

COSTUME, ECCLESIASTICAL. The dress worn by ministers of religion acting in their official capacity, in distinction from the dress of ordinary life in different lands and periods. While practically all such officials do wear such distinctive dress, even though in certain cases it is very simple, it is necessary, in view of many and often bitter controversies on the subject of the relation between such costume and religious doctrine, to emphasize the fact that costume belongs to the discipline, not the doctrine, of religious, more especially Christian, bodies. The competence of any such body acting in its corporate and legislative capacity to prescribe a uniform dress for purposes of edification, indication of functions, or liturgical propriety, is undoubted, and is analogous, to the requirement of distinctive uniform, e.g., in the army or the law courts. An association of such dress with

official powers or as essentially doctrinal in itself is erroneous, though often popularly assumed. The Christian era has witnessed the development of ecclesiastical costume in so marked a way as to make the subject one of importance more than archæological.

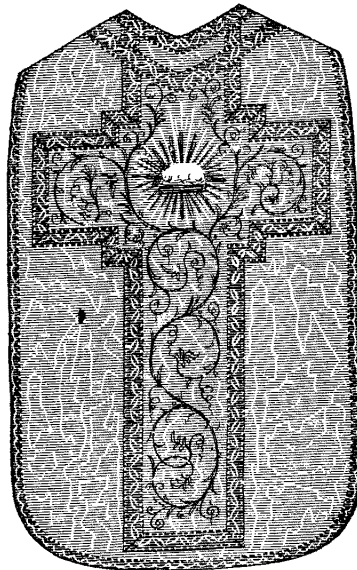
History of Development. Under the Jewish dispensation the costumes of the officiating priests and Levites, like everything else pertaining to the divine worship, was minutely prescribed and rigidly observed. The purpose seems to have been, as with other parts of the Jewish system, to distinguish the Jews as a people from all other nations, and their religion from all other religions as one of special revelation and positive injunctions rather than natural religion accompanied by a system of human origin. The attempt to trace the vestments used in the Christian Church to the Jewish vestments has been made at different times. The theory breaks down historically and when applied carefully in detail. Certain features which are found in common are accidental, not fundamental. Underlying the prescribed Jewish system of vestments, however, is the principle that the divine sanction is given to the use of such costume for such purposes as are mentioned above. This principle, rather than any special application of it, is characteristic of both the Jewish and Christian development of costume.

In all probability the Christian clergy at first used no distinctive dress, and so long as the garb of daily life continued unaltered in the higher ranks of society, a celebrating or officiating bishop, priest, or deacon differed only possibly in a few slight variations from a well-dressed layman. This very absence of distinctive costume, however, was really an indication that the Christian clergy differed from the Jewish orders and from the non-Christian *sacerdos* or other minister. From this early stage two principles entered into the development of a more or less characteristic dress for the clergy—the principle of fixity as opposed to changing fashions in lay costume, and the principle of putting on the best apparel when employed in the service and worship of God. The former resulted in the style and articles of vestments becoming permanent and subject to authoritative prescription; the latter introduced the element of refinement, beauty, and dignity in the dress of the clergy. The recognition of Christianity by the Roman Empire under Constantine gave an impetus to external splendor in all parts of Christian worship. Canonical legislation prescribed as a rule many things which had been heretofore hallowed by custom and religious association and also put a check upon the discretion or caprice of individuals. The growth of such regulation was slow and local rather than general from the third to the eighth century. In the revival of interest in the details of the Christian religion which characterized the age of Charlemagne in the eighth and ninth centuries is to be found explicitly the teaching that the vestments of the Christian clergy are a matter of great importance, and also in this period there is found the custom of giving a mystical interpretation to these vestments in relation to the services and functions where they were worn. The process in development was practically the same throughout the Church. The gradual tendency of the East and the West to diverge in matters political and social also worked out in the externals of religion, and the breaking off of intercommunion

between the Eastern and Western parts of the Church, which reached a crisis in 1054, emphasized this tendency. Although the principles are the same throughout the Church, it is convenient to consider the specific developments of vestments under different heads.

Vestments in the Western Church. In the West the use of ecclesiastical vestments developed with considerable uniformity so far as the employment of certain articles of dress for certain liturgical offices was concerned, but with latitude so far as specific shape, material, and rigidity of use were concerned. There grew up a variety of uses, largely coterminous with national or diocesan subdivisions, e.g., Gallican, Italian, Sarum (Salisbury), Milanese. Not until the sixteenth century and the Reformation movement do we find divergences relating to the authoritative employment of certain vestments. Since the sixteenth century the Roman Catholic discipline on the subject of vestments has tended strongly towards absolute uniformity, while the Anglican discipline has tended more towards specifying what is legal and what is allowable. In general, the same vestments are legal in all parts of the Western church—Roman, Anglican, American, and Canadian. Hence they may be described as belonging to all and not confined to any one section. Specific variations will be mentioned. The laws governing the use of costume are set forth for the Roman communion in the *rubricæ generales* of the missal and are in form historical and descriptive, not imperative (e.g., *celebrans semper utitur*, etc.), while the Council of Trent merely mentions *vestes* as part of the Apostolic traditions of the Church. The Anglican communion sets forth the use of vestments in canons and in rubrics of the Book of Common Prayer and in statements of general adherence to the customs of the Western church.

Vestments, Sacrificial. The *chasuble* is the principal vestment regarded as strictly sacerdotal



CHASUBLE, MODERN FORM.

or sacrificial. It was originally an ample round mantle falling over the arms, and was an outdoor garment gradually introduced inside the

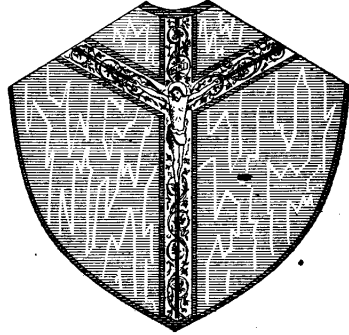
COSTUME, ECCLESIASTICAL



1. JEWISH HIGH PRIEST.
2. WESTERN BISHOP, with mitre, cope, rochet, stole and crosier.
3. ROMAN CATHOLIC BISHOP, in rochet and mantelletta.

4. EASTERN BISHOP.
5. ANGLICAN BISHOP, in rochet and chimere.
6. Geneva gown and bands.
7. Dalmatic and alb.
8. Surplice, stole, cassock, and biretta.

Church. From its shape and fullness it was found an inconvenient garment to wear in ministrations at the altar, and it was gradually modified by cutting it away so as to leave the arms



CHASUBLE, OLDER FORM.

free until, from the older form, or the Gothic chasuble, it assumed after the seventeenth century in the West very commonly the extreme modern, or fiddle-back style, as seen in the accompanying illustrations. The older shape has been retained in the Spanish and Anglican uses and is to some extent being revived elsewhere. Traces of the use of the chasuble as a distinctively ecclesiastical vestment are found as early as the first half of the sixth century, and the Fourth Council of Toledo (633) expressly mentions it as such. Its use seems to have been confined at first to priests; and even at the present time, in Advent, Lent, and other penitential seasons, the chasuble is worn at solemn mass in the Roman communion by the deacon and subdeacon, but laid aside when they sing the Epistle and Gospel. Chasubles are sometimes worn in the Roman rite by canons and other dignitaries simply present at a pontifical mass. In most Western countries a large cross, either in the Latin or in the Y form, is embroidered on the back, while on the front is either a cross or a long, straight piece of embroidery. The *stole* is a narrow strip of the same material as the chasuble, with more or less elaborate embroidery. The usual decoration consists of a cross where it will be in the middle at the back of the neck and a cross on each end as it hangs down. It is considered a symbol of priestly jurisdiction, in which sense the Pope may wear it constantly, even when not officiating; and this is also the use of priests in the Roman and other communions when present at certain offices without officiating. It is worn, as a rule, in the ministration of all the sacraments. At the altar the priest wears it crossed over the breast and the deacon over the left shoulder; at other times, and also by a bishop, it is worn hanging straight down. The earliest traces of its use in the West as a sacerdotal vestment are found in Spain, where the Council of Braga (563) speaks of the *orarium* as worn by deacons, and the Fourth Council of Toledo mentions it as a vestment of bishops, priests, and deacons. The name "stole" (Gk. *στολή*, *stólē*) may indicate that a Western piece of apparel, adopted into Eastern use, came back to the West later and passed into ecclesiastical use. The earlier use of the term "stole" in Greek ecclesiastical writers is not consistent with the article later called by the same name. It seems to have been at first a

linen handkerchief longer and narrower than our modern handkerchief. The *maniple* is like a short stole and is worn hanging from the left wrist by the celebrant, deacon, and subdeacon at the altar. Its origin seems to have been in the napkin with which the consul gave the signal for the start in a chariot race. The *alb* (Latin, *albus*, white) is a close-fitting garment with sleeves, of plain white linen, reaching to the feet, though the lower part may be made of lace. It sometimes has pieces of embroidery, called "apparels," sewn on it in four places. Originally it was probably nothing more than the ordinary tunic of Greek and Roman costume. It is confined around the waist by a linen girdle. The *amice* is a piece of fine linen, oblong in shape, which the priest rests for a moment on his head and then spreads on his shoulders, tying it by strings in front. It originally covered the head, and to this day, in the rites of certain monastic orders which have preserved some traditional peculiarities, the priest wears it in that position until he reaches the altar to begin the service. These vestments are put on in the following order: amice, alb, girdle, maniple, stole, chasuble. The special vestments of the deacon and subdeacon are the *dalmatic* and *tunicle*, respectively, which differ very slightly, both being close-fitting vestments of the same material as the chasuble, reaching to the knees and having sleeves.

The color of all vestments seems to have been white at the first. The introduction of colors was very gradual and not without opposition. To Innocent III (1198-1216) is traced the setting forth of the simple sequence of colors which has largely prevailed in the West. The customary modern use prescribes *white* for the feasts of our Lord, for feasts of the Blessed Virgin, and for other virgins who were not martyrs, and for confessors; *red* (the color of fire and of blood) for the Feast of Whitsunday and of all martyrs except the Holy Innocents; *violet*, the color of mourning and of penitence for the season of Advent, from Septuagesima to Easter, the Ember days, except in Whitsuntide, and the Rogation days; *green*, the color of hope, for ferial or ordinary days. White is also used at confirmations, ordinations, consecration of churches, baptisms, and weddings. *Black* is worn on Good Friday and in services for the dead. Vestments of cloth of gold or very rich and costly material are considered festal and allowed to be used in place of white, red, or green. This sequence was adopted generally on the Continent and in England in the important churches of Canterbury, York, London, and Exeter, while the diocese of Salisbury developed a use of its own confining the colors almost exclusively to white and red.

Vestments, Episcopal. The vestments officially worn by a bishop in the exercise of his functions are numerous. In part they indicate his position as including all the powers of the Christian ministry, in part they are peculiar to his episcopal office. The full vestments of a bishop when at the altar include (over a purple or black cassock) the amice, alb, girdle, stole, maniple, tunicle, dalmatic, chasuble, and mitre, while the pastoral staff is carried in the hand. At this and at other times the bishop wears a ring and pectoral cross. Sandals and gloves are included in the Roman use. The *gremial veil* is an embroidered cloth which is spread over his knees when he sits during the service. In other functions, such as confirmation, he wears cope

and mitre with a stole for the administration of the sacraments. In ministrations of certain functions of less solemn kind he may wear simply the rochet. The *mitre* is the ornament worn in solemn services by bishops and abbots of certain monasteries which carry with them a quasi-episcopal jurisdiction. The mitre may be described as a tall, tongue-shaped cap, terminating in a twofold point, which is supposed to symbolize the cloven tongues in the which form the Holy Ghost came upon the Apostles. The *pastoral staff*, or *crozier*, in the case of bishops resembles a shepherd's crook, and is given at their consecration as a symbol of the authority with which they are to rule their flocks. An archbishop's pastoral staff does not differ from a bishop's, but he sometimes has carried in front of him a staff surmounted by a cross or crucifix—that of a patriarch having two cross bars. The *pallium* is a circular band of white woolen stuff surrounding the neck, with a pendent strip before and behind. It is generally richly embroidered and marked with several crosses. There is much controversy among historical and archaeological scholars as to the origin and significance of the pallium. The two main theories are that it represents a vestment used in the Imperial court and sent at first to certain ecclesiastics as a mark of Imperial favor, whence it passed into similar use by certain bishops of patriarchal rank to confer upon archbishops in the patriarchate; or that it is a symbol of jurisdiction and is worn by the Pope to indicate universal jurisdiction, and conferred by him upon archbishops who acknowledge his supremacy. It is worn by such only within their own territorial jurisdiction, at high mass on solemn days. The sandals were not originally confined to bishops; the earliest authors who mention them allude to a special shape worn by deacons and subdeacons. The *pectoral cross* is a small gold cross adorned with jewels which is worn by bishops and mitred abbots as a mark of their office. The *episcopal ring*, worn on the middle finger of the right hand and generally set with a large amethyst, is supposed to symbolize that the bishop is wedded to his diocese. Among less formal vestments the *rochet* alluded to above is a close-fitting vestment of linen, somewhat like a shorter alb or surplice with tight sleeves. It is confined to bishops and abbots, also sometimes worn as a special privilege in the Roman use by canons. The *mozetta* is a short cape covering the shoulders, a part of the state dress of the bishop when not officiating, and is worn with the rochet. The *mantelletta* is a sleeveless garment of silk or woolen stuff reaching to the knees, worn according to Roman use by cardinals, bishops, and other prelates. It is used to cover the rochet, so that bishops wear it when out of their own dioceses, the uncovered rochet being a symbol of jurisdiction. A bishop when wearing a pectoral cross does not cross the stole when preparing to celebrate.

Vestments, general. The most important vestment to be mentioned under this head is the *cope*, a wide cloak of silk or other costly material reaching nearly to the feet and fastened in front by a clasp called the *morse*, and having a semicircular hood at the back. While it is worn by the officiating priest in benediction and other solemn rites, it is not distinctly a sacerdotal vestment, and is worn by cantors at solemn vespers and by other laymen. The *humeral veil* is an oblong scarf of the same ma-

terial as the chasuble, worn by the subdeacon at high mass when he holds the paten from the offertory to the Paternoster, and by the priest when giving benediction or carrying the blessed sacrament in procession. It is worn over the shoulders, the paten, pyx, or monstrance being wrapped in it. The Levites (Num. iv.) were allowed to bear the sacred vessels only when wrapped in coverings; and although those in holy orders (and they alone) are allowed to touch the eucharistic vessels with the bare hands, the use of the veil is probably an expression of the feeling of reverence inculcated by the Jewish rule. The *surplice* (called also *cotta* at first in Italy, now generally) is a garment of linen worn by all clerics and assistants in choir and by priests in the administration of the sacraments. As late as the twelfth century it was supposed to reach to the ankles, but in modern times it has been very much curtailed, and since the seventeenth century commonly ornamented with lace. Under all the other vestments is worn the cassock, a close-fitting garment reaching to the feet, which is the distinctive dress of clerics, in church and out. The color varies, being black for a simple priest, purple for a bishop, and red for a cardinal; the Pope alone wears a white cassock. The *berretta* (or *biretta*), which is also a part of the priest's street or house dress, must be mentioned under official costume, as the rubrics prescribe it for the sacred ministers going to the altar and for ecclesiastics in choir. It is a square cap with three ridges extending outward from the centre of the top—four in the case of doctors of divinity. "At Rome," says Benedict XIV, "and in most churches the berretta was unknown as late as the ninth century. Its ecclesiastical use began when priests gave up the ancient custom of covering their heads with the amice till the actual beginning of the mass." The *zucchetto* is a small, round skullcap, of color suited to the wearer's rank, which, if worn in church, is removed only at the most solemn parts of the services.

Eastern Vestments. The influence which between the eighth and twelfth centuries in the West bore so strongly upon the development of ecclesiastical costume, that of the numerous liturgical writers, was almost wholly lacking in the East, where between the Patriarch Germanus of Constantinople in the eighth century and Simeon, Archbishop of Thessalonica, in the fifteenth, scarcely one of importance is to be named. The natural conservatism of the Oriental mind has also militated against change in the ecclesiastical usages. The Western maniple, amice, and cope are unknown in the Greek and Russian churches; in place of the first named, somewhat similar bands (*epimanikia*) are worn around both arms by bishops, priests, and deacons, those of the bishop being richly ornamented. The lector and readers wear an ample white or reddish vestment, called *phelonion*, but differing from the priestly chasuble in reaching only to the waist. The subdeacon wears the *sticharion*, a sort of dalmatic, narrower and shorter than that of the deacon, who wears in addition the *orarion*, or stole, hanging before and behind over the left shoulder. The sticharion has undoubtedly developed from the alb, but more closely resembles the dalmatic both in shape and material. The priest wears the sticharion, the *epitrachelion* (a long narrow stole something like an archiepiscopal pallium in the West), the *zone*, or girdle, and the *phelonion*, or

chasuble, which in Russia is much abbreviated in front, but hangs down to the ankles behind. The episcopal vestments are in the main similar to those of the priests, but more richly decorated; the bishop's phelonion is adorned with many small crosses. Instead of this vestment the Greek metropolitans, and in Russia all bishops since the time of Peter the Great, wear the *sakkos*, a tight-fitting garment supposed to symbolize the seamless robe of Christ. The episcopal gloves, sandals, and ring are not in use. The head covering resembles a crown more than the Western mitre.

Anglican Usage. The Anglican communion, as a part of the Western church, has the same history in regard to vestments, subject to the same constitutional right to regulate vestments as a part of discipline. In the Reformation movement of the sixteenth century in England, which differs in essential features from the contemporaneous movement in Germany and France, an element of confusion was introduced by the influence of Lutheran and Calvinistic reformers. The continental reformers had assumed that vestments might be identified with doctrine and hence had reacted from Western custom. The disciplinarian Puritanism in the reign of Elizabeth concentrated itself against externals in liturgy and worship. Two parties accordingly sprang up—one holding to the general use of the Western church, the other desiring to abandon absolutely that use. The tendency of Queen Elizabeth in aiding the action of the Church was in favor of the Western system. The vagueness and indefinite character of legislation in the reign of Edward VI and the resulting doubt led to the setting forth of the so-called "Ornaments Rubric," which authorizes the "ornaments of the Church and of the ministers thereof as used by the authority of Parliament in the second year of King Edward VI." The contest, however, for the principle of distinctive dress for the clergy was at first, in the latter part of the sixteenth and the seventeenth centuries, fought out on the minimum of the surplice, and again, in the middle of the nineteenth century, in the Surplice Riots, principally in London. The principle of vestments being thus established, the character of such vestments was not pressed. The limited use of most of the Western vestments, and the more rapid restoration of the elaborate eucharistic and other vestments in connection with the Oxford movement of the nineteenth century, have illustrated the position in general of the Anglican communion as a national church and belonging to the Western Catholic church as distinguished from such sections as pay obedience to the Bishop of Rome. A simpler use, however, sprang up during these troubled centuries which has remained to a large extent. This use provides, for the general dress of the clergy, the surplice. With it are worn at certain offices the stole, while dignitaries—e.g., chaplains to bishops, canons in cathedrals, and members of university colleges of clergy—wear for choir offices the broad black scarf, and over it the hood indicating the academic degree of the wearer. The cope has in English cathedrals become an altar vestment, and is also worn by bishops at great state functions, such as the coronation of the sovereign. The more usual dress for a bishop of the Anglican communion in ordinary ministrations consists of a rochet with black or scarlet chimere, a development of the street dress or convocation

robes of earlier times in England, analogous to the original development of ordinary costume into ecclesiastical use. At present both the Western and local Anglican uses are followed, as one finds in other countries to some extent, e.g., in Spain, where the Spanish use prevails, but the Italian use is also found.

Protestant Usage. The universal tendency of the Reformers was naturally to dissociate themselves from the older Church by abandoning to a greater or less extent the ceremonies and vestments used by it. The Lutherans, however, showed a more conservative spirit than the others. Luther himself considered the matter one of indifference; and his followers for a long time retained most of the old vestments, even the chasuble being worn in Sweden and Denmark, where the Lutheran bishops also wear copes and pectoral crosses. But the Calvinists and other more extreme Reformers on the Continent abolished the older vestments completely and adopted the black Geneva gown, or *robe de Calvin*. This, which is nothing more than the ordinary dress of a scholar in the sixteenth century, with the white bands at the neck, has become a distinctive costume of Protestant ministers for officiating. In recent years there has been a notable tendency, especially among the Scottish Presbyterians, towards the restoration or adaptation of ancient customs, and surpliced choirs have been introduced among other "ritualistic" usages. The semimilitary costume of the Salvation Army officers may be referred to as in some degree illustrating the same tendency.

Monastic Costume. The principle of uniformity of dress to mark those who lived a common life was adopted even among the early monks of the Egyptian deserts. The character of the Eastern religious costumes was usually, as far as can be determined from the vague descriptions of early writers, such as to express a spirit of penitence and differentiate their wearers from the gayly dressed worldlings. The early Western founders, St. Benedict and even St. Francis, prescribed the general char-



FATHER ADAM SCHALL, S. J., IN MANDARIN COSTUME.

acter, but not the exact shape and color, of the garments to be worn by their followers. Custom gradually, in a community life, crystallized into rule. But since the thirteenth century the

founders of orders have usually laid down the exact details of the habit to be worn, as a sort of regimental uniform. The notable exceptions are St. Ignatius, St. Philip Neri, and St. Vincent de Paul, whose followers have never worn anything but the ordinary dress of secular priests. The wearing of the habit at all times is most strictly enjoined upon members of religious orders, except when it is sometimes dispensed with in non-Catholic countries; the early Jesuits in China, in pursuance of their policy of adapting themselves to the customs of the country, wore the native costume. (See illustration of Father Adam Schall in the dress of a mandarin.) Normally, however, the habit is always worn, taking the place for preaching (and in some places for administering the sacrament of penance) of the surplice and stole. For specific details of the costume of the various orders, see the articles under their titles.

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