



Figure 64
APPLIQUE FABRIC



Figure 65
APPLIQUE FABRIC

BANNERS

"We will rejoice in thy salvation, and in the name of our God we will set up our banners." Psalm XX:5.

"Terrible as an army with banners." Song of Solomon. VI:4.



WHAT is more inspiring to a procession than a banner? A standard bearing aloft the symbol of our faith? The Church of England is far ahead of the Church in America in the use of banners. In England every guild, every Sunday school, every society and parish Church, every congress, every convention, every brotherhood has its banner, which is carried in procession, inspiring its followers, and firing the enthusiasm.

The banner of Washington Cathedral is shown here (Fig. 66). The capital letters and the border and the Jerusalem cross are made of red broadcloth, and the small letters of blue broadcloth, the cloth being first pasted on framed linen with starch, and when dry cut out and sewed down on the white damask silk, of which the centre of the banner is made. The letters and border are then edged with gold thread. A border of Glastonbury thorn is embroidered all around the banner. The dimensions of the banner are 48 inches by 60 inches.

In the St. Chrysostom banner made for Washington Cathedral (Figs. 67 and 68) the figure is set on a white, small rose silk damask ground. The entire figure is made in applique. The robe is purple damask lined with gold silk. The alb is white linen shaded with stitches of green silk. The face and hands are made of a pale flesh tint satin, and finished with embroidery stitches. The hair and the features are done by hand in embroidery stitches. The figure stands on a green velvet ground on which are embroidered little flowers and blades of grass. It is edged with a heavy brown and black twist. The side panels and the fringe are red. The label is old blue damask lined with gold and edged with black twist. On the label are the words: "Prepare Ye the Way of the Lord," embroidered in gold silk. This was to be a Diocesan prize banner, and so on one shield was embroidered a "W" for Washington. On the opposite shield was to be the name of the Church receiving the prize. The

name S. Chrysostom is made of the Jap-gold and white silk repp, edged with gold thread and black twist. The IHS in the shield is embroidered in gold thread. The back of the banner is old blue damask silk. The cross is Jap-gold and white silk repp. The label is red damask on which is embroidered the words "Ye Shall be Witnesses unto Me." This banner is in Washington Cathedral today. We apologize for the break in the cord which was rudely handled.

The Bible is made of red velvet, which has been pasted on framed linen and cut out after being embroidered with gold thread. The "grass" on which the figure stands is green velvet, with little flowers embroidered on it, and it is outlined with heavy black twist. The name S. Chrysostom is cut out of letters of a very beautiful material called "Jap gold and silk repp," a white corded silk on the surface of which is woven the finest gold thread in close parallel lines, in imitation of Italian stitch. This silk repp is, of course, first pasted on linen, to give it a stiff backing, before cutting out.

The label is an important part of the banner. It may be made of any color of damask desired, or cloth of gold. It is pasted on framed linen, and when dry the letters are stamped on it and embroidered. The letters can be made of cloth of gold, the letters being first cut out and pasted in another frame and cut out when dry. The letters after cutting will be pinned in place on the label and sewed down with an edge of black twist, and against that a row of gold thread. They should be starched on the back before cutting out.

Figs. 64 and 65 are two perfect examples of applique fabric; but it seems to me that little is gained by this method. In one case the leaves are made of green damask pasted down on linen and cut out, and the lilies are made of oyster gray damask, also pasted and cut out, and stitches as shown outline the stamens and shadows.

In the other example, while the leaves and the vesica frame work are made of the cut out silk (previously pasted down on linen) the roses are embroidered. I should think while we are taking the time to paste down the silk on linen in a mount-



Figure 66
WASHINGTON CATHEDRAL BANNER

ed frame, and cutting it out and sewing it down and edging it with gold, and taking shading stitches, we could be doing the solid embroidery. It is very helpful to use applique fabric in the large, for instance in the case of the robe of an angel or in the case of a figure on a banner, where large areas must be covered. But in small figures like these two I think it is a waste of time.

To return to Washington Cathedral Banner I would add that this banner was made by the Cathedral Altar Guild. Every member had a part in its making. The colours are red, white and blue, the flag colours, the original Colour Use of Washington Cathedral. The center panel is a full 27-inch width of white Ely damask, by 36 inches long. All around the edge of this is an embroidered border of the Glastonbury thorn. The verse chosen for the banner is from St. Mark, 11:17, which voices the purpose and aspiration of the Cathedral. The capital letters are adorned and illuminated with countless scrolls in gold thread, with many jewels;



Figure 68
S. CHRYSOSTOM BANNER

and the spaces between the words and on each side of them are filled with many lovely bits of gold work and embroidered leaves and scrolls. The centre panel is framed in heavy cream colour gros grain silk, ornamented with a red border. The letter "W" down in the corner, set in a shield, is for Washington. Love and devotion were poured into the making of this banner.

The reverse side is scarlet gros grain silk on which is set a large Jerusalem cross made of white broadcloth, in the centre of which are the keys of St. Peter and the sword of St. Paul. These are made of gold silk damask with jewels. Over these is the Bishop's Mitre made of white silk damask with jewels and embroidery in gold. At the top are the words: Washington Cathedral. And at the bottom: "SS. Peter and Paul." The banner is ornamented with red cord and tassels at the sides, and with blue cord and tassels at the top. The bottom is edged with red silk fringe.



Figure 67

PART TWO
CHURCH VESTMENTS



Figure 68A

Burse design in gold thread couching. There is no padding. The gold is sewed down two threads at one time, directly on the silk damask. The IHC is an older form of the monogram of Our Blessed Lord, than the modern IHS. An Emblem for the Y Cross in the Chasuble and also for the burse and veil.



Figure 69

ANCIENT MEMORIAL BRASS OF RIGHT
REVEREND THOMAS GOODRICH,
BISHOP OF ELY (1534-1554)

(One of the only two remaining in Ely Cathedral). He is vested in alb, amice, stole, maniple, dalmatic, chasuble and mitre. He was one of the revisers of the translation of the New Testament; and compiler of the Duty towards God in the Church Catechism.

CHURCH VESTMENTS

“And thou shalt make holy garments for Aaron thy brother for glory and beauty.”

“And thou shalt speak unto all that are wise-hearted, whom I have filled with the spirit of wisdom, that they may make Aaron’s garments to consecrate him, that he may minister unto me in the priest’s office.

“And these are the garments which thou shalt make: a breast-plate and an ephod, and a robe and a brodered coat, a mitre and a girdle; and they shall make holy garments for Aaron thy brother, and his son, that he may minister unto me in the priest’s office.

“And they shall take gold, and blue, and purple, and scarlet, and fine linen.

“And they shall make the ephod of gold, of blue, and of purple, of scarlet, and fine twined linen, with cunning work.

“And thou shalt embroider the coat of fine linen, and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needlework.

“And thou shalt put them upon Aaron thy brother, and his sons with him; and shalt anoint them, and consecrate them, and sanctify them, that they may minister unto me in the priest’s office.”

Exodus XXVIII 2-6 and 39-41.



THESE verses are quoted to bring to mind God’s command for the vesting of his priests and ministers in the ancient Church, and established as a “statute forever.”

Our present law on the subject of vestments is the Ornaments Rubric of the Book of Common Prayer of the Church of England, the First Book of Edward (VI).

The Ornaments Rubric of the First Book of Edward (Church of England) is as follows: “Upon the day and at the time appointed for the ministration of the Holy Communion, the Priest that shall execute the holy Ministry shall put upon him the vesture appointed for that ministration; that is to say, a white albe plain, with a Vestment (consisting of Amice, Stole, Chasuble and Fanon, beside the Albe) or Cope, and where there be many Priests or Deacons, then so many shall be ready to help the Priest in the ministration as shall be requisite; and shall have upon them likewise the vestures appointed for their ministry, that is to say, Albes with Tunicles.” This is the Ornaments Rubric that governs the Church of England today, and which is observed by many of the clergy in the American Church.

The same First Book of Edward appoints that: “Whensoever the Bishop shall celebrate the Holy Communion in the Church, or execute any other public ministration, he shall have upon him, beside his Rochette, a surplice or Albe, and a Cope or Vestment; and also his Pastoral Staff in his hand, or else borne or holden by his Chaplain.”

“It appears then from the premises (I quote *Notitia Eucharistica* by Scuddamore, Chap. III) ‘that the proper vesture of the Bishop, when celebrating, is a Rochet, Surplice or Albe, and Cope or Vestment;—of the Priest, a white albe plain with a Vestment or Cope;—and that assistant Priests and Deacons should wear Albes, with Tunicles.’”

Here let me draw your attention to the frontispiece which is a rubbing of the brass memorial to Bishop Goodrich in the choir of Ely Cathedral, one of the only two specimens remaining of ancient memorial brasses in that Church.

“He is a singular instance of an ardent Reformer, commemorated by a brass in which are portrayed all the Ecclesiastical vestments; he holds his crozier in his left hand, and in his right he carries a Bible, from which depends the great seal of England, the Bishop having been appointed Lord High Chancellor in 1551.”

Thomas Goodrich (1543-1554), Chaplain of Henry VIII and Canon of S. Stephen’s, Westminster. He was one of the Divines consulted by the Convocation as to the legality of the King’s marriage with Catharine of Aragon. He was one of the compilers of the “Bishops’ Book,” and was entrusted with the Gospel of S. John in the revision of the New Testament. He assisted in the compilation of the First Prayer Book of Edward VI. It is said he was author of “My Duty toward God” in the Catechism. He acted on the Privy Council during the 9 days’ reign of Lady Jane Grey, but did homage to Queen Mary on the day of her coronation. Barnet says of him—“he was a busy secular-spirited man, and had given himself up wholly to factions and intrigues of state; so that though his opinion had always leaned to the Reformation, it is no wonder if a man so tempered would

prefer the keeping of his bishopric before the discharge of his conscience." On the other hand, Fuller puts him among the English worthies, and quotes this pun on his name and fortunes

"Et Bonus et dives, bene junctus et optimus ordo,
Procedit onitas, pone sequuntur opes."

which he thus translates—

"Both Good and Rich, well joined, but ranked indeed,
For Grace goes first, and next doth wealth succeed."

It was probably his injunction of 1541 as to the removal of Images and Table monuments of miracles that led to the destruction of S. Awdrey's tomb and shrine, and most likely also to the destruction of the sculptured work of the Lady Chapel. He died at Somersham 1554."

REV. CHARLES WM. STUBBS, D.D.
Dean of Ely, 1904

The AMICE was originally a hood or head covering, and was brought into use about the eighth century. It is put on first, before the alb. Scuddamore says: "The prayer still said by the priest when he puts on the amice is a witness to its original use: 'Put, O Lord, the helmet of salvation on my head.' At St. Maurice, Angers, the celebrant and his assistant wore the amice on their heads until after the Sanctus, when they lowered it. In many Churches in France it was (and perhaps is) the custom for the priest to keep it on the head until he reached the Altar."

(Notitia Eucharistica, Chap. III)

According to the old Sarum Use, Churchmen of the minor class might wear the amice, even the boys who bear the tapers, the thurifers, and the

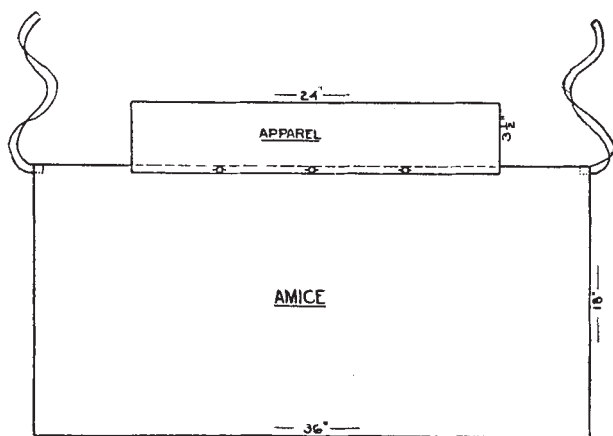


Figure 70

acolyte who carries the cross; all may be clad in alb and amice.

Pattern for making amice is pictured with apparel turned up to show position of buttons and buttonholes in order to keep the inserted stiffening (celluloid) lying flat and in place. When worn, this apparel is turned down over the soft amice. Many amices are made without this apparel (sometimes called collar, erroneously).

The amice is an oblong square of white linen, with a cross worked in the centre of its upper long edge, and a string at each upper end to tie it around the body. This is called a soft amice. Authorities give differing measures, but a good size is a half yard of 36 in. linen with a half inch hem all around. There should be two tapes, each seventy-two inches long, sewn to the ends of the upper long edge, long enough to cross the breast (the amice being adjusted on the head), encircle the body and tie in front. When properly adjusted the throat is left exposed.

Usually the amice is finished with an apparel, which is a stiffened border, sometimes called a collar, attached to the upper long edge of the amice. It may measure three or four inches in width and twenty to twenty-six inches long. When the plain part of the amice is turned down the apparel is left to form a collar above the chasuble, the plain part of the amice falling down over the shoulders. This apparel may be made beautiful with embroidery and as magnificent with gems and gold as we choose to make it. Or it may be made of silk damask the colour of the chasuble, or burse and veil; and may be changed with the colour of the day. If the apparel is made of white linen and embroidered, it may be made double, and a piece of celluloid be inserted for stiffening, which can be taken out when the amice is washed.

The ALB is put on after the amice. It is a loose-fitting garment made of white linen lawn, reaching from the neck to the feet, with long, loose sleeves. It is gathered at the neck, or on the shoulders, or both; and confined about the waist by the girdle. Or it may be made without gathers.

From "Notitia Eucharistica" by Scuddamore, we gather the following: "The Rubric of the First Book of Edward orders the Priest to wear either surplice or alb with his other habit; and he is not restricted to a plain Alb. It may have apparels on the sleeves, and on the front below the Chasuble, according to a custom in rich churches, and on great occasions. The Albe takes its now general name from its colour. It was at first alba vestis, alba tunica, alba linea. When St. Jerome speaks

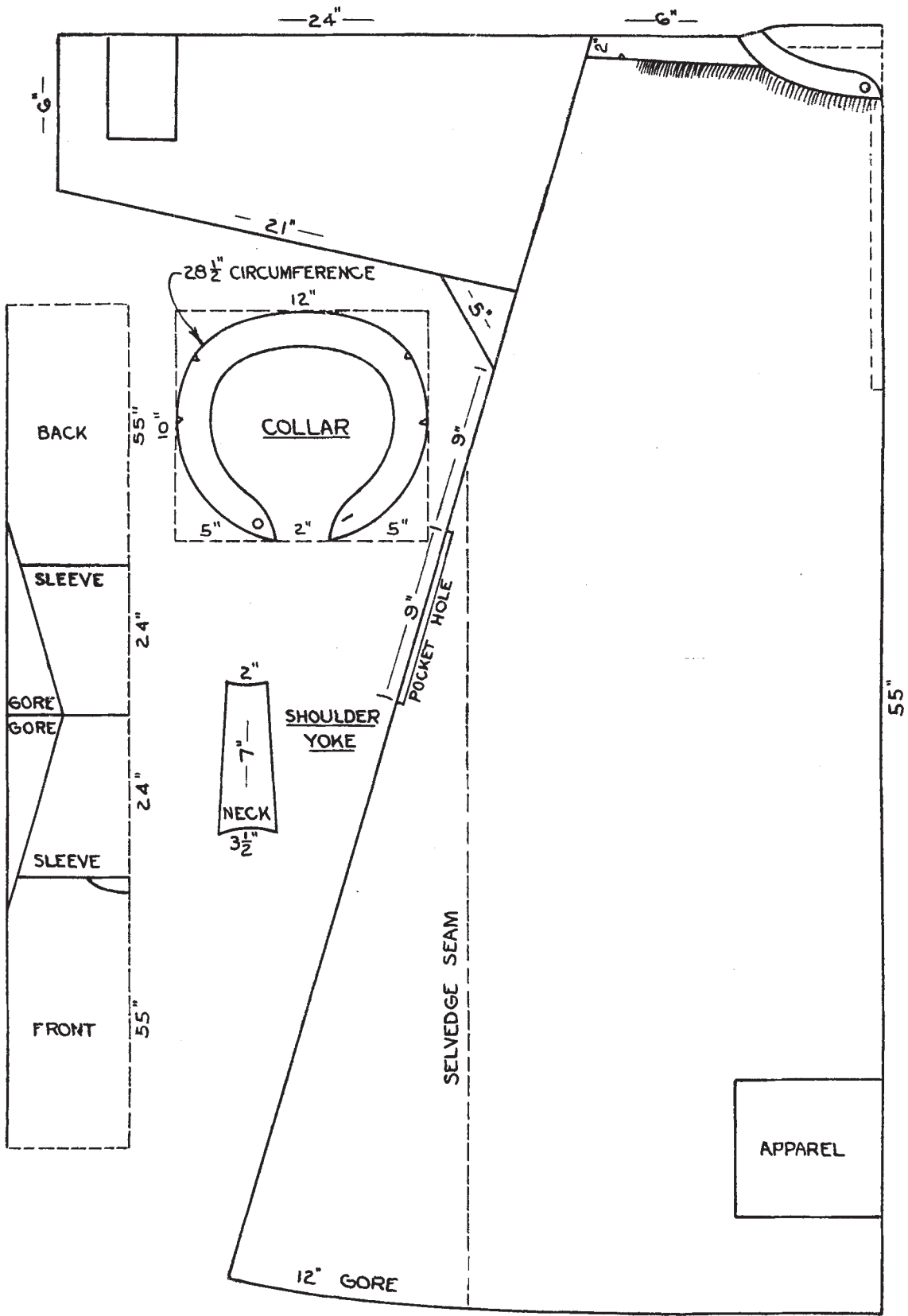


Figure 71
 PATTERN OF SEMI-FULL ALB



Figure 72

PHOTO OF PRIEST VESTED IN ALB AND AMICE WITH APPARELS
And linen girdle hand crocheted. The apparels are made of red and gold silk damask, edged with red and gilt galloon.

of 'Bishop, Priest, Deacon and the rest of the ecclesiastical Order walking in white raiment in the administration of the Sacrifices,' he is referring without doubt to the early form of the Albe."

Pugin says "The alb is the origin of all surplices, and of the Bishop's rochet; which is of a more recent date. It was anciently ornamented with apparels of silk and gold, embroidered and enriched with gems. The apparels or borders either went around the bottom edge and around the wrist, or they were oblong pieces, nine by six, to twenty by nine inches, for the bottom, and three by three, to four by six inches, for the wrists (see Fig. 72). These apparels were universally worn from the thirteenth to the sixteenth century. They have since been revived." Pugin says again: "Some writers assert that the main features of the ecclesiastical vestments have retained their integrity from the beginning; but existing records fail to prove this assertion with regard to any but the alb. This is the most ancient vestment of which we have any record." Pugin: "Glossary of Ornament."

The alb may be fully gathered, semifull, or plain, without any gathers. If full or semifull it should be made of fine white linen lawn, with a three inch hem at the bottom and on the sleeves. At least six yards of yard wide linen will be required. If it is desired to have the full alb, and certainly it is more beautiful if full, it may be widened front and back, and this extra fullness gathered in the neck and shoulders.

An ancient pattern of the alb is four widths of linen lawn, quite sheer, without gores or slope of any kind from top to bottom, all the selvages being whipped together.

The pattern here given may be added to or reduced as desired. It may be reduced to three yards around the bottom with gathers only on the shoulders. The apparels may be made of silk damask, lined or unlined and have an edging of galloon one-half inch wide. These may be easily tacked to the outside of the sleeves above the hem, and also to the bottom, front and back, above the hem of the skirt.

The pattern for cutting the modern alb shows one-half of the alb front, also the shoulder yoke; and a diagram for cutting the front, back and sleeves and side gores without waste, using a 36 in. linen, folded down through the centre, with the centre of the pattern lying on the centre fold of the linen. The position of the apparels is shown on the front and sleeves. The shoulder yokes are put on double, therefore four should be cut, the gathered fronts and backs being sewed in between the double yokes. The sleeve is set in without any

fullness whatever and faced with a half inch facing of linen. A three inch hem is turned up on the sleeve and a three inch hem is turned up on the bottom of the alb. The gores, which will be twelve inches wide at the bottom, will have slevedges up one side, and will be "whipped" or overseamed to the selvedge edges of the front and the back. The front will be cut down the centre thirteen inches, be faced on one side with a half inch facing, and the other side will have a half inch "fly." A very small linen covered or flat pearl button will be placed half way down, and a buttonhole will be worked lengthways in the faced side. The collar yoke is cut double, and should have a linen cord or very fine bobbin around the top edge to prevent stretching of the yoke. A button, $\frac{1}{2}$ inch size, is put on the right side of the yoke. A nine inch pocket opening should be made in the right side seam nine inches below the sleeve.

If the alb is to be made plain, without gathers, it should be of a heavy quality of linen.

There is precedent for white silk albs. In the ancient Canterbury inventory (sixteenth century) there were twenty-two of silk, twenty-nine common albs with apparels, and one hundred and thirty-two altogether. In the Peterborough list there were three hundred albs of divers colours and materials. At Winchester Cathedral there were twelve albs of silk, and three hundred and twenty-six of linen.

Anastasia Dolby, in her book "Church Vestments" (London, 1868, considered a reliable authority on correct patterns), gives dimensions for a correct alb as follows:

- Length before, four feet seven inches.
- Depth of shoulder band (yoke) six and one half inches.
- Width of same one and one half inches.
- Length of sleeve twenty-three to twenty-five inches.
- Width of sleeve at the wrist thirteen to fifteen inches.
- Width of sleeve at the top twenty-three inches.
- Sleeve gusset five and one half inches.
- Circumference of yoke or neck band thirty inches.
- Width of neck band one and one quarter inches.
- Hem of skirt and of sleeve three inches.
- Apparels, preferably, nine to twenty inches for the skirt, back and front, and for the sleeves four to six inches.
- Seven to eight yards of yard wide linen will be needed for this full alb.

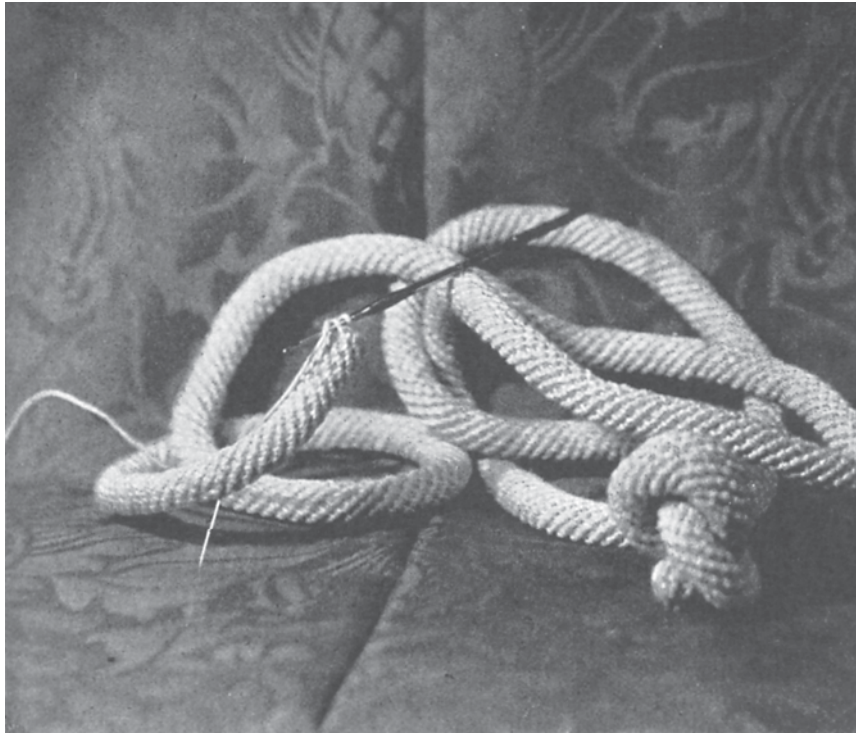


Figure 73
HANDMADE GIRDLE
The stitch to be taken up is in the groove which is formed in the making

Among the various prayers used in putting on the alb, we find the following, according to Scuddamore: "Mozarabic: Clothe me, O Lord, with the garment of salvation and with the robe of righteousness, and put around me always the clothing of joyfulness. Roman: Whiten me, O Lord, and cleanse my heart, that being made white with the blood of the Lamb, I may enjoy delight eternal."

The *GIRDLE* is used to confine the fullness of the alb, and to support any extra length which may otherwise impede the walk of the wearer. It may be made in the form of a long band of white linen, doubled, from one to three inches wide, and richly embroidered. In the library of Durham Cathedral is what is said to be St. Cuthbert's girdle, made of cloth of gold about one inch wide, and lined with silk.

The cord girdle is more generally used than the band; and is here illustrated. It is four yards long. It is made of pure linen thread, of which it requires one hank, and weighs one half pound. There is a foundation of seven stitches (seven being the symbolical number of perfection). The stitch is a single crochet, working from the inside

toward the outside, as the direction of the needle will show. The girdle is finished with tassels or knots. It is wound three times around the waist and tied. A girdle of silk, the colour of the day, is admissible.

The Greek priest says, when putting on the girdle: "Blessed be God who girdeth me with strength and poureth his grace upon me, now and always, and forever more."

The *STOLE* is of very ancient origin. Scuddamore says of it: "We first hear of the Latin Orarium as an ecclesiastical habit from the Council of Braga in 563." "The fifth" (vestment) says Rabanus, writing in 819, is that which is called the Orarium, though some call it the stole." In the Pontifical of Egbert, Archbishop of York, about 750, the stole is given to the deacon at his ordination, with the words "For my burden is easy and my yoke

is light"; to the priest with the following: "The Lord put around thy neck the stole of righteousness; and the Lord purify thy mind from all corruption of sin." Pugin says of the stole: "No stole should be plain. Every stole should have three crosses embroidered on it."

There are two stoles most usually worn, the Eucharistic stole which is worn with the chasuble, and the preaching stole, so called, which is worn for baptisms, administering the Chalice, and at other times when the chasuble is not worn. The Eucharistic stole is fifty-four inches long, measuring from the centre of the back, to the end of the fringe; and differing only from the preaching stole in length, this extra length being necessary in order that the stole may show beneath the chasuble.

The preaching stole is forty-five inches long including the fringe; two to two and one half inches wide in the centre of the back, and four and one half to five inches wide at the ends. From the neck to the ends the slope is gradual.

Stoles are made of plain cord silk or silk damask to match the Altar hanging or chasuble. They are lined with silk or satin, either the same shade as the outside or of a contrasting colour. Gold, blue and

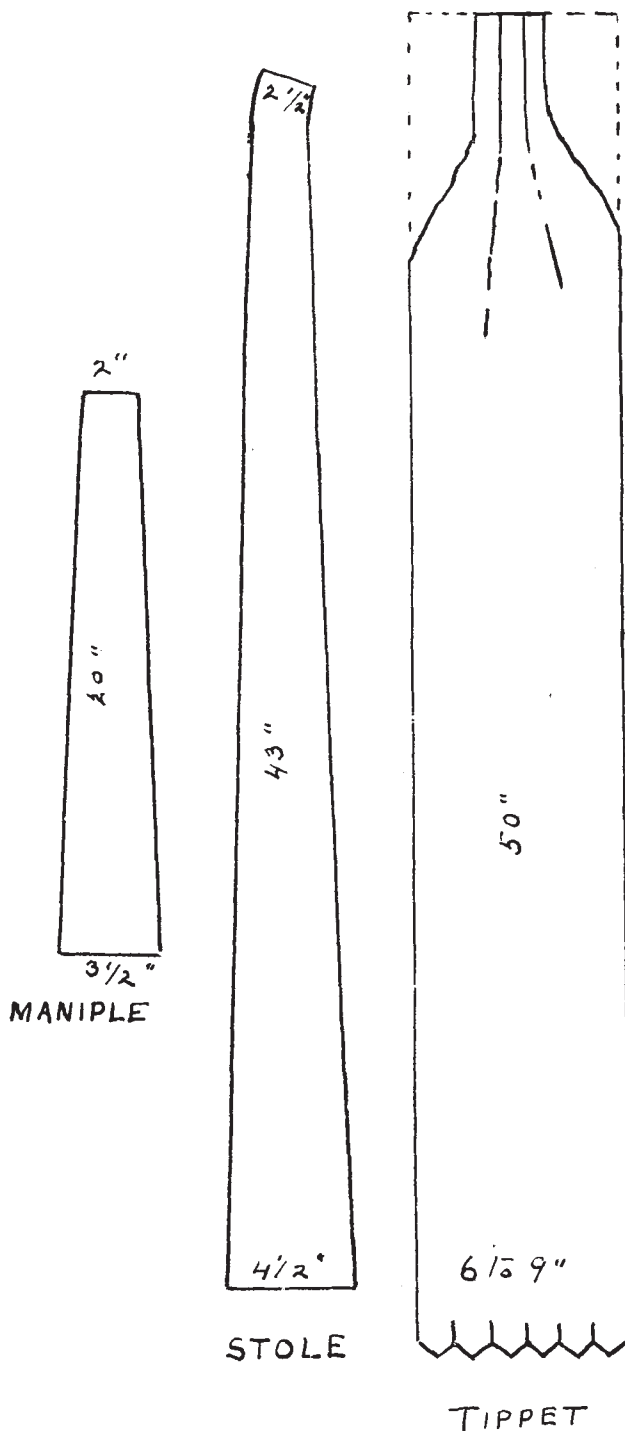


Figure 74

ONE HALF THE STOLE IS SHOWN, ALSO ONE HALF THE MANIPLE, AND ONE HALF THE TIPPET, FROM CENTRE OF THE BACK TO THE END

rose are favourite linings for the white; blue or gold are preferred for the green; blood red or gray

are preferred for purple. There should be an inner lining of stout linen or duck cut the exact shape of the finished stole, on which the stole is built. The stole may have a cross at each end or be embroidered throughout its entire length, or only part way up. After the embroidery is finished the silk should be tacked to the inner lining, the edges turned over and basted down, the silk lining basted on, and the edges turned in even with the outside silk, and slipstitched along the edge, and lastly the fringe sewed to the outside of the ends.

The patterns show one-half the stole, maniple and tippet, or from the centre to the end.

As the deacon wears the stole only over the left shoulder it is necessary to have some way to fasten it under the right arm. This is done by means of a silk cord sewn across the back of the left side of the stole and about twelve inches above the fringe, through which the right end of the stole may be slipped. Or the two inner edges may be connected by a two inch hinge of silk cord 12 inches above the fringe, so that when the stole is placed over the left shoulder the two ends will fall naturally into proper position.

There is a little stole used in the sick room or for confessions that may be carried in an envelope in the pocket. Its total length is forty inches including the one inch fringe. Its widest width is two inches. Its colour may be purple lined with white. This need not be embroidered. Such a stole may be made of purple grosgrain ribbon one and one half inches wide and lined with a white ribbon the same width, and tacked together at intervals, and the ends ravelled out for fringe. For further remarks on stoles see Church Embroidery.

The *TIPPET* or black scarf, while not a stole, may be named here. It is made of black cord silk, doubled, unlined, unfringed, and pinked or cut in pointed scallops at the bottom, and plaited at the neck in three plaits, narrowing the tippet to two inches, or two and one half for a distance of about six inches on each side of the centre back. Fifty inches is long enough for the tippet, and it may be six to nine inches wide, throughout the rest of its width. Two and seven eighths yards of 28 inch cord silk cut exactly in half lengthwise for its entire length will make two tippets, the edges sewed together in a seam (which seam remains on the edge), and plaited, in the back of the neck for a length of twelve inches, into a two and one half to three inch width. This plaiting is for convenience, as the six inch width would be clumsy around the neck.

The tippet is a choir vestment, to be worn at services in the choir, not in the sanctuary. The English use requires that non-graduates wear tippets of stuff and not of silk. The deacon wears the tippet over both shoulders. The Bishop's tippet is made of the choicest cord silk; that for the Priest and Deacon need not be of so choice a quality, nor so wide.

A *STOLE COLLAR* of Bishop's lawn may be worn in the neck of the stole for the protection of the stole. It will be about twelve inches long and about two inches wide, and may be hemstitched. Only half the width of the collar will be turned over on the outside, being loosely basted that it may be frequently laundered.

The *MANIPLE* was originally a napkin or towel hung over the left arm of the priest and used by him to wipe his hands. It later became too much decorated and embroidered for use, and was as now, ornamental only, being made of the same silk as the chasuble. "It has been called by various names," says Scuddamore—"Sudarium, Fanon, Mappula. 'We carry the Sudary,' says Amalarius, A. D. 827. 'The fourth vestment of the Priest,' says Rabanus, A. D. 819, 'is the Mappula (little napkin) or Mantile (hand cloth or towel), which they commonly call Fanon'." Scuddamore says further: "But I am disposed to regard the change that took place in the later maniple or Sudary as a great mistake, by which an unmeaning and somewhat troublesome addition has been made to a vestment that is in other respects both suitable and dignified. It is necessary in its first office; it is wholly unnecessary in its second. I am afraid that the change must be attributed to the character of an age fond of finery and paying but little regard to cleanliness. As it is of no practical utility, the modern maniple violates the first principle of all Christian art, which rejects what is in itself merely ornamental, however richly it may decorate the necessary and the useful." *Notitia Eucharistica* Chap. III.

The modern maniple measures forty inches from end to end and is formed and decorated like a small edition of the stole. After the maniple is made the sides are sewed together in one place, six inches from the centre, to form a loop, by which it hangs over the arm. A little tab of silk or a loop of elastic may be sewed to the top of the maniple on the inside by which to attach it to the arm. The Roman maniple is 36 in. long but measures in other respects as the English. It would be reasonable and practical to return the maniple to its original shape and purpose, instead of using an additional cloth, mandatory or lavabo; which in time may become

so ornamented with embroidery as to be again useless as a towel or napkin.

The *CHASUBLE* is an Eucharistic vestment of silk or damask, or white linen, which dates its beginning from the fourth century, and maybe earlier. The word chasuble is a contraction of casula, meaning cottage. "It is so called," says Isadore of Seville, 600 A. D., "because it covers the whole man." The ancient chasuble was circular in shape and fell to the feet all around. Later in England it was cut to the shape of an ellipse, reaching to the feet front and back, and gathered up in folds on the arms. The present shape is elliptical. The usual length of front is 40 in., length of back is 45 in., length of shoulder is 25 in. The shoulder may even be shortened to 20 in. or even 16 in. This 16 in. shoulder is a radical departure from the custom, but it is surprisingly attractive; giving a side view of the white alb and the girdle which is pleasing, especially if the girdle is coloured silk, following the colour use of the Church Year.

The chasuble is ornamented with a Y cross in the back, the arms of the cross may ornament the front; or the pillar, or straight orphrey, without the arms, may be used.

Pugin says: "Chasubles without orphreys were frequently used, even down to a very late period, as may be seen by sepulchral brasses of Priests." The modern French chasubles have the cross behind; and those chasubles made in England in the latter part of the fifteenth century and early part of the sixteenth century were the same. The primitive chasuble was perfectly round with an aperture in the centre for the head. During the middle ages the shape was that of the vesica piscis or pointed oval, as it is now. It then hung down before and behind, long and pointed, and was gathered up in a few graceful folds over the arms. This may be considered as the perfection of the chasuble. It was the form that prevailed without exception throughout every country of Europe during the ages of faith; and it was only lost in England through the overthrow of the ancient religion; and the fabrication of vestments being transferred from the direction of ecclesiastical authority into the hands of mere tradesmen who altered the tradition of the Church to suit their own profit and caprice; and the clipping principle, in the course of little less than two centuries, has reduced the most graceful vestment of the Church into a most hideous shape, with a front resembling the body of a wasp and a back like a board, without a vestige of its ancient beauty of mystical significance."

(Pugin's Glossary of Ornament.)

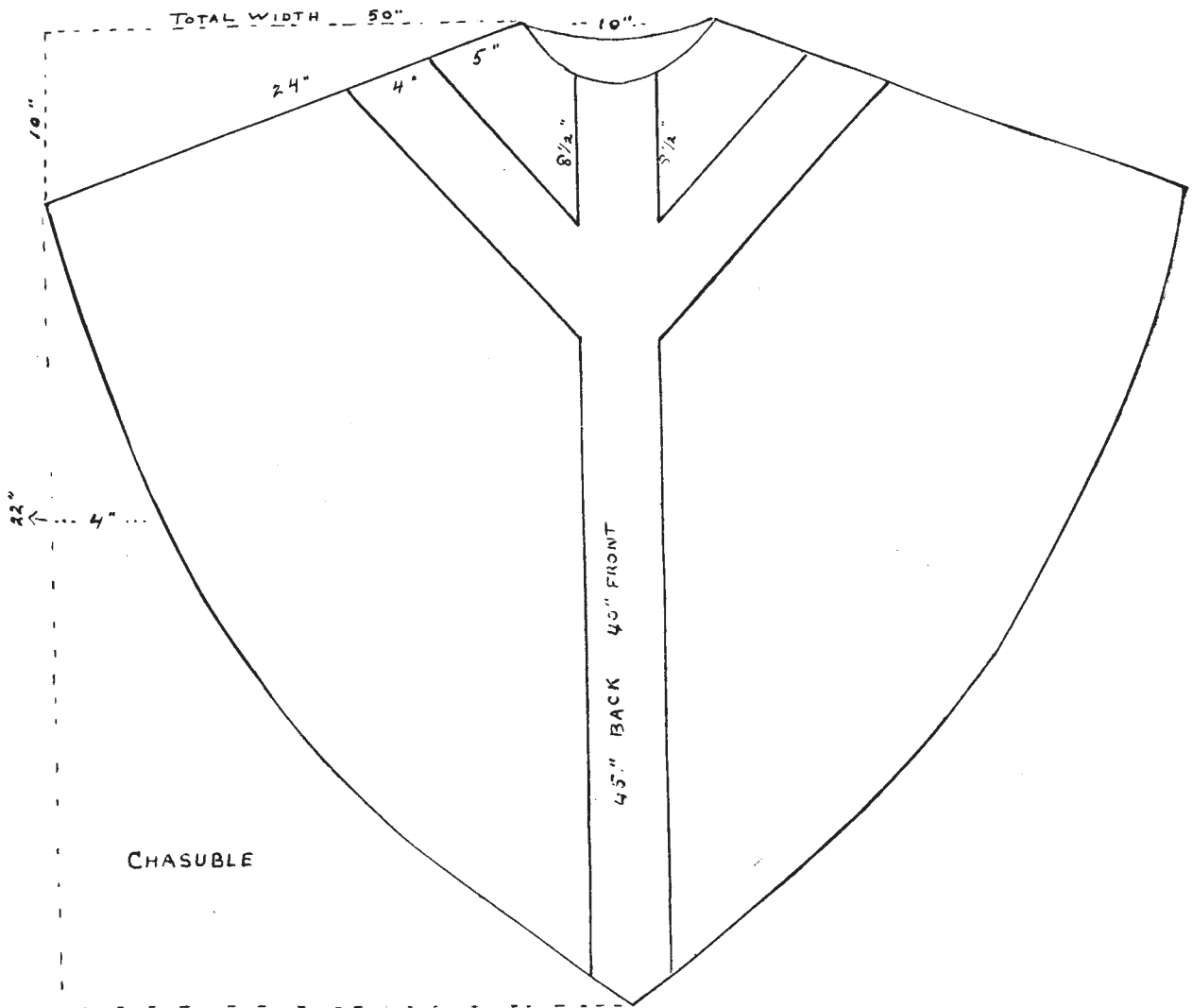


Figure 75

“The prayers used in assuming the chasuble may be quoted as follows,” says Scudamore: “According to the Pontifical of York about 750, the Bishop in ordaining a priest put on him a chasuble with the words, ‘The Lord shall clothe with the garment of Salvation, and put a crown of joy on thy head.’ The English Bishop when preparing to celebrate, putting on the chasuble said, ‘Clothe me, O Lord, with the breastplate of faith, and the helmet of salvation, and the sword of the Spirit.’ The Mozarabic and Ambrosian priests: ‘Thy yoke, O Lord, is easy, and Thy burden is light, Grant that I may so bear it as to obtain Thy grace.’”

Today the correct chasuble is cut in two pieces, the joining seams being on the shoulder, leaving a

circular opening at the top for the head, which should be comfortably large. The chasuble may be of fine white linen, unlined, with a one-inch hem around the bottom. It is usual for the chasuble to have the Y cross both front and back, though it is also common to have the Y cross in the back and the pillar in front. For the linen chasuble this cross or orphrey may be simply outlined in chain stitch, red or white, or with a quite narrow braid with red crosses in it, or the Y cross may be cut out of linen and sewed down on the chasuble before sewing the shoulder seams together. This applied linen cross may be embroidered in the centre or throughout its length.

The best way to cut the chasuble is to lay the

centre of the back and of the front on a selvedge edge of the linen or silk. Then bring these two selvedges together, of the two fronts, and overseam by hand, or sew them flat, and do the two backs the same way. These seams down the back and down the front will then have to be covered by the applied Y cross in the back and the pillar in front.

If the chasuble is to be made of silk damask twenty-eight inches wide, at least five yards will be required in order to match the pattern of the damask.

To cut out the chasuble, using the new 50 inch wide materials, 21½ yards should be sufficient. The front can be in one piece, as the fifty inch width is wide enough without added pieces on the sides. The back can be cut in two pieces, setting the centre of the back on the selvedges. Thus the pattern of the damask can be perfectly matched. This matching of the design of the damask is very important. If you are very anxious to have the back of the chasuble wider than 50 inches you can piece it under the centre panel of the Y cross with a 3 in. strip of cotton goods, and cover it with the centre of the Y cross. The front can be treated the same way if desired, and if you want your chasuble wider than 50-inch.

The vestments shown in Figs. 76 and 77 are memorial gifts to the oldest parish in the Diocese of Western North Carolina—St. Luke's Church-in-Lincolnton. This parish was founded on Advent Sunday 1841. All the chasubles shown here were made in the Cathedral Studio.

The Y cross and pillar are called orphreys, from or meaning, gold decoration. These orphreys may be made of a two or three inch wide galloon which comes for the purpose (see fig. 78); or they may be made of strips of silk or velvet or tapestry or cloth of gold, embroidered if desired, or applied plain, or have a cross or other emblem in the centre of the Y. The Y cross and pillar may be made as wide as four inches.

The chasuble may be lined with satin of a contrasting colour, or the same colour, or it may be unlined, for summer wear in hot climates. Ordinarily the lining is an opportunity for added beauty in the contrast of colour. The



Figure 76

GOTHIC CHASUBLE, FOR FESTIVALS OF THE VIRGIN.

The damask is a cream white Rose pattern. The orphreys are blue and gold St. Hubert cloth of gold, edged with a blue galloon woven with pure gold thread. The figure of the Blessed Virgin is embroidered and mounted on the pillar in front. A pale gold satin lines this perfect chasuble. The burse and veil and stole are given to show the decoration. There is no embroidery, only bands of the cloth of gold. In the burse and veil the bands extend from front to back and from side to side, and are about two inches wide exclusive of the braid on the edges.

flashing of the gold or blue or cherry lining, with the movements of the priest in the celebration of the Eucharist is a delight to the eye, and an inspiration to worship.

The chasuble should never be stiffened with an inner lining; but should fall in soft and graceful folds over the arms.

If it is not possible to afford the cost of more than one chasuble let that be white, cream white, or white and gold, or gold.

In making up the chasuble the front lining will be made up and tacked to the front, and the back lining will be made up and tacked to the back. Then the shoulder seams of the chasuble, and the lining of the front will be basted and sewed together in a seam, leaving the back lining loose on the shoulders. The seam is then pressed flat, not open, and the back lining is basted down to the edge of the seam, covering the sewing, and hemmed by



Figure 77

A PENITENTIAL CHASUBLE

This is the crown of all the chasubles that I have made. It is an inspiration. In the first place it is the most exquisite Roman purple colour; and in the second place the most heart searching design of the damask, being the illustration of the 42nd Psalm—"Like as the Hart desireth the waterbrooks, so longeth my soul for Thee, O Lord." And the drops of mercy falling down from heaven on the penitent soul. Then the severity of the black and cream Norman galloon used to outline the Y cross and the pillar. The black is for sin and the white is for forgiveness of sin. The last feature in this beautiful thing is the blood red satin lining, red for the sacrifice and the Passion of Our Dear Lord. No words of mine can picture this chasuble. It must be seen and felt. I want to keep it. There is no embroidery whatever on this set. The veil and burse are shown to illustrate the braid in the decoration. The bands on the stole correspond. The veil is edged with a one inch purple fringe, woven with pure gold in the heading. This fringe a violet purple not a Roman purple. You would think the two shades of purple would clash but they do not. There is a violet purple cord around the edge of the chasuble. These two purples complement one another, strange as it may seem. The veils are perfectly square, but do not appear so. They were hung over the top of a screen to be photographed, and so do not show the entire surface of the veil.

hand. The outside and lining are then turned and basted together, with the edges quite even, and hemmed; and a small silk cord sewed all around the edge; and also around the neck, to prevent stretching.

If a cloth of gold or other stiff material with raw edges be used for the orphreys, it will be necessary to cover these edges with a flat galloon or braid one half inch wide. This will give an opportunity for added contrast and decoration. There are many beautiful gold galloons for this purpose.

Another traditional decoration for the chasuble is called the Flower, which is a beautiful scroll effect, or other handsome embroidery that fills the space between the arms of the Y cross and the neck of the chasuble. Dr. Rock, in writing of this Flower says: "This peculiar adornment or Flower, as they called it, consisted of a mass of rich golden needle-work which spread itself in broad thick branches, sometimes before, all over the breast, and always behind upon the higher part of the back and upon the shoulders of the chasuble, while all around its neck ran a broad band of gold studded with jewels."

There is no limit to the decoration allowed to the chasuble. It may be covered with sprigs, called powderings, and the whole Y cross may be solidly embroidered.

The *TUNICLE* and *DALMATIC* (from Dalmatia) of today are identical with the dalmatic of former times. Scudamore says: "The distinction between these two had been lost in England before the Reformation, for we find the habit of both called a Tunicle." The dalmatic was of very ancient origin. St. Cyprian wore a dalmatic and under it an alb, A. D. 258. St. Cuthbert was buried in a purple dalmatic, A. D. 687. Up to the ninth century the privilege of wearing a dalmatic was conferred only by the Popes. This privilege was conferred on kings and emperors for their coronation. Emperor Commodus, near the close of the second century appeared in public wearing a dalmatic. The dalmatic is still a part of the robe of state worn by the English Sovereign. The modern English name is Tunicle. The dalmatic is worn today by the Gospeller or deacon; the tunicle is worn by the Epistoler or subdeacon. The only difference between them is that the tunicle is not so much decorated as the dalmatic.

The dalmatic or tunicle is a long robe of silk with sleeves, similar to the alb, but without any fullness or gathers whatever; and it has been for centuries the vestment for a deacon. The sleeves and the body are cut in one piece. The width at the bottom should be forty inches from side to side, the length 45 inches, and the extreme width fifty inches from wrist to wrist, the sleeves lying out straight and flat. So that two



Figure 78

CHASUBLE OF "ROSE" DAMASK WITH GALLOON ORPHREYS

and one half yards of fifty inch material will cut the dalmatic. The orphreys reach from neck to hem, and are two and one half to four and one half inches wide. They are separated from each other by two apparels, front and back, each ten inches wide by six inches deep, and are placed, one ten inches from the top and one ten inches from the bottom. The orphreys need not necessarily be embroidered, but may be bands of silk or velvet or cloth of gold or wide galloon. The tops of the orphreys are enriched at the shoulder with cord and tassels. The dalmatic is made up in much the same way that the chasuble is made, the orphreys being attached first, before the lining is put in. The sides of the tunicle or dalmatic are open twenty or more inches up from the bottom; and the narrow one inch silk fringe which edges the bottom extends also up these open sides. The sleeves are also edged with fringe, and are ornamented with apparels to match those on the body.

The *COPE*, in Latin, *cappra*, was also called *pluviale*, from its being designed to afford protection

from the rain. It is properly a cloak or long cape fastened in front, and originally was furnished with a hood or cowl. It is mentioned by Gregory of Tours as a vestment, A. D. 573. In 1564, after the destruction of the Eucharistic vestments, it was ordered that "In administration of the Holy Communion in the Cathedral and Collegiate Churches, the principal minister should use a cope."

"The cope was properly a processional vestment, though it has been largely used in England instead of the chasuble and those other ornaments of the priest that were worn with it." (Scudamore.)

It appears from the rubric now in force in the Church of England that the proper vestment for a Bishop when celebrating is a rochet, surplice or alb, and cope or vestment; the proper vestment of a priest when celebrating is a white alb plain, with a



Figure 79

A purple chasuble made of rose damask with Y cross and pillar made of purple and gold cloth of gold in the Angel pattern. In the centre of the Y cross is a vesica of black velvet with IHS embroidered on it. The chasuble is lined with a rich red satin with a tinge of rust in it, to symbolize the blood of the sacrifice of Our Blessed Lord.

vestment or cope. The injunction of 1564 ordered that "in ministration of the Holy Communion in Collegiate and Cathedral Churches the principal minister should use a cope, with Gospeller and Epistoler agreeably." The canons of 1604 ordered that in all the Cathedral and Collegiate Churches the Holy Communion should be administered upon principal feast days . . . the principal minister using a decent cope, and being assisted with the Gospeller and Epistoler, agreeably according to the Advertisements published Anno 7 Eliz." (Seudamore.) Copes have been used at the coronation of

all the sovereigns of England, including Queen Victoria, King Edward VII and King George V.

Pugin says, in his Glossary of Ornament, "The first mention of the cope appears in the time of Edward the Confessor. The cope was the processional vestment and was worn by the clergy, canons, monks, friars and precentors. The cope was usually covered with embroidery of the most elaborate description. A number of these are preserved to the present day in England and in Rome. The hood is now only a flat piece of embroidery, and has been such since the time of the Norman invasion."

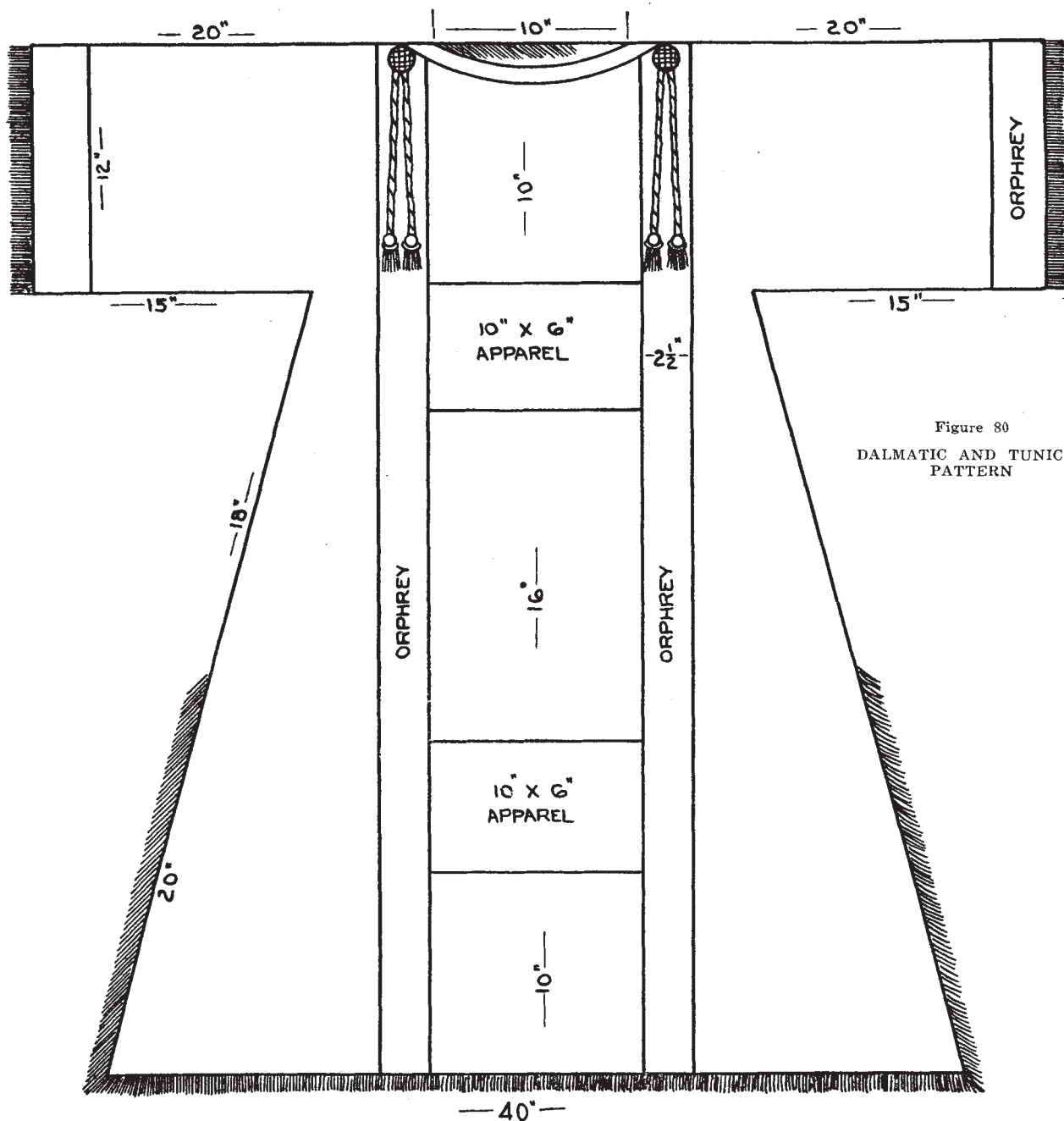


Figure 80
DALMATIC AND TUNICLE
PATTERN

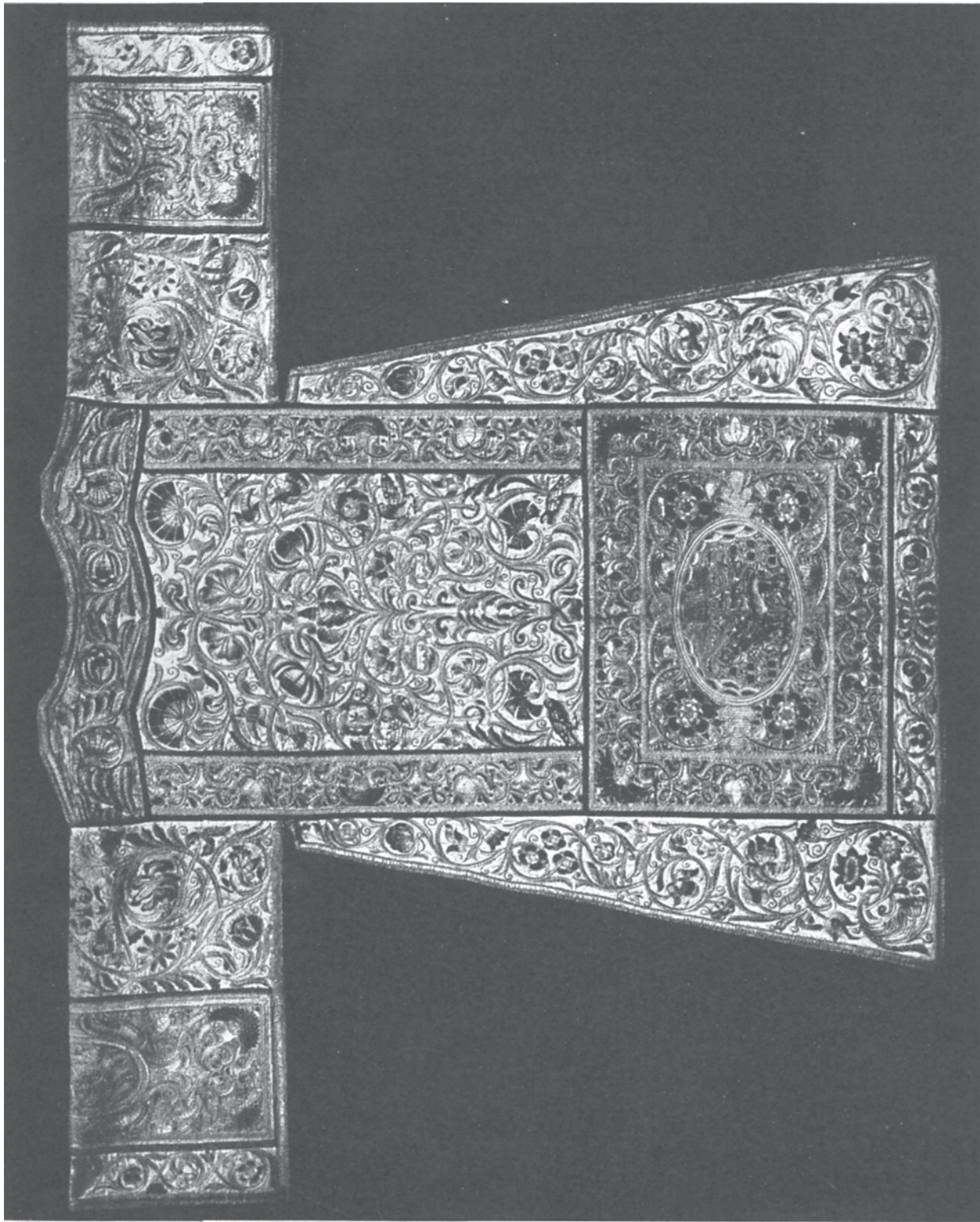


Figure 81

PHOTOGRAPH OF DALMATIĆ, DATING FROM THE YEAR 1600

A remarkably rich piece of embroidery in good preservation. It is said that the vestment was one of a set probably used in the private chapel of a Cardinal Patriarch, either the Patriarch of Lisbon, or the Spanish Patriarch of the Indies. The dalmatic is of white satin, embroidered in bands or orphreys containing floral and scroll designs with various blossoms, birds, etc., in coloured floss silk, in chain stitch for stems and in short stitch for flowers. The details are outlined with gold and silver thread, couched down. The length is three feet nine inches. The width is five feet. (In the Victoria and Albert Museum, London.)

In making the cope it is best to use fifty inch material, and cut with the straight fold running down the centre of the back. Of course, it will have to be pieced on the sides, and the pattern of the damask must be matched; but this is better than having a seam down the back. The cope is almost a perfect semicircle, and the orphrey extends along the entire length of the straight edge, possibly eleven feet. The orphrey is usually six or seven inches wide, and should be stiffened down on both sides to below the morse. A great deal of strain comes on the morse. And this stiffening keeps the orphrey smooth and flat. As in the case of the chasuble the orphrey is made of a contrasting material and colour, usually of cloth of gold and edged on both sides with gilt galloon.

The length in the back, from the edge of the orphrey at the neck to the hem is five feet, though the cope should be made to escape the floor, and therefore may need to be made shorter than five feet.

For hot climates the cope may be made without a lining. If lined the colour should be in contrast with the outside. The edge of the cope is finished with a one inch or two inch fringe, and this gives an opportunity for a combination of the colours used in the materials.

The hood is really but an excuse for embroidery, and as rich and elaborate as we can afford it. It should not be more than eighteen inches wide at the top, nor more than twenty-one inches long, though it may be fifteen by eighteen if desired. The

hood is made up separately, stiffened and lined with silk; and attached to the edge of the orphrey in the back with gold silk buttons and loops of silk cord. It is fringed and has a rich silk tassel on the point six or more inches long.

The morse is the ornament which fastens the cope on the breast, and is often of pure gold and jewelled, though it may be made of the fabric. Six by four inches is a good size for the morse, which is fastened to the right side of the orphrey and about fifteen inches from the centre back. It will be fastened with three large hooks and eyes.

If it is not possible to have more than one cope, this may be made of gold colour brocade or tapestry; and the hoods made in the four colours and attached at the proper seasons of the Church Year.

The ROCHET is a part of the Bishop's robe, being worn in place of the alb, under the black satin chimere. It is indeed a variation of the alb and differs but slightly from it except in the sleeves which are very full, and which are finished at the wrist with a frill, or ruff.

The Bishop's robes are usually made by a clerical tailor; but the rochet and lawn sleeves need replacing so often that directions and pattern are given here. For the sleeves and ruffs the finest handkerchief linen only should be used, called Bishop's lawn. The top of the sleeves should be gathered and the gathers bound by a piece of linen tape thirty inches long. These gathers should be tacked to the tape according to the following measures: be-

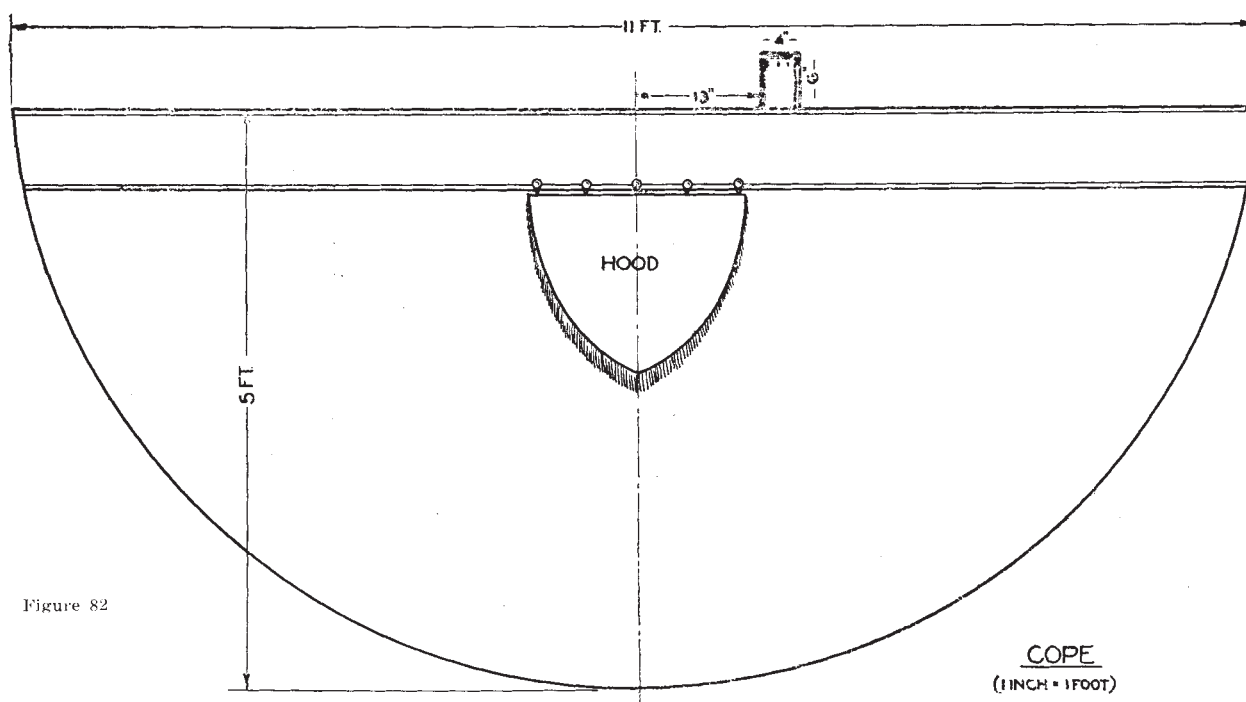


Figure 82

ginning at the underarm seam sew the first nine inches of sleeve into the first seven inches of tape; the next six inches of sleeve gather into the next two and three quarter inches of tape; the next six inches of sleeve gather into the next two inches of tape; the next twelve inches of sleeve gather into the next four and one half inches of tape; the next four inches of sleeve gather into the next two inches of tape; the next nine inches of sleeve gather into the next seven inches of tape. This brings us around to the starting point. The bottom of the sleeve should be gathered and sewn into a band one inch wide and ten inches long, double, on which are sewn at equal intervals five small pearl or white linen buttons. A three inch placket is made up the seam, and the band buttons around the wrist.

The body of the rochet is composed of three entire thirty-six inch widths of finest linen lawn. One half exactly of the rochet body is shown in the drawing, from back seam to front fold. There will be three selvedge seams whipped together. One of these selvedge seams is in the centre of the back. Measuring twenty-five inches on each side of this back seam, from armhole to armhole, a total of fifty inches, is gathered into the back of the yoke, X to X. Measuring another fifty inches, from armhole at "A" to armhole, is sewed to the front yoke, A to A. Both armholes and neck are corded all the way around.

The sleeve is forty-four inches wide. The top is gathered into a tape as explained before. The bottom of the seam must have a two inch placket in the front seam, and is gathered into a ten inch long sleeve band, one inch deep or wide on which are sewed five buttons at equal intervals. One of these buttons serves to button the band around the wrist. And the frill on its band is buttoned over the five buttons.

The sleeves may be basted into the chimere or into the rochet as desired. They are ripped out for washing. Very plain pearl buttons a half inch in diameter are preferred. Of course, all the sewing will be done by hand, and will be as fine as it is possible to make it.

Two ruffs are made, each two yards long and two and one half inches wide and finished with a narrow rolled hem. These two ruffs are separately gathered, and each one sewn into a band the same width as the sleeve band, but one fourth inch longer, and finished with corresponding buttonholes to button over the five buttons on the sleeve band. This band is covered by a black satin band ten and one half inches long and two inches wide, and fastened by a black silk cord loop over a black silk button. This finishes the sleeves.



Figure 83

Modern cope made on black and gold brocade, with moss green velvet orhprey, edged with black and gilt galloon. Hood of moss green velvet, with IHS embroidered in two shades of gold silk. Fringe green and gold spaces separated by black. Tassel made in the same colours with gold. Cope lined with moss green. There is a symbolism in combining black vestments with the colour green. Green symbolizes the spring, the resurrection of the dead, life in death.

The yoke is made double, corded around the top, and fastened with buttonholes and buttons on the left shoulder, and sometimes on both shoulders. It may be a convenience to have a pocket for the handkerchief. This pocket hole would be in the right side four inches below the armhole; and would be about nine inches deep, and faced on both sides.

The hem at the bottom is about two inches deep.

Four yards may be required to make the sleeves and ruffs. Six yards will be required to make the rochet.

It is well to have several pairs of sleeves available and ready for instant use.

The rochet is usually made as long as the chimere; though some Bishops wear a short rochet semi full, surplice length, with plain sleeves over



Figure 84

PHOTO OF QUEEN ELIZABETH OF ENGLAND AND THE DEAN OF NORWICH, AT
NORWICH CATHEDRAL

The Dean wears a cope in which the hood is set up to cover the entire width of the orphrey in the back