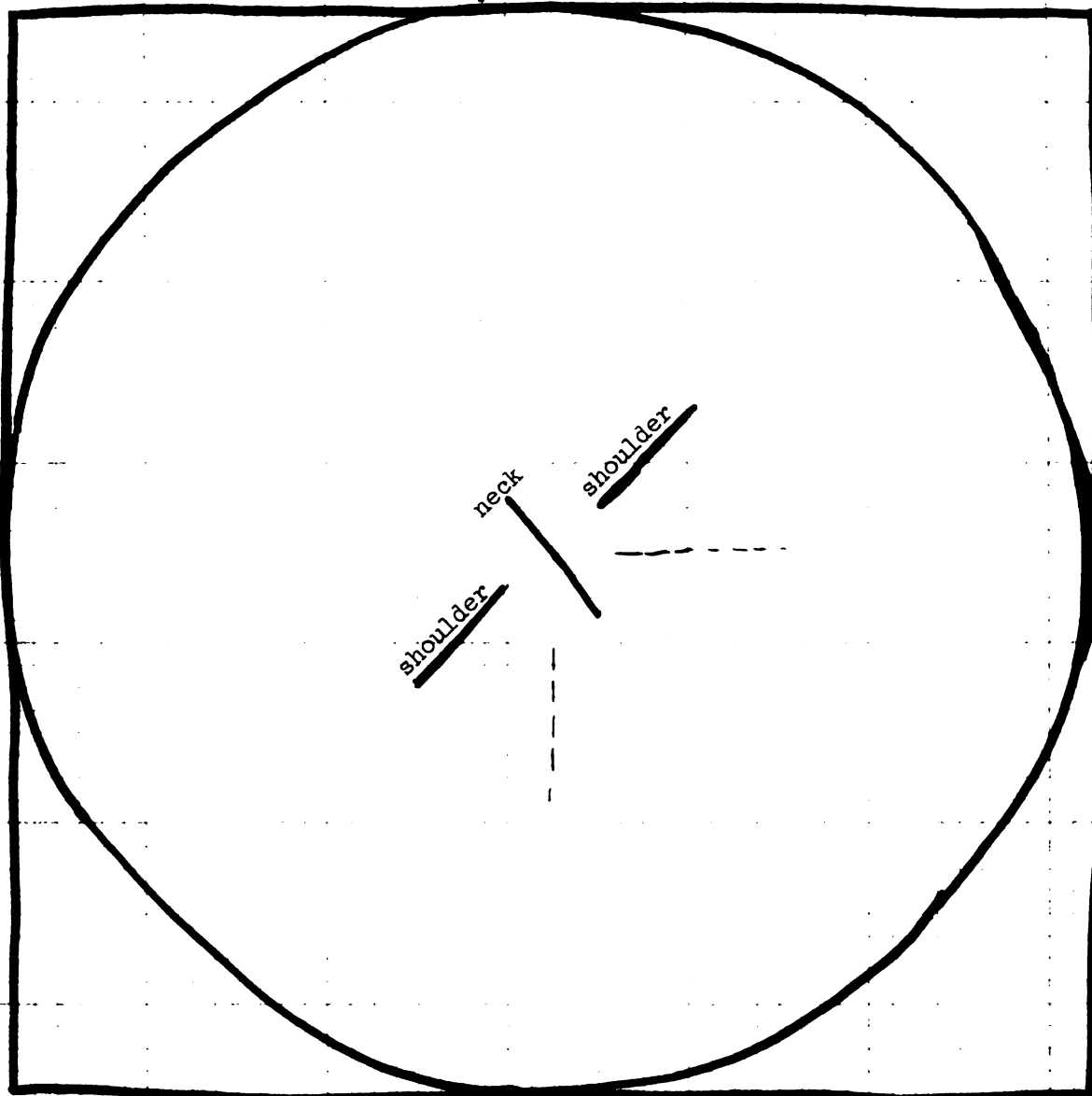
Graph 4



Use of the Half Circle

Scale: Two Inches to a Square

75
Graph 5



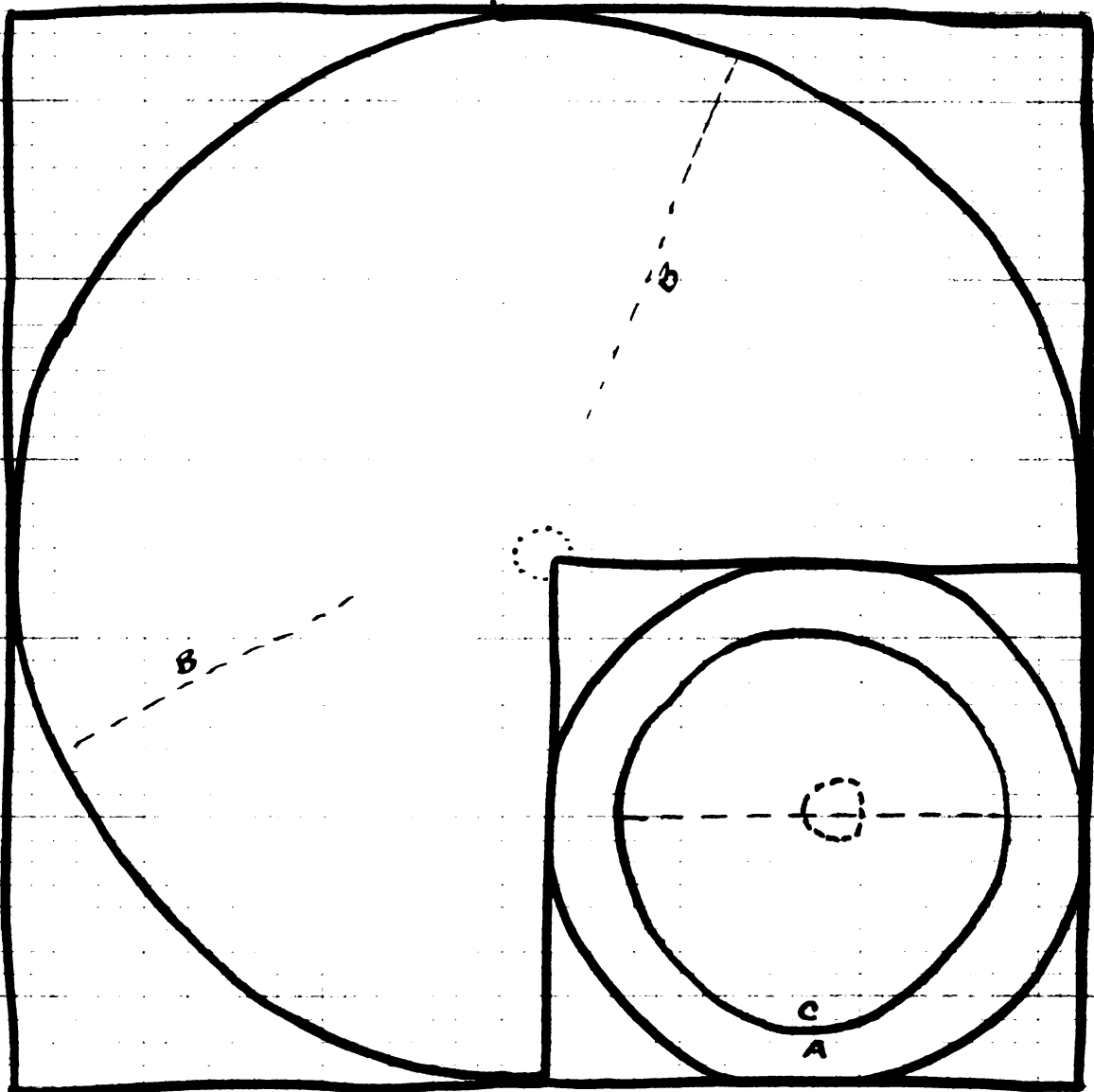
Full Circle (Dotted lines
indicate Cardinal's arm
openings.)

Scale: Two Inches to a Square



CAPPA MAGNA

76
Graph 6



ALMUCK



CAPPA MAGNA

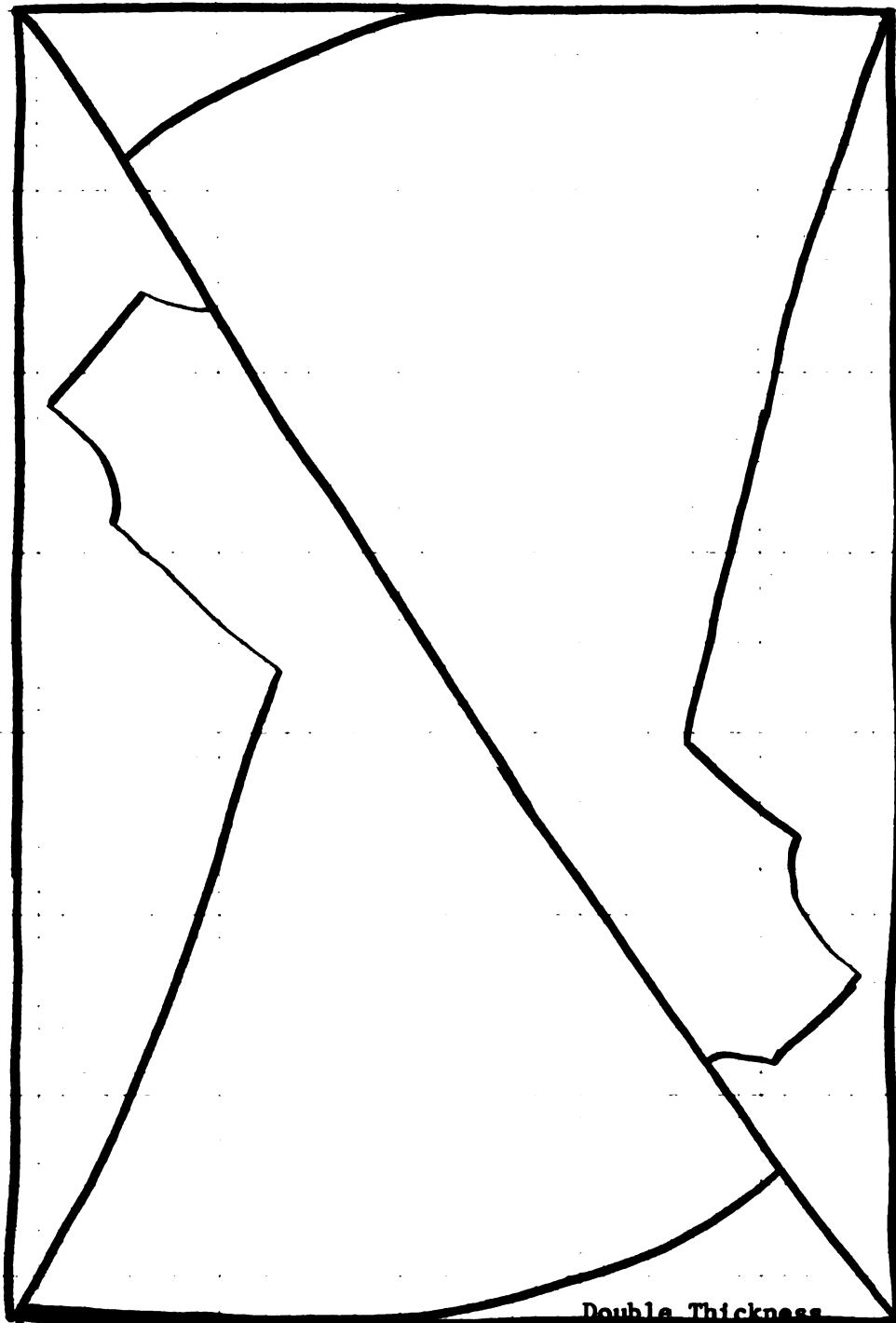


CAPE FOR CASSOCK

Three-quarter Circle and Circular Cape or Cap Sleeve

Scale: Two Inches to a Square

Graph 7

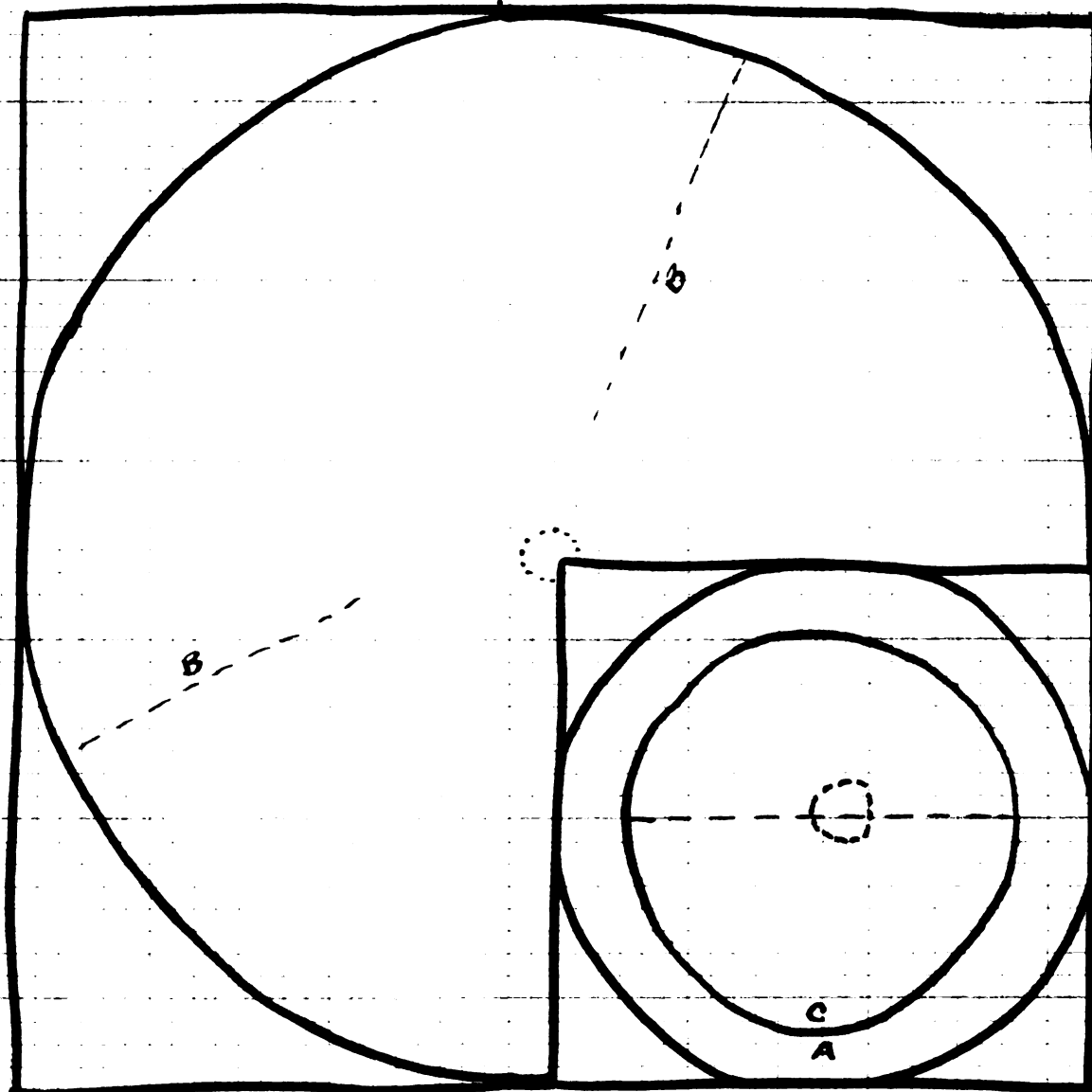


CHOIR CASSOCK

Diagram for Cutting Fitted Garments

Scale: One Inch to a Square

Cut and Join on Diagonal Line



ALMUCE



CAPPA MAGNA

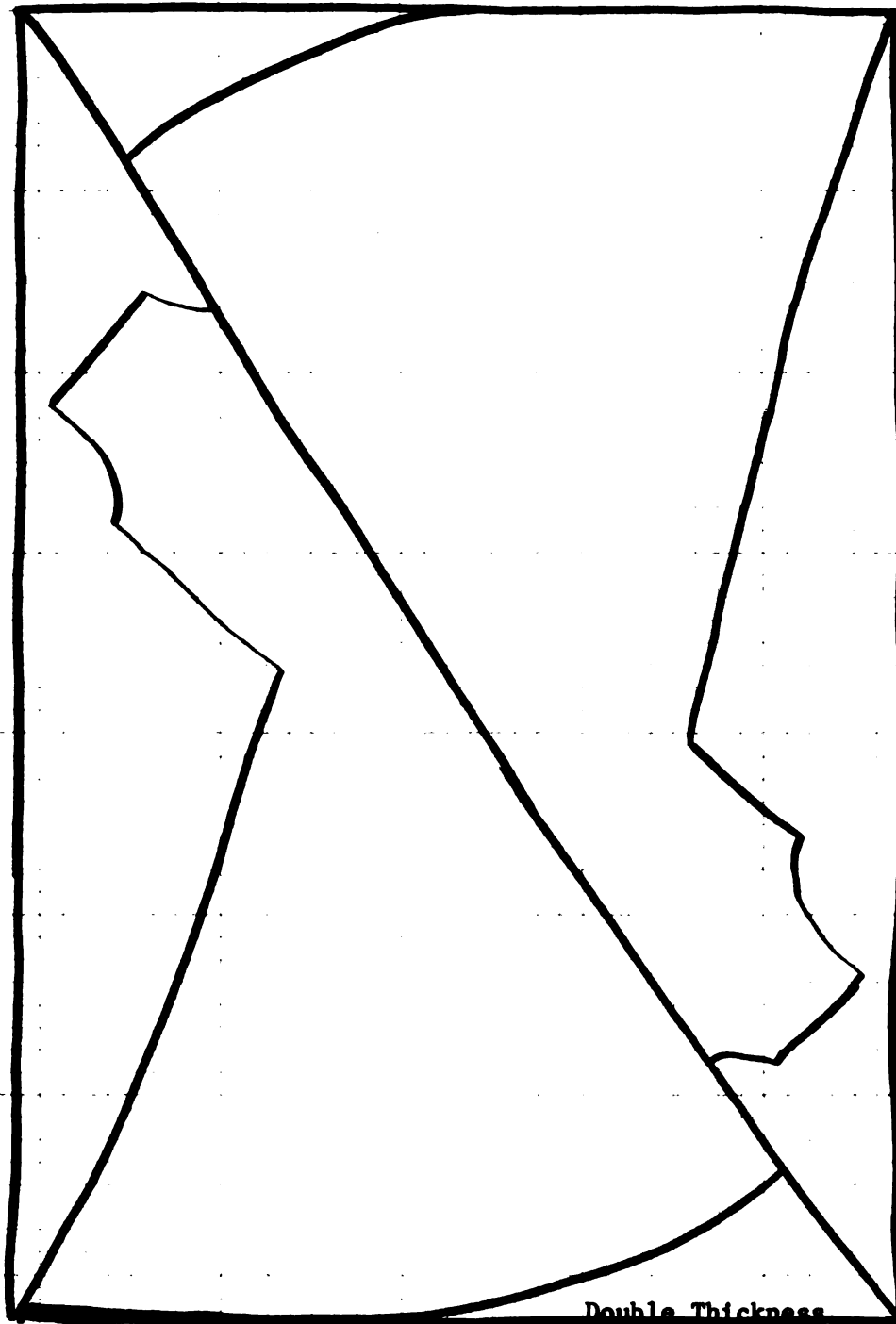


CAPE FOR CASSOCK

Three-quarter Circle and Circular Cape or Cap Sleeve

Scale: Two Inches to a Square

Graph 7



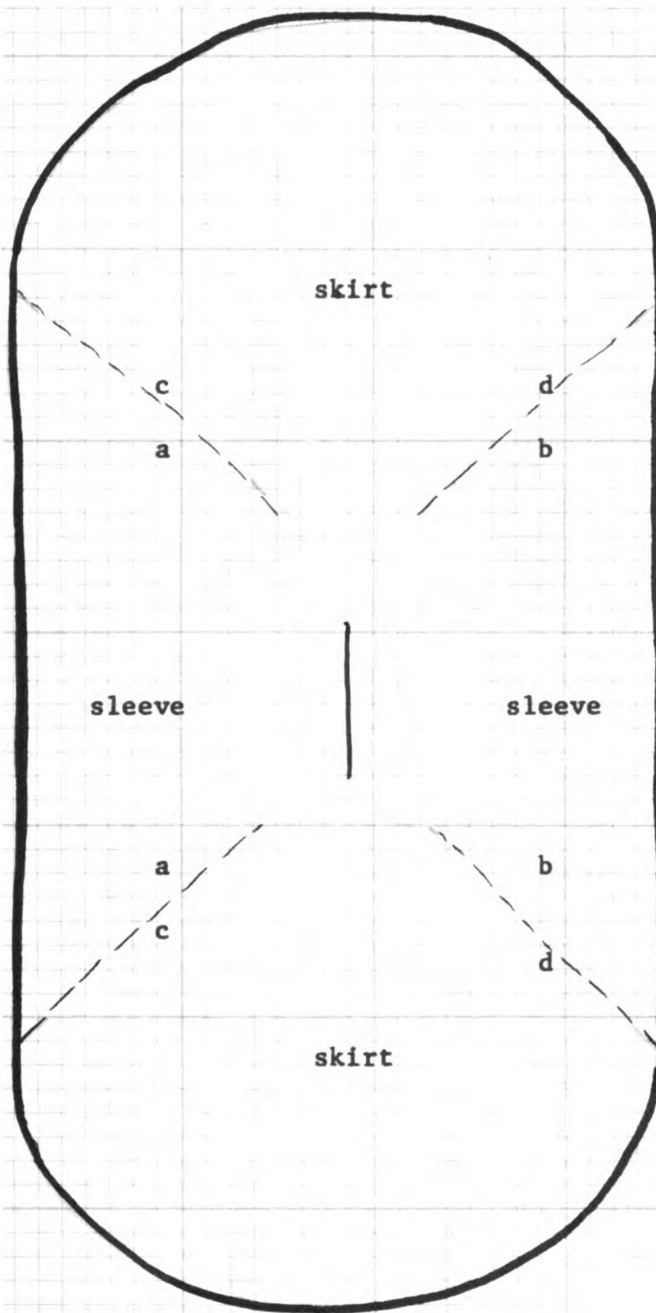
CHOIR CASSOCK

Diagram for Cutting Fitted Garments

Scale: One Inch to a Square

Cut and Join on Diagonal Line

Graph 8

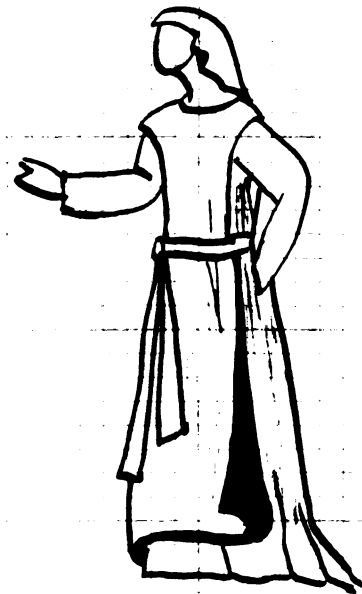
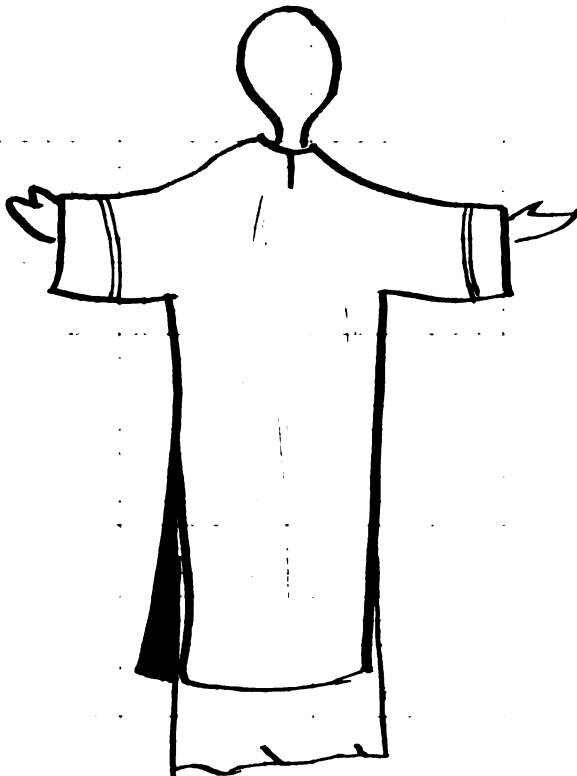
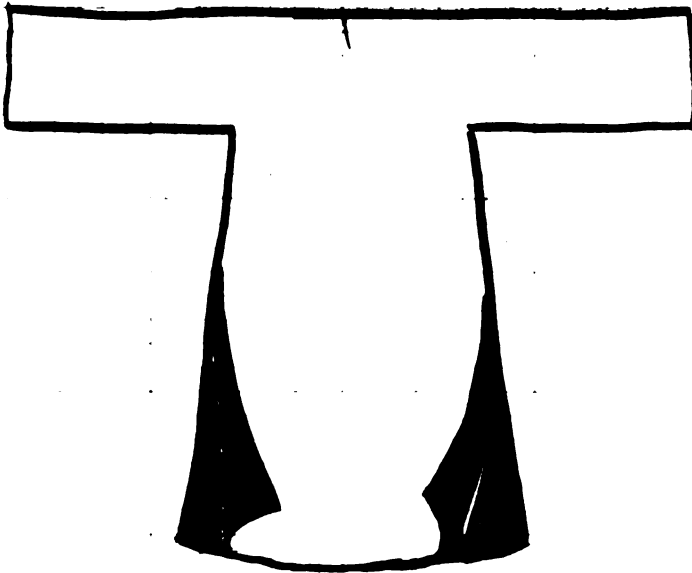


HABIT

Oval with Straight Sides

Scale: Two Inches to a Square

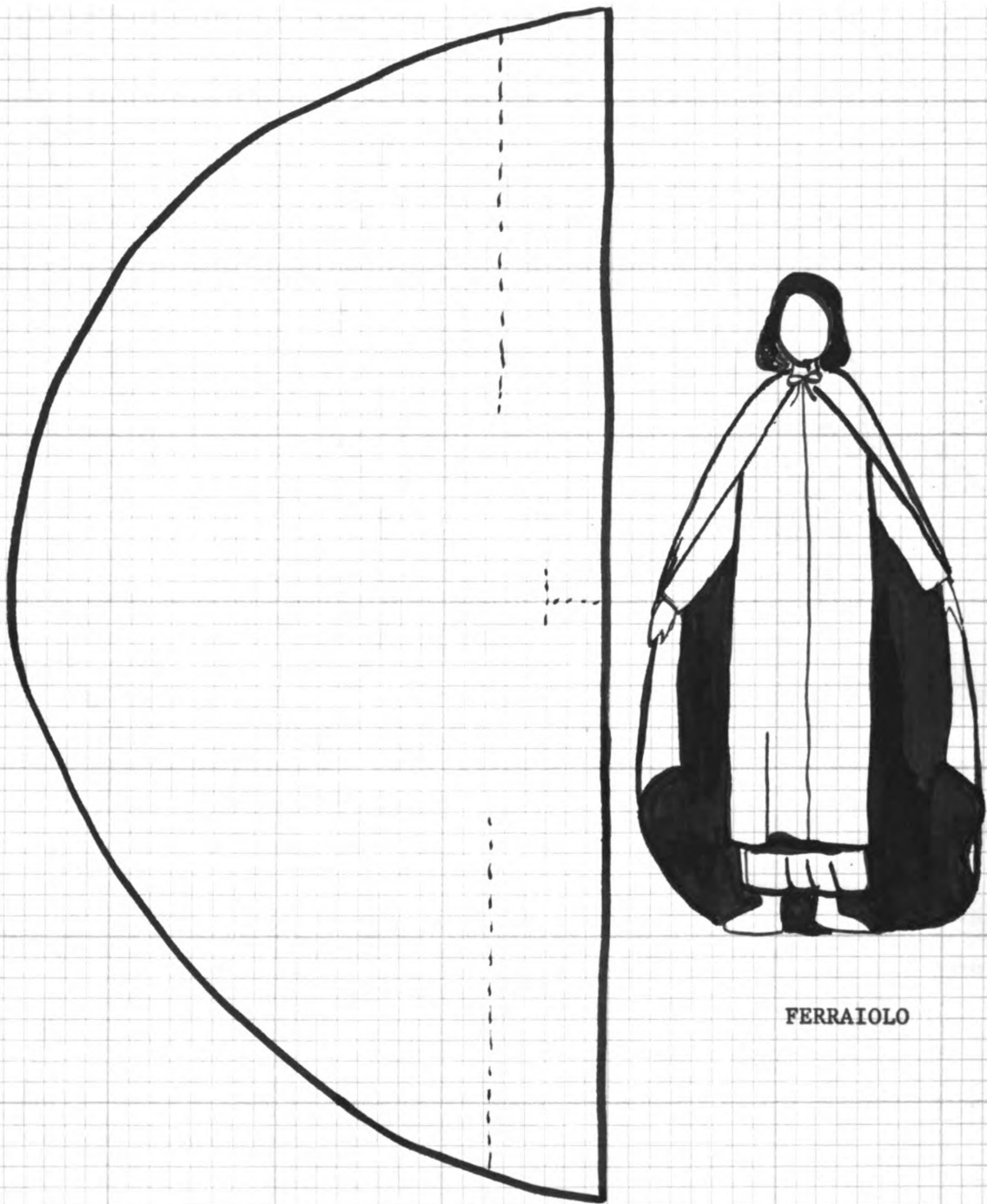
Graph 9



SCAPULAR

SURPLICE - ROCHET

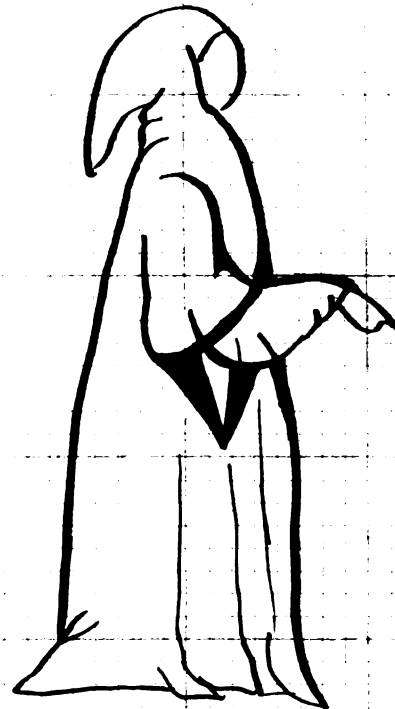
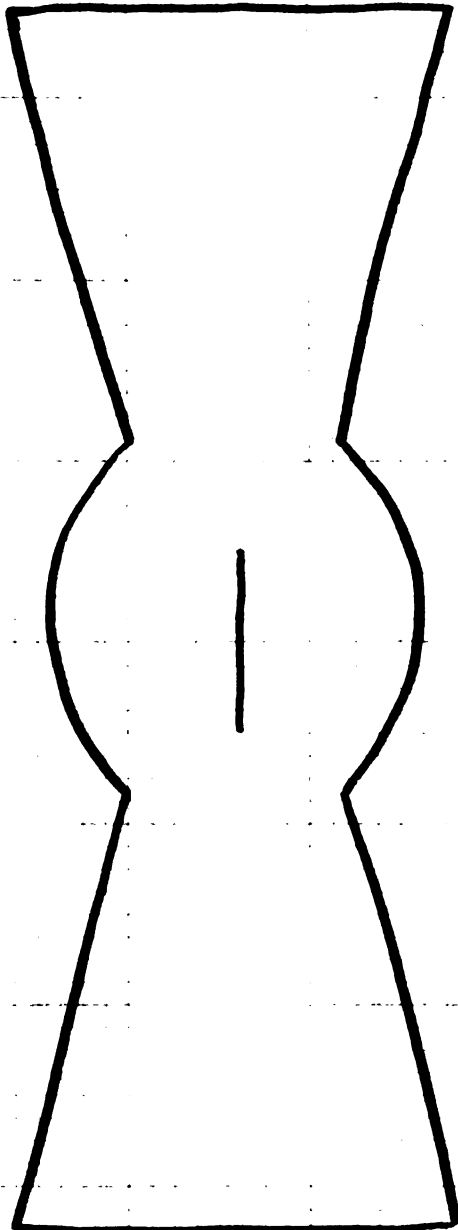
Scale: Two Inches to a Square



Half Circle Cut with Front Panels

Scale: Two Inches to a Square

Graph 11

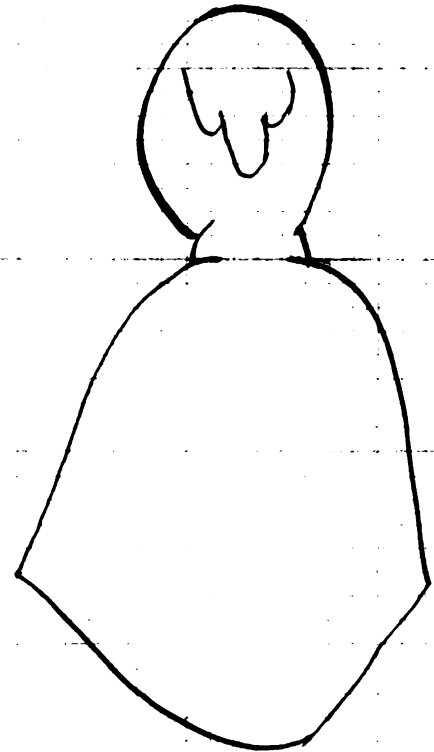
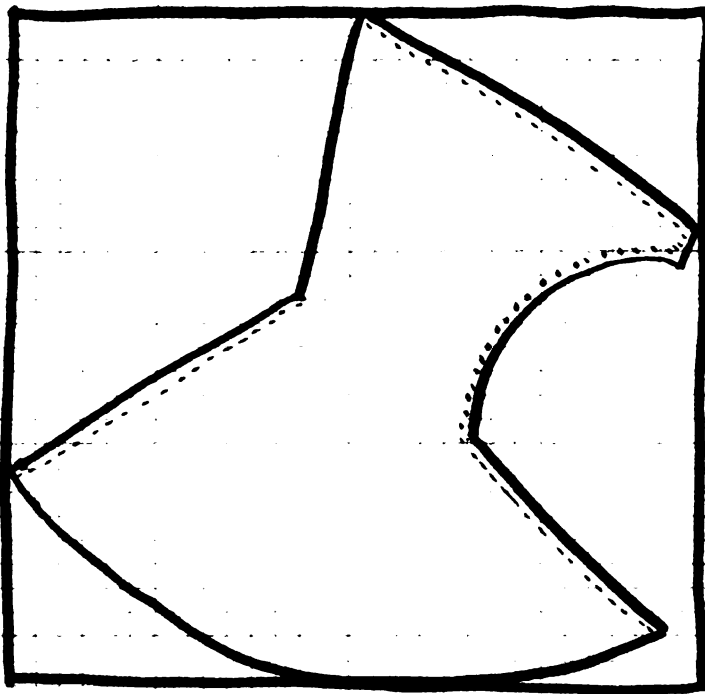


CAPED GOWN

(Hood is illustrated on Graph 12.)

Scale: Two Inches to a Square

Graph 12



HOOD

Stitch on dotted line.

Scale: One Inch to a Square

APPENDIX C

SELECTED PLAYS

The following plays involve ecclesiastical characters. These dramas were either set in the twelfth through the sixteenth centuries or were included if the costumes described in this paper would be applicable to other centuries and characters. The appendix does not contain all possible plays but does provide a selection of dramas involving monks, nuns and other members of the clergy.

APPENDIX C

SELECTED PLAYS

Anonymous	Selected Folk Plays
	<u>A Merry Play Between Tyb, His Wyfe and Johan, the Husbande and Syr Johan the Priest</u>
Anonymous	<u>Robin Hood and the Friar</u>
Anonymous	<u>Sepulchrum</u>
Anouilh, Jean	<u>The Lark</u>
Ayme, Marcel	<u>Clerambard</u>
Bolt, Robert	<u>A Man for All Seasons</u>
Claudel, Paul	<u>The Tidings Brought to Mary</u>
Forsyth, James	<u>Heloise</u>
Hockhuth, Rolf	<u>The Deputy</u>
Luke, Peter	<u>Hadrian VII</u>
Machiavelli, Niccolo	<u>The Mandrake</u>
Marlowe, Christopher	<u>Edward the Second</u>
Marlowe, Christopher	<u>The Jew of Malta</u>
Marlowe, Christopher	<u>The Massacre at Paris</u>
Marlowe, Christopher	<u>The Tragical History of Doctor Faustus</u>
Martinez, Gregorio and Maria	<u>The Cradle Song</u>
Osborne, John	<u>Luther</u>
Rostand, Edmund	<u>Cyrano de Bergerac</u>
Shakespeare, William	<u>Twelfth Night</u>
Shakespeare, William	<u>Measure for Measure</u>

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shakespeare, William

Shaw, George Bernard

Ustinov, Peter

Von Schiller, Friedrich

Wasserman, Dale

Webster, John

Much Ado About Nothing

King John

The Life and Death of King Richard II

First Part of King Henry IV

Second Part of King Henry IV

King Henry V

First Part of King Henry VI

Second Part of King Henry VI

Life and Death of King Richard III

King Henry VIII

Romeo and Juliet

Hamlet, Prince of Denmark

Saint Joan

Romanoff and Juliet

Don Carlos

Man of La Mantia

The Duchess of Malfi

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