



Figure 85

THE FORMER ARCHBISHOP OF CANTERBURY AND THE FORMER ARCHBISHOP OF YORK, NOW ARCHBISHOP OF CANTERBURY, BEFORE THE DOOR OF LAMBETH PALACE, VESTED IN THEIR COPEs, ROCHETS AND STOLEs

a purple or black silk cassock, omitting the chimere. See photo of Bishop William Andrew Leonard, late Bishop of Ohio, in short rochet. Fig. 89.

The Mitre is a head covering worn by Bishops since the tenth century as a symbol of the Episcopate. It is made of white linen damask or white silk damask, or gold silk damask, and is more or less richly embroidered. The mitre of St. Thomas of Canterbury serves as a model for those of the present day, both as to proportion and ornament. The illustration here shown is a faithful copy, see Fig. 90. It is made of glistening white linen damask. The design is embroidered in gold thread, with red and blue in the orphreys. The measures should be ten to twelve inches from base to point of top, and twelve inches from side to side at the base. The sides of the triangle are ten inches. The ribbon

pendants are thirteen inches long, and taper from two inches at the top to three and one-half inches wide at the ends. In order to embroider the mitre the whole may be cut out of the white damask and laid down on a frame of linen that is wet with fresh starch, and laid perfectly smooth. As soon as it is quite dry the design may be stamped on the mitre and the embroidery done. When finished it may be starched on the back, and when it is dry taken from the frame, and made up. No further stiffening is necessary. The edges should be turned over and catstitched down to a cambric lining. The back and the front are then sewn together up the straight sides, and the ribbons attached flat under the back, and the Mitre lined with silk.

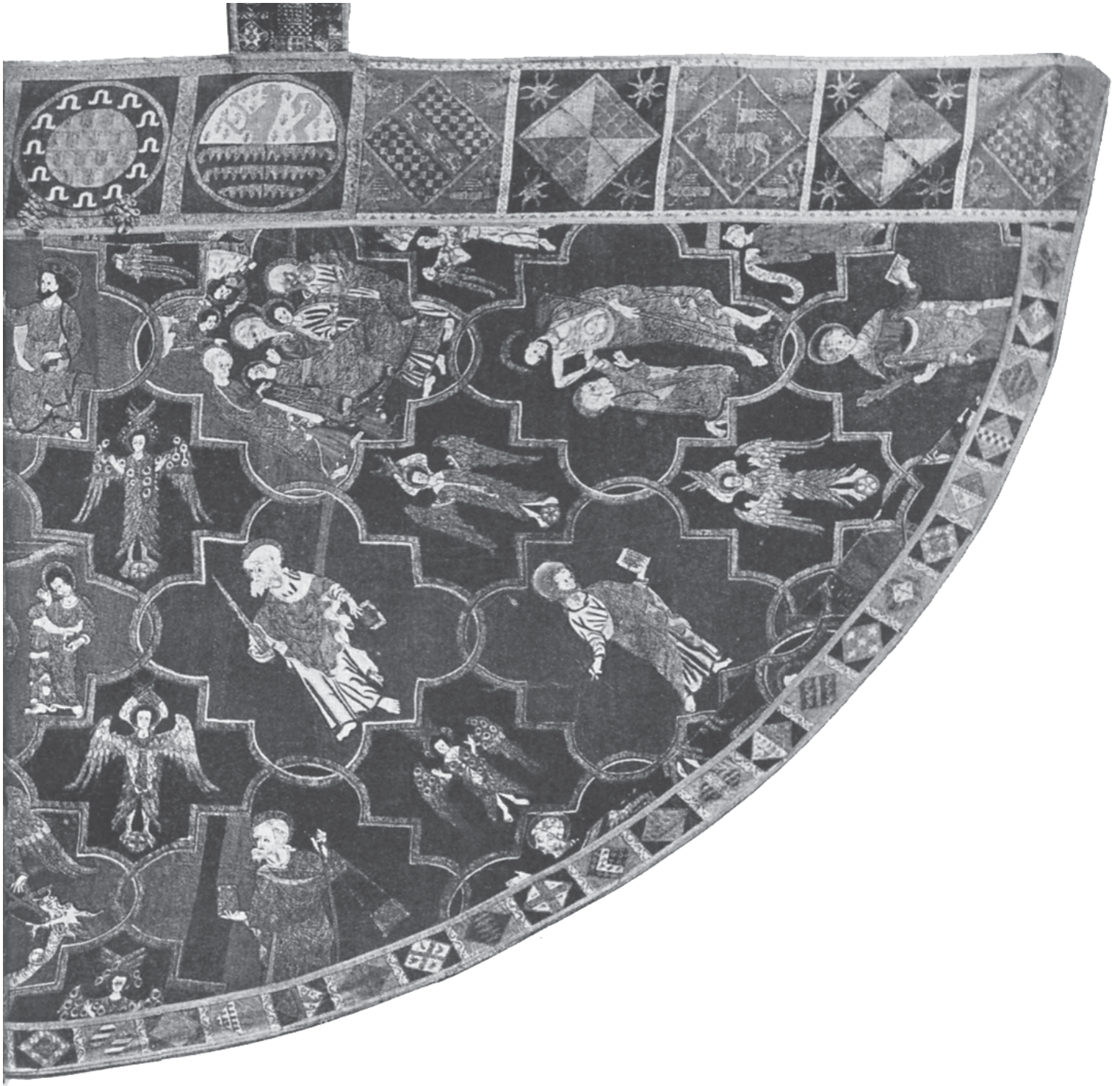
The crown lining to the mitre is a perfect ten inch square of silk or satin, red or blue or gold colours. It is hemmed all around, and then sewn to the back and the front of the top of the mitre, making the back and front points of the square lining to fit to the back and front points of the mitre. There should be a finish of silk or gold cord on the top edges. Pattern and measurements for making mitre will be found in Fig. 88. The pattern shows the back, giving the position of the ribbons, which may be fringed on the ends. The mitre is always embroidered on the front. It need not be embroidered on the back unless desired.

The *FYLFOT* cross is also called the Gamma-dion, the Tau cross or the Swastika. It is composed of four letters Tau. It is a most ancient form of the cross. It was common in heathen countries for centuries before the Christian era. Sir J. G. Wilkerson, writing on "The Egyptians in the Time of the Pharaohs," says: "The Fylfot is seen on the oldest Egyptian weaves of which we have any record." G. Stephens, writing on "Old Northern Runic Monuments of Scandinavia and England," says: "The Fylfot can be traced back as a holy mark in all lands and times in Europe, Asia, Africa and America; and as a Christian symbol from the catacombs to the modern Churches. In its earliest home it was a sign of the Great God, the God of Day, the Light, Life Everlasting. In the Sanscrit world: the Fortunate, and Unconquered. In Scandinavia it figured the Hammer and Might of Thu(ro)r. Note this name Thor. But when a stronger than Thu(ro)r came it would naturally pass over to him, and like all the other cross types, from the oldest east to the latest west, went over to Christ. A cross found in Ireland of the fifth century stands near Tober (the wall of Saint) Brigid, not far from the village of Chiffony, County Sligo. This remarkable symbol is also known to antiquarians as Croix



Figure 86

The renowned "Syon Cope" of linen, entirely covered with embroidery. The interlacing quatrefoils are edged with gold thread, and three rows of green or red and yellow and white silks in chain stitch. The ground in alternate quatrefoils is filled with green and faded crimson silks worked in close stitches to form a diaper or chevron pattern. The quatrefoils enclose figures of Our Lord, the Virgin Mary, St.



Michael, and the Apostles, with winged cherubim or angels, standing on wheels, in the intervening spaces. The faces, hands and draperies are worked with fine, coloured silks in small chain stitches. The orphrey, morse and hem are wrought with armorial bearings with coloured silks and gold and silver thread. English, late thirteenth century. Length on straight edge nine feet seven inches. Length in the back four feet eight inches.

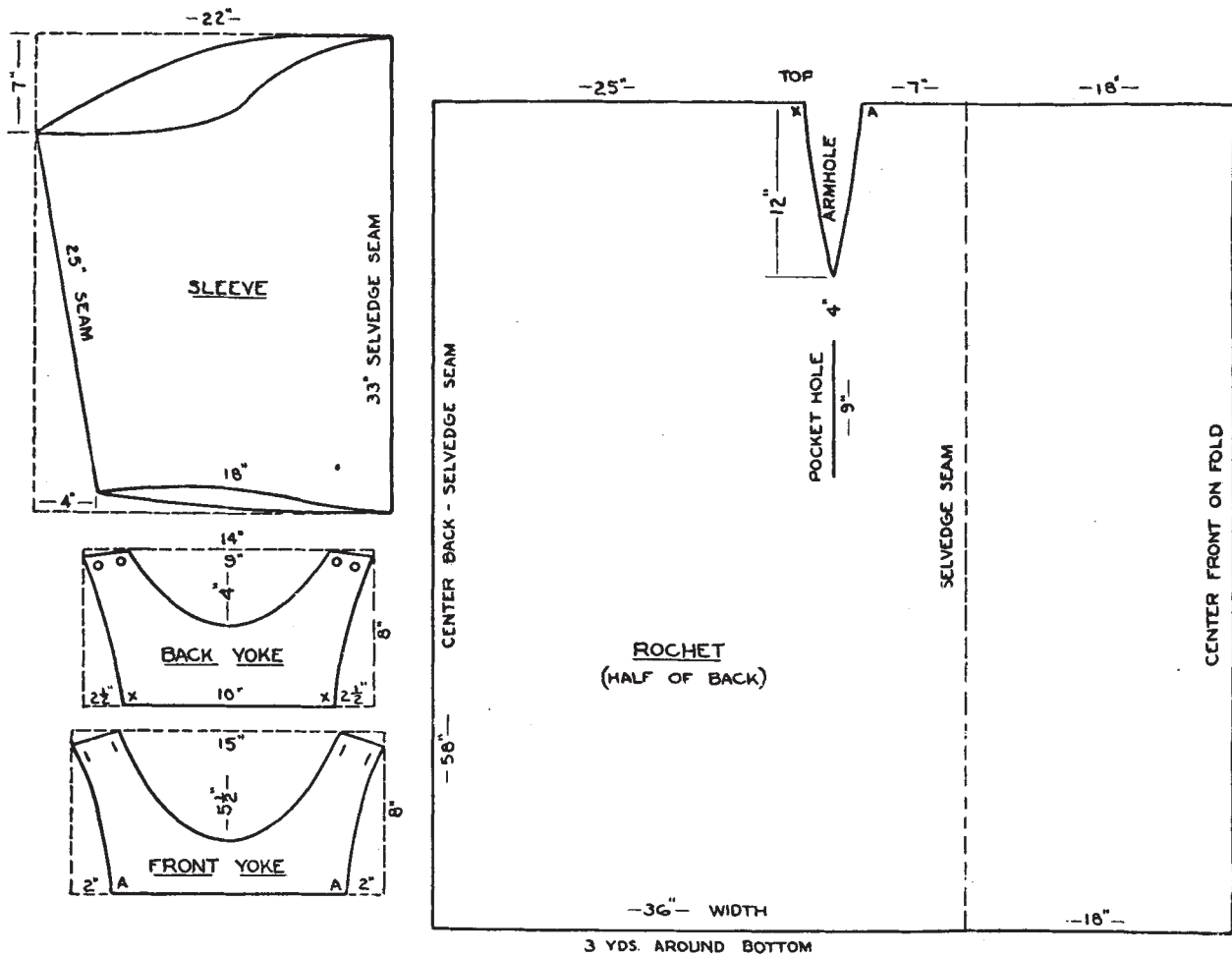


Figure 87

Gammé, Fylfot Swastika, Hammer of Thor, Boodhist Cross, etc.”

We read in Ezekiel IX 3 and 4, “And he called to the man that was clothed with linen And the Lord said to him, Go through the midst of the city, through the midst of Jerusalem; and mark Thau upon the foreheads of the men that sigh and mourn for all the abominations that are committed in the midst thereof. Upon whomsoever you shall see Thau, kill him not.”

Being the symbol of Life Everlasting in Egypt, may it not have been the sign painted on the door posts in Egypt, by the Israelites on that awful night of the first Passover, that night the Angel passed over smiting the first-born?

The SURPLICE. The Rubric in the First Book of Edward requires that the Bishop when celebrating shall wear the Rochet, surplice or alb and cope or vestment. The surplice appears to be, therefore, only a different form of the alb, in that it has larger

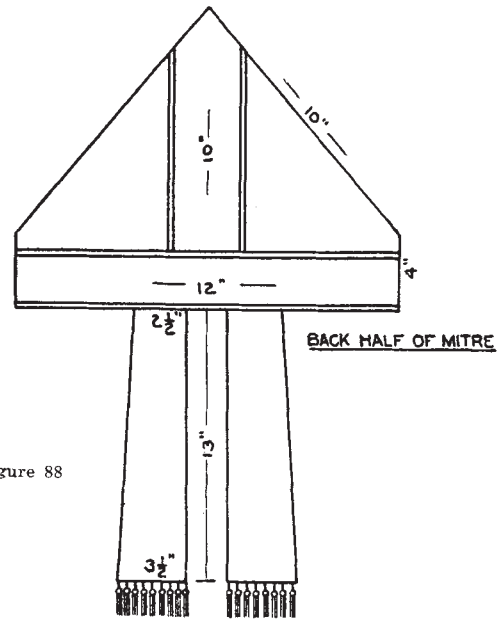


Figure 88

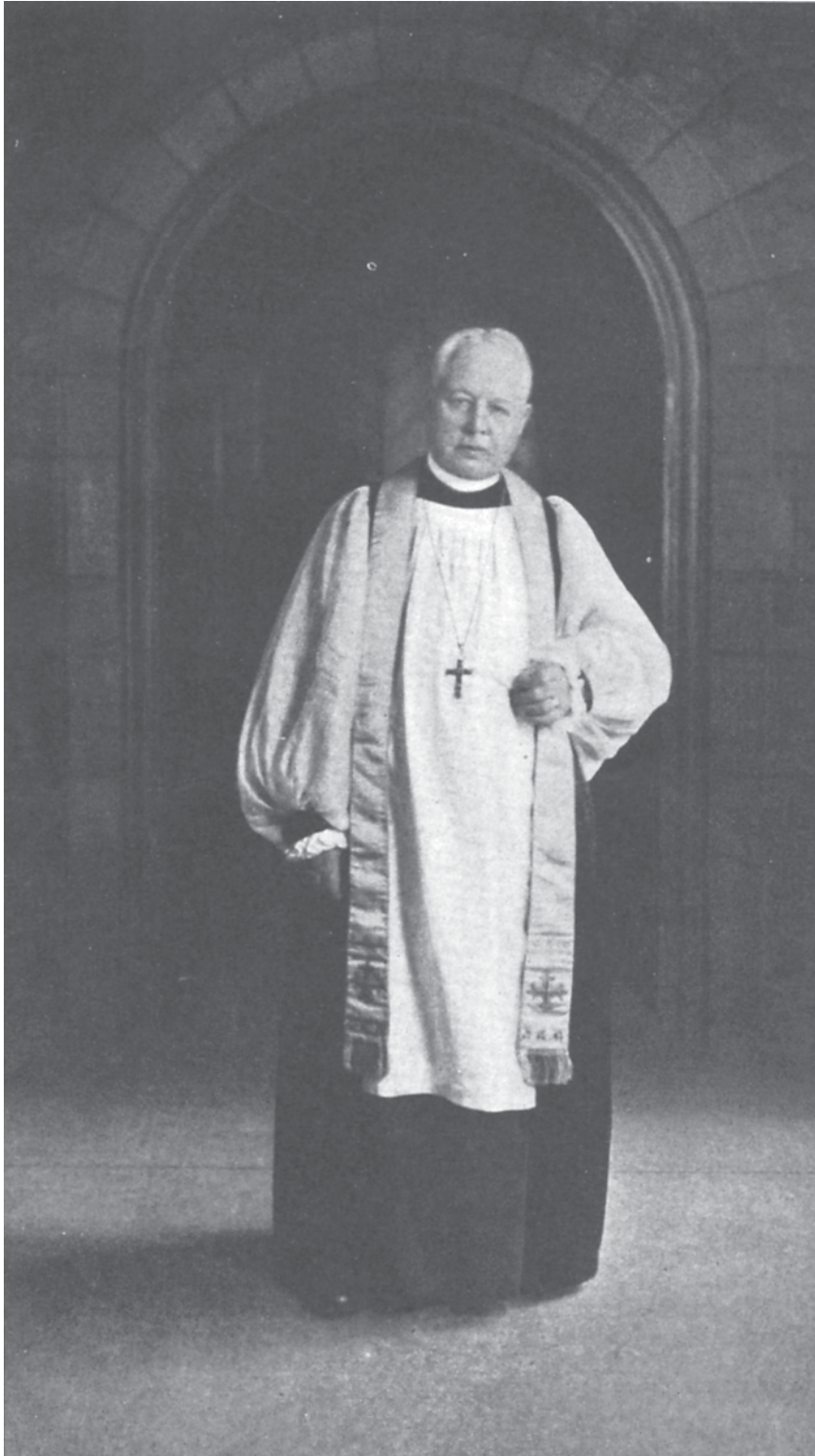


Figure 89
BISHOP W. A. LEONARD, LATE BISHOP OF OHIO IN SHORT ROCHET

sleeves. It has acquired the name of surplice from the fact that it was worn over (super pelles) the fur or thick woolen dress which was the common habit of the people of northern Europe. The earliest use of the word appears in one of the laws of Edward the Confessor made in 1060: "The Priest being clothed with Albe and Māniple and Stole; the Clerks in Surplices." (Scudamore.)

Pugin says: "A Constitution of Benedict XII, 1339, concerning the form of the surplice prescribes that it also have sleeves of such a length that the arms can be covered with them as low as the knuckles, and which in length reach to the middle of the shin."

Scudamore says: "For a long time a great point was made of having the surplice reach to the feet. At a later period the statutes of the Order of St. Victōr at Paris order that it shall be "at least a full hand's breadth from the ground." The Council of Basle in 1435 orders Canons of Cathedrals to wear them below the middle of the leg. It is well known that the Puritans objected to the surplice as "a mark of a very sacrament of abomination." "A monument of idolatry," etc. Even

at the last revision of the Prayer Book, the Presbyterians, though in more moderate language, complained of its prescribed use as a thing that had "by sundry learned and pious men been judged unwarrantable." The Bishops replied: "That reason and experience taught that decent ornaments preserve reverence, and are held therefore necessary to royal acts and acts of justice and why not as well to the solemnity of religious worship?" "And in particular no habit more suitable than white linen, wherein angels have appeared; fit for



Figure 90

PHOTO OF MITRE MADE IN THE CATHEDRAL STUDIO

A copy of that worn by St. Thomas of Canterbury (in the XII Century). The mitre is made of white linen damask, the pattern of which is small clover leaves, in an "all-over" design. The scroll embroidered is pure gold thread, sewed with orange silk. The fylfot crosses, or swastikas also called the Tau crosses, are alternate red and blue, separated by red and blue borders. There is a gold cord around the edges, and the lining is gold silk taffeta. The colour and design of the embroidery is copied exactly from the original.

those whom the Scripture calls angels; and this habit was ancient."

The Surplice, today, is made in a variety of ways, plain or gathered, long, to the feet, or short to the ends of the forty-five inch stole, or even shorter. It should be made of fine white linen, and preferably hand-sewn. Selvedges should be whipped or overseamed with finest stitches. All other seams should be made with the narrowest fells. Two inch hems around the bottom are pleasing, and one and one half inch hems for the sleeves. A cross em-

broidered in white, three inches below the yoke in front is allowed. Five yards of linen are usual for a medium full surplice. Pointed or angel sleeves, or long round sleeves, are preferred.

Pattern is given of semi full surplice with pointed sleeve, and pattern for long round sleeve. The gusset is 5 inches square. In making the surplice up we prefer to sew the gusset to the sleeve before sewing the sleeve into the surplice body.

The yoke is cut in one piece, or may have seams on the shoulders. It is, of course, made double and should have a cord around the neck. As will be seen by looking at the pattern of the yoke, it may be cut out of a piece of linen twelve inches by eighteen, folded in half and the shoulders of the yoke laid on the fold. A little notch is indicated on the edge of the yoke, four inches from the shoulder, front and back, and at this point the seam joining the sleeve to the body is attached, front and back, and the space between is gathered into

the yoke. Please notice that in the long round sleeve, the pattern is shown as if folded, showing both upper and under arm. The under arm has a long sweeping curve and should be sewed to the back of the body. The upper arm is short, reaching just to the wrist, and should be sewed to the front. The pointed sleeve is the same back and front, and is also shown half of the pattern only, the sleeve pattern being laid on the goods folded exactly in half. The front of the body of the surplice shows just half of the pattern, the centre front being laid on the folded linen; the thirty-six inch linen being folded exactly in half.

In making the pointed sleeve the fourteen-inch square which forms the point is shown as folded over, and is marked "bias fold." There should not be a seam here.

The pointed sleeve may be cut in one piece by cutting the pattern open on the straight fold, and laying the bottom straight hem on the selvedge.

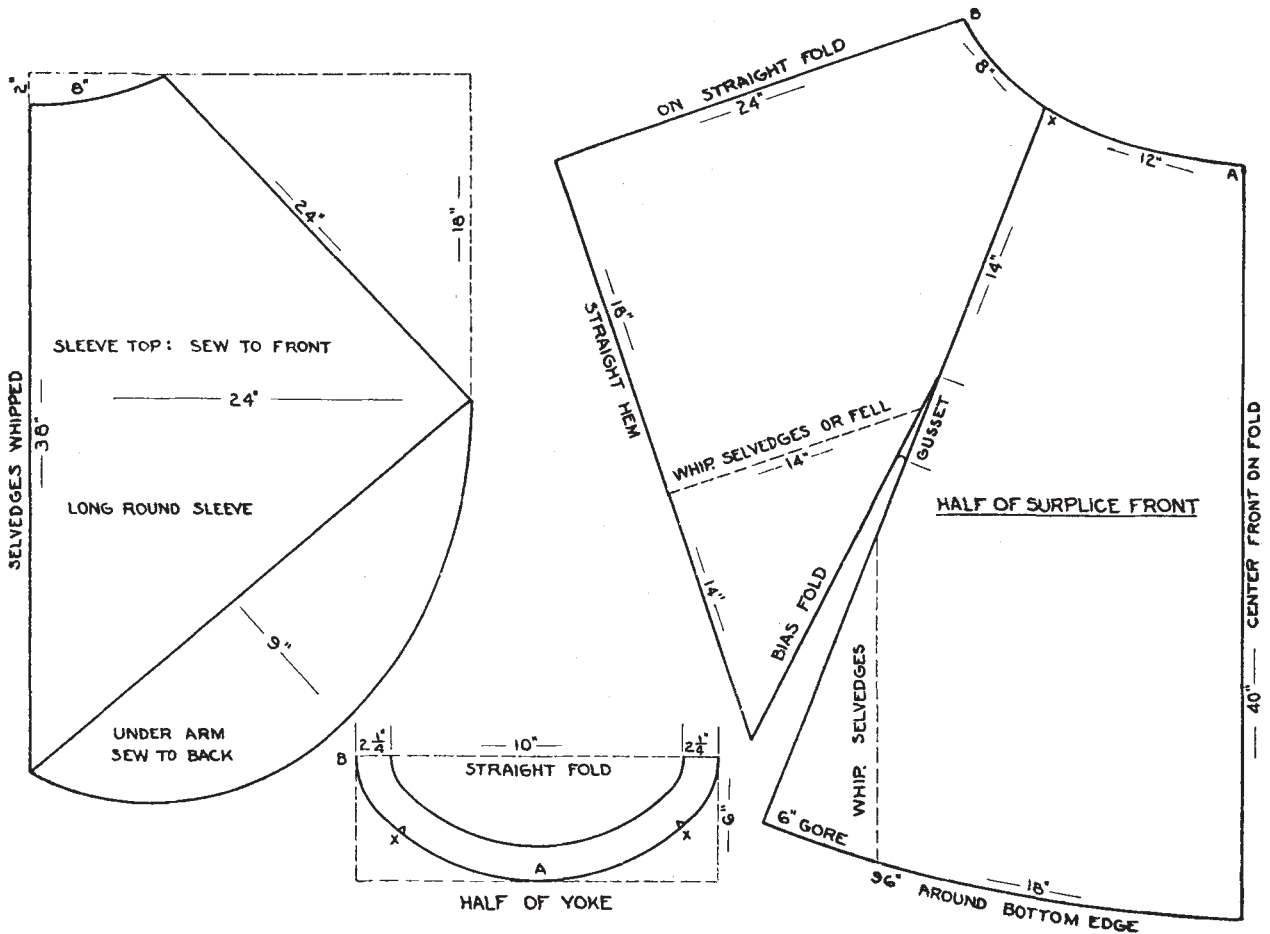


Figure 91
PATTERN OF SURPLICE



Figure 92

This photograph shows the Rev. John Wallace Suter, D.D. (now Dean of Washington Cathedral); and the Rev. Albert H. Lucas, D.D., acting Chaplain to the Bishop; and the Rt. Rev. Angus H. Dun, D.D., Bishop of Washington, in procession, entering the North Transept, on the occasion of the installation of the Dean-elect, of Washington Cathedral. This picture shows the Dean in a long surplice with pointed sleeves, and Canon Lucas in long surplice with long round sleeve. Photograph from the Cathedral Age for Christmas 1944.

That edge which was to be a straight fold will then be sewed together in a tiny narrow seam after the sleeve is cut out.

The *COTTA* appears, previous to the 13th century, as a lay garment forbidden to the Clergy. This is the case at the present time, the cotta being used by lay readers and choristers. It is usually made after the fashion of a very short and very plain surplice, most often without any gathers, and with the sleeves reaching only to the elbows, and the skirt only to the hips, though in the Church of England they are often longer and fuller. In the case of women's cottas, used in choirs only, the body of the cotta is made with considerable fullness, high in the neck, and the sleeves falling to the wrists.

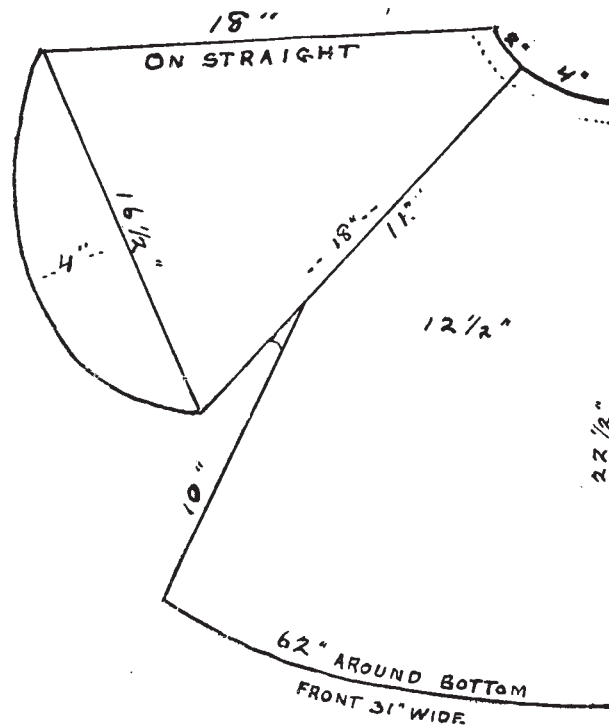


Figure 94

CHOIR COTTA

Half of the cotta is shown as if made up. If the cotta is cut with a selvedge seam down the back, and with the straight of the sleeve laid on a selvedge there will be no waste of linen. There are no gores in sleeve or body. The gusset is four inches square and is set in at a point eleven inches from the top. Half inch hems are advisable. The neck is faced one inch down. There is no yoke. The men's cotta is made the same way only larger, of course.



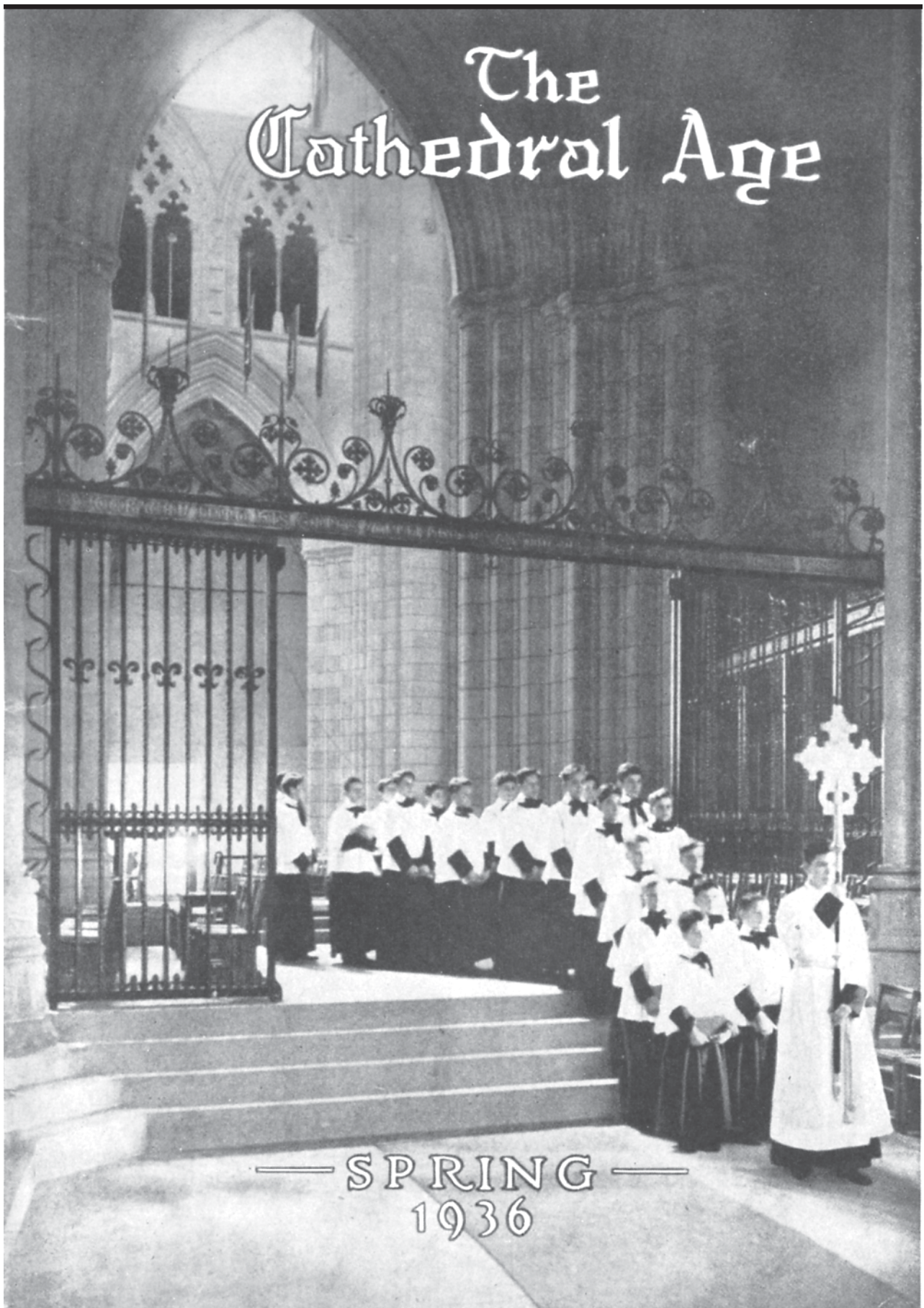
Figure 93

WOMAN'S COTTA WORN WITHOUT A CASSOCK

The men's cotta most commonly used is without gathers, and has a round neck. Like the boys' cotta it is without a yoke, having the neck faced down two inches deep. A one inch hem around the bottom, and the sleeves, is preferred. The best and most serviceable material for cottas is linen. A fine nainsook is suitable for women's cottas. Cotton "broadcloth" is a fair substitute for linen in making cottas.

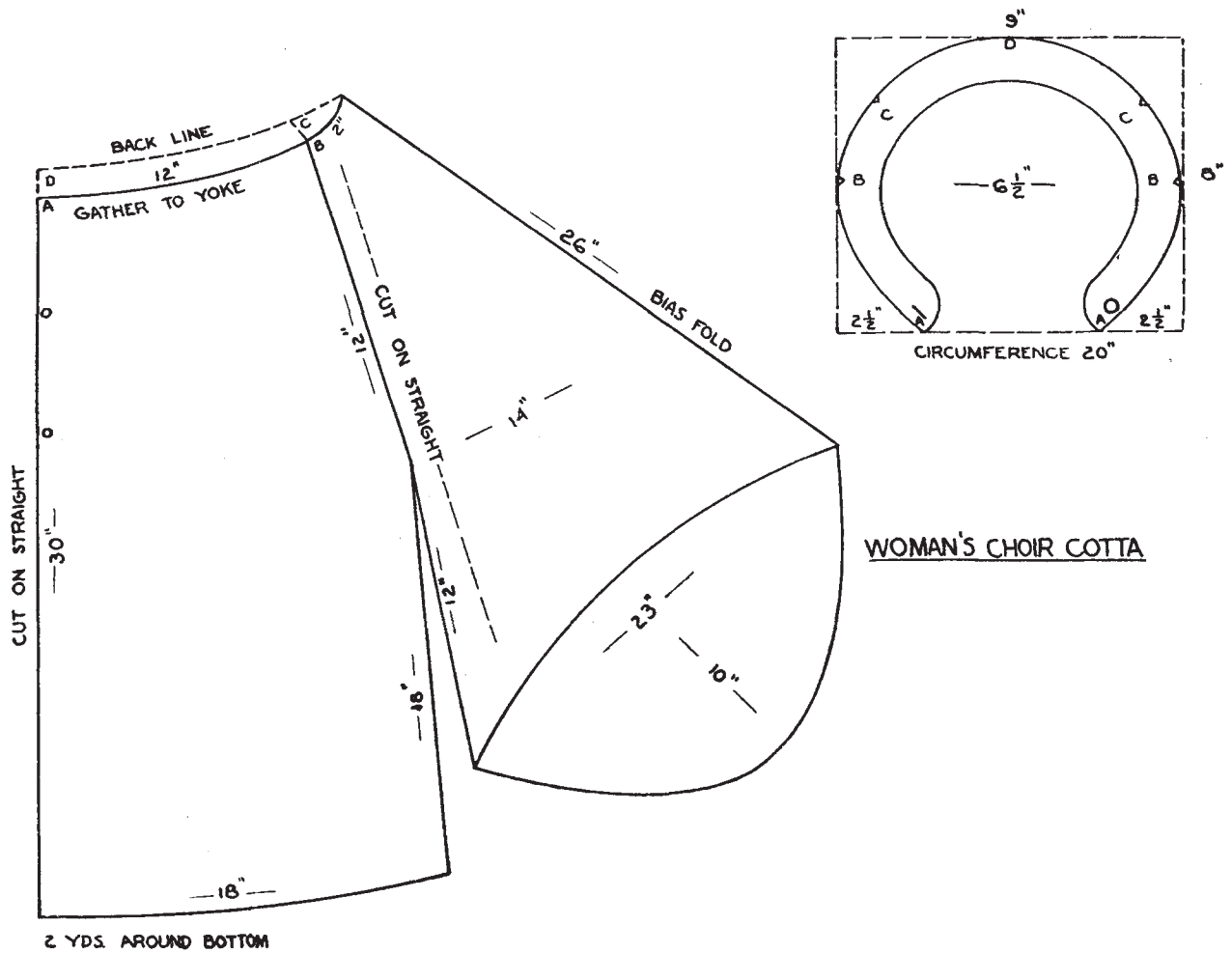
We give here a photograph of Washington Cathedral choir boys leaving St. Mary Chapel after Evensong. This photo is a reproduction of the cover page of the Spring Number of the *Cathedral Age* which is issued four times a year by Washington Cathedral Foundation, to the members of the Cathedral Association, a society organized to contribute annually by membership dues and by voluntary contributions to the building of the Cathedral. We could not obtain this photo without the lettering; and we greatly desired to show the choir boys in this impressive setting, with the glimpse of the triforium through the soaring arch, and the "Chief Justice Fuller Memorial Gate." The crucifer is

The Cathedral Age



— SPRING —
1936

Figure 95



WOMAN'S CHOIR COTTA

Figure 96

HALF OF THE COTTA IS SHOWN. THE BACK IS INDICATED

The back is the same shape as the front, only two inches longer. The sleeve can be cut to advantage crossways, if the straight line, marked "cut on straight" is laid on crossways of the goods, and cut in one piece. The back is in one piece; the front is open all the way down. The yoke fits close around the neck. Front, back and sleeve are gathered into the yoke according to the marks as shown. The four inch gusset is set in at a point twelve inches down from the neck.

vested in alb and girdle, and carries the gold processional cross, presented to Washington Cathedral by the Emperor Selassie of Abyssinia.

THE VESTED ALTAR

THE VESTED ALTAR. The mandatory for Altar cloths goes back to Numbers 4:11, "And upon the Golden Altar they shall spread a cloth of blue." And again: "And they shall take away the ashes from the Altar and spread a purple cloth thereon."

After that, except for the Fair Linen cloth for the celebration of the Holy Eucharist the next time we hear of Altar cloths in history is A. D. 421, when we read that "the Roman ladies gave their silken dresses to make coverings for the Altars." Again in 514 a letter was written to the Bishop of Rome by Justinian, afterwards Emperor, in which he speaks of "two silk palls" which he had sent to adorn the Altar. *Notitia Eucharistica* p. 107.

Then we come down to the 82nd canon, 1604, of the Church of England, which orders "a carpet of silk or other decent stuff" to cover the Holy Table. The Altar cloth is called, today, Altar cloth or Altar hanging. It may be composed of one or two pieces, a frontal which covers the front of the Altar and falls to the floor, and a superfrontal which covers the top and falls over the front six to twelve inches including the fringe on the edge; both frontal and superfrontal being edged with fringe preferably two or three inches deep. A narrow fringe keeps better than a wide fringe. It is better not to have the fringe one colour, but to have it spaced in two or more colours, with perhaps a little black introduced, and a little Japanese gold in the heading.



Figure 97
THE VESTED CHALICE, VESTED IN SILK BURSE AND VEIL

Given such a decorative fringe embroidery could be almost dispensed with; but there should be at least a cross in the centre to show its sacred office. It is ceasing to be the custom to cover the top of the Altar with silk. Heavy white linen is used for this purpose, and as a backing to the superfrontal, which is sewed on it, the linen extending up over the top of the Altar and back to the retable, where a rod run through the hem holds the hanging in place. Over this heavy linen lies the *Fair Linen*, which being used on Sunday for the Celebration of the Eucharist, remains there throughout the week. The frontal, which falls to the floor, is often richly decorated; and may be reserved for festival occasions. A favourite decoration is orphreys or panels of cloth of gold or wide galloon. These may be sufficient decoration in themselves without embroidery, if expense is a consideration. A narrow fringe one inch wide and matching the wider fringe on the front may extend up both sides of the frontal and superfrontal.

It is preferred to have the frontal and superfrontal made of the same material; but it is admissible to have one frontal that can be used with several superfrontals. Such a frontal could be made of tapestry with orphreys of a contrasting silk or cloth of gold. This subject is enlarged upon in chapters on Church Embroidery.

If the Church can afford only one Altar cloth, let that be red.

Lace is permitted in place of an Altar cloth or superfrontal, but it should, if possible, be real hand-made lace, Duchesse, Brussels, Rose Point, Filet, and not imitation. The least expensive of the real laces is filet, which comes with a very fine mesh and with a grape and leaf design, also a lovely rose design, and can be had in a six inch width. The lace should be sewn to a heavy white linen (the exact size of the top of the Altar), over which is laid the Fair Linen. Crochet lace is looked upon with disfavour.

The *CERE* cloth is a waxed linen sheeting, waxed to prevent the dampness of the stone Altar from wetting the Altar cloths. To make it a wide board or table is required, a wide paint brush, melted parafine and two pasteboard rolls to roll the cloth on as it is ironed. The brush is dipped in the parafine and painted over the surface of the linen, a quarter of a yard at a time. It is then ironed to spread evenly the parafine, and rolled as far as it is waxed, and the process is repeated. When finished it will be necessary to go over the entire surface with a hot iron again, using another roll, beginning at the just finished end, and rolling as before. Any slightest wrinkle must be avoided.

The cere cloth should be made the exact size of the top of the Altar and should have a cross in the centre of it to show its sacred use. It is perhaps better not to hem the cloth, as the double thickness makes it difficult to keep smooth in rolling.

The *PROTECTOR* is a cover to protect the Fair Linen from dust between services. It is often of white linen simply hemmed, and with a cross in the centre. It may be made of coloured linen or an inexpensive damask or brocade in blue or red. It would be the size of the top and made to fall over the ends perhaps six to nine inches, and simply hemmed, with an inch wide hem.

ALTAR LINENS. Under this head are included the Fair Linen, corporal, pall, chalice veils, purificator, burse and silk veil, also the private set of Communion linens.

All Altar linens should be made of pure linen unmixed with cotton. All the embroidery should best be done with French working cotton known as D.M.C. Red, white and blue cotton are commonly used in the Church of England for this embroidery, these being the Primitive Church colours; but many persons prefer white only.

The *FAIR LINEN.* The Rubric requires that the Holy Table "at the Communion time shall have a Fair White Linen Cloth upon it."

Linen has been used to cover the Altar at the Celebration of the Holy Communion from primitive times. Optatus (A. D. 368) says: "Who of the faithful is not aware that at the Celebration of the Mysteries the wood (Altar) itself is covered with a linen cloth."

Let us consider this word "Fair." Fair does not mean only clean, but refers also to the quality of the cloth. We read in Isaiah, 54:11, of "Fair colours"—"Behold, I will lay thy stones with fair colours, and lay thy foundations with sapphires." Again in Ezekiel 16:17—"Thou hast taken thy fair jewels of my gold and of my silver, which I had given thee." Also in chapter 31:3—"a cedar of Lebanon with fair branches." In Zechariah 3:5 we find the following: "And I said, let them set a fair mitre upon his head. So they set a fair mitre upon his head and clothed him with garments. And the angel of the Lord stood by."

Hence, we should say that a "Fair Linen Cloth" does not mean only a clean linen cloth, but one that has been made beautiful for its special purpose, for God to see and approve. It should be wide enough to cover the top of the Altar, and to fall at least eighteen inches at the ends. A longer fall tends to ripple. It should have a three inch hem on the ends, and have a one inch or two inch hem on the sides; be hand-hemmed, not hemstitched, never ma-

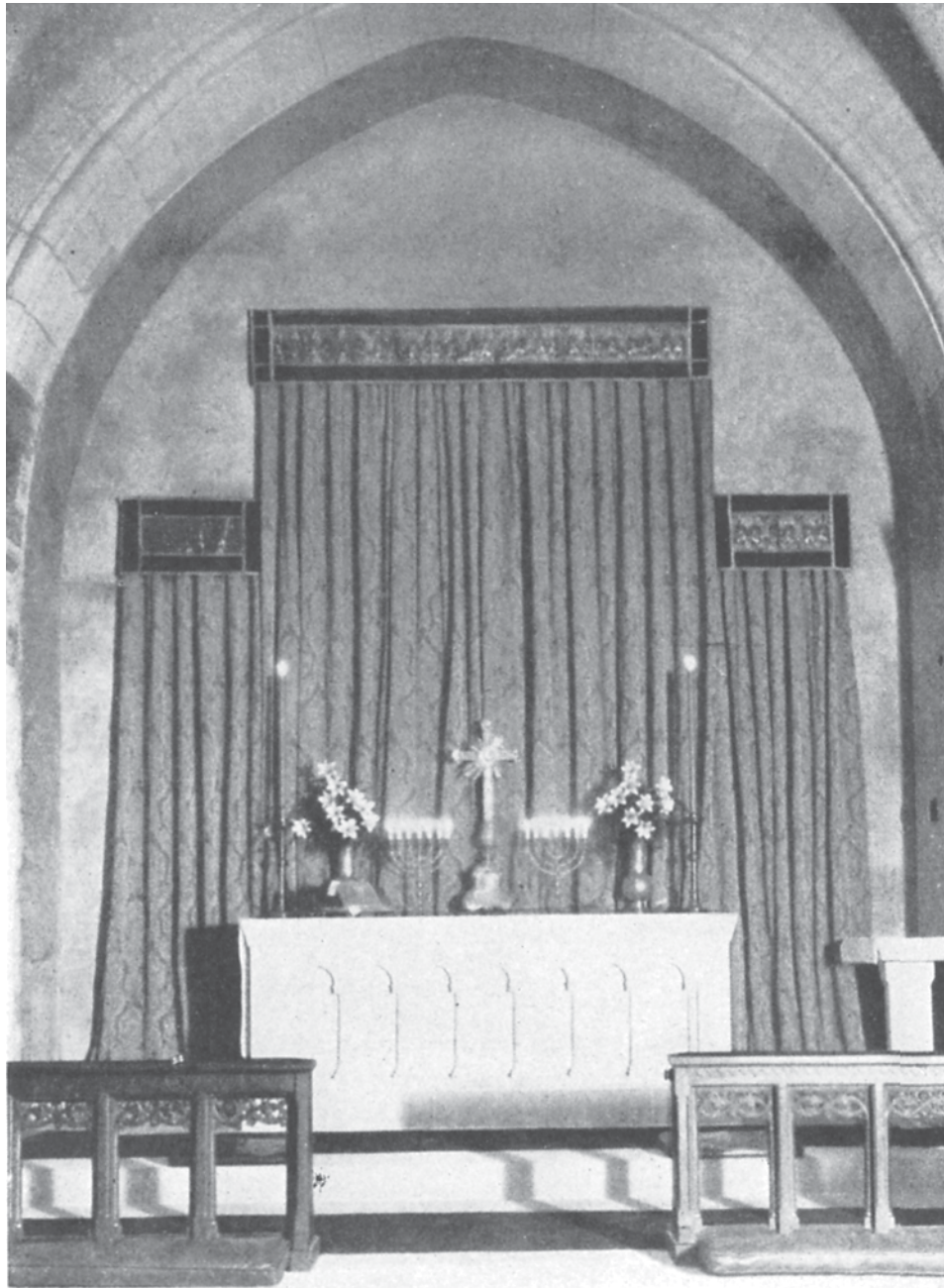


Figure 98

DOSSAL MADE FOR THE CHAPEL OF ST. JOSEPH OF ARIMATHEA IN WASHINGTON
CATHEDRAL

Made by the Cathedral Studio. It is a radiant composition of blue and gold silk damask, with valance of black and gold cloth of gold.

chine hemmed. It should have on top one centre cross, or in addition one cross in each corner of the top, making five crosses in all, and symbolizing the five wounds in our Lord's body. The embroidery should not be raised or padded, but be perfectly flat, that the Chalice be not tipped over when coming in contact with heavy embroidery. A cross embroidered above the end hem, is correct, or an embroidered border, and it is permissible to put real lace on the ends, two inches deep or three inches deep. The Fair Linen should be rolled when it is put away, never folded. It should be always absolutely smooth and fresh on the Altar, without wrinkles or folds. The Fair Linen may be wide enough to fall over the front two or three inches. Firm heavy linen should be chosen for the Fair Linen.

The CORPORAL on which the Chalice and Paten are set should be nineteen and one half to twenty-one inches square. It should have a hem one half inch wide, be hand-hemmed not hemstitched, and have a cross embroidered in the centre of the front, the centre of the cross to be about three inches above the hem. Very fine, close-woven linen should be chosen for the corporal. The embroidery should be quite flat, so as not to impede the free movement of the chalice over the linen.

For hemming these fine linens a No. ten or twelve "between" needle and No. one hundred and fifty to two hundred cotton will be required. There should certainly be no less than twenty stitches to the inch, for all Altar linens and surplices. It is not possible to do any fine hemming with a No. nine needle and one hundred cotton.

When laundered the corporal is folded up in three, from front to back and from side to side, the cross inside. One reason for this is that should any crumbs fall on the corporal during the Celebration, when the corporal is folded up after the service the crumbs will be folded up inside, and need not be scattered. The corporal is always kept folded up in place in the burse when not in use.

The PALL, which is seven inches square, is a cover for the chalice when filled with wine, and to this end should be stiffened with glass, or aluminum, as the pall can then be washed without removing the linen. The glass or aluminum should be cut the exact size, and the sharp edges bevelled off. The linen for the pall is cut eight inches by sixteen inches, and the cross embroidered in the centre of one side of this piece. The linen is then folded in half so that it is square. The two sides are then sewn up and the edges trimmed off, and the linen is turned, leaving one side open into which is slipped the glass or aluminum. It must

fit tight. The edges of the open end are then turned and closely "whipped."

The POST COMMUNION CHALICE VEIL is made of the finest Bishop's lawn, twelve to eighteen inches square (for use over one chalice), and may have a cross embroidered in the centre. It may be edged with real lace. This is the "Fair Linen Cloth" named in the Rubric, that shall cover the "Elements that remain after all have communicated."

The CHALICE VEIL of silk or linen, used to cover the chalice before the Celebration begins, and at its conclusion, is in size twenty-four inches square. If made of silk it may match the Altar cloth in colour and material, and may be more or less richly embroidered. There should be a cross in the centre of the front. It should be lined with silk of the same colour or of a contrasting colour, and should be edged with a silk cord or with a narrow half inch fringe. Silk veils must never be folded but lie flat and smooth always, when not in use.

The linen chalice veil is made like a corporal except that it is twenty-four inches square, and has a one half inch to one inch hem. It should be hand-hemmed and have a cross in the centre of the front above the hem, the centre of the cross being about four inches above the edge of the hem.

The SILK BURSE (or corporal case) is made to hold the corporal, Post Communion veil and purificator. It should be made to match the silk veil, and have a cross or the sacred monogram embroidered on the front. It should be nine inches square, covered with silk both sides, lined with fine white linen, and edged with a silk cord. It is made of four cardboards, two covered with silk and two covered with linen. The linen must be cut by a thread, and be freshly laundered, that not a blemish or wrinkle appears. The linen is laid against the cardboard and the edges turned over and laced back and forth with No. fifty cotton, the corners turned over square and flat. Two boards are likewise covered with silk. The two linen covered boards are then fastened together with five hinges of silk cord, each one inch long. These are placed at regular two inch intervals, beginning one half inch from each end. The two linen insides are then tacked to the two silk outsides, in three places on each side, and a silk cord is sewed along the edges. If gores are preferred to hinges, they should be four inches wide, and be attached to the linen covered boards before being sewed to the silk outsides. In this event there will be no need for hinges, and the two bottom edges will be tacked together after the finishing cord is sewed on. There should be one

silk veil and burse to match each silk Altar hanging. See Church Embroidery for further remarks.

The CREDENCE COVER should be made of fine linen the size of the credence table, or it may hang down a few inches at each end like a small Fair Linen. The credence cover is really a corporal. It should have a small flat cross in the centre of the front immediately above the hem. Real lace may be sewed to the edge of the front and sides; or better, the lace may be sewn to a separate piece of linen the exact size of credence, and the credence cover laid on top of that.

The PURIFICATOR is a twelve inch square of linen birdeye or fine plain linen for cleansing the chalice and paten at the Altar after the Celebration. It has a tiny fine rolled hem, beautifully hemmed and with a small cross in the centre, embroidered without padding. It is wise to have at least six of these, as two will probably be used at each Celebration, and, of course, no purificator is ever used twice, without being laundered.

The LAVABO TOWEL (originally the mantle is for drying the hands of the celebrant after ablutions at the Altar. It is made of fine linen birdeye, the same as is used for the purificator, and in size is twelve by eighteen inches, and has the same fine rolled hem. A small cross should be embroidered in the centre of the narrow side above the hem.

A set of Altar linen might well include three Fair Linens, four corporals, two Post-Communion veils, two palls, twelve purificators, twelve lavabo towels or maniples, three credence covers, and three linen covers for the sacristy cabinet or vesting table.

A *SET OF PRIVATE COMMUNION* linens for communicating the sick will be made in the following measurements of the finest of linen (for a three inch chalice): Corporal, fifteen inches square, one half inch hem, cross in centre of front above the hem. Chalice veil of Bishop's lawn, nine inches square, one quarter inch hem, which may be hem-stitched, and a cross in the centre. Pall three inches square, cross in the centre. Purificator six inches square, cross in the centre.

"SILVER" TOWELS, for drying the silver, are made of fine linen birdeye, in size twenty-seven by eighteen inches, with very narrow hem. These should never be used for any other purpose. Six will be needed.

BROWN HOLLAND LINEN COVERS should be provided for the Altar and lecterns for use on week days when the Church is being swept and dusted. There should be yard squares for the lectern and pulpit, and for the Altar an oblong piece

large enough to cover the Altar and fall to the floor. A cross in red braid outline should mark the front of each piece to show its sacred use.

DOSSAL or DORSAL, an ornamental curtain hung flat or in folds above and back of the Altar, which is intended to cover a bare wall space, taking the place of a reredos. Where there is a reredos the dossal is not necessary. The dossal was in ancient days called an upper frontal. Francis Bond says, in the "Chancels of English Churches": "The development of the reredos took various forms in England. Where we could get it we preferred above all things stained glass. Probably one of the earliest forms outside of the catacombs and crypts was the dossal or dorsel or upper frontal as it was sometimes called, which was a hanging of silk damask or other textile fabric, suspended at the back of the Altar from hooks in the east wall. Above all, the chilly stone reredos should be avoided.

A high dossal may have a canopy, or baldachin (or baldaquin, or baldachino), the same width and length as the Altar. It may be made of cloth of gold the same as is used on the panels of the dossal, and it may have an edging of deep gold fringe.

The dossal may fall to the floor at each end of the Altar, and be twelve or more inches wider than the Altar. It may be made of two contrasting colours or materials, a brilliant damask or tapestry, blue and gold or red and gold, with two, three or five or seven orphreys or panels of black and gold or gold colour or crimson cloth of gold, each orphrey being six to nine inches wide, lying quite flat and falling the entire length of the dossal and edged with a gilt galloon. If two orphreys are used they should be close to the ends of the Altar. The fabric between the orphreys should fall in folds with black shadows.

One permanent dossal is greatly desirable, one that will remain in place throughout the year, and that will harmonize with all the colours of the Church Year.

The RIDDELS, or side curtains or wings of the dossal, at the two ends of the Altar, are hung from swinging brackets fastened to the wall, and falling to within a few inches of the floor. Their use is primarily to enclose the Altar, and to prevent the wind from blowing against the candles. The riddels are made of rich material and can be in direct contrast to the dossal, or made of the same material as the orphreys.

The BANNER is of most ancient origin. The Princes of the House of Israel all had their standards or banners. Numbers 2:3. The banner adds dignity and majesty to a procession on festival occasions; it proclaims our allegiance, and inspires

enthusiasm. It may be an acquisition to any parish. When not in actual use it preferably stands in the chancel. See Fig. 66.

The VEILS FOR THE CROSS, commonly used in Lent, are three in number: a purple one of chiffon cloth or Georgette crepe, forty inches wide and twice as long as the cross, to be used from Passion Sunday to Good Friday; a black one for Good Friday, of the same material; and a white one for Maundy Thursday. This last may be white tulle and be doubled. The veils are so arranged as to cover the cross, and are gathered about the base with a silk cord or thread, and tied invisibly, falling in graceful folds. The cross should be visible through the veiling.

MARKERS for the Bible are made of gros grain ribbon, one yard long each, two and one half or three and one half inches wide, with fringe on all four ends. If they are embroidered, the back of the embroidery should be faced with ribbon. It is better not to put the markers within the pages of the Bible, as the edges of the leaves will become torn and frayed. Rather lay the ribbons over the first leaf and the last leaf and let them stay there throughout their colour season, marking the Lessons for the day with the two narrow red ribbons that are usually bound with the Bible.

For the Prayer Books, half inch red ribbons without fringe or embroidery are recommended. However, if desired, wider ribbon, one and one half inches wide, comes for the purpose, and small crosses embroidered ready to sew on, and also narrow fringe. Prayer Book markers are to be had in handsome woven designs in all the Church Colours.

CONFIRMATION VEILS, for girls and women about to be confirmed, are made of squares of voile or batiste; are cut one yard square and have a two inch hem all around. These may be fastened to the hair at each side with pins, or with an elastic in the hem; and be put away after use, for the next confirmation service.

ALMS BAGS are proper and suitable substitutes for alms basins, where the latter are not convenient or available. They are largely used in England. They may be of purple cloth or velvet or silk damask; and they may be the colour of the hangings for the day, in which case it will be necessary to have four sets. They may be ornamented with crosses or the sacred monogram on the front. In one pattern each bag has two pieces, a front and a back. The back is cut double and put together with an inner lining of buckram. The front of the bag may be lined with satine or satin, or have its canvas or buckram lining. An extra pocket of

chamois skin might be slipped in for prevention against wear by coins. Oak, brass or ebony handles may be procured for use where the bag is more literally a bag. A simple and inexpensive bag may be made of a piece of purple cloth eight inches by twenty-six inches, sewing the two long sides together as if making a pillow case, leaving enough material for a casing in the top through which to run a twelve inch wooden rod, which runs through only one side, the other side being allowed to hang open. Holes may be drilled through the rod two inches from each end, through which to sew the rod to the casing. The bottom of the bag may be rounded or pointed for convenience in gathering coins. The finished bag will be ten inches by seven and one half inches. See Fig. 101.

The FUNERAL PALL. Every parish Church should have its funeral pall which should be used at all funerals irrespective of the standing of the parishioner. The pall should cover the casket while within the doors of the Church. The most usual colour is royal purple. Some palls are made of red velvet or black. The pall used for Queen Victoria was white, as was also that used for Mr. Gladstone. While the white would be symbolic of the entrance of the soul into everlasting joy, the purple would be symbolic of the dignity and the royalty of the soul in death.

The pall may be decorated with a cross of cloth-of-gold and finished with silk fringe or heavy cord, and majestic tassels at the four corners. A generous size for the pall is nine feet long by six feet wide. It may be lined with satin of the same shade. It should be kept rolled on a great roll six feet long in a box made for the purpose, in which the roll could set in sockets at the ends.

The Funeral Pall illustrated was made in the Cathedral Studio for the Cathedral of the Incarnation, Baltimore, Maryland. It is a rich dark shade of purple damask, lined with blood-red satin. The cross extending across the entire width and from top to bottom is of green and gold cloth of gold, called Angel cloth, and is edged with a black and gold galloon. In the centre of the cross is an emblem of Our Lord, the IHS in a vesica, the IHS embroidered in gold on black velvet. Around the edge of the pall is a heavy gold cord, with majestic tassels of gold silk mixed with gold thread hanging from the four corners.

The green was chosen for the cross because it symbolizes the resurrection, or the returning of life after the winter death. The red was chosen for the lining because it symbolizes the blood of the Atonement for the Children of God. The purple was chosen for the body of the pall because it symbol-

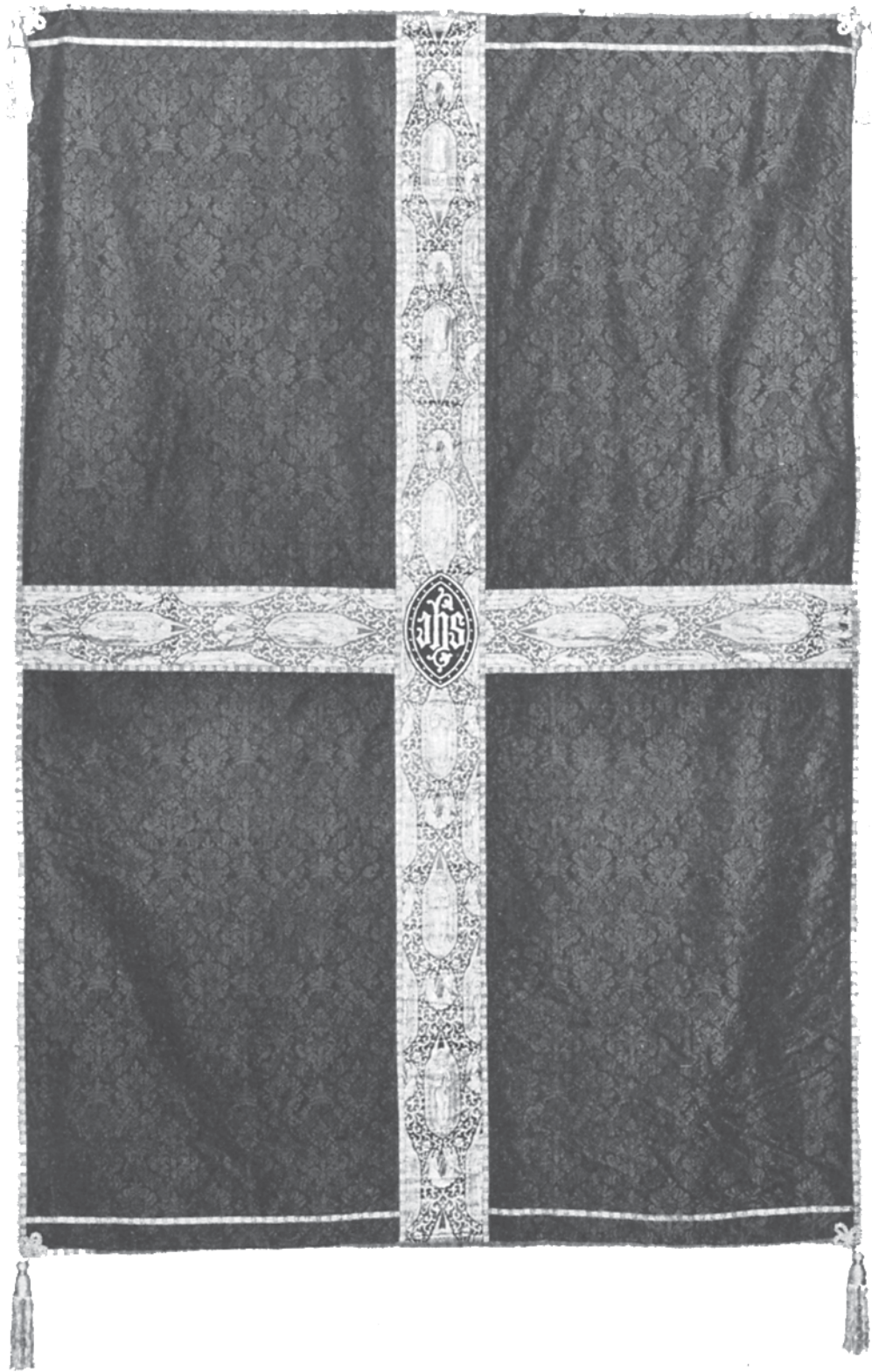


Figure 99
FUNERAL PALL MADE FOR THE CATHEDRAL OF THE INCARNATION, BALTIMORE, MD.

izes the penitence of the soul. The gold was chosen for the tassels and the cord and the IHS because it symbolizes HOPE in the Eternal Life.

Of the BOOKMARKERS illustrated in Fig. 100 No. 1 shows Alpha and Omega, in a conventional design, embroidered in gold thread. No. 2 is an applique embroidered cross, in gold silk, sewed down on a 3½ inch ribbon, with an edge of gold thread. No. 3 is the seven branch candlestick, done in gold thread. No. 4 shows the crown of thorns in shades of brown, and the three nails, in silver thread. No. 5 is the sacred monogram in gold thread. No. 6 is the harp, emblem of King David; and No. 7 is the anchor, emblem of hope; both of these last embroidered in gold thread on 3½ inch ribbon.

The *PULPIT HANGING* in the centre gives an example of our best gold work, embroidered on an exquisite shade of cherry red St. Nicholas damask. The fringe is cherry and gold, in spaces, separated by ½ inch spaces of black. This hanging was made for Epiphany Church, Washington, D. C., by the Cathedral Studio. In embroidering the monogram the letters are first stamped on white all wool broadcloth, or felt, cut out perfectly, and sewed to the design stamped on the damask; then heavy glaze cords are sewed at even intervals across the letters. The broadcloth allows the stitches to sink a little, showing the basket effect, and the cords raise the gold, showing highlights and shadows.

Stole No. 8 is made on Ely damask in a design taken from Westminster Abbey. The diamonds are made of gold thread, and the flowers are alternate pale blue and pink. The cross is gold thread sewed down in a diaper design with red silk. The fringe is hand-tied with gold thread, and is in blues and pinks and golds.

Stole No. 9 was made for Washington Cathedral, many years ago, thirty-five years, to be exact. On it are the three Alleluias. The Fylfots or Tau crosses are embroidered in shades of old red, and old blue, in couched floss. The stole is embroidered up to the neck. The fringe is made of gold thread and cream silk twist.

Stole No. 10 is embroidered on Salisbury damask, and was made for St. Paul Church, Kansas City, Mo. The cross is in flame colours, long and short stitch, the Chalice is in gold thread, the dove in rainbow shades, the flowers are alternate blues and flame colours, the stems and leaves are greens, and all scrolls are gold thread.

Stole No. 11 is embroidered on Agnus Dei damask. The wheat and leaves are in six shades of gold silk. The grapes are gold thread, padded. The Chalice is gold thread and floss, with many

jewels. The Host is white silk with the cross outlined with gold thread.

Stole No. 12 is made on red Rose damask, the cross in gold thread with flowers in the corners of coral shades.

Stole No. 13 is a very ancient design, again showing the fylfot or Tau cross. This is a green stole, the cross being worked in three shades of Nile green floss, and the circles in gold thread.

Stole No. 14 is another ancient design similar to No. 13. This is a cream cord silk and the Fylfot cross is worked in three shades of blue floss, the gold thread circles being sewed with orange silk.

The tying of the stole fringe is all done by hand, with a needle and silk thread, or at times with pure gold thread, the finest size. In one of my visits to Spitalsfields, London, the heart of the silk manufacturing, I saw an old lady doing this kind of fringe. She was over seventy years old. She told me she had been tying fringe since she was a little girl. But think for one minute how long it takes to do a single yard of tied fringe with nearly 300 ties to the yard!

I return to the Alleluia stole to say that design goes back to the thirteenth century.

In Fig. 101 is seen a photo of a cream white silk damask chalice veil made in the Cathedral Studio, embroidered on Agnus Dei damask. The design is the Dove, symbolizing the Holy Spirit, descending in blessing and consecration on the wine filled chalice. Back of the chalice is the cross embroidered in flame coloured silks. The design is framed in the vesica, the symbol of Our Lord, the sign of the fish. In the damask the monogram IHS and the Lamb can be plainly seen.

In the same photo three examples of the alms bag are shown; also two simple stoles, Nos. 2 and 3, in which a 3 inch gallon is used to take the place of embroidered crosses.

Stole No. 1 is a most ancient design, showing the thistle, in shades of lavender and green, also the prayer from the Litany: "Jesu, Mercy." The whole design is outlined by thorns. This is a purple stole.

Stole No. 4 is an Alleluia stole, white, for festival occasions. The Alleluia is embroidered in gold thread; and the diapering design above is in coral and robin's egg blue.

Nos. 5 and 6 show a baptismal stole, the legend being "Suffer little children to come unto Me." This entire design is done in Italian stitch, the letters being in gold silk crossed with finest gold thread; the label in pale blue, shaded, and the lettering in black.

All these were made in the Cathedral Studio.

Bible markers are preferably made of ribbon,

which comes in two widths, 2½ inch and 3 inch. Either is a good choice. These are usually one yard long, each marker having a symbol embroidered on the front end and fringe on four ends, or an ivory "register" to prevent the ribbon from slipping out of the Bible.

The Prayer Book or Missal markers and Litany book markers are usually made of a 1½ inch ribbon. They may be embroidered but they need not have any embroidery on the ends, may be cut in a point or may be ravelled out for a ½ inch fringe. A narrow "Baby" ribbon or half inch red ribbon, such as is sometimes bound in the Prayer Book, is always acceptable for the Prayer Book on the Altar and for the Litany desk.

The pulpit hanging may cover the top of the desk, be made the same width, and fall a little longer than the width to make a good proportion. It will be lined with silk or satin, or satine, either the same shade as the outside or a contrasting shade. Gold colour is always in good taste. The hanging is always made to match the material of the Altar hanging, and will have a symbol embroidered on the front. We can teach so much of the faith through these symbols that it is well to have one that is not the same as is on the Altar hanging, so as to diversify the teaching. If an IHS is on the Altar hanging the Chi Rho would be a good choice for the pulpit hanging, and a cross for the lectern hanging, if a lectern hanging is used. Usually with an "Eagle" lectern holding the Bible, only the markers can be used; and so only the pulpit hanging is possible. The Prayer desks are not usually covered. So for a "set" we would have the Altar hanging, pulpit hanging, markers for the Bible, Prayer Book markers, and burse and veil, and stole; and if the chasuble is used, that would accord in colour and material.

It is not necessary to cover the top of the desk with the same material as the pulpit hanging. The same colour material would however be used. The bottom of the pulpit hanging is always edged with fringe the same as that on the Altar hanging. An inside lining of lining sheeting or coarse cotton "Indian Head" is advisable to give it body and firmness.

In the making of a funeral pall, the very first step is to provide three yards of heavy unbleached sheeting seventy-two inches wide. This is the foundation on which the pall is made. The corners must be squared, as this will be the shape of the finished

pall. Mark the centre of this sheeting from side to side, and again from top to bottom. Cut out your material for the cross or orphrey, as we call it. You will need three yards for the length, and two yards for the width of the pall; and a good width for the orphrey is seven or eight inches.

Baste the three yard length of the orphrey down the exact centre of the sheeting. And baste it as if the basting were going to stay—I mean securely, as if it were the only fastening it is going to have. Then baste the two yard length across the centre of the width of the sheeting from side to side. This will leave four corners uncovered. On these four spaces will be placed the silk damask or other material of which the pall is made. These corner spaces will measure about fifty inches by 36 inches. This means you will need to cut off four lengths of fifty inch damask, each to be one yard long. Baste most carefully, down on the sheeting, these four pieces, slipping the silk damask edges carefully under the cloth of gold orphreys. This basting needs to be conscientiously done if the finished pall is to be smooth and flat when finished.

The next step is to baste the galloon or braid that fastens down the edges of the orphreys. Be so very careful about this; being sure that the braid laps well over the damask. Then sew the braid down, either by hand or the sewing machine. I prefer the latter. This is a crucial test, as unless the basting is well done the silk damask will pull away from the cross; and the braid will not lie in an absolutely straight line, as straight as if it were sewed by a ruler.

The next step is to turn the edges of the sides and the ends and baste.

The lining comes next. A 36 inch or forty inch lining is best, as this can be sewed in a seam down the centre, basting the back of the seam, down the centre line of the sheeting; and this basting is permanent. This is very necessary, as it holds the lining close to the body of the pall.

Now turn in and baste the edges of the lining even with the edges of the damask, and then the pall is ready for the gold silk cord to be sewed all around the edge. Start at one corner, and at every corner, not cutting the cord at all, make a three loop bow. Sew the cord to the edge with close and firm stitches, using a silk the colour of the damask, and sew it on the wrong side. Then attach the lovely silk tassels to the corners, under the bow knots. This is all, and your pall is finished.

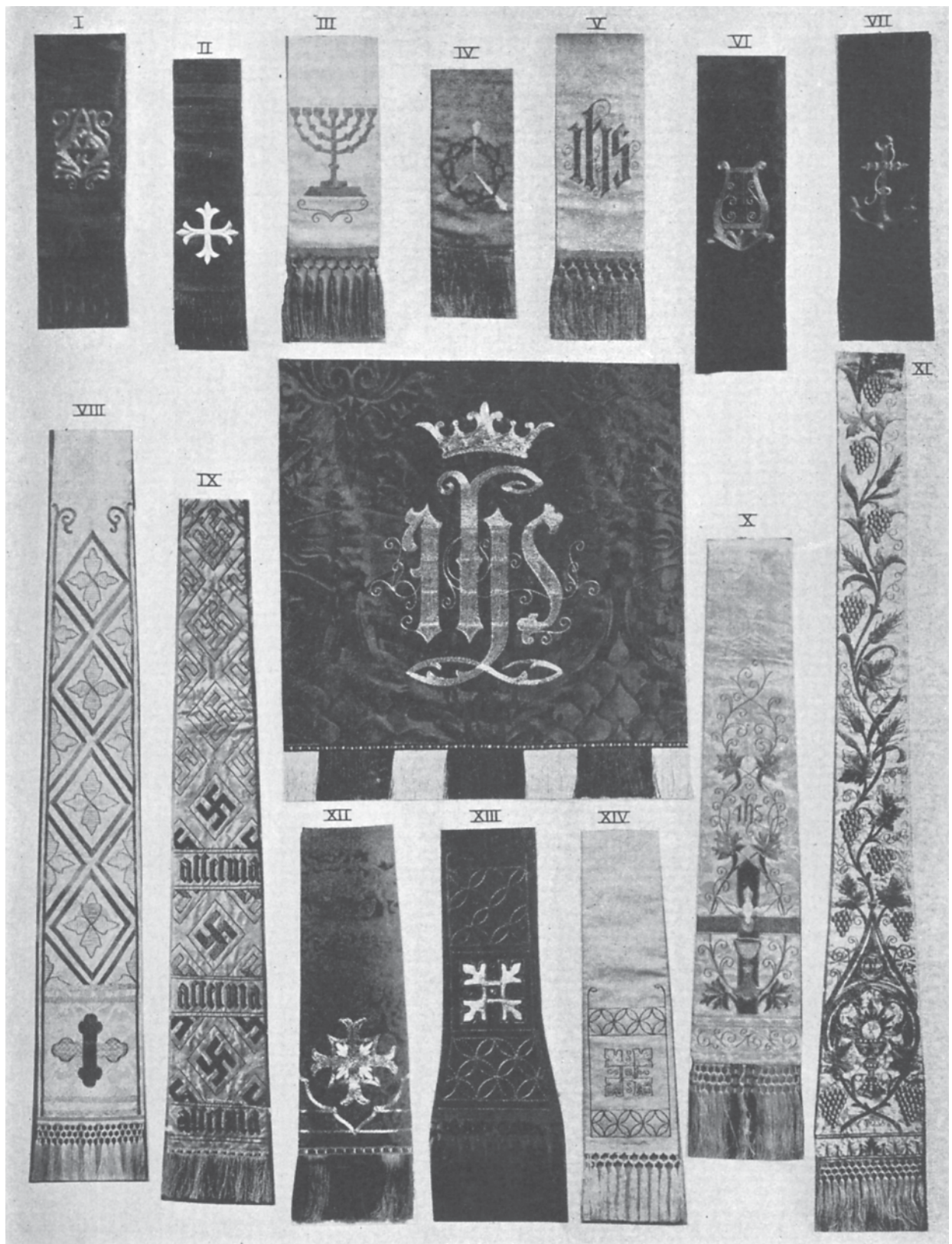



Figure 100
 MARKERS, STOLES, AND PULPIT HANGING



Figure 101
ALMS BAGS, STOLES, CHALICE VEIL

CHURCH SYMBOLS

NGELS: as messengers of God (Luke 1:19), as ministering spirits (Heb. 1:14), as guardian angels (Matt. 18:10, and Daniel 12:1). There are seven archangels (Tobit 12:15), "I am Raphael, one of the seven holy angels, which present the prayers of the saints, and which go in and out before the glory of the Holy One." Of these seven, four are named in the Bible: Michael (like God); Gabriel (Man of God); Raphael (Healing of God); Uriel (Fire of God). It was probably Michael who buried Moses (Jude 9). Gabriel was the angel of the Annunciation (Luke 1:26). Uriel is named in II Esdras IV:1. From Acts 1:10 we judge that angels are like men in appearance, and clothed in white apparel. The Bible always speaks of angels as being in the masculine gender.

Tradition tells us the names of the other three archangels: Chamuel (The Wrath of God); Jophiel (The Splendour of God); Zadkiel (The Justice of God).

Agnus Dei, see Lamb of God.

Anchor means hope.

Alpha and Omega, the first and last letters of the Greek alphabet, expressing the "Beginning and the ending." Symbolical of the eternity of God. Rev. 21:6.

Banner, called "Standard" in the early history of the Children of Israel. See Numbers 2: 1, 2. "And the Lord spake unto Moses and unto Aaron saying: 'Every man of the children of Israel shall pitch by his own standard, with the ensign of their father's house.'" The standard of Judah was a lion (Gen. 49:9).

Candlestick, symbolic of Christ the "Light of the World." The two Eucharistic lights symbolize the two natures of Christ, the human and the Divine. The seven branch candlesticks we trace to the seven branch candlestick in the Temple at Jerusalem and in the Tabernacle in the Wilderness, see Ex. 25: 31, 37. See photo of marker No. III.

The seven branch candlesticks are a customary Altar decoration, one on each side of the cross for festival services and for Evening Prayer.

Chalice and Host is symbolic of the Holy Sacrament of the Lord's Supper, or the Eucharist.

Chi Rho is the most ancient symbol of Our Lord's name, as Constantine saw it in the heavens, in the fourth century. It is composed of two Greek

letters: Chi—X, and Rho—P. These are the first two letters in the Greek word for Christ. In the 12th century the monogram IHC came into use, these being the first three letters of the name of Jesus in Greek: IHCOYC, also written XPC. The S in the IHS is a modern form of the Greek letter C.

Circle: The circle is an emblem of eternity, without beginning, without end, and as such is an emblem of God. The three circles intertwined are an emblem of the Triune God, the Trinity. These and also the triangle, the perfect three sided figure, express the equality of the three Persons of the Trinity.

Crown: symbol of Kingship and of victory.

Crown of thorns, an instrument of Our Lord's crucifixion.

Cross: symbol of our Christian Faith, as revealed to us by God in the sacrifice of Christ. The Latin cross has the lower limb longer than the others; and is perhaps the oldest form, being akin to the cross on Calvary, the cross of the crucifixion. The square cross is called the Greek cross. The floriated cross or budding cross show the ends of the cross as opening and spreading apart for a bud to push through, symbolic of the growing life in the wood of the cross.

Dove: emblem of the Holy Spirit (St. John 1:32).

Eagle: symbol of St. John the Evangelist.

Flames or rays, emblem of the Holy Spirit, Pentecost. Tongues of fire, symbolic of the Holy Spirit. (Acts 2:3) "Cloven tongues like as of fire."

Fish: symbol of baptism.

Flycot: or Swastika or Tau, the Tau cross. A cross made of the Greek letter Tau, which is also the last letter of the Hebrew alphabet. A symbol of life throughout the East, from remote ages. According to Dr. Rock (Museum Textile Fabrics), this cross is supposed to have been the one marked on the doorposts of the Israelites, the night the angel passed over, smiting the firstborn of Egypt.

The Five Crosses on the Altar, the five wounds in Our Lord's body.

Good Shepherd: emblematic of Our Blessed Lord. (St. John 10:14) "I am the Good Shepherd and know my sheep, and am known of mine." The Good Shepherd is usually represented with his shep-

herd's crook, and holding one of his lambs on his shoulder.

Grape, and grape vine: symbol of the wine in the Eucharist and of Our Lord as the True Vine. (St. John 15:1.)

Fleur de lis: a conventional form of the Lily, emblematic of Our Lord and of the Virgin Mary.

"Holy, Holy, Holy": the opening words of the angelic hymn in the service of the Holy Communion, one of the favourite word symbols of the Trinity. The Latin form of the word, Sanctus, is also used, and usually three: Sanctus, Sanctus, Sanctus. Alleluia is another favorite word symbol, and usually three are used, sometimes one.

IHS: the name of Our Lord in Greek was IHCOCYX, and this was contracted to IHC, and later when the C was changed to S the monogram became IHS.

INRI: the inscription written by Pilate over the head of Christ at the crucifixion, meaning Jesus of Nazareth, King of the Jews.

Keys: symbol of St. Peter, and of the authority of the priesthood.

Lamb of God, the Agnus Dei: symbol of Christ, "Behold the Lamb of God which taketh away the sin of the world." (St. John, i: 29.) The Paschal Lamb, the Lamb of the Passover, sometimes shown standing, sometimes shown lying on the book of seven seals (Rev. Chapter V). Always depicted when standing with grass and flowers growing about the feet, and with sky in the background, and with red cross and gold nimbus about the head.

Lily: symbol of the resurrection, and of the Virgin Mary.

Lion: symbol of Christ, the Lion of the Tribe of Judah; also of St. Mark the Evangelist.

Nails: either three or four in number, symbol of the crucifixion.

Numbers: One is Unity, two is for the two natures of Christ, the human and the divine, as in the two Eucharistic lights; three is for the Holy Trinity; five is the number of sacrifice, as the five wounds in Our Lord's body; seven is the number of completion, of perfection, as the seven gifts of the Holy Spirit, the seven words from the cross, the seven seals in the Book of Life; eight is for the eight beatitudes; nine is the number of the choirs of angels; ten is the number of The Law; twelve is the number of the tribes of Israel, and of the Apostles, and of the twelve gates of the Holy City. Forty is the number of penance, of probation, of trial, the completion of trial, as forty days of Lent, forty days of Our Lord's fasting in the wilderness, forty days between the resurrection and the ascension; fifty is the number of accomplishment, of re-

joicing, of jubilee.

Ox: symbol of St. Luke the Evangelist. The four Evangelists are symbolized by four figures: the four beasts before the throne; the lion: St. Mark, the calf or ox: St. Luke; the face as a man, or angel: St. Matthew; the flying eagle: St. John. (Rev. 4:6, 7, 8.)

Palm: symbol of the martyrs, and of Our Lord's entry into Jerusalem.

Passion Flower: symbol of Our Lord's passion.

Pomegranate: symbol of royalty, and thus of Our Lord. (Ex. 39:25.) In the East this fruit was always reserved for Royalty.

Quatrefoil: a figure showing the outside line of four interlacing circles, signifying the creation, or the four corners of the earth. This figure is a favourite frame for ecclesiastical designs. See figures 5, 39 and 55.

Rose: a modern symbol of the Church of England; the thistle, a symbol of the Church in Scotland, and the shamrock, a symbol of the Church in Ireland.

Shell: symbol of water in baptism, and of St. John.

Shield: a favourite figure in which to present the various symbols of our faith. (Ps. 91:4): "His truth shall be thy shield and buckler."

Sword: symbol of St. Paul, symbol of martyrdom. St. Paul says in Ephesians 6:17: "Take the sword of the Spirit, which is the word of God."

The Tree of Life (Rev. 22:2 and 14).

Triangle: symbol of the Trinity, the perfect three sided figure expressing the equality of the three Persons in the Godhead. See circle.

Trefoil: three circles, circles and triangle, emblems of the Trinity.

Thorns: the crown of thorns is a symbol of Our Lord's crucifixion.

Nimbus: signifying sainthood, a crown of glory surrounding the head, usually in the form of a circle. In the case of Our Lord, the circle encloses a cross, in red.

The Vine. (St. John: 15:1.) Symbol of Our Lord.

Vesica: the vesica is the conventional shape of a fish, and was used by the disciples for enclosing only the most sacred objects of faith. Ecclesiastical shields and Bishops' rings are made in this shape. The theory is that the emblem originated in an acrostic which was formed of the words: "Jesus, Christ, Son of God, Saviour," the initial letters of which when read downwards spelled the Greek word for fish: vesica.

Wheat: symbol of the Body of Christ, and of the bread in the Sacrament of the Holy Eucharist.

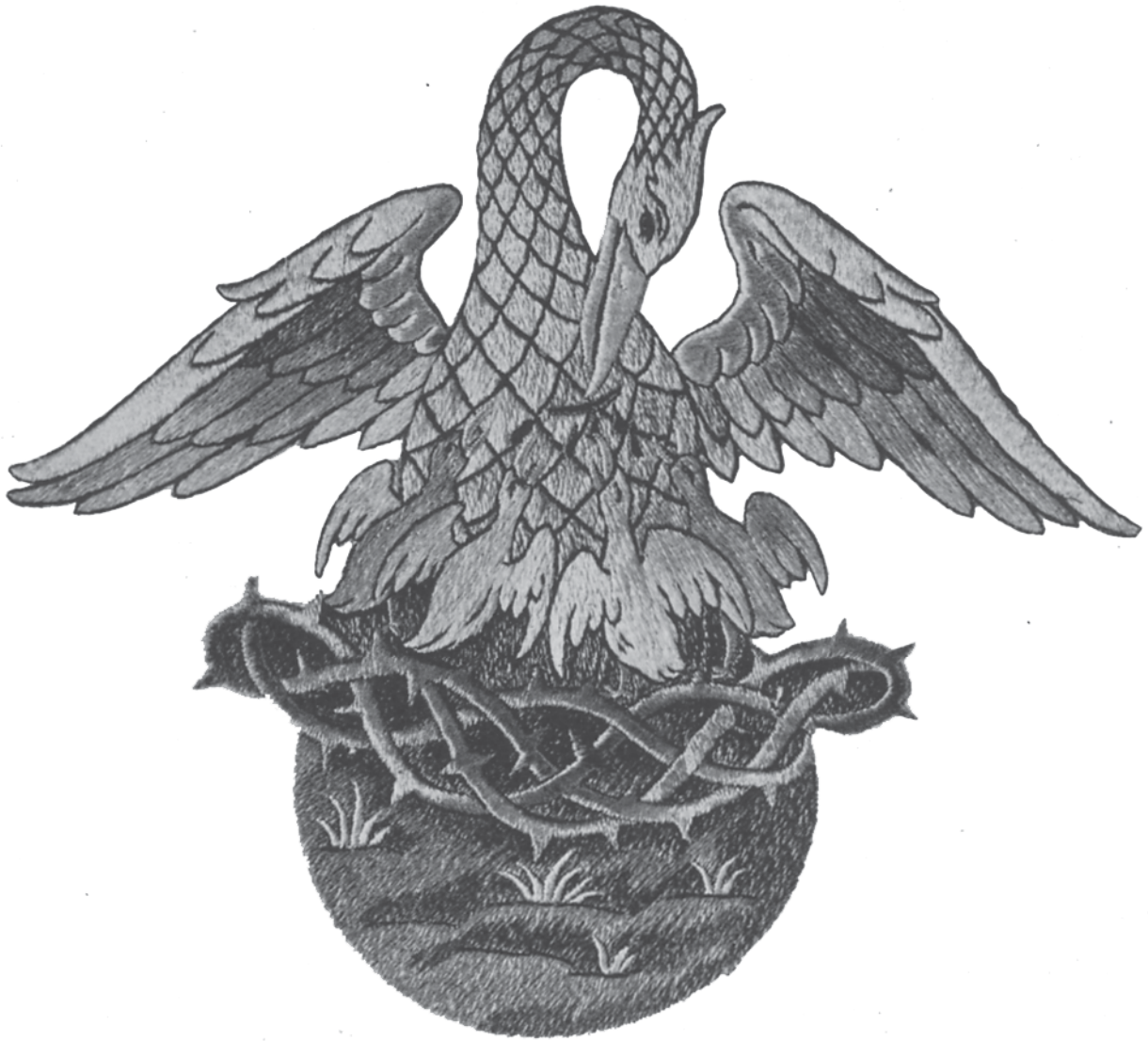


Figure 102

PELICAN: SYMBOL OF CHRIST, BECAUSE THAT THE MOTHER BIRD FEEDS HER YOUNG WITH BLOOD FROM HER OWN BREAST IN THE ABSENCE OF FOOD. A MODERN SYMBOL OF THE EUCHARIST

The Pelican is shown in the nest with her young, the crown of thorns an added symbolism of the sacrifice. The nest appears to be on the ground with grass and little flowers about. All the embroidery is done in long and short stitch, the feathers being separated by lines of brown silk. The colours are pastel or rainbow tints, palest blues and pinks and greens and yellows. Underneath the wings the shades are a little darker. The torn breast and the drops of blood are in red. The crown is in shades of wood browns and golden browns. The grass and little leaves are in olive and bronze greens.

Stain Removal from Fabrics

The attention of Altar Guilds is pointed to a new bulletin issued on this subject by the U. S. Dept. of Agriculture, named "Farmer's Bulletin No. 1474," for sale by the Superintendent of Documents, Washington, D. C. This Bulletin has been prepared by the Bureau of Standards, and is invaluable. This bulletin is called "Stain Removal" and contains the result of expert research. I advise everyone to send for it. Price, 10 cents.

We have had success in removing stains from linen with "Clorox," a trade name for sodium hypochlorite. If directions on the bottle are faithfully followed, stains, mildew and scorch may be removed from linens without injury to the fabric. We have used this only for linens and lace, and with great success.

For removing stains from silk we have used Carbon Tetra Chloride and non-inflammable energine. The silk should be placed over a towel, and a piece of absorbent cotton wet with the solution should be rubbed over the stain, rubbing around in widening circles, to prevent a stain line, until it is dry.

It has been told to me that powdered rock ammonia, applied with a soft brush, will clean tarnished gold lace and embroidery. I have not tried it.

To clean satin damask of many stains try mixing equal parts of borax (Sodium borate) and talcum powder (Talc purified) and brush this over the stain and leave for twenty-four hours. Then

brush the powder off. This is effective in many cases, but not all.

We have removed scorch from linens, if not actually burned, by wetting the spot with water and exposing to the sun for a day or longer, if necessary, keeping the spot wet with water until the scorch disappears.

Candle wax may be removed by scraping away as much as possible and then placing blotting paper over the spot and ironing with a hot iron: try alcohol.

White lace may be stained a lovely ceru with coffee or tea.

If purificators are stained with lipstick, it is advised that the same treatment be given them that the White House gives its dinner napkins; hold the purificator under the cold water spigot and let the water run through quite hard, washing as much as possible off the linen, then rub them in cold water to get off more, then put ivory flakes in the water or ivory soap, rubbing the soap on the spots, and allow to soak for hours, then wash in warm water and more soap.

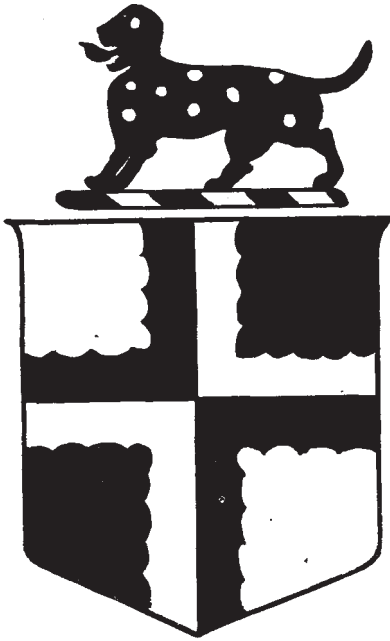
If linens are scorched in ironing wet the scorched part and cover with cornstarch, and rub well. When dry remove the cornstarch and all traces of the scorch will have disappeared.

To return to candlewax drippings—I find that if I put my finger underneath the spot and with a penknife gently lift the wax off the linen it comes off without leaving a mark.

"Blessed Lord Jesus, Who didst love Thy Father's House, help us to love Thy service and Thy Church: That as Solomon was taught to build and adorn the temple of the Lord, so we, to whom has been committed here the care of Thy Altar and Sanctuary, may perform our holy work, with pure hands and hearts of fervent love. For Thine own mercy's sake. Amen."



MISS MACKRILLE IN HER GARDEN, JUNE, 1938



THE HAYDEN ARMS

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