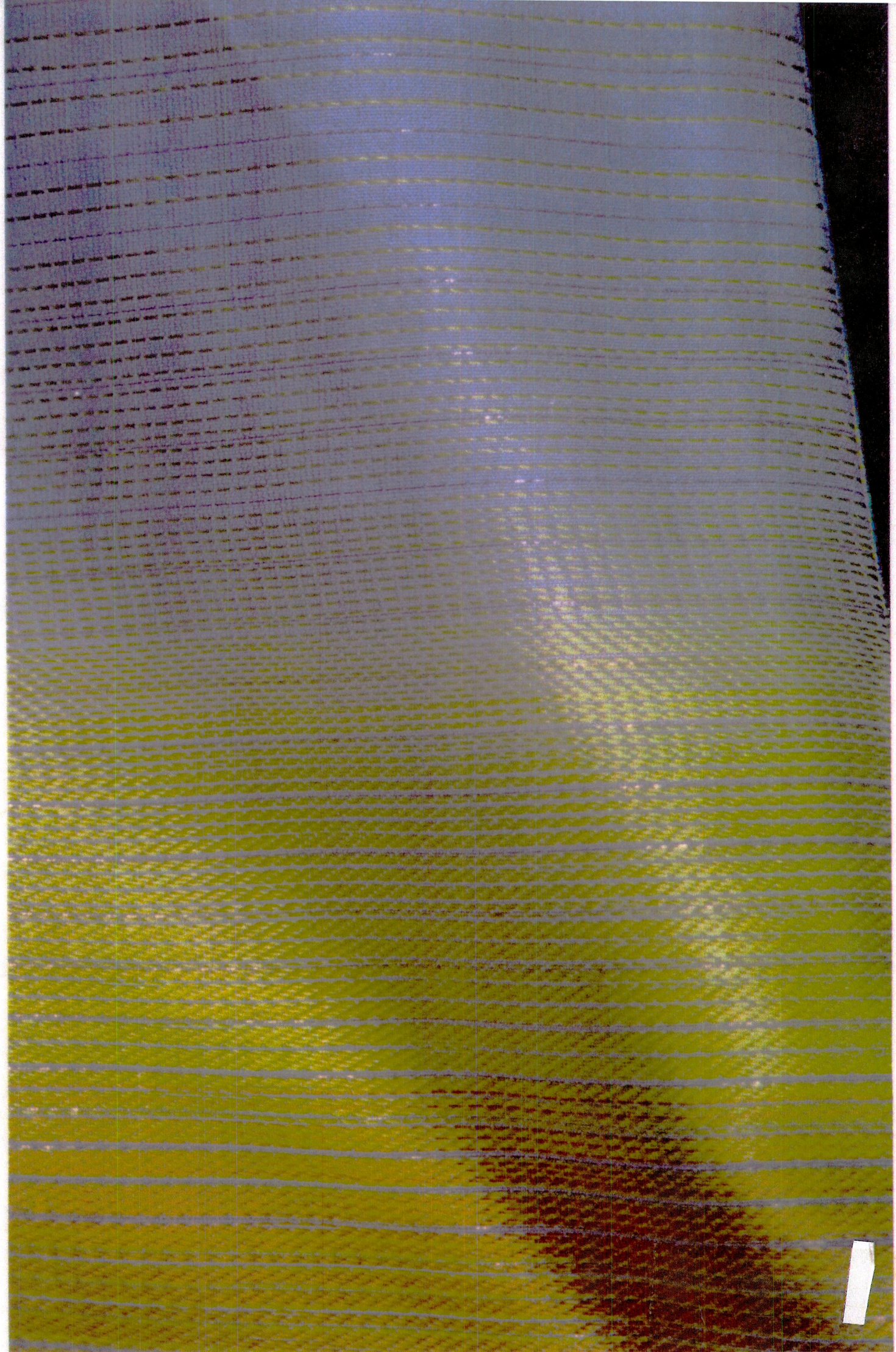




PURE SILK
MADE IN







T1608

NC 0020817 5



NATIONAL COLLEGE OF ART AND DESIGN

DEPARTMENT OF FASHION AND TEXTILES

**A COMPARATIVE ANALYSIS OF THE HISTORY OF
LITURGICAL VESTMENTS PAST AND PRESENT**

NIKKI TOMKINS

**Submitted to the Faculty of Art and Design and Complementary
Studies in Candidacy for the Degree of Bachelor of Design in
Fashion 1966**

TABLE OF CONTENTS

		Page No.
Acknowledgements		
List of Plates		
Introduction		1-3
Chapter 1	Historical Background of the Vestments ~ Hierarchical structure past and present ~ Symbolic significance of the vestments ~ Forms of decoration ~ Significance of Colour and Cloth	4-13
Chapter 2	Introduction to the makers and suppliers of vestments ~ Hayes and Finch ~ Vanpoules Ltd. ~ The Liturgical Centre	14-21
Chapter 3	Simplification of the vestments ~ alb and amice ~ chasuble and alb	20-26
Chapter 4	Why the vestments have changed? ~ The Liturgical Movement ~ Vatican II (1962-1965)	27-30
Chapter 5	A comparative analysis of three chasubles on the market today ~ Augustine brocade chasuble ~ St. Nicholas chasuble ~ Blue Christmas chasuble	31-36
Conclusion		37-38
Bibliography		39-41
Appendices		

ACKNOWLEDGEMENTS

My many thanks to the following:

Br. Richard of the Capuchian Order, Church St., Dublin.

Fr. Peter O'Dwyer, of the Carmelite Order, Ghort Mhuire, Dublin.

Sr. Bríd of the Liturgical Centre, Stillorgan, Dublin.

Karen Reilly of Hayes and Finch, England.

Mr. P.O. Appleton of Vanpoules Ltd., England.

Hilary O'Kelly, Theses Tutor

LIST OF PLATES

1. *Tunica Alba* and *Pemulae*.
2. *Chitôn* and *Himation*.
3. The amice as worn on the head and later around the neck.
4. The Stole
5. The *Paneula*, Pre-Christian.
6. T~shaped cross and Y shaped ophrey on the chasuble.
7. Rich lined lurex, chasuble in Augustine brocade.
8. Hayes and Finch machine embroidered chasubles with allegorical symbols.
9. Hayes and Finch stoles in four liturgical colours.
10. Lucian, Angel, Raphael and Luxembourg fabric samples.
11. Winchester, Cloister, Lichfield and Fairford fabric samples.
12. Ashford and Liverpool fabric samples.
13. Vanpoullé's appliqué and machine embroidered chasuble with allegorical symbols.
14. Vanpoullé's fabric samples.
15. Liturgical Centres trading cards.
16. "Easter Joy" *ombré* silk chasuble, The Liturgical Centre.
17. Details of stole from The Liturgical Centre.

18. "Cloth of Gold" fabric sample showing holographic effect.
19. *Ombre* silk fabric sample.
20. Cotton/Terylene and Wool/Polyester fabric samples.
21. Traditional Vanpoulle Alb.
22. Vanpoulle "coat style Alb".
23. Hayes & Finch Chasuble Alb.
24. Late medieval detail of embroidered chasuble.
25. Modern 20th Century "Fiddleback" Chasuble.
26. "St. Nicholas 'Silk' " vestment.
27. Blue "Christmas Vestment".
28. Collar details of blue "Christmas Vestment".

INTRODUCTION

In this thesis I shall attempt to trace the history and origins of Liturgical Vestments, so as to discover what they were, how they evolved and their symbolic significance, in the past. In understanding all this criteria, I then want to analyse this accumulated knowledge, of Liturgical vestments going into the third millennium, in an effort to see what changes occurred why they did so, and what their symbolic significance is today, if any!

This subject was initially very difficult to grasp, as together with the history of the vestments, the church's hierarchy past and present, as well as the task in finding relevant published literature which was up to date, proved to be somewhat of an equation.

I therefore found myself completing several interviews with Br. Richard, a monk of the Capuchian order, Church St., Dublin, and Fr. Peter O'Dwyer a Historian from Gort Muire run by the Carmelite order, who gave me an insight into the history of the vestments, the church's structure and some aspects of the Liturgy.

It was also necessary for me to write to and visit some of the personnel with the companies, who make and supply liturgical vestments, so that I could find out more about where the vestments are today and the changes that have taken place in terms of all aspects of their design.

In this thesis, I focus on three makers and suppliers of vestments in the Liturgy. Although there were quite a few other suppliers to choose from, the three whom I choose gave a good broad market mix, and also gave me an opportunity to compare the basis on which they were run.

Two of the companies are English, who operate mainly on a "mail-order" basis. Hayes and Finch is the first company, based in Liverpool with numerous offices around the UK, including a small showrooms here in Dublin. The second company is Vanpoules Ltd. who have their showrooms and office based in Surrey, and finally the third supplier; The Liturgical Centre, based in Dublin and which is run by a small group of nuns.

This thesis has opened my eyes to numerous aspects of the liturgy, and the Church's history, in the tradition of wearing liturgical garb, which I hope will be both informative and interesting to the reader.

Chapter 1, gives a brief reason as to how the liturgical garb came about, explains the evolution of the hierarchical structure in conjunction with a history as to when the garments became liturgical vestments. The significance and symbolism of colour, cloth and surface decoration.

Chapter 2, introduces the reader to the three makers and suppliers of liturgical vestments, gives a brief history as to when they were established on the market, method of their operation, as well as their products and services offered. It will also focus on the types of fabrics used by each supplier, while giving three dimensional examples of each.

Chapter 3, looks at the simplification of vestments such as the alb and amice and the formation of the chasuble and alb into single vestments while assessing the advantages and the drawbacks of each.

Chapter 4, explains as to why changes in some vestments came about. It focuses firstly on the Liturgical Movement and its work, secondly on Vatican II.

Chapter 5, gives an in-depth analysis of a specific chasuble from each of the three suppliers the main focus being on design, quality and cost.

CHAPTER 1

Historical background of the vestments

- ~ Hierarchical Structure Past & Present**
- ~ Symbolic Significance of the Vestments**
- ~ Forms of Decoration**
- ~ Significance of Colour and Cloth**

It is generally agreed among the scholars I have consulted on the topic, that during the first centuries of the Christian era, there was no distinctive liturgical dress common to the ministers of the church. It was a slow and lengthy process which was linked to the gradual acceptance and growth of Christianity, that vestments worn by the clergy today evolved.

The origins of Christianity can be traced to the Middle East, in a province of the Roman Empire called Judea, from where it later spread to other parts of the Empire. Those involved in preaching the gospel, wore clothing common to the Roman society of the day, namely the *Tunica Alba*, and cloak or *Penulae* (Fig. 1). These garments were themselves, descendants of the clothes worn in classic Greece eg. *Chitôn and Himation* (Fig. 2). The only significant difference would have been in the quality of its material and/or more importantly in its cleanliness: "Those who presided at prayer probably wore their 'best' but it is important to note that they wore the same type of garments as other Christians". (Bleem, 1994, Pg. 52)

Christianity during the first centuries wasn't part of the greater power structure within the Roman Empire and Christians suffered prejudice and persecution under rulers such as Emperor Nero and Domitian. For this reason church leaders did not want to stand out from the crowd, as even the time and place of prayer was surrounded by great secrecy. However people knew who their church leaders were among the community, and therefore there was no need to establish their importance through distinctive forms of dress.

It wasn't until 313 AD that Emperor Constantine the Great, granted "complete religious toleration" (Norris, 1949, Pg. 1) and that the eastern emperor, Theodosius the Great (380) made Christianity the one legal religion, thus it became institutionalised, as well as becoming a major political force within the Roman



Chitôn



Himation.

(Fig. 2)

Chitôn and Himation.



Empire. Emperor Constantine honoured Bishops to the level of civil magistrates, so senatorial sandals, the dalmatic and ceremonial Pallium, all became signs of their office. Another important factor which led to the establishment of the liturgical garb can be linked to the invasion of Germanic tribes on Rome, during the 5th and 6th centuries. This race of people brought with them the tradition of wearing trousers. However the clergy didn't follow suit and the church leaders continued to wear their traditional attire, which by that time was no longer in secular use.

The Hierarchical structure, past and present

As Christianity grew and became more widely accepted, a hierarchical structure also emerged. Each rank was distinguished from the next by the use of an appropriate dress code. However the establishment of a Hierarchy wasn't decided upon in one day, it grew over the centuries, as did the design and significance of the various vestments. This structure of the hierarchy remains much the same today as do some of the vestments, yet there have been many revisions and modifications made over the years, the most significant of these, attributed to Vatican II, (see Chapter 4).

During the 1st Century AD, the earliest ranks to be established within the hierarchy were deacon, and priest. These were known as the Major Orders. By the 2nd Century AD, the four Minor Orders of porter, lector, exorcist and acolyte were inaugurated. However by the 3rd Century AD, the 7 steps considered to becoming a priest were completed, when the order of sub-deacon was included.

These steps to ordination were revised in 1971 and 1972 by the Holy See whereby, porter, exorcist and sub-deacon were abolished and the positions of acolyte and lector were subsequently given to lay people, yet remaining the responsibility of prospective deacons and priests. Now anyone seeking the priesthood would enter upon the ordination of deacon.

Centuries ago the case was, as is today, that the highest figure of authority begins with the Pope and is followed in descending order as follows; 1. Cardinals who are sub-divided accordingly, cardinal bishops, cardinal priests, and cardinal deacons. 2. Patriarchs, 3. Archbishops and Bishops where there are several levels of authority, some of which are archbishop, diocesan bishop, auxiliary (titular) bishop apostolic administrator, vicar general and monsignor. Next in rank are priests, nuns, brothers, and deacons. Appropriate to each level of the hierarchy are the vestments which they wear when performing specific duties. These can be broken down into four basic types of vesture.

First the garments which are worn for the cultus, i.e. at the Eucharist and other sacramental ceremonies - these are vestments in a strict sense. Secondly there is vesture which may be worn on other liturgical occasions. Thirdly, there are various items of clothing which indicate rank or specific role-including those of religious orders. Fourthly there are garments which are or have been, customary clerical dress on non liturgical occasions - the civilian dress of the clergy (Cope, 1986, Pg. 521-522)

The vestments which I will be looking at, and which are considered the most important, are those pertaining to the Liturgy, i.e., vestments worn by the priest at the celebration of mass. These are worn over the cassock (see 4th type of vesture) and in the following order, amice, alb, cincture, maniple (which is now obsolete since Vatican II), stole and chasuble. These vestments aren't considered absolutely necessary for the celebration of mass, but over the years have acquired a sacred symbolism. However the alb, stole and chasuble are considered the absolute minimum, for a priest celebrating mass.

Symbolism and significance of vestments

Over the centuries clothes have assumed many roles, apart from their basic function of protecting and keeping the body warm, they also function on a more subliminal level in defining our personalities, mood, or place and role in society. They also distinguish between the various cultures all over the world. "Simply

put, clothing extends the natural symbolism of the body by bringing the person into a fuller, more articulated existence in the world" (Fink, 1990, Pg. 1312)

According to Patricia Malarcher a vestment, be it Christian or Jewish, falls somewhere between a costume and a garment. On one level we associate costumes with actors, which pulls the wearer out of daily life, helping the actor to become lost in another character, while a liturgical vestment heightens one's actual presence. "A ritual leader is concerned with making real what is believed, rather than with make believe." (Malarcher, 1984, Pg. 58-59) But most importantly, all clothing, especially liturgical clothing, is meant to express the churches life in Christ.

In the early centuries, the wearer of liturgical vestments symbolically became clothed in the garments of Christ, thus serving as a visual reminder to the laity. The vestments suppressed individuality and served to express the unifying powers of Christ through the church. The wearing of numerous layers, would also have created a strong presence and an illusion of power.

The wearing of liturgical vestments has over the years acquired a sacred symbolism and significance, some bearing more presence than others. All of the vestments pertaining to the liturgy, required the saying of special prayers while vesting.

The early version of The Alb (Fig.1) originated from the white linen "seamless garment", ¹ as worn by Christ which nearly reached the ground and was not considered a liturgical vestment until the 6th century, by the first council of Narbonne (589) AD. According to Pope Innocent III (1189-1216) the Alb from

¹a garment similar to that taken from Christ at the cruxifixion. The Roman soldiers played dice to see who could win it rather than divide the garment.



A CHRISTIAN WEARING A
paenula,



Alb

(Fig. 1)

Tunica Alba and Penulae.



the purity of its colour denoted newness of life. This was exemplified in the practice of clothing the newly baptised in white garments with these words; "Receive this white and spotless garment, which you are to bear before the tribunal of our Lord Jesus Christ, that you may possess eternal life. Amen" (Walsh, 1916 Pg. 394).

The Amice was originally a rectangular piece of linen 3ft. long, by 2ft. wide, with a string at either side of its upper corner (Fig.3). It was first mentioned as a liturgical vestment during the 8th and 9th centuries. Originally thought to be used for reasons of hygiene, by both men and women in Roman times, to prevent perspiration from staining their clothes. It was originally worn on the head, but later when it became a liturgical vestment, it was worn around the neck, to hide the ordinary clothes of the wearer. Before putting it on, the following prayer was recited; "Place upon my head O Lord the helmet of salvation for repelling the attacks of the evil one" (Walsh; 1916, Pg. 398)

The Cinture dating from early times was basically a girdle worn by most of the populous, ranging from Emperor to peasant and was originally made from linen however wool was sometimes used. It first appeared as a liturgical vestment in the 8th century and its primary function was to gather in the many folds of the alb. However on a more symbolic level, it bound the priest over to the service of Christ. When the priest was putting it on he was required to say the following prayer, "Gird me O' Lord! with the cinture of purity and extinguish in my loins the heat of concupiscence that the virtue of continence and chastity may abide in me." (Walsh, 1916, Pg. 382)

The Stole from early Roman times, known as an *orarium*, was really a napkin or handkerchief, used by Roman officials to denote rank and authority. By the 8th century it had completed its form as a liturgical vestment (Fig. 4). Apart from

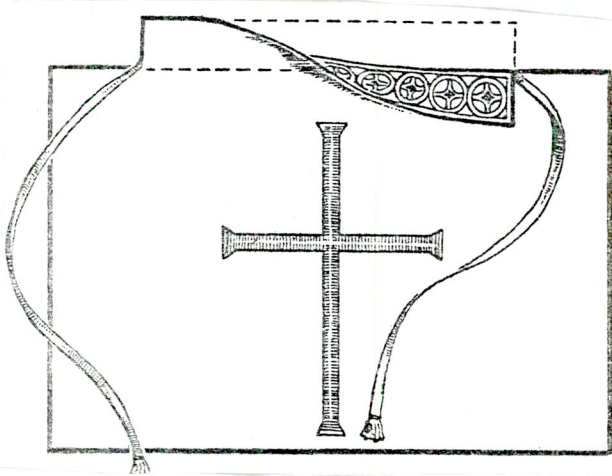


Diagram of Amice



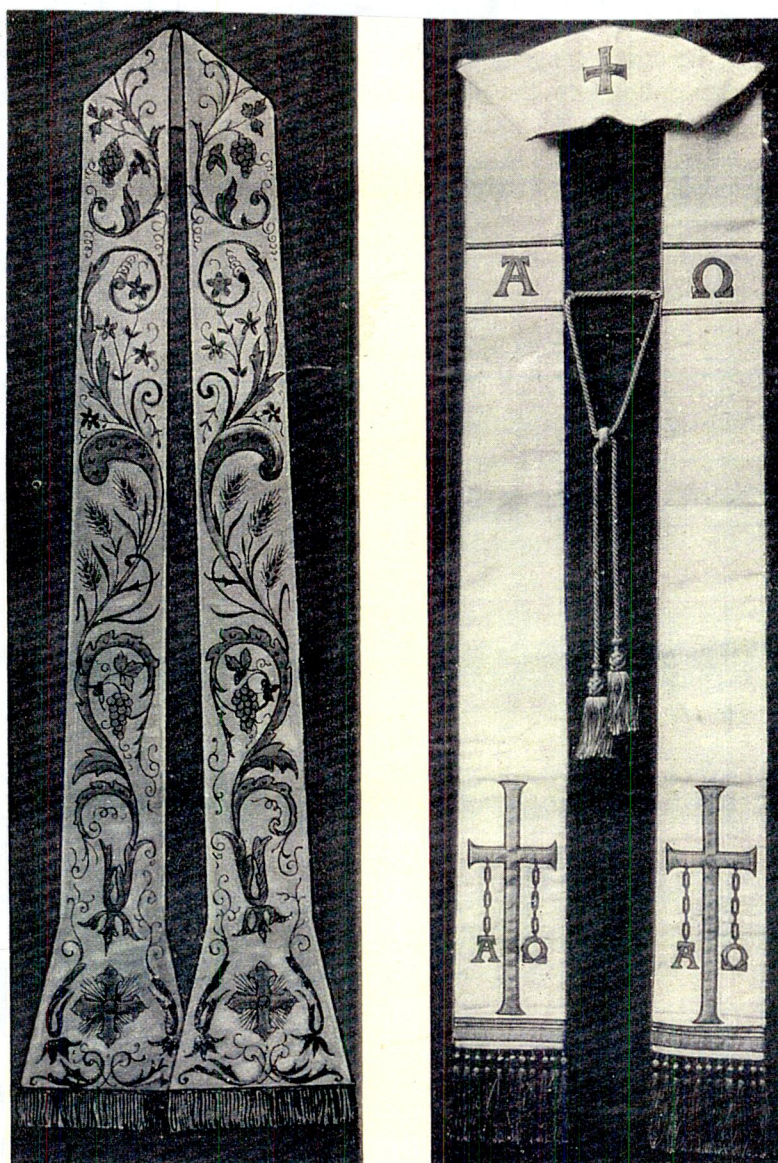
Amice
with Orphrey on Head



Amice
with Orphrey round Neck

(Fig. 3) The amice as worn on the head and later around the neck.





(Fig. 4) The Stole



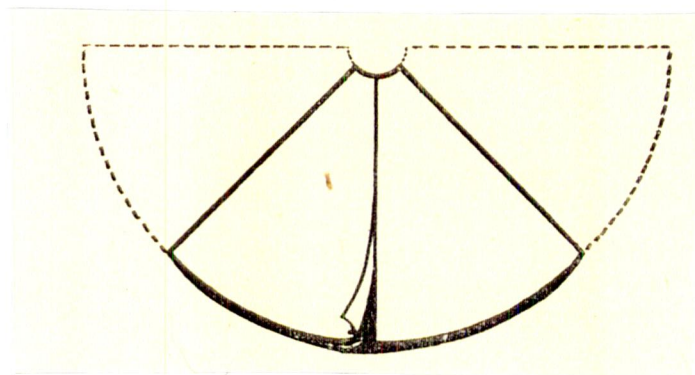


Diagram of Pre-Christian Paenula



(Fig. 5) The *Paenula*, Pre-Christian.



signifying rank and authority within the church, it was also symbolic of spiritual power and jurisdiction. It was, (as is today) essential in all functions, where graces and blessings were bestowed, and was made compulsory, to be worn by all priests, at all times, by the council of Mayance (813) A.D. When vesting the following prayer was recited,

**Give me anew, O Lord, the robe of immortality which I have lost
by the prevarication of our first parentsmay I merit eternal joy.
(Walsh, 1916, Pg. 410)**

The Chasuble originally worn as an overgarment during Greco/Roman times, to protect the wearer against inclement weather. It was essentially a poncho like outdoor garment, reaching below the knee (Fig. 5). Around the 8th century it became an exclusive vestment proper to the priest or bishop when celebrating mass, signifying both their authority and rank. It is the presidential vestment, being the last vestment which the priest puts on before going out to say mass and is essentially an enveloping vestment which clothed the soul and was an emblem of charity. Before putting it on the following prayer is recited "Place upon my head O Lord, the helmet of salvation for repelling the attacks of the evil one." (Walsh, 1916, Pg. 424)

Form and uses of Decoration

The history of the vestments from the early christian era, has seen many distinctive forms of surface decoration.

The earliest forms of embellishment used to decorate ecclesiastical garments, came from the designs seen on early Greek and Roman clothing, as worn by the aristocracy of the day. These designs were known as "clavi" or in simpler terms stripes (Fig. 1 *Paemula*).

These vertical stripes ran up and down the back, front and over the shoulder of the garment and were either woven, or sewn in separately.

When the garments became liturgical vestments and as christianity became accepted as a religion, the vestments became more elaborate, as it was no longer necessary for church leaders to dress *in cognito*.

By the 11th century, vestments such as the alb, amice, stole and chasuble were all decorated with what were known as *ophreys*. These ophreys took the form of embroideries, rectangles or circles, and were either woven, worked into, or sewn on the vestments. They were usually sewn on the cuffs and hems of albs, on the neck of the amice, and down the centre front of the chasuble (Fig. 3). Extensions from this type of ophrey which decorated the chasuble, developed into a T - shaped cross by the addition of a short horizontal band at the top. Other variations included the Y - shaped ophrey (Fig. 6) the latter form is still in use today.

Apart from their use, of getting over visual monotony they also served the purpose of re-inforcing seams. Generally the rule was, the higher the position within the church, the more richly and elaborately decorated the vestments. Sometimes this embellishment included the use of real gems and jewels.

Vestments, and in particular the chasuble, were embellished with various allegorical symbols, some of which include, The Lion which signified strength, The Lamb which represented the lamb of God, The four evangelists, Mathew, Mark, Luke and John, Fire which symbolised the Holy Spirit, Loaves and Fishes - a reminder of the body and blood of Christ, as well as various forms of the cross. These allegorical embroideries, were very important in that they usually described what words could no longer say, when Latin became the language, which was no longer understood by the general populous.

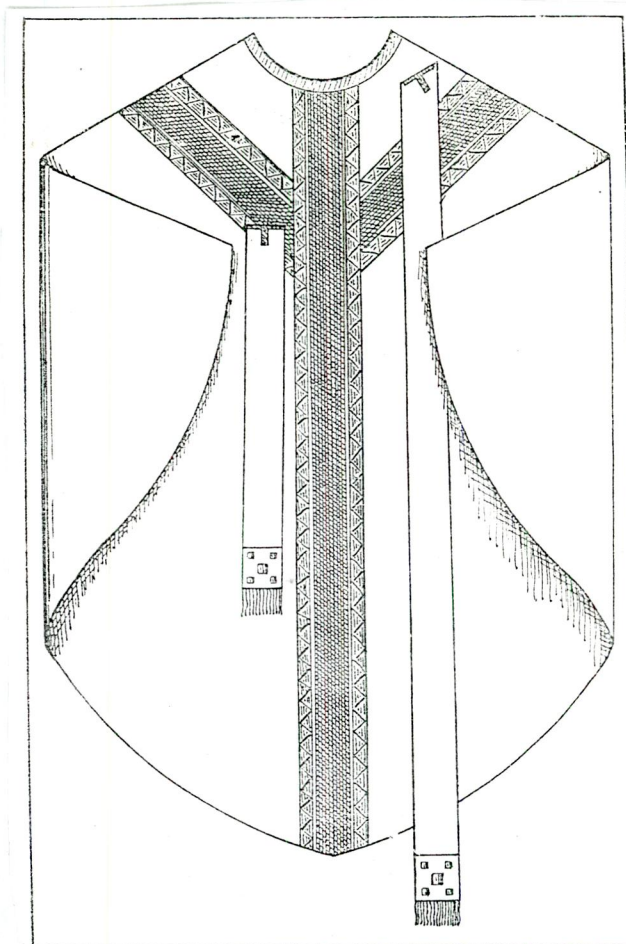
Present day symbolism will be dealt with accordingly throughout the essay.

Significance of Colour and Cloth

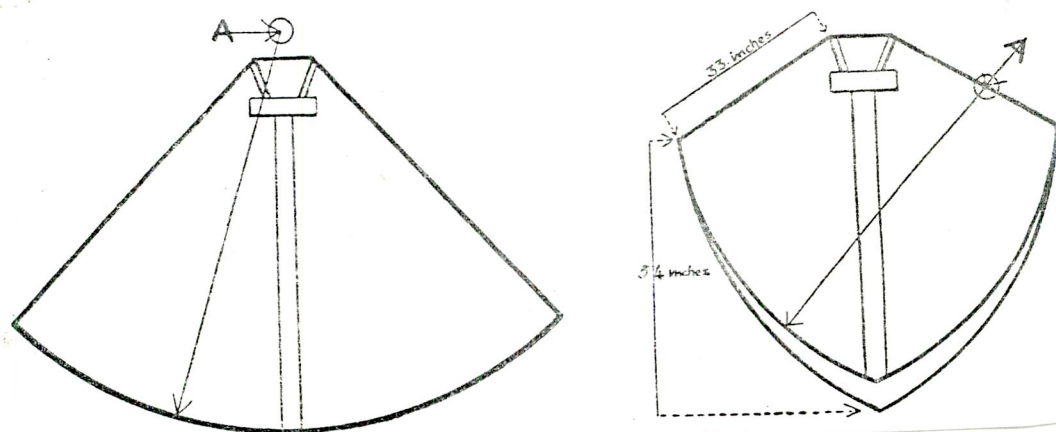
Colour and fabric were also significant in terms of function and symbolic representation. Like the vestments themselves, as with the Hierarchy, a Canon on Liturgical colours was not established during the early centuries and up to the first millennium, the use of colour in the vestments was without liturgical significance.

However by the 12th Century a Canon on Liturgical colours was established by Pope Innocent III (1195-1216). He devised a system of four colours, based on white for feasts, red for martyrs, black for penitential seasons, and green at all other times. The primary and most essential function of these colours, was to distinguish between the celebration of the various liturgical feasts throughout the year. Pope Innocent III's system was later defined formally in 1570 in the reformed missal under Pius V, this system still remains in use today and is as follows:

Advent to Christmas Eve	Violet/Blue/Black
Christmas to Epiphany	White/Gold
Sundays after Epiphany	Green
Septuagesima to Ash Wednesday	Violet/Blue/Black
Throughout Lent	Veiling of colours
Passion Sunday to Easter Eve	Red/Rose
Easter	White/Gold
Pentecost	Red
Trinity	White/Gold
Sundays after Trinity	Green
Ordinary weekdays	Green
Blessed Virgin Mary	White/Red
Apostles, evangelists, martyrs	Red
Saints other than martyrs	White/Yellow
(Cope, 1986, Pg. 178)	



Y shaped ophrey



T-shaped cross

Fig. 6) T-shaped cross and Y shaped ophrey on the chasuble.



The colours themselves served to illicit various emotions and human traits to the observer, as well as depicting the various stages of Christ's life. If one looks to G.I.R.M.² on the use of colours since Vatican II it states

307. The use of vestments of various colours has two purposes: one is to express some aspect of the particular mystery of the faith being celebrated, and the other is to give a sense of progress or development of the Christian life in the course of the Liturgical year. (G.I.R.M., 1973, Pg. 73)

The colour white signifies innocence, purity, joy and glory.

Red personifies fever of spirit and charity, in relation to the Holy Spirit.

Green is the colour that can be placed midway between white, black and red, and is used when there is no special significance to the liturgy of the day. It denotes growth, fruitfulness and prosperity.

Purple symbolises the crucifixion, penance and fasting, it also denotes sorrow for sin.

Black represents darkness, despair and death. Since Vatican II, black is no longer appropriate as a liturgical colour.

Cloths

Fabrics used in liturgical vestments since the early Christian era, have been quite varied. Vestments during the first 500 years of the church were usually made in the materials available at that time. Linen, wool, broadcloths, hides and skins would have been used extensively. Whitened linen was particularly significant in that it was the fabric that the Old Testament prescribed for high priestly vestments as well as being a fabric used extensively during Christ's time. It is still used right up to the present day, for making albs, amices and church linens.

²General Instruction on the Roman Missal

During the second millennium, a greater variety of fabrics became available. By the 12th and 13th Centuries, silks were easier to get, and there was also an influx of relatively new materials from Italy. These included velvets, brocades, and camacan brocades, a type of fabric which had a raised design in gold, usually of birds.

Baudekyn or "Cloth of Gold" fabric was by the 15th Century used to make some of the best vestments of the Baroque period. This cloth was woven with silk on the weft and gold/silver on the warp, creating a coloured shot silk. These fabrics tended to be extremely stiff and heavy and were fabrics associated with the very rich, used by both royalty and the king. Therefore the name "Cloth of Gold" would have been symbolic of the Kingship of Christ and the wealth of the church, at that time.

By law damask, velvet and satin could be used only by nobles; broadcloth was reserved for burghers, and the poor wore whatever they could come by. Thus a fabric hierarchy paralleled the social hierarchy. (Rubinstein, 1995, Pg. 32-33)

This type of hierarchy would have been seen to parallel that of the church. Generally the more luxurious fabrics would have been reserved for those at the highest level of authority, e.g., velvet was reserved for the Pope and exclusively for the Pope, so no other rank was permitted to wear it. The less expensive fabrics would have been used by the lower ranks e.g., broadcloth for the minor orders.

CHAPTER 2.

Introduction to the makers and suppliers of vestments.

- ~ Hayes & Finch**
- ~ Vanpoules Ltd.**
- ~ The Liturgical Centre**

The market today can be categorised under the following headings:

Mail-order vestments which are commercially mass produced and vestments which are "tailor made". However under these two headings, there are those who make and supply commercially mass produced vestments, as well as ones that are "tailor made". All produce similar ranges, but differ in their variety of choice, fabric, quality, price and service offered.

Through research I have discovered from both, the Central Catholic Directory and the Golden Pages, that the main makers/suppliers of liturgical vestments, in Ireland and Great Britain are as follows;

Lalor Ltd., of 132 East Wall Road, Dublin 3, Ireland.

The Liturgical Centre Stillorgan, Dublin 16 Ireland.

McCauls Cathedral St., Dublin 2, Ireland (now closing down)

Kiltrea Handweaving Enniscorthy Co. Wexford, Ireland.

C.B.C., Distributors, Newry, Belfast and Dundalk,

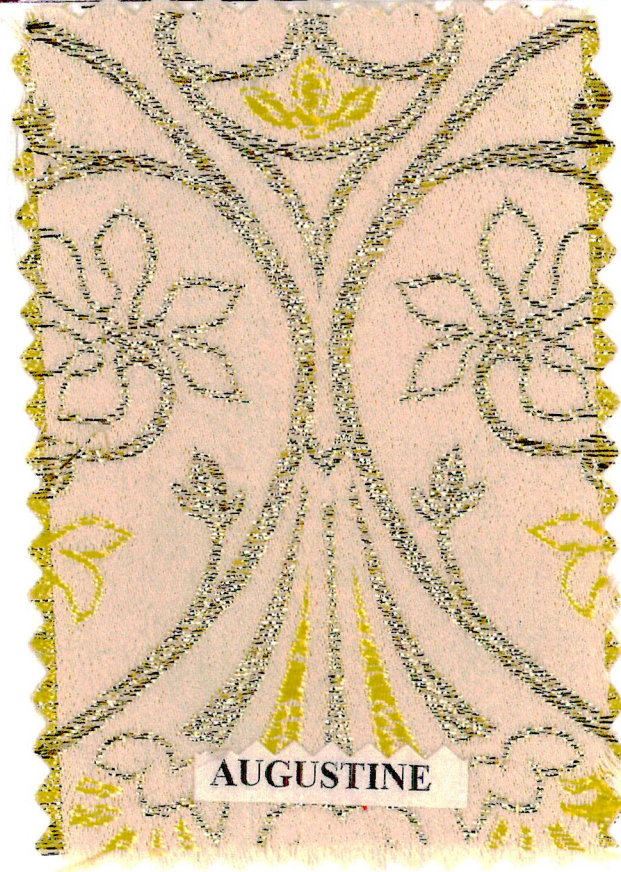
Ecclesiastical Supplies, 567 Lisburn Road, Belfast BT9, 7GS, Northern Ireland.

Hayes & Finch Head Office Hanson Rd., Aintree, Liverpool L9 7BP, England.
Showrooms, Barrow Rd., Industrial Est. Dublin, Ireland.

Vanpoules Ltd. 1 Old Lodge Lane, Purley CR8, 4DG, Surrey, England.

Hayes & Finch are a commercial English company who produce "off the peg" mail-order vestments. Their head office is based in Liverpool, where they design and make a full range of vestments. They have numerous offices over the U.K., as well as an office based in Dublin. They have been an established company since 1882. However, the Vestment Room was not established until the early 1960's. The designer for Hayes & Finch is Karen Reilly. She is one of a team of 7 people who are skilled in the different areas of making vestments. e.g. design, cutting, embroidery, make up, finish and quality control.

5010 Rich lined lurex Semi Gothic Chasuble in Augustine brocade.



(Fig. 7)

Rich lined lurex, chasuable in Augustine brocade.



(Fig. 8) **Hayes and Finch** machine embroidered chasubles with allegorical symbols.



(Fig. 9) Hayes and Finch stoles in four liturgical colours.



This company produces, a small range of chasubles, albs, stoles and cintures as well as other types of vestments. It would be of no relevance to delve into all of these garments, as I do not intend discussing them.

The chasubles which they offer are fairly basic, most of them having a plain round finish at the neck. They come in three styles namely, semi-gothic, gothic, or full gothic. This refers to the size of the chasuble, not to be confused with the chest size, but refers to the amount of fabric used in each garment. The semi gothic style has the least generous of cuts, but the gothic garment has a more generous amount of fabric .

These chasubles come in a variety of fabrics, braids, and trimmings which are sometimes lined. The majority of the chasubles are decorated with either ophreys (Fig.7), braids, or woven decorations. Others are decorated with various allegorical symbols, in machine embroidery (Fig.8). They also have hand embroidered vestments, but these are only made on request. Prices start at £90 and go up to £480 approx.

Their range of stoles come fully lined, again in a variety of fabrics, decorated in the same way and matching the chasubles. The price of stoles range from £40-£60. The majority of both Chasubles and Stoles are available in the four principal liturgical colours (Fig.9).

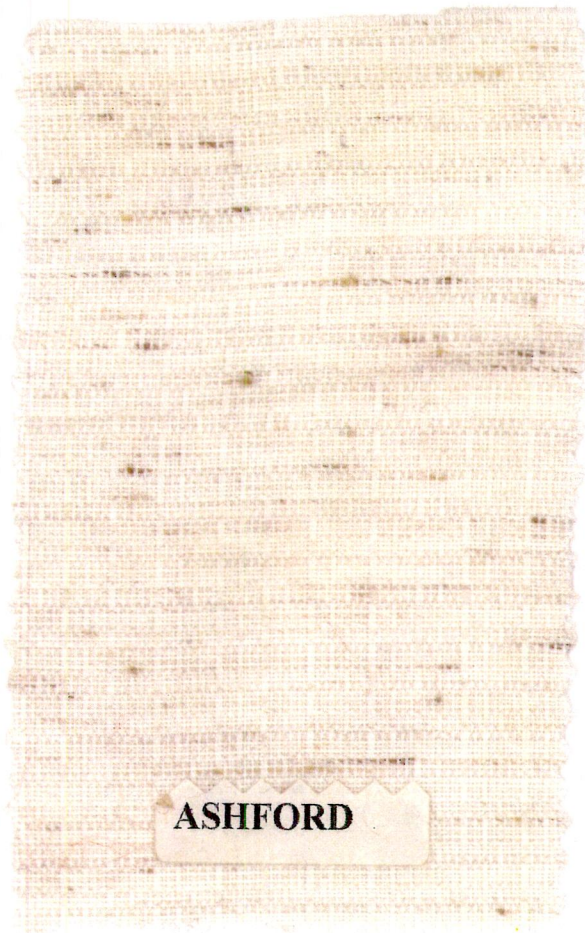
They offer a good variety of albs some of which are decorated with embroidered borders. Others include traditional styles as well as newer ones e.g. double breasted, chasuble alb (see appendix 1). There is also a choice of fabrics and sizes.



(Fig. 10) Lucian, Angel, Raphael and Luxembourg fabric samples.



(Fig. 11) Winchester, Cloister, Lichfield and Fairford fabric samples.



(Fig. 12) Ashford and Liverpool fabric samples.

Cintures are made from cotton or rayon, and have tasselled ends. They are priced at £10 (Appendix 1).

Hayes & Finch mainly use synthetic fibres. The composition being a cotton/viscose mix for the patterned fabrics, while the plain textured fabrics are made from 100% polyester. Although their fabric range is quite extensive and very eye catching, they lack little if any draping qualities, both tactile and textural appeal and in general, overall aesthetic beauty (See Appendix 1)

Taking the Lucian Angel, Raphael and Luxembourg fabrics, as examples (Fig.10), the former three samples, are in effect camacan brocades the latter sample imitating "Cloth of gold" popularised during the Baroque period as previously mentioned (see Chapter 1 Cloths). These samples, are also stiff, showy, and extremely rough in texture. The Winchester Cloister, Lichfield and Fairford fabrics (Fig.11) imitate silk damasks, also extensively used during the Baroque period. At a glance they could be mistaken for silk, but when examined at close range, they undoubtedly are not and feel completely artificial. The same can be said of the Ashford and Liverpool fabrics which are imitation linen (Fig.12).

In terms of service its "what you see is what you get". Alternative sizes are only offered in the albs otherwise its "one size fits all". However they do offer the service of a personal design facility, for any special projects relating to chasubles, giving their customer the opportunity of choosing their own fabrics braids etc, for this service there is an extra charge. Fabric samples are sent on request and free of charge provided they are returned.

As with any commercial company there are terms and conditions attached, to any order placed. Along with their numerous showrooms, full glossy brochure,

advertisements in both the Golden Pages the and Central Catholic Directory, they also have representatives, who can call to offer their personal advice and service.

Vanpoules Ltd. is another mail order commercial English company who produce both "off the peg" vestments as well as a "tailor made" garment. This is a traditional family business based in Surrey. Started in 1903 it has been handed down from father to son (see appendix 2). The company employs 15 people mainly in the design/sewing room. The vestments are designed by Dirk Slabbink, whose family also have an artistic tradition in the service to the liturgy, which has also has been handed down from father to son. They produce a larger variety of liturgical vestments, offering numerous combinations of styles, fabrics, trimmings and finishes and also have a comprehensive back-up service.

Their choice of chasubles and albs is extensive, some of which include, both traditional, and contemporary styles. To go through each combination offered would be a futile exercise. However for example, the majority of chasubles, albs, etc., as illustrated in their brochure, can also be ordered in other fabrics from their range, in any size specified, with an option of neck finishes and surface decorations, (see appendix 2).

Some chasubles are decorated with ophreys (which are fully hand embroidered), braids, appliqué's, woven decorations, and many are decorated with allegorical symbols fully hand or machine embroidered (Fig. 13).

Apart from the vestments in their catalogues they also have a range of unique vestments shown only in their showrooms, due to the exceptional character of these creations.



(Fig. 13) Vanpouille's appliqué and machine embroidered chasuable with allegorical symbols.



Vanpoules also have a large collection of diverse fabric and include, both textured and plain fabrics. They produce vestments from artificial, natural and mixed fibre fabrics.. The cloth constructions include polyester/cotton, viscose/cotton, with mixed fibre fabrics made up of viscose/flax and viscose/silk with natural fabrics such as wool. Unfortunately I could only obtain one mixed fibred fabric from this company, the other samples received, had the same composition as those of Hayes & Finch, yet the shades of colours were more subtle, producing a different effect to the eye. They appeared to be richer warmer colours, (Fig.14). In general their variety of fabrics were greater, with a better quality, due to their richer composition. (See appendix 2)

An additional service offered is their special design facility on any chasuble. Their artist/designer will prepare special designs and layouts, but there is a charge on any work done that may be cancelled. The copyright of such work remains the property of Vanpoules Ltd. Fabric samples are available on request, but must be returned.

This company also advertise through their well laid out and very comprehensive glossy mail order catalogue, and in the Central Catholic Directory. They also send out sale lists of goods on "special offer" or reduced prices to every parish within Great Britain, early in January.

The Liturgical Centre is a semi-commercial operation, on the basis that any profit or monies accruing from the sales of vestments, goes, primarily to the upkeep of the centre, with all surplus profits going to aid the missions. The centre is run by six nuns from the order of The Disciples of the Divine Master. They were originally founded in Italy in 1924, their main work being prayer and the adoration of the Blessed Sacrament.



(Fig. 14) Vanpoules's fabric samples.

They were set up in Ireland in 1966, with the centre in Stillorgan being established in 1992. They are a religious community using their artistic talents, in order that the liturgy may be celebrated with dignity and beauty (Fig.15) They were founded specifically for this reason, as they saw the demand for raising the standard of the items used in the church and the liturgy.

The designer of all the vestments is Sr. Fides. She trained "within house", in Rome, and has a vast amount of experience, in both the design and make-up of vestments, having made several items for the Pope.

The centre supplies an unusual range of chasubles, allied to a range of albs, stoles, amices and cintures. They are unusual in that many of their chasubles are "one off" type vestments, no two are alike. They are constantly creating new designs, however stock lines are available on request.

Many of the vestments are made for prospective priests, awaiting ordination and according to Sr. Brid, priests find this quite convenient, in that they can submit their own ideas with regards to design input. All six nuns are involved in the making of vestments, however sometimes one nun might make a vestment from start to finish, if she had a particular liking for the design.

The majority of the chasubles made are full-gothic, and have extremely generous cuts. There is a skill in cutting out a vestment, according to Sr. Fides, in that, if the angle of the shoulder seam is cut too much to the front, you get most of the weight of the vestment hanging over the priests shoulders, consequently leaving a meagre amount of fabric sitting at his back and causing the priest to constantly adjust the vestment. This is probably the secret to a good fitting chasuble.



Liturgical Centre

White's Cross, Newtownpark Avenue, Stillorgan, Dublin.

Phone: (01) 2886414. Fax: (01) 2836935.

A religious community using their artistic talents that the Liturgy be celebrated in dignity and beauty. They design, make and supply church vestments, furnishings, etc. Also quality religious art and unique woodcarvings.

(Fig. 15)

Liturgical Centres trading cards.





(Fig. 16) "Easter Joy" ombré silk chasuble, The Liturgical Centre.





(Fig. 17) Details of stole from The Liturgical Centre.

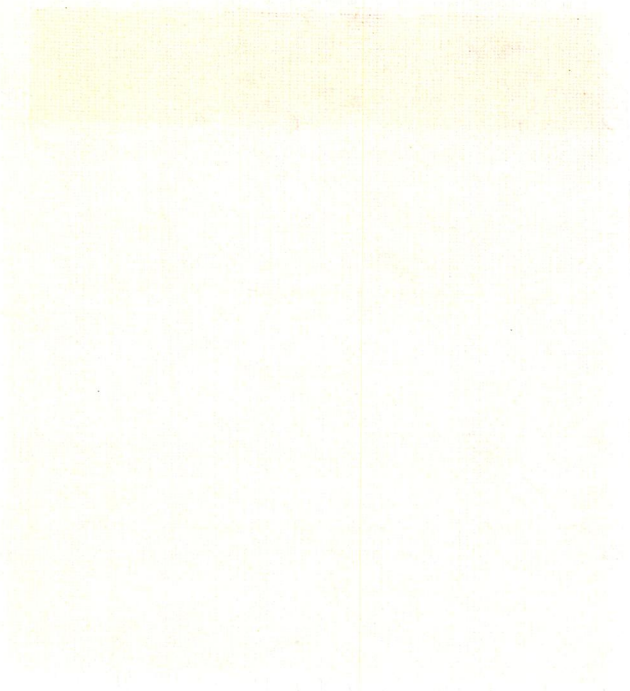
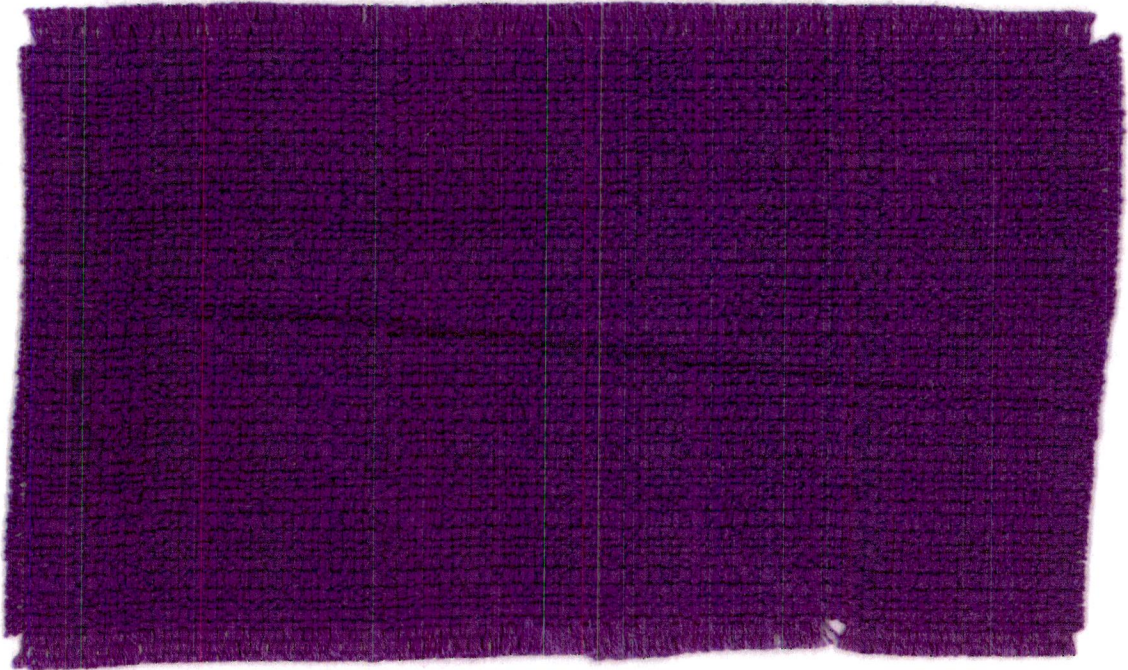




(Fig. 18) "Cloth of Gold" fabric sample showing holographic effect.



(Fig. 19) *Ombre* silk fabric sample.



(Fig. 20) Cotton/Terylene and Wool/Polyester fabric samples.

The range of chasubles is varied, with different neck finishes, some of which include, roll collars, stand up capuches, and plain round necks. (see appendix 2) The chasubles are decorated with appliqués, or are fully hand embroidered, with traditional type allegorical symbols, but most are abstract in style. They also have beautiful "*Ombre*"³ chasubles, which favour symbolic representation through the use of colour. This is woven into the fabric (Fig. 16).

The fabric of the "Easter Joy" Chasuble (Fig. 16) and blue Christmas Vestments (Fig. 27) was designed and woven by the sisters in Rome, they are made from fabric of 100% silk and as the colour was not random, it could only be woven for one specific chasuble. The woven fabric was then sent to the nuns at the Liturgical Centre to be cut and made into a vestment. Prices of chasubles start at £110 and go up to £650 approximately.

The variety of albs is less extensive than the range of chasubles. They produce styles which are similar to those of Hayes & Finch and Vanpoules, but do not produce traditional style albs. The reason for this is, that they get very little request for them, however if requested specials can be made. Albs are priced at approximately £100 and principally made from terelyne fabric. They make the traditional style amice, from 100% pure linen, as a basic vestment in their range.

Their stoles, come in a variety with the four liturgical colours available, and match the chasubles in terms of surface decorations. They are fully lined in the same fabric that they are made from. Prices are approximately £60 - £100 (Fig. 17).

³ Ombre is a French word meaning shaded and usually refers to any knitted or woven fabrics with a design in which the colour graduates from dark to light.

The cintures are decorated with tasselled ends, and always made in Italy by the nuns, from where they are dispatched to the Liturgical Centre. They are made from 100% linen and cost approximately £8-£10.

The liturgical centre uses a mixture of manmade fabrics and natural fabrics. However they try to use cloths which are of a good quality in terms of drape. Most of the synthetic fabrics would also contain a high percentage of wool, cotton or linen. They also use polyester cottons, and cotton/terylene. Natural fabrics include 100% silks and linens. They also use "Cloth of Gold" fabrics, with a quality metal running through them.

The "Cloth of Gold" fabric differs from other "Cloths of Gold" examined, in that the use of the gold effect on the yarn is not constant, and consequently, when woven produces a holographic effect to the cloth (Fig. 18).

The silk samples (Fig. 19) illustrate the *Ombre* effect, where the design shows how the colour of the fabric was woven, graduating from light to dark (see Easter Joy Fig. 16). Although the fabric feels stiff, this is due to the intensity in the weaving of the coloured yarn, so it helps give the silk cloth body and structure, otherwise it would be limp.

(Fig. 20) shows samples of cotton/terylene and wool/polyester mix fabrics. Although these are predominantly man made cloths, they are light and drape well.

CHAPTER 3

Simplification of the Vestments

- ~ **Amice and Alb**
- ~ **Chasuble and Alb**

From an examination of the various companies in the market, going into the third millennium, it would appear that there have been design modifications or rather simplifications that have been made to the vestments, since the early Christian era. The actual shape of some of the vestments has not changed radically but where change occurs, it is in style, type of surface decorations, on type of fabrics used. These changes including the general overall quality would vary between the three companies that I've already mentioned.

The first vestment which I will look at is an alb, made by Vanpoules. They make two types of alb namely; one based on the more traditional type of vestment, and the second which comes in a tailored coat style. The traditional Vanpoules alb (Fig. 21) would be very similar in shape and style to that of an early Christian style, (Fig. 1 & 2) both being full and flowing in form, with numerous gathers, and requiring the wearing of a cincture. Both have round necks, yet Vanpoules is slightly wider. The sleeves are cut more generously and are attached separately to the bodice.

With the Christian alb, although the sleeves could have been set in separately, it was more favourable for the garment to be cut out in one piece. This was so it could be as near as possible to the "seamless garment of Christ". This early Christian alb would have been made from linen or wool, where as the Vanpoules traditional alb is made from a polyester/cotton mix. On the other hand Vanpoules coat style alb, (Fig. 22) has in my estimation, changed considerably, when compared to the albs of the 1st millennium. It no longer takes the form of a full and flowing vestment. It is now, in a "convenient coat style", giving it a more tailored cut, making the wearing of a cincture optional. The sleeves are more set in, creating a definite squaring of the shoulder shape. By comparison the earlier Christian alb, had less shoulder definition, giving it a softer more continuous flowing line.



1/2003

(Fig. 21) Traditional Vanpouille Alb.



Tunica Alba



(Fig. 22) Vanpouille "coat style Alb".



1970-1971

Their coat style has numerous features and brochure describes it as a "smart convenient coat style" with two fabric buttons, sitting on either side of the neck front. The "wide box pleats" at both the front and back, are said to "give complete freedom of movement". Two slits for access to trouser pockets are also a feature of this vestment.

What is most interesting about this garment, is that since the collar is cut so high, it conceals the underclothing of the wearer, therefore obviating the need for the wearing of an amice, in effect the collar has now become an imitation amice, which has a removable cover (see Appendix 1. for amice protector and modern style amice). This is called an amice protector, and is interchangeable, and available in the same fabric as the amice. This saves frequent alb laundering; as only the amice protector requires washing.

It is apparently "easy to fit" and attached with transparent clips. With this alb, one has a choice of "easy to launder, crease resistant, wash and wear" fabrics, either in a plain style, or with inserted woven or embroidered borders (see Appendix 1).

Woven and embroidered borders which decorated the alb of the 1st millennium were known as ophreys, popularised during the 11th Century. They also decorated the cuffs of sleeves and the ends of the albs.

When looking at the development of the alb in terms of it's design, one must weigh the advantages against the disadvantages. Or ask the question, "What is one gaining as against what one is loosing?"

The advantages of this style of alb are numerous. It's cut is more tailored, making the vestment less weighty, and reduces bulk. It doesn't require the wearing of an amice or a cinture, therefore reducing the time it takes a priest to vest. The

interchangeable amice protector, crease resistant, easy to wash and wear fabric, reduces the amount of laundering hence involving less maintenance and the side slits make access to pockets more convenient.

On the other hand what's being lost? To begin with this vestment could not be any more removed from its original shape and form. On one level, it can be said to a certain extent, that there is a loss of flow and simplicity of the vestment, giving it less aesthetic appeal and due to the paring down of the alb, it has lost its volume. As I have already stated, the wearing of numerous layers would have created a strong presence and an illusion of power (Ch. 1). The symbolism of the ties, in both the amice and cincture, as a result of the introduction of this garment, are redundant. Thus, resulting in the defunking of the symbolism attached to the prayer, which is said when this garment is being vested.

In Br. Richard's opinion, some priests at the moment, view the liturgical dress as something they throw on before they go out to say mass. This he says is a real difficulty with some of the Diocesan seminarians, in that they are not taught about primarily, the pure aesthetics of the vestment, secondly the practicality of maintenance (folding and cleaning), and thirdly, the history which is actually behind the vestments.

Perhaps the onus of the loss of such liturgical symbolism, must not be attributed to the priest, as the introduction of this type of design, (which makes other vestments obsolete), no longer owes a visual reminder of the symbolism, and significance to the celebrant.

On the other side of the coin, there are drawbacks in the convenience of using, easy to wash fabrics. Perhaps they are not checked as often as they should be, and maintained on the level that they were years ago. Yet there is a case for argument,

that years ago, there were what were known as, "alter societies", these alter societies consisted of groups of women, whose principle function was to maintain the vestments. This was very symbolic of the faith of the people at the time.

However nowadays such societies are almost unheard of, partly because there is not the same level of commitment and partly because the garments due to their user friendly adaptability, no longer require the same level of upkeep. Today it is the job of the priests, or prospective priests to maintain the vestments. Some Churches would have part time lay people, who are trained sacristans. Their job being, to look after all aspects of the alter, i.e. vestments, Church areas etc.

Changes in the simplification of vestments have also occurred in the combining of other vestments, such as the chasuble and alb, into the one garment (Fig. 23). Basically this is a white alb, which in effect imitates a chasuble, whereby its sleeves are widened and extended down the sides, thus creating the illusion of a chasuble. The stole would then have to be worn on the outside.

This combination of chasuble and alb firstly, is plain white in colour, therefore one cannot tell the season of the day being celebrated. Secondly and more importantly one cannot tell who the presider of the mass is, when other priests are present.

This type of design of vestment, is believed to have started in Canada, more than likely at the behest of a customer and ever since, its use has spread worldwide. However according to Br. Richard, at the last European Liturgical Conference, it was requested that such vestments were not to be worn, as they promote a liturgical minimalism, and devalue the sacredness of the liturgy.

As I have already illustrated, this can also be said to be true in the case of the alb, which is now combined with the amice, simplifying the two garments into the one



(Fig. 23) Hayes & Finch Chasuble Alb.



vestment. It would appear that these forms of simplification are purely for the convenience of the priest, so perhaps the design concept in the combination of amice and alb with "interchangeable amice protector", would best suit these within the catering profesison!

CHAPTER 4

Why the Vestments have changed.

~ The Liturgical Movement

~ Vatican II (1963 - 1965)

In assessing the changes that vestments have undergone in the late 20th century, the question arises as to why they have changed. These changes can be attributed to two main factors. The first being the Liturgical movement, and the second Vatican II (1962-65), the twenty first Ecumenical Council.

The Liturgical Movement

The Liturgical Movement sought the recovery and renewal by the Christian church of its worship and understanding of that worship, as central to its purpose and work. It started in France in the mid 19th Century. In 1832 Dom Prosper Gueranger founded the Benedictine Abbey of Solesmes, as a monastery dedicated to the recovery of the authentic Gregorian Chant⁴, and the churches general liturgical heritage.

The works of Gueranger and the monks, reawakened a new interest in the Liturgy, inciting an investigation into its origins and history. Gueranger was able to point out to his contemporaries, that the importance of the liturgy was something to be prayed and lived. He must therefore be rightly credited as the fore runner of the Liturgical movement.

At a conference at Malines in Belgium in 1909, the Liturgical Movement was established. This conference concluded, that the Liturgy should be the basic means of instruction, in the Christian faith and life of the people. Among the more important items proposed was, the roman missal be printed in the vernacular, and the liturgy of the church to be central to Christian life.

As the liturgical movement spread in America and liturgical conferences were held involving both the clergy and the laity in the late 1920s. A Liturgical Society was

⁴ The plain chant approved by the church for the singing of mass.

founded, to look into ways and means of improving the skills in church art and architecture, while promoting contemporary forms in liturgical art.

.. the Liturgical Movement had become a force to be reckoned with in the Roman Catholic Church. It could not be overlooked or disregarded, as something passing and unimportant. It was producing a growing revival of worship, and was a major source of growing ferment within the Roman Catholic Church which resulted eventually in the summoning of Vatican II. (Chandle, 1986, Pg. 310)

Vatican II (1962-1965)

The twenty first Ecumenical Council, opened in St. Peter's Basilica, Rome on October 11th 1962. Instigated by Pope John XXIII it was the first assembly of its kind in over a century and the second since the Protestant Reformation. It sought to renew and modernise numerous aspects of the churches structure and teaching, so as to meet the demands of a modern world. Beyond any doubt, it had a lasting effect on church procedures and structures of catholic life and thought throughout the world. The main aims of the 21st Ecumenical Council can be summed up as follows.

Curial reforms, decentralization of power, new attitudes towards Christians and non Christians, modernization and renewal of the Liturgy and active involvement with the worlds problems. (O'Connell, 1974, Pg.2)

The renewal of the Liturgy with regards to the mass, meant it was for the first time no longer said in Latin. Instead it was to be said in the vernacular of the people. The priest no longer had his back to the congregation, therefore calling for less surface decoration on the back of the chasuble.



(Fig. 24) Late medieval detail of embroidered chasuble.



From the late medieval period the chasuble was embellished with embroidery beyond belief and this in turn endangered the very characteristics of the vesture, as its colour almost became invisible or subservient to the decoration (Fig. 25).

A number of reforms were made regarding liturgical vestments because of Vatican II. If one looks to the revised edition of G.I.R.M. it clearly states that:

306. The beauty and dignity of liturgical vestments is to be sought in the excellence of their material and the elegance of their cut, rather than in an abundance of advantageous ornamentation ... (G.I.R.M., 1973, Pg. 73)

On the whole Vatican II was revolutionary in so far that there was a greater change regarding the vestments. However this is not to say that the new instruction should be looked upon lightly. The use of artificial fabrics was for the first time permissible and the "mistakenly"⁵ called Gothic revival chasuble, was accepted as the appropriate form of vestment to be worn.

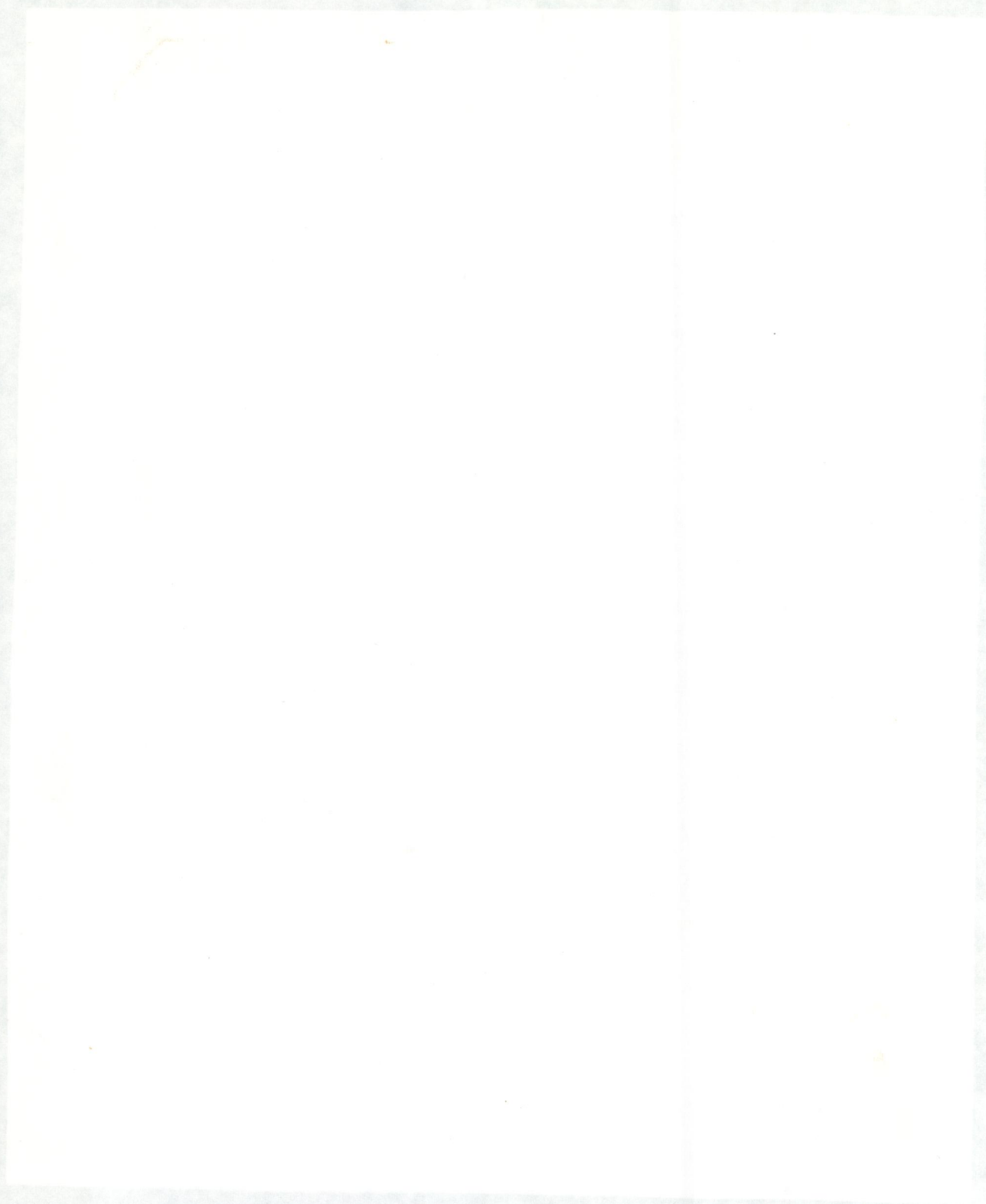
This is because the chasuble of the early Gothic period (11th-13th Century), had not lost the essential character of the original vestment. (See appendix 2 for the various changes the chasuble has undergone over the centuries.) Around the 13th Century, a change in the liturgy occurred, when for the first time, gestures by the priest were introduced. This involved the raising of the priests arms above his head at the consecration, in elevating the host.

This created a great difficulty for the celebrant due to the fullness and weight of the chasuble. The priest had to throw back the front of the vestment, or either its size would have to be greatly reduced. The later practice prevailed, resulting in the paring down of its form, thus it completely lost its essential characteristic as an

⁵ "mistakenly" called Gothic as in fact it was really just an extension of the "Roman" chasuble.



(Fig. 25) Modern 20th Century "Fiddleback" Chasuble.



enveloping vestment. These new chasubles took the form of a "fiddleback" (Fig.25) more commonly known today as the "Roman" chasuble.

Today, there are no such "fiddle-back" chasubles being designed or made, as the trend is still towards this Gothic style, however nowadays there is call for a more minimalist type of vestment. e.g. one's which have little symbolic representation favouring expression through the fabric and the use of the blending of colours. According to Sr. Bríd of the Liturgical Centre the main function of a symbol should be to make a vestment beautiful. However she emphasises that it is the colour that is most important "If it's a nice rich colour", she asserts, "then the vestment shouldn't need a symbol". At the moment she feels the symbolic representation through the effective use of colour is much simpler. "The symbols themselves are going out a little, now it's the colour and lines of the vestment, the way colour is used, the blending of colour!"

According to Gilbert Cope "many of the changes in the design and use of colours in vestments can be attributed to the Liturgical Movement" and that it's generally recognised that there's historical and psychological virtue in the traditional seasonal colours - on condition that they are expounded in terms of mood rather than conforming to a rigid system of rules (Cope, 1987, Pg. 180).

It appears that there is no strict adherence to the canon on colour, with regards to chasubles made today, as long as it expresses some aspect of the particular mystery of faith being celebrated. Therefore today there a greater variety of vestments available, favouring symbolic representation through the use of appropriate colour (Fig. 16 & 27).

CHAPTER 5

A comparative analysis of three Chasubles on the market today.

- ~ Augustine brocade chasuble**
- ~ St. Nicholas chasuble**
- ~ Blue Christmas chasuble**

In examining some of the chasubles on the market today, I will specifically look at an example of this vestment from each of the three suppliers (introduced in Chapter 2), in particular with regards to design, quality, price and service.

There is some difficulty in comparing chasubles, made by these suppliers, on a "like with like basis", as all three suppliers make vestments from varied and diverse sources of fabrics, trimmings and finishes. In trying to make a fair comparison I've chosen a chasuble at the top of the range from each of the suppliers.

The Hayes & Finch brochure describes their chasuble as "a rich lined lurex semi-gothic chasuble in Augustine brocade". This garment comes in a range of the four main liturgical colours, red, green, purple and white. (Fig 7) Taking the white vestment as an example, the design of this vestment is in the form of a Y shaped cross, decorated by a red mix ophrey. The symbolic representation on the ophrey has a repeat pattern of a red cross on a gold background. It is semi gothic in style, and has the least generous of cuts. This style when worn, would come just to the elbow and above the knee.

The neck has a plain rounded finish, decorated with a patterned red and gold braid ½" wide. The main fabric has a cream background with a repeat pattern woven in gold and yellow lurex threads and is in effect, imitation "Cloth of Gold" (see Chapter 1). The cost of this fabric is £70 per metre incl. VAT. This chasuble is fully lined with a gold satin lining (127cm wide £6.40 incl. VAT). The purchase price is approximately £455.

Unfortunately this vestment appears to have more disadvantages than advantages. To begin with, its colour white denotes a Christmas vestment, which celebrates primarily the birth of Christ, it also denotes purity and joy, as well as feasts of the Virgin Mary, Angels, and Saints who were not martyrs. Unfortunately they have

chosen a bright red ophrey to decorate the vestment, a colour connected with the passion and death of Christ, and also used on the feasts of the Apostles and martyrs; contrary to what G.I.R.M. instructs, (Chapter 4 Pg²⁹). This red ophrey also competes with the background colour, only drawing attention to itself.

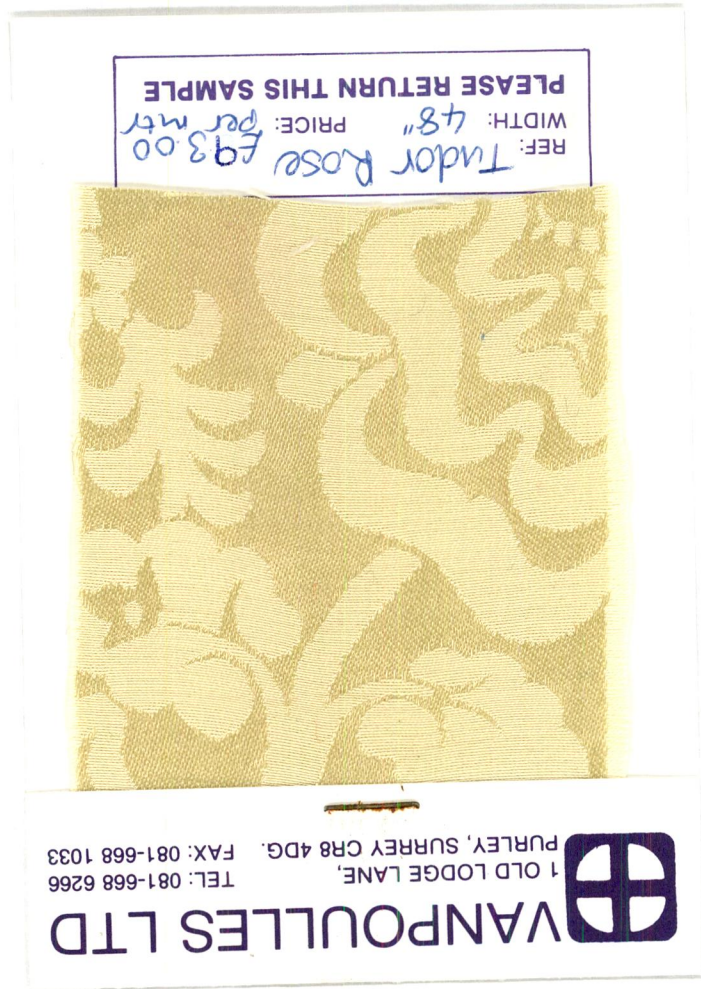
Secondly looking at the main fabric and its repeat pattern, aesthetically speaking I've seen many wallpapers which look and have similar designs to the fabric I've described. The fabric is also stiff, creases quite easily, and has little if any draping qualities. It's made from a mixture of cotton and viscose. Although this is a strong fabric, it is not hard wearing, thus lacking in the flow of a real Gothic vestment.

Advantages of this vestment would lie in the fact that it is lined, so this improves the quality of its finish and should make the vestment last longer, yet it must be noted that sometimes inappropriate linings can interfere with the natural characteristics of a fabric.

Vanpoules St. Nicholas "silk"⁶ vestment is described as being "trimmed with quality metal ophrey. Fully lined, available in all liturgical colours". This vestment is visually the same as Hayes & Finch's yet it has quite a few differences. Its style is gothic, presupposing a more generous cut. When worn it would reach three quarters the way down the arms and legs. Its ophrey is quite detailed, in a sombre red gold and black colour. At the centre of the ophrey is a circular medallion, clear and strong with the letter IHS (a traditional type of symbolism meaning Christ). The main fabric is ivory in colour with a large woven pattern, made from Viscose and Silk, costing £93 per metre. It is fully lined in 100% acetate taffeta. The cost of this garment is £540 (approximately).

⁶ Not 100% silk.

(Fig. 26) "St. Nicholas 'Silk'" vestment.



This appears to be a better class of vestment. Although it's ophrey is predominately red in colour, the shade of red is less obvious, and its pattern is more aesthetically pleasing. It could almost compare to the mosaic detail on the floor of a Gothic Cathedral.

Its colour is less garish, not distracting from the background and it's composition has more quality, having metal fibres. The cut is more generous, adding to its flow and volume. The 42% silk content, gives the fabric a full bodied texture and lustrous appeal, helping the vestment to drape more naturally.

It is fully lined in 100% acetate. A fabric which is cool in summer and warm in winter. Soft and pliable it drapes well. However, the lining is not hard wearing and tends to weaken at the seams.

The chasuble from The Liturgical Centre (Fig. 27) is called a blue "Christmas Vestment", although the predominant colour is white. It is a full gothic chasuble, free flowing and generous in style. Unlined, it reaches down as far as the ankles, as the sides drape to mid garment, practically covering the hands. It has a roll collar sitting away from the neck, this vestment is made from pure silk.

The most outstanding feature of this garment, is the blending and use of colour. This *ombré* effect, has produced a very beautiful shaded ambiancece, which starts at the outer edge of the garment, in a deep peacock blue, and as the colour journeys up the fabric it becomes less intensified, eventually fading into the purest of white.

Gradually as Christmas drawn nearer, the fading blue symbolises Mary's confinement until the birth of her son. This is personified in the pure white to the centre of the vestment, which celebrates light of Christ entering our lives.

This vestment is of the utmost quality showing a high degree of craftsmanship in its design, cut and finish.

A lot of thought and care was obviously taken, to produce a garment of this standard. This can be seen through the use of symmetry in colour, and in the cloth design, particularly where the white lines run through the peacock blue, emphasising the forms and folds of the drape, adding weight to the overall effect. This is enhanced by the quality of the silk.

The cloth was designed and woven by the nuns in Italy. As informed by Sr Brid the chasuble would be worn during the season of Advent, the blue colour being symbolic of Mary the mother of God.

Another striking feature of this garment is the collar. A close up detail (Fig. 28) shows where the undercollar contrasts to that of the top collar, in terms of scale, as indicated by the white lines.

While some features may not be seen from a distance, or in fact seen at all for e.g., the undercollar, I have chosen to highlight them, to show the devoted attention to detail that the nuns have put into the garment. This garment is priced at £650.

It would appear from assessing the three chasubles which I have analysed, that the garment made by the Liturgical Centre would be at the top end of the market, Vanpoules would be middle to higher market, while Hayes and Finch come in at the lower end. This is evident from the design, cut, choice of fabrics and trimmings, plus overall presentation and service provided.

Hayes and Finch have opted for the most economical of cuts, fabrics and braids, and have produced a vestment, which although pricey, it was not justified in their



(Fig. 27) Blue "Christmas Vestment".





(Fig. 28) Collar details of blue "Christmas Vestment".



choice and quality of fabrics and braids. It appears that they haven't really thought about the functions of a liturgical vestment and have not adhered to the guidelines of Vatican II (an instructed in G.I.R.M) in relation to aesthetic beauty, i.e. drape, quality of fabric and cut, as well use of colour and symbolic representation.

Vanpoules on the other hand, seem to have approached the chasuble from a less economical angle. Their cut was more generous, even though they were using a fabric with a high percentage of silk, and a better quality ophrey. Therefore one would think that they would try to be more economical due to the cost of such fabric. Unlike Hayes and Finch, they seem to have thought about, or consulted, the teachings of Vatican II to a greater extent.

The Liturgical Centre however, produced a vestment, of both aesthetic beauty and quality, in their choosing the right fabrics, the right cut and appropriate symbolic representation, and through the use of colour they enhanced the overall beauty of the vestment. It appears that they have been better informed on the instruction of G.I.R.M.

It must be noted however that the different suppliers which I chose to illustrate, are motivated by different things and all come from various backgrounds. Both Vanpoules and Hayes and Finch are commercial companies, motivated to make money, where as with the Liturgical Centre, from looking at the effort put into their work, and from meeting with the sisters, I think that there is a deeper sense of spirituality perceived through their work. Although it is essential that they make a profit from their enterprise, I feel that it is really of secondary importance at the end of the day.

However all three chasubles, including the rest of the ranges made by the three suppliers, have a place in the market and would all blend in exceptionally well, if

worn in their appropriate environments, for e.g. the chasuble made by Hayes and Finch (Fig. 7), although fairly garish, would lift the atmosphere of a church, where the architecture and lighting was of a dismal nature.

CONCLUSION

In retrospect, probably the most significant factor as to why vestments have evolved, and quite radically in the case of the chasuble, can be attributed to the continuing change in theology over the centuries.

This was evident through the introduction of gestures to the liturgy, which changed the shape and function of the chasuble for many preceding centuries, and also in particular due to Vatican II (1963 - 1965), whereby numerous aspects of the church's structure were renewed and instruction on the wearing of vestments became more standardised.

Artificial fabrics were for the first time permissible. As a consequence, a fabric hierarchy was no longer relevant and from there, this probably contributed to numerous companies being able to make, sell and market a greater variety of vestments. Obviously for economic reasons the "Miricle" fabrics of the 20th century were much cheaper and in greater demand than their natural, more expensive predecessors.

On examining some of the makers/suppliers of liturgical vestments, and as a result of the introduction of synthetic fabrics, it was evident that some companies were caught up in the whirlpool of mass producing tawdry garments for financial gain, rather than serving to enhance the most sacred, mysterious and beautiful aspect of the Liturgy.

As against this, synthetic fabrics are probably becoming more and more relevant to the easy care and throw away attitude of today's world. According to Sr. Bríd, she unfortunately has witnessed the introduction of paper, in the manufacture and ornamentation of liturgical vestments. So it appears that there was no adherence

by some of the manufacturers of vestments, to the guidelines laid down by G.I.R.M.

Maybe there is a general lack of aesthetic understanding on behalf of the priests, as pointed out by Br. Richard (Chapter 3), and I would be very surprised if there is any understanding at all, of liturgical relevance and vesture by the congregation.

Perhaps the church feels inhibited in promoting ostentatious vesture, as there is a resentment by the laity to quality garments being used in the liturgy, due to poverty and other social dilemmas within the community today.

There is also evidence of a liturgical minimalism, through the introduction of and simplification of vestments, such as the chasuble/alb and the amice/alb, which in turn has resulted in a loss of their symbolic significance to the liturgy.

This then raises the question of their relevance in the church ceremonies of today. Particularly their relevance in the Celebration of the Eucharist. One again poses the question, ~~What~~ What role does Vesture play in todays Liturgy?

If these forms of vesture have any role to play in the future, perhaps it is their symbolism and relevance to todays society that has to change.

BIBLIOGRAPHY

CHAPMAN, Geoffrey, The Church at Prayer, Principles of the Liturgy, London, Cassell, 1987.

CHANDLEE, H., "The Liturgical Movement", Davis, J.G. (ed.), A New Dictionary of Liturgy of Worship, London, Sam Press, 1986.

COPE, Gilbert, "Liturgical Colours" in Davies, J.G. (ed.), London, Sam Press, 1986.

DEEDY, John, The Catholic Fact Book, Dblin, Mercury Press, 1992.

HENNESSY, James SJ, "Vatican Council I and II" in Davies, J.G. (ed.), A New Dictionary of Liturgy and Worship, London, Sam Press, 1986.

JENKINS, Graham, "Vestments" essay in, Catholic Encyclopaedia Vo. II, NY, St. Joseph's Seminarian College, 1965.

LAURANCE, John D., "Liturgical Vestments" essay in, The New Dictionary of Sacramental Worship, Flink, Peter E., SJ, Dublin, 1990.

McCLOUD, Rev. Henry J. A.B., Clerical Dress and Insignia of the Roman Catholic Church, U.S.A., The Bruce Publishing Company, 1945.

NORRIS, Herbert, Church Vestments their Origins and Development, London, The Temple Press, 1949.

O'CONNELL, Margaret, "The Church after Vatican II", essay in, The Catholic Encyclopadeia the Contemporary church, N.Y., St. Josephs Seminarian College, 1974.

POPE PAUL VI, The Sixteen Documents of Vatican II, Boston, Daughters of St. Paul, 1963.

ROULIN, Dom. E., O.S.B., Vestments and Vesture, London, Sands and Co., 1930.

RUBINSTEIN, Ruth, P., Dress Codes Meanings and Messages in American Culture, U.S.A., Westview Press, 1995.

Virtues Catholic Encyclopedia Volumes 1-3, London, Virtues & Company Ltd., 1965.

WALSH, Rt. Rev. Monsignor John, The Mass and Vestments of the Catholic Church, New York, Benziger Brothers, 1916.

WINGATE/MOHLER, Isable/June, Textile Fabrics and their Section Ed. 8, New Jersey, 1984.

PERIODICALS

BLEEM, Jerry, "Body and Soul how changes in clerical dress reveal the history and changing attitudes of the Church". Fiberarts, Vol. No. 20, Mar./Apr., 1994, pp. 51-55.

MALARCHER, Patricia, "The Liturgical Vestment: A Contemporary Overview", Fiberarts, Vol. No. 11, Sept./Oct., 1984, pp. 58-61.

INTERVIEWS

TOMKINS, Nikki, "Interview with Br. Richard, Capuchian Monk, Church St., on the subject of, clerical clothing", Dublin, October 1995.

TOMKINS, Nikki, "Interview with Br. Richard on the subject of, Church Hierarchy, Symbolism, Liturgical Vestments and their significance Pre and Past Vatican II, Dublin, December, 1995.

TOMKINS, Nikki, "Interview with Fr. O'Dwyer on the subject of the History of Liturgical Vestments", Dublin, October, 1995.

TOMKINS, Nikki, "Interview with Sr. Bríd On all aspects of modern vesture", Dublin, November, 1995.

APPENDIX 1

Vanpoullé's Co. History, Sizing Charts, Trading Terms, Variety of Fabrics.

VANPOULLES LTD

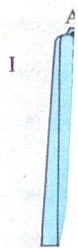
Vanpoules Ltd originated in Saint Quentin, France by Mr Maurice Vanpouille who, in 1908 brought the Company over to England and set up 'Vanpouille Bros.' The Company successfully traded in Vauxhall Bridge Road using catalogues as well as a showroom to sell all manner of Church Furnishings. A copy of the first 'mailshot' letter is on file dated October 1908. An office was added to the shop a few years later, followed in subsequent years by a further shop, basement, a suite of offices and finally a sub-basement showroom.

The Company stopped trading during the 1914-18 War, after which Mr Vanpouille employed Mr L C Appleton as manager to run the English company. The next catalogue produced was dated 1923 which was also the year of the first of the traditional Vanpoules annual sales. Mr L C Appleton was made a partner in the early 1930's and continued to run the Company albeit on a smaller level during the War. When the war ended negotiations began for Mr Appleton to take over the Company, and in 1947 it was incorporated as a Limited Company with Mr L C Appleton as Governing Director.

Messrs E L, L J and R M Appleton, the sons of Mr L C Appleton joined the Company at various times during the following years and were made Directors in the early 1960's. 1964 saw the building of the current warehouse site at Wallington to free space at Vauxhall Bridge Road which the Company was rapidly outgrowing.

The showrooms moved to the current site in Purley in 1973, with a Scottish agent in Glasgow aiding sales from 1975. A Dublin - based Company entered the arena in 1977 as our showroom for Ireland. Vanpoules Ltd also started links with Europe early with the close co-operation with Messrs Slabbinck in Brugge, Belgium in the 1970's along with the set-up of a Company in Rome, Arredamento Liturgico.

The current Directors, Miss B R Covington and Messrs A M, and P L Appleton (being the sons of Messrs E L and L J Appleton respectively) joined the board in 1988 and 1989 respectively as the next generation, as the brothers retired. The link with Belgium forged ever stronger in 1991 with the appointment of Mr M H Slabbinck to the board of Vanpoules Ltd.



Su



Ch



Mo

Ch





VANPOULLES LTD Church Furnishers
1, OLD LODGE LANE
PURLEY
SURREY
CR8 4DG

Telephone: 081 668 6266
Fax: 081 668 1033

EXPORT TRADE TERMS

DESPATCH ~ All orders will normally be despatched by Parcel Post. Small orders will be despatched by Letter Post. **ORDERS WILL NORMALLY BE SENT BY AIRMAIL UNLESS SPECIFIED OTHERWISE.** Postage will be charged at cost. A 2% packing charge is levied on all export trade orders.

FREIGHT ~ Items that are either too heavy or too large for Parcel Post will be sent by Freight, either sea or air as requested. Estimates for shipping charges are available on request.

DECLARATION ~ All our invoices and customs declarations are endorsed 'FOR CHURCH USE ONLY' to facilitate importation.

IMPORT LICENSE ~ For certain countries an import license will be required in order to clear goods through customs (refer to your local customs office for advice). It is helpful to quote the import license number to us to add to the invoice, as this will also facilitate customs clearance. Please note the onus of obtaining any import license necessary rests with the purchaser and no responsibility can be accepted by Vanpoules Ltd. after despatch. Please note that any **IMPORT DUTY OR TAX** levied will be an extra charge which will be solely **YOUR RESPONSIBILITY** to pay.

PAYMENT ~ Payment must be received within 14 days of satisfactory receipt of your order. **PAYMENT IN STERLING PREFERRED.** Visa and Mastercard credit cards are accepted (please provide card number and expiry date).

DISCOUNT ~ A discount of 30% is available for most export trade orders (not applicable to January Sale prices) and any exceptions to this will be advised at the time of order.

APPROVAL ~ We regret that goods cannot be sent on approval to overseas customers.

CATALOGUES ~ We will be pleased to send free of charge one set of catalogues per trader by surface mail.

Part 1 - Traditional fabrics, vestments & apparel and all church textile goods.

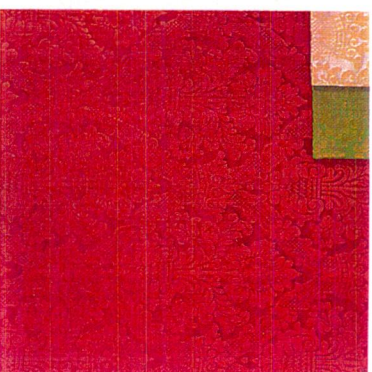
Part 2 - Silver, brass, woodwork, statuary, stations etc.

Slabbinck Brochure - Modern vestments, stoles, metalware etc.

FABRICS



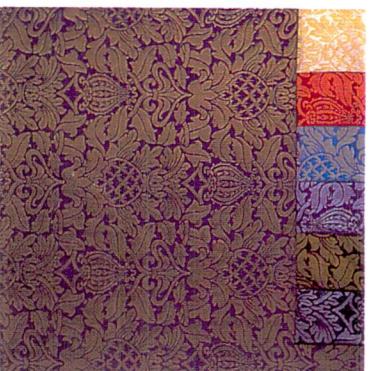
ST. DAVID



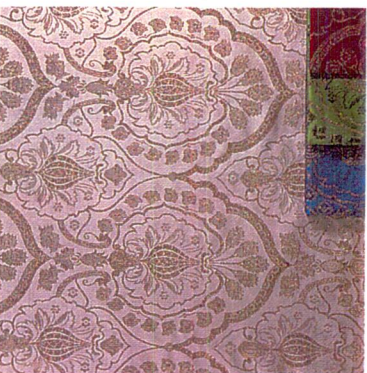
ST. DAVID
(Two Tone)



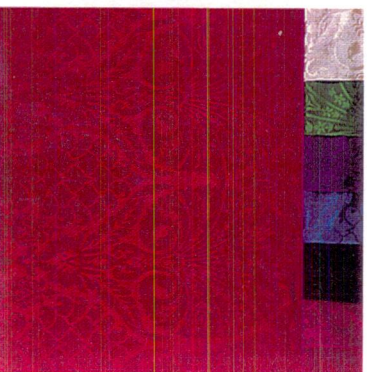
FAIRFORD



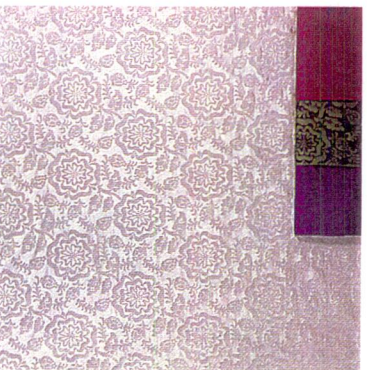
FAIRFORD
(Two Tone)



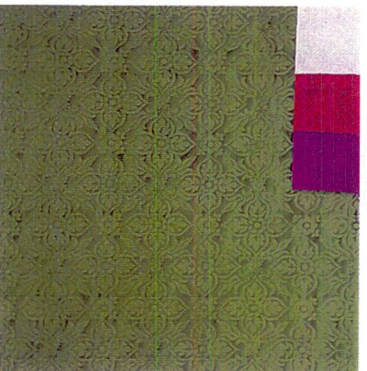
WAKEFIELD



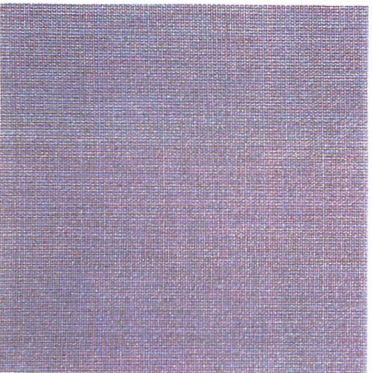
ST. NICHOLAS



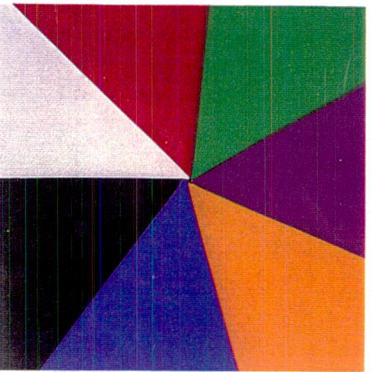
TUDOR ROSE



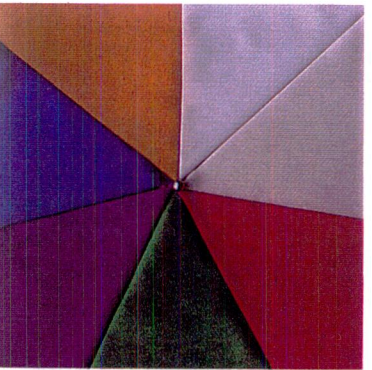
CHELMSFORD



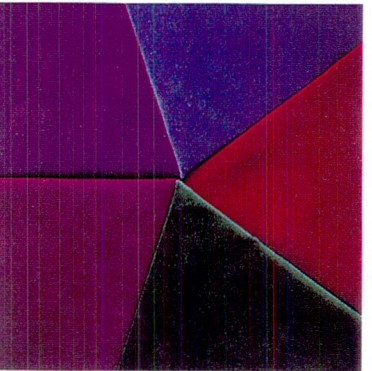
LEO



TERLENKA

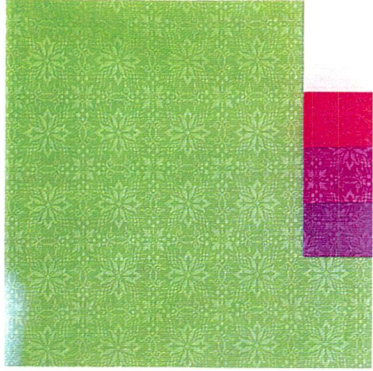


ASHDOWN

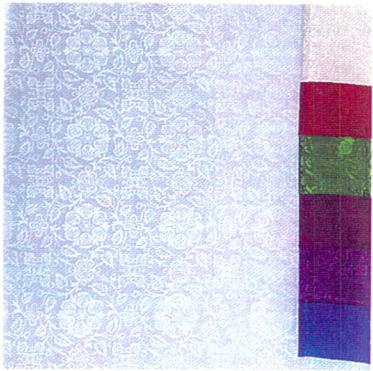


VELVET

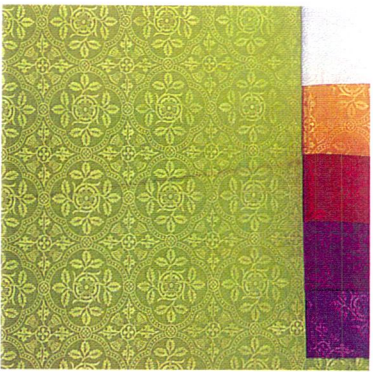
FABRICS



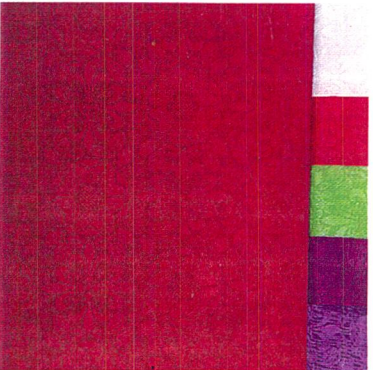
ST. BEDE
(Machine Washable)



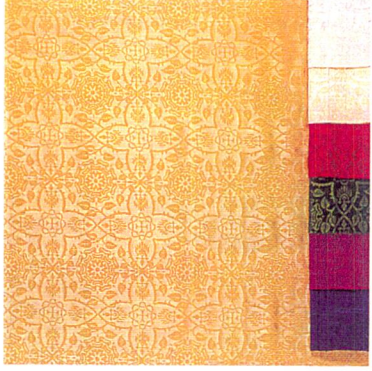
ST. AIDAN



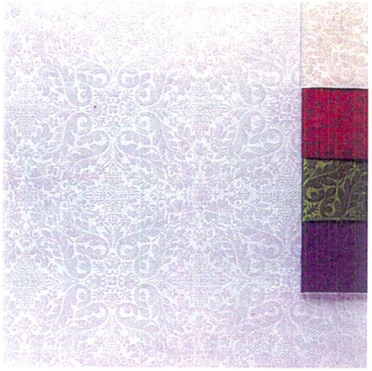
CLOISTER



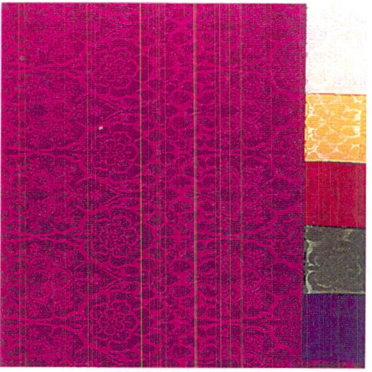
LICHFIELD



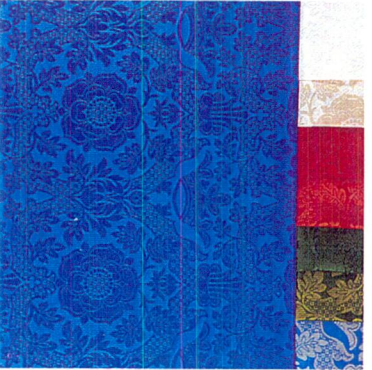
GLASTONBURY



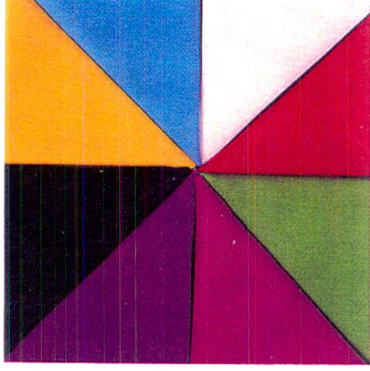
FLORENCE



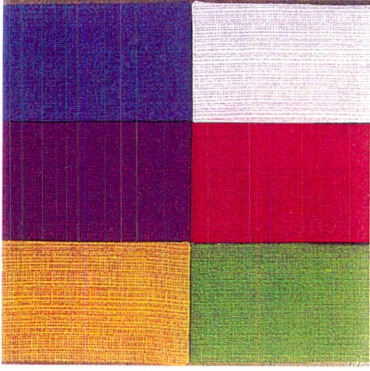
WINCHESTER



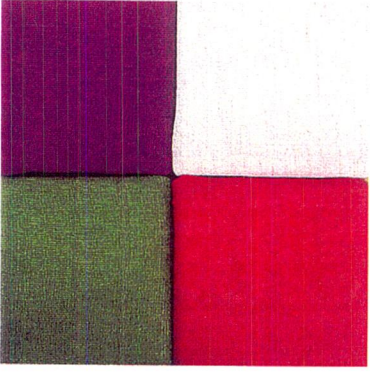
ST. MARGARET



GERARD



OMEGA



JOB



PASCAL

VANPOULES

FABRICS



VENETIAN TAPESTRY
Rayon (TOP)
Lurex (BOTTOM)



CORONATION TAPESTRY



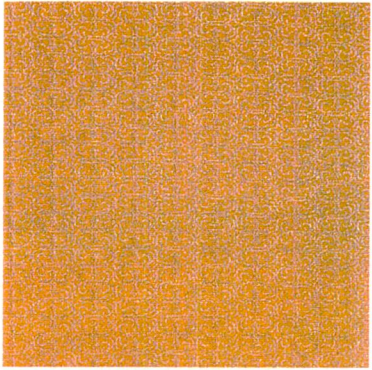
VERONA TAPESTRY
Rayon (TOP)
Lurex (BOTTOM)



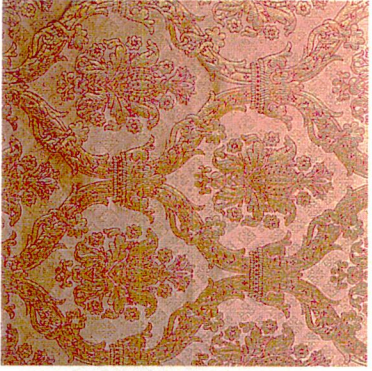
PORTUGUESE TAPESTRY



BRAGANZA



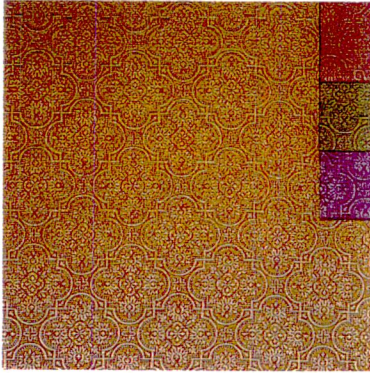
SMALLCROSS



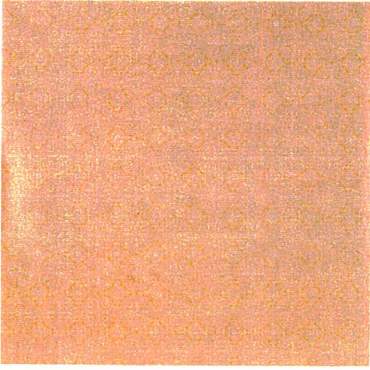
CROWN AND POMEGRANATE



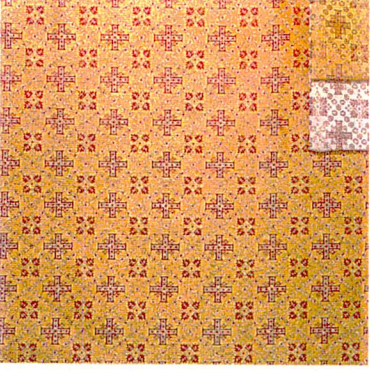
ABERDEEN



BRUGGE



CROSS AND CIRCLE



NORWICH



QUADRILLOBE

VANPOULES

NARROW BRAIDS (RAYON)



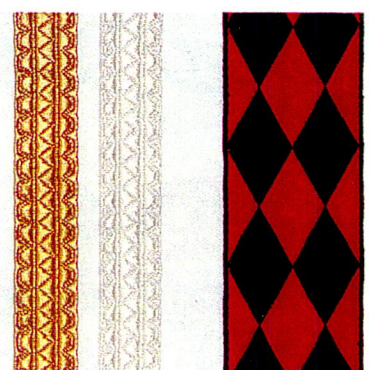
57



5894



122



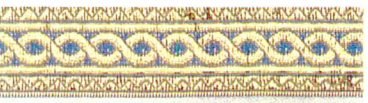
3290 (TOP)

5077 (BOTTOM)

NARROW BRAIDS (METAL)



2740



840



2736

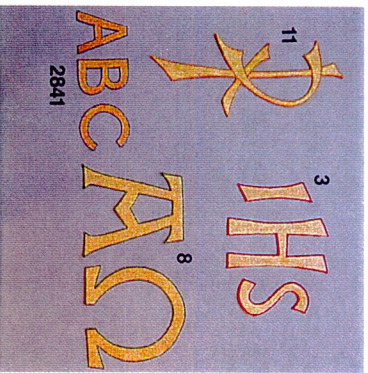


535 (TOP)

3845 (BOTTOM)

APPLIQUE MOTIFS

Shown here are some examples of motifs made to order in gold Diaper fabric and edged in any liturgical colour ready to apply. The designs shown here can be made in various sizes or motifs can be made up to your own specification. All motifs can be supplied in colours other than gold. Approximate delay 4 weeks.



43A/2840. VARIOUS MOTIFS.

3. I.H.S. 6".

8. Alpha Omega 6".

11. PX 12".

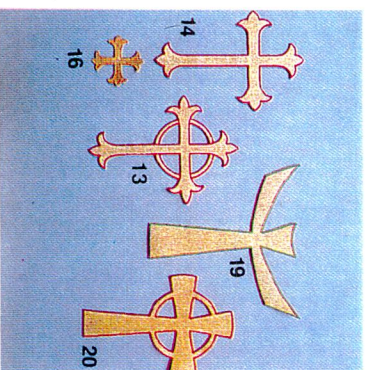
43A/2841. LETTERING.

2" Letters.

2 1/2" Letters.

3" Letters.

4" Letters.



43A/2842. CROSS MOTIFS.

13. 9".

14. 9".

16. 3".

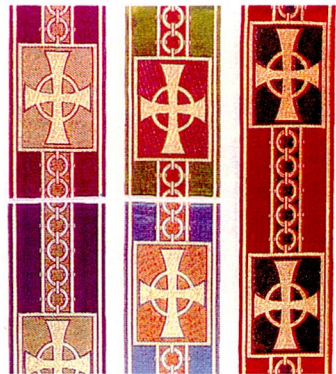
19. 8".

20. 9".

V A N P O U L L E S

43A

ORPHREYS (RAYON)



9269

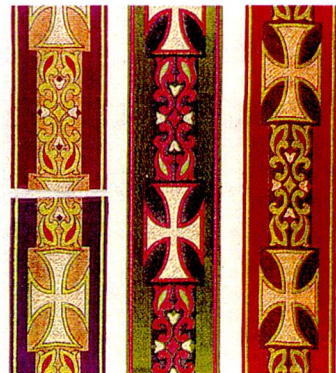


5974



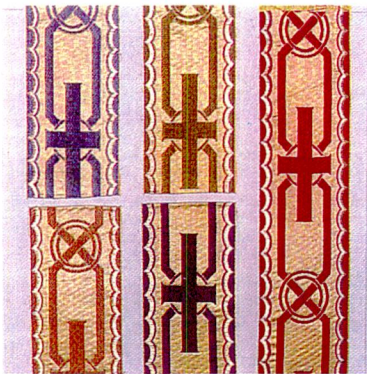
2741

(Machine Washable)

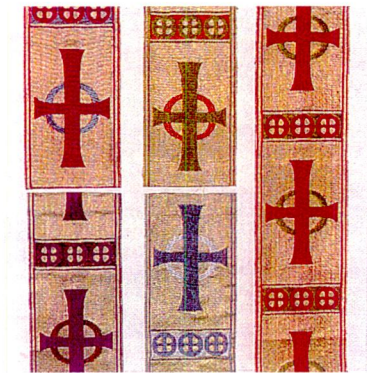


9210

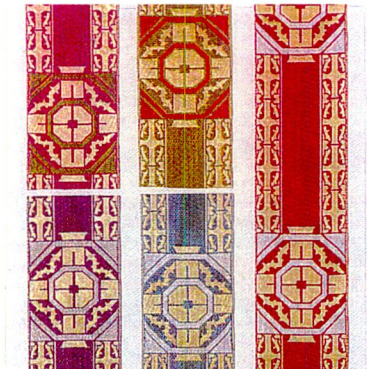
ORPHREYS (METAL)



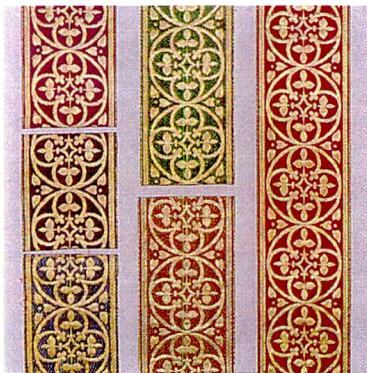
2735



2114

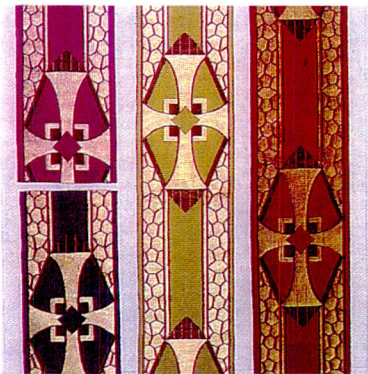


2143



2730

VANPOULES



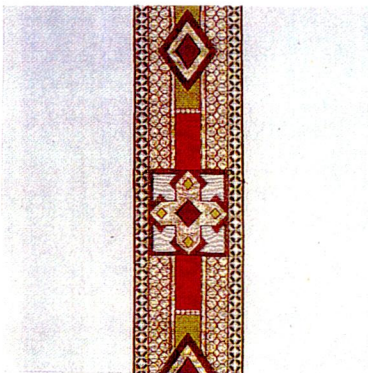
5130



5055

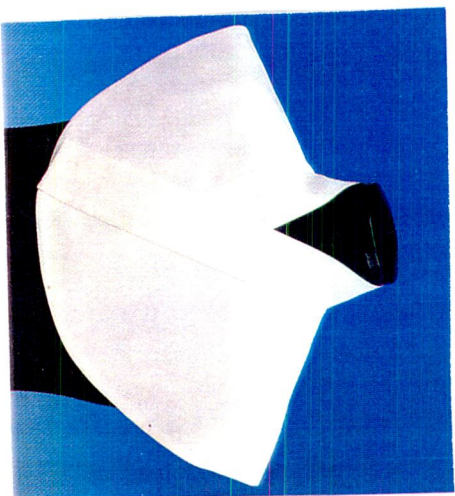


5076



4114

Modern day amice.

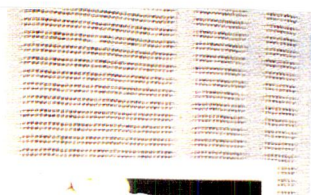


2/93 PADUA
2/90 CHANGEABLE AMICE PROTECTORS

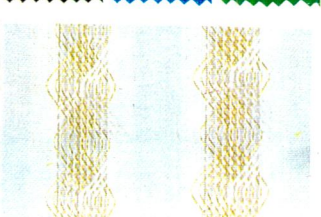
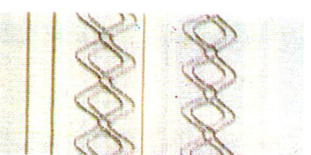
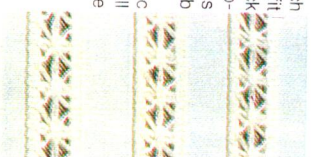
2/73 GRECO

2/100 WHITE EMBR

2/300 RAVENNA Grey/White



These match
alb and fit
around neck
with clips pro-
vided. Saves
laundering Alb
so often.
State fabric
required. (All
fabrics same
price.)





APPENDIX 2

Hayes & Finch Co. History, Range of Chasubles, Fabrics, Trimmings and Braids.

Hayes & Finch

Hayes & Finch Limited was established in 1882. Originally the Company was known as traditional Beeswax Candlemakers and manufacturers and suppliers of Votive Candles, Oil and associated products.

Today Hayes & Finch is one of the most up to date and mechanised Candle factories in the U.K., supplying and distributing a full range of Church Candles, Votive Lights and Sanctuary Lights throughout the country.

Church furnishings and statuary were introduced early this century.

The Silver Department for manufacturing and renovating Church Silver plate and Brassware was opened in the early 1960s, along with the Vestment Room for the making and supplying of all Church Garments and Linens.

The 1970s saw the opening of the Wine Cellar where the imported Altar wine is blended and bottled under the Hayes & Finch label.

In the 1980s Hayes & Finch opened its Furniture Workshops to manufacture and supply a full range of Church Furniture, Pews and Chairs.

With its distribution network through their seven Branch Offices: Liverpool, Birmingham, London, Huddersfield, Gateshead, Coatbridge and Dublin, Hayes & Finch can offer a unique service for all your Church requirements.

SECTION 5 - CLERGY ALBS AND CINCTURES

6191A
Double
breasted



For full details
on all products
illustrated
please refer to
price list.

Clergy Albs available in all sizes
and various materials.

6202
Chasuble Alb
with full cowl.



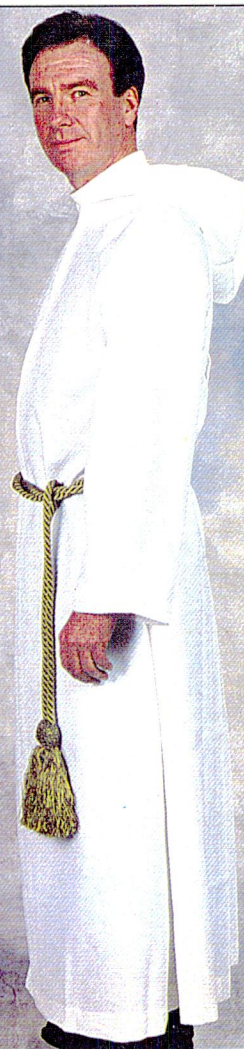
5136
Dominic style.
(Front View)



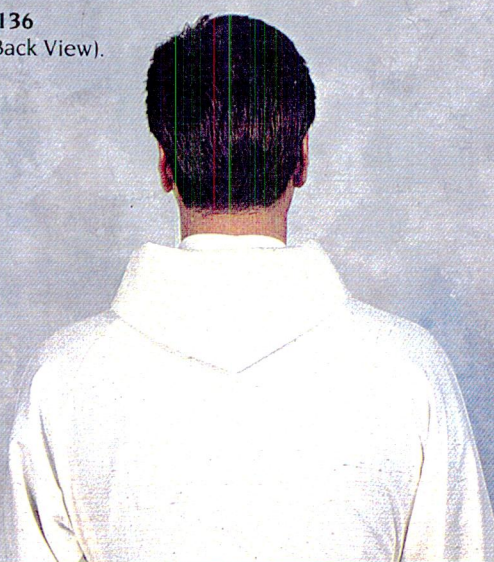
6201
Tailored style
in Vitus
material.



5143
Francis
style.



5136
(Back View).



CLERGY ALBS AND CINCTURES

6192A
Full Cassock
Alb.

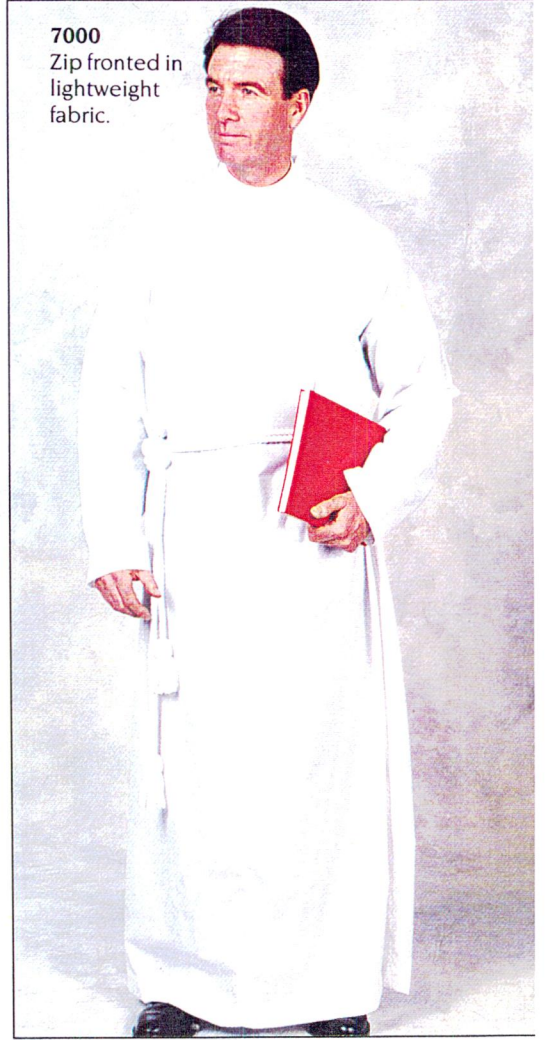


For full details
on all products
illustrated
please refer to
price list.

Clergy Albs and Cinctures available
in all sizes and various materials.



7000
Zip fronted in
lightweight
fabric.



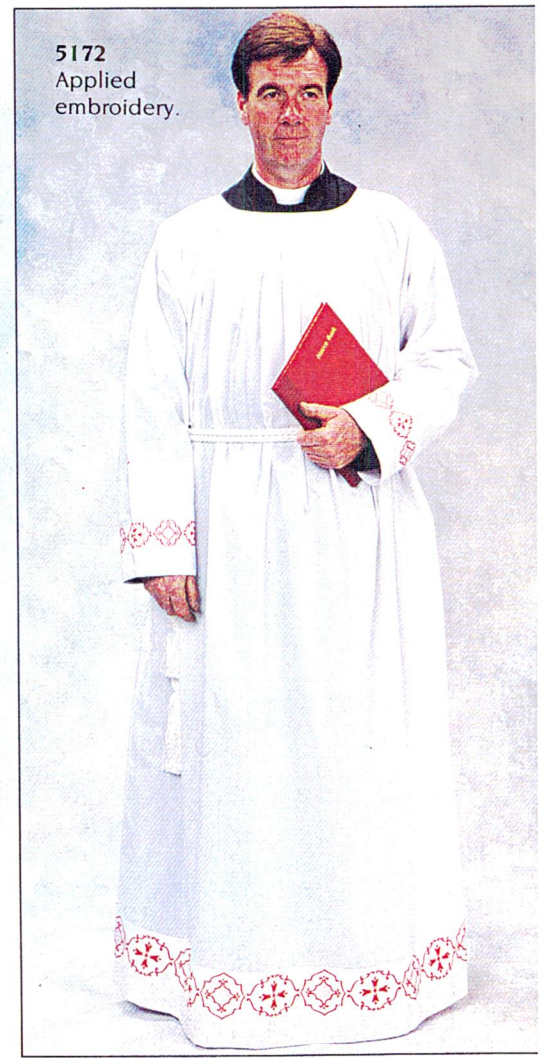
6193
Traditional
round neck.



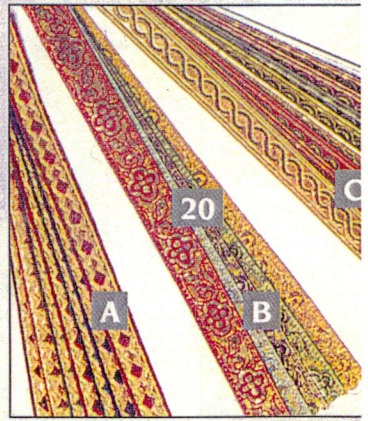
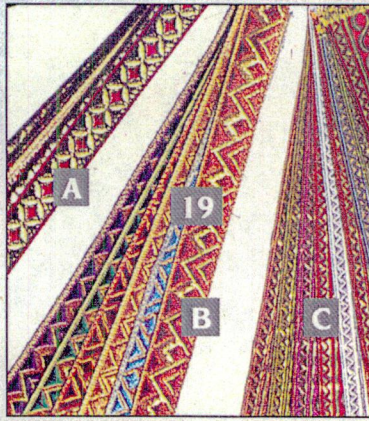
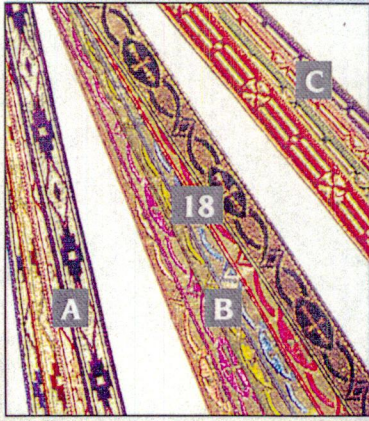
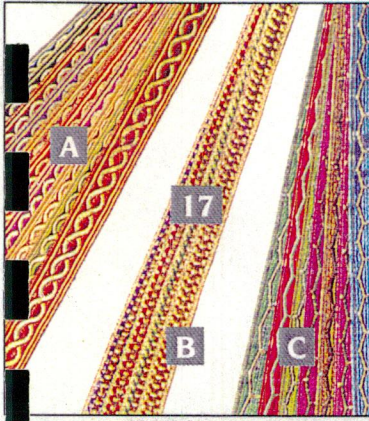
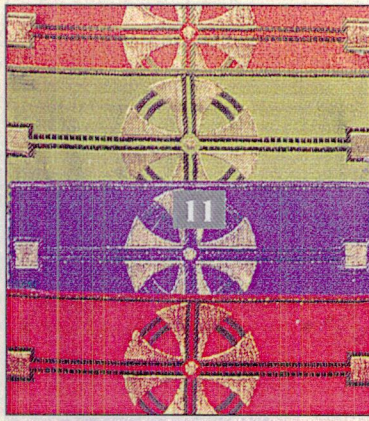
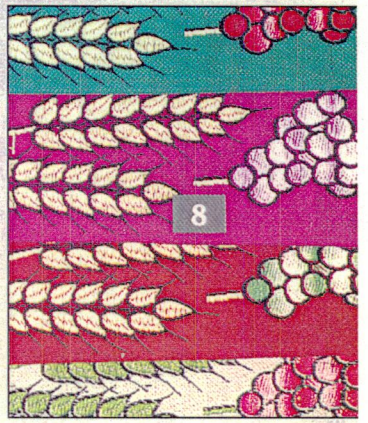
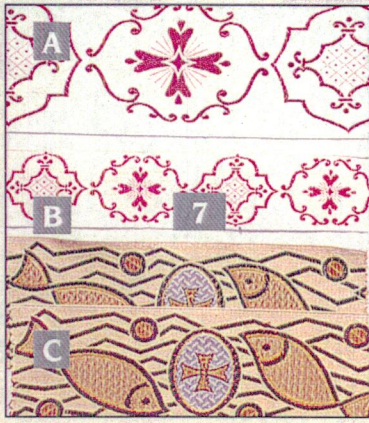
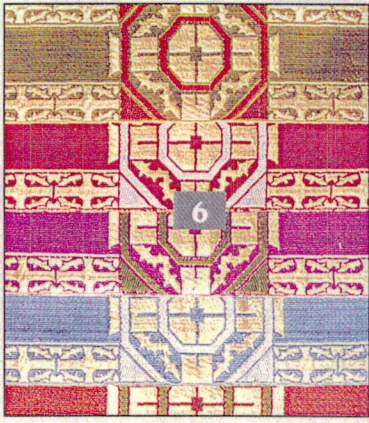
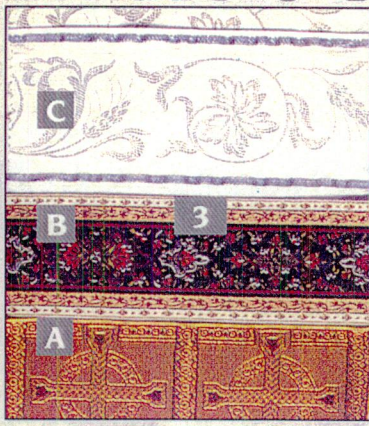
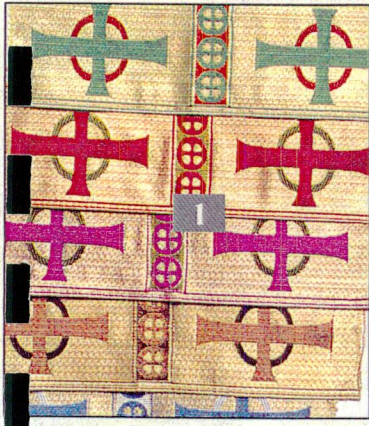
6194
Traditional
tape neck.



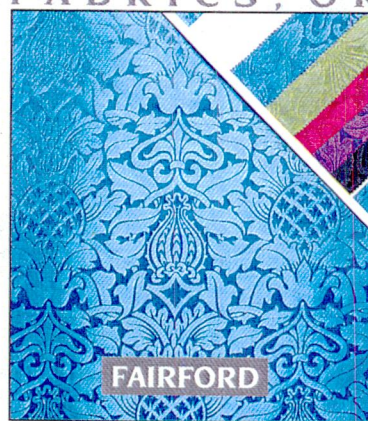
5172
Applied
embroidery.



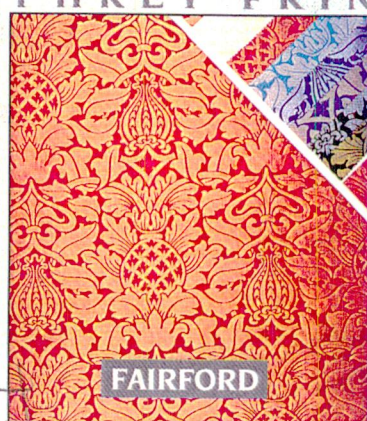
SECTION 10 ORPHREY FRINGES & BRAIDS



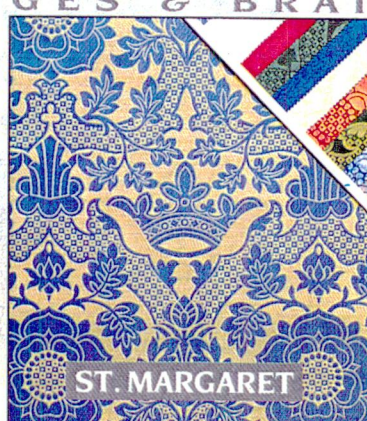
FABRICS, ORPHREY FRINGES & BRAIDS



FAIRFORD



FAIRFORD



ST. MARGARET



FLORENCE



LUCIAN



MILANO



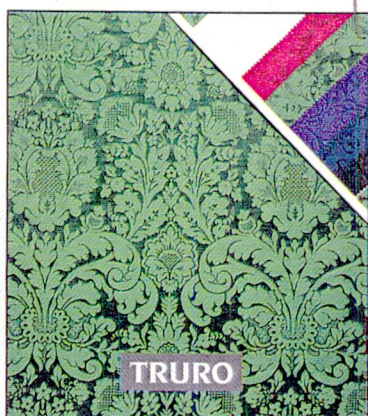
ST. PATRICK

LUXEMBOURG

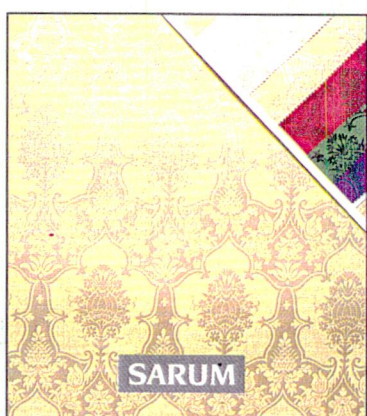
LUXEMBOURG



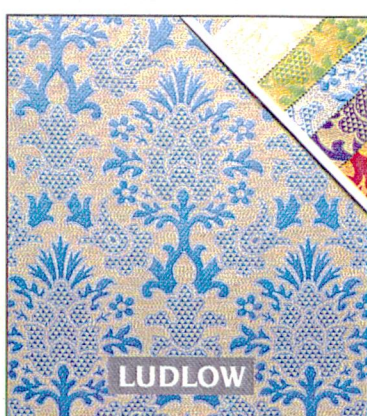
ELIAS



TRURO



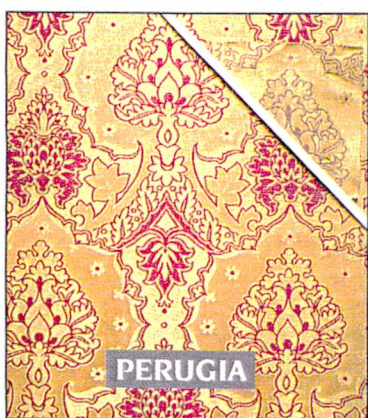
SARUM



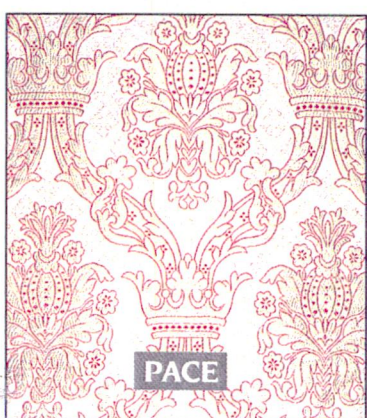
LUDLOW



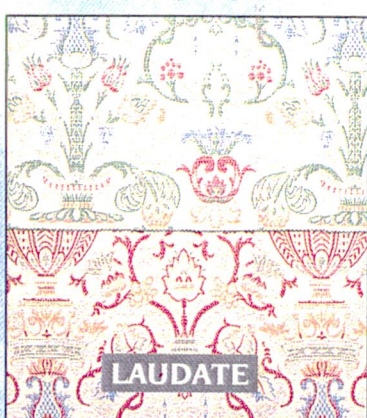
WAKEFIELD



PERUGIA



PACE



LAUDATE



ALL SEASONS



FELT



DOWLAS

LINEN

DUKE

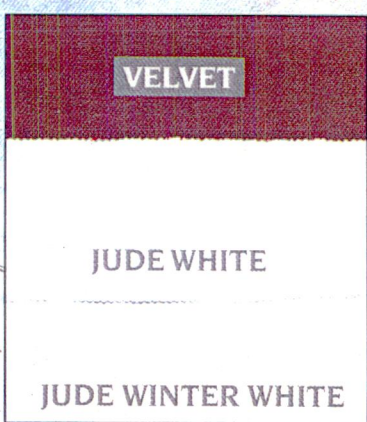
Poly Cotton (heavy)

ASHFORD

Vitus

Poly Cotton (Light)

Polylinen



VELVET

JUDE WHITE

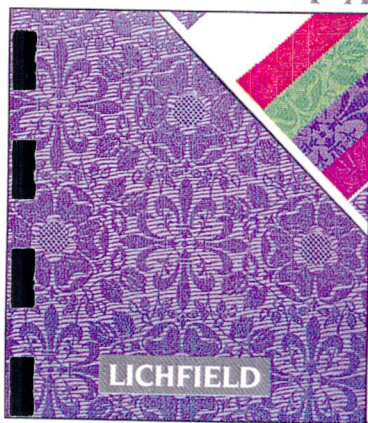
JUDE WINTER WHITE



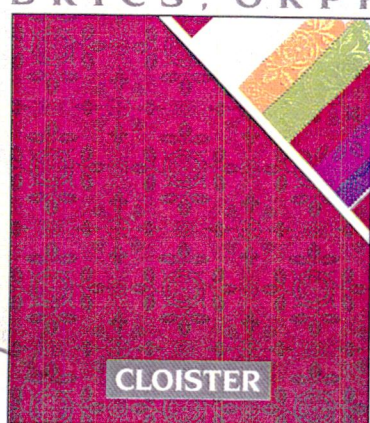
COTTON TWILL

POLY TWILL

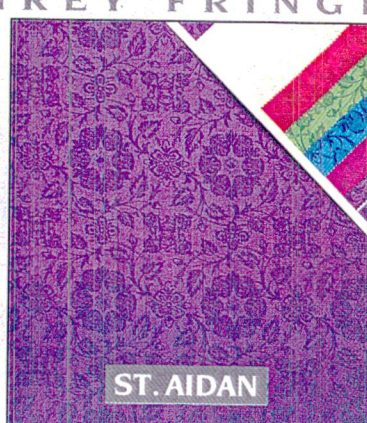
FABRICS, ORPHREY FRINGES & BRAIDS



LICHFIELD



CLOISTER



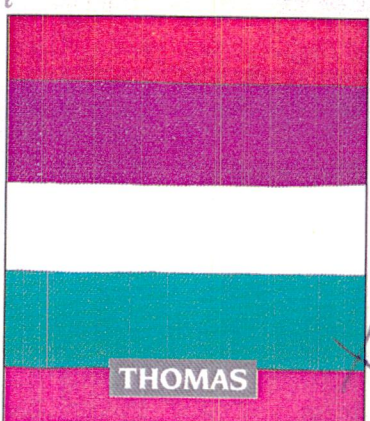
ST. AIDAN



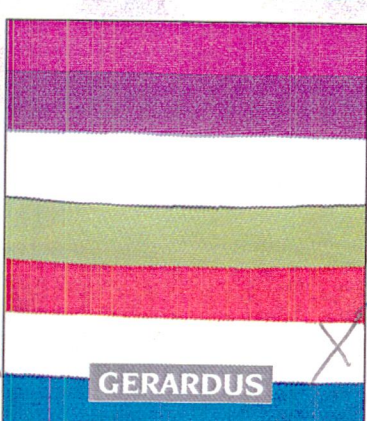
WINCHESTER



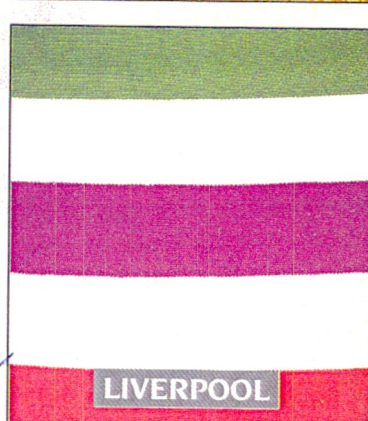
HOPSACK



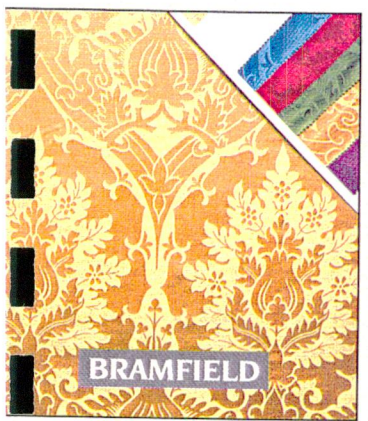
THOMAS



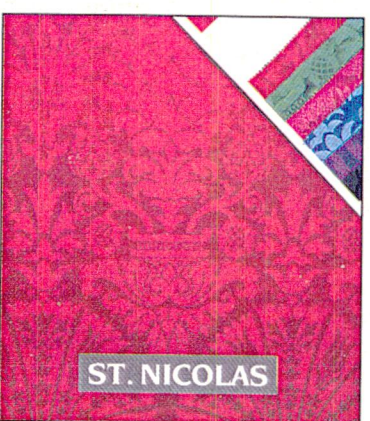
GERARDUS



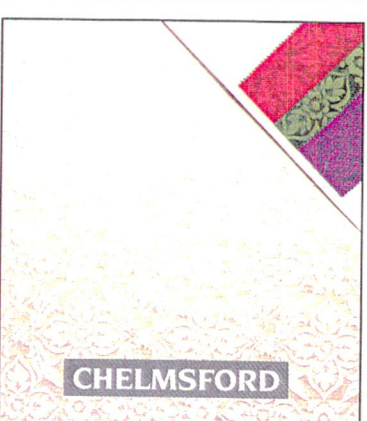
LIVERPOOL



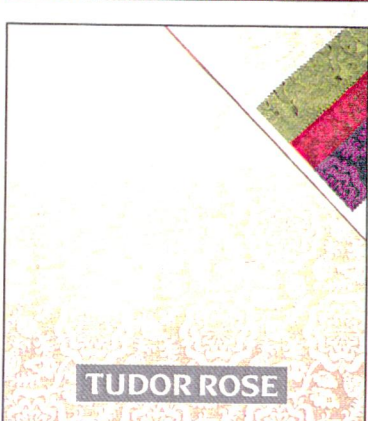
BRAMFIELD



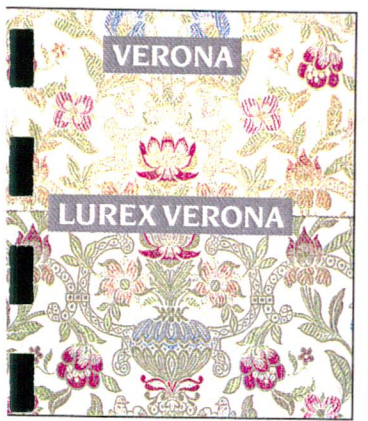
ST. NICOLAS



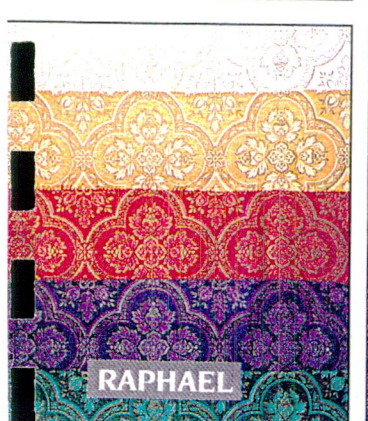
CHELMSFORD



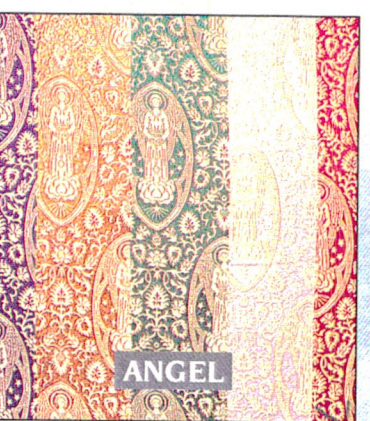
TUDOR ROSE



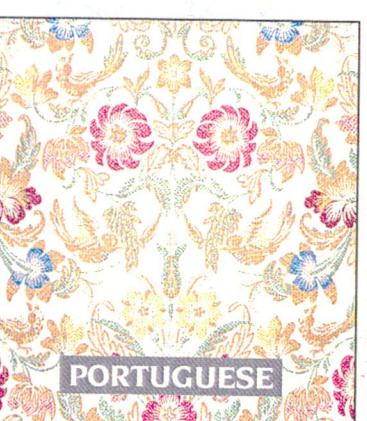
VERONA



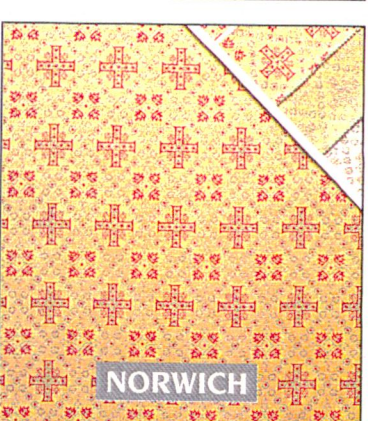
LUREX VERONA



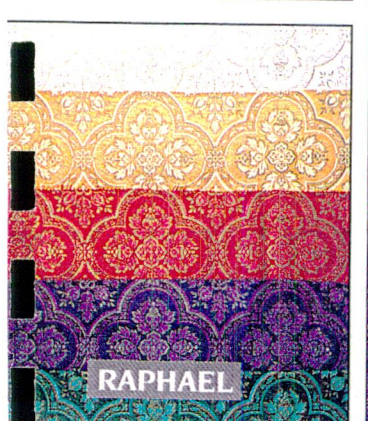
ANGEL



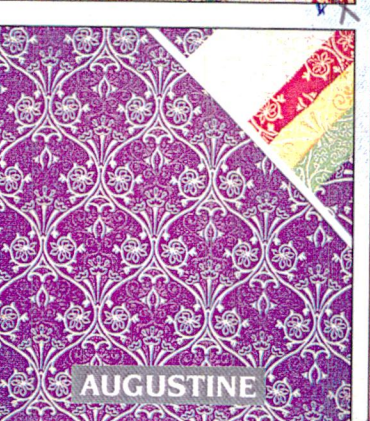
PORTUGUESE



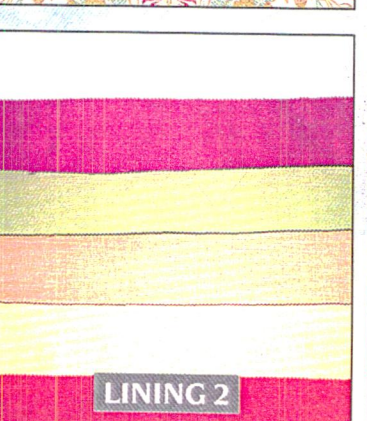
NORWICH



RAPHAEL



AUGUSTINE



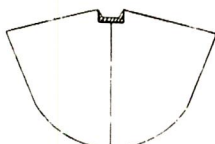
LINING 2



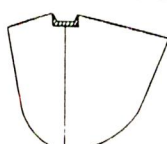
LINING 1



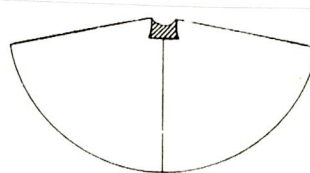
Penula



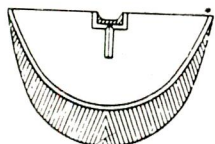
VI.-X. Ravenna
Mosaic vi



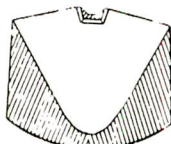
VI. -X. Ravenna
Mosaic vi



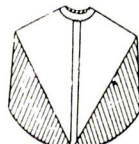
VII.-IX. Roma
S. Agnes Mosaic vii



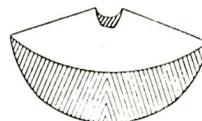
VIII.-IX. Frankfort
Ivory ix



X. Havre
msx



X. Paris
Nat. Libr. msx



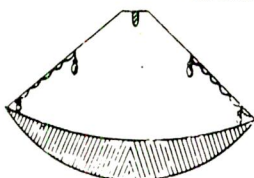
XI. Roma
Minerva, Pontificale



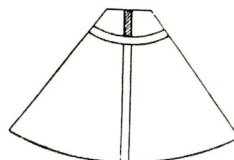
XI. Roma
S. Clement



XI. Bayeux
Tapestry



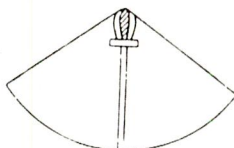
XI. Mayence
Ch. S. Willigise



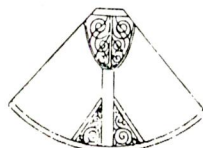
XI. Metz
Ch. S. Stephen



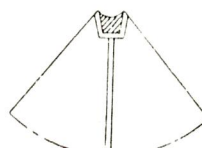
XI. Bayeux
Ch. S. Regnobert



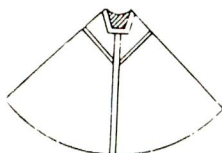
XII. Florence
Ch. B. Bernardo



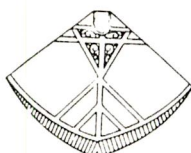
XI. Hildesheim
Ch. S. Godehard



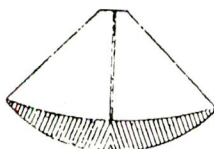
XII. Brauweiler
Ch. S. Bernard



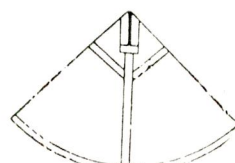
XII. Tournay
Ch. S. Thomas



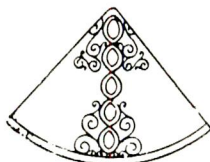
XII. Sens
Ch. S. Thomas



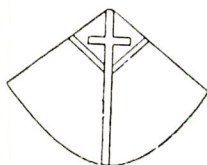
XIII. Louannec



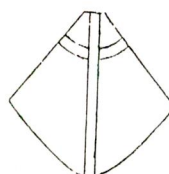
XIII. Provins
Ch. S. Edme



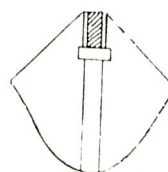
XIII. Angers
V. Montfaucon



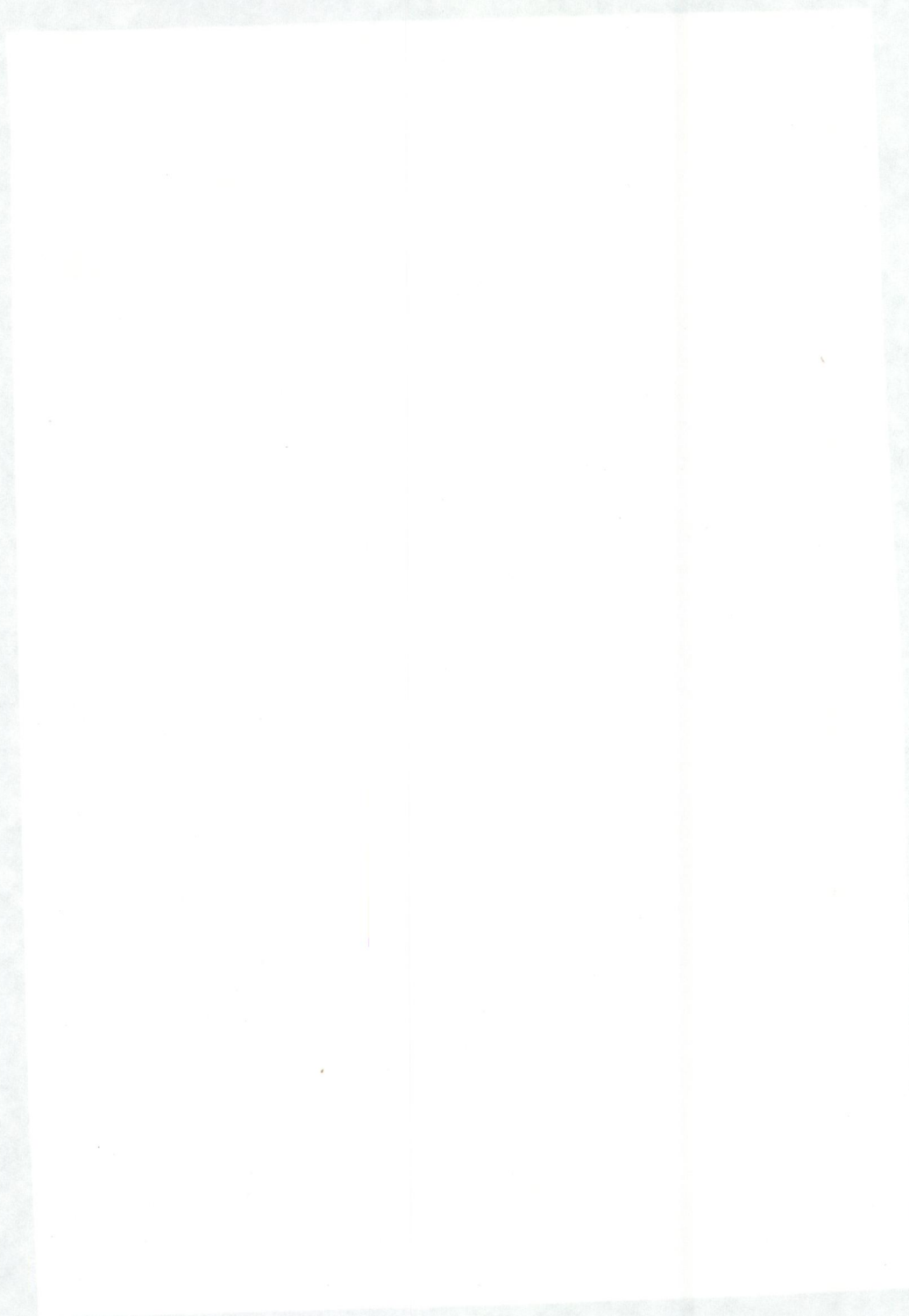
XIII. Angers
V. Montfaucon

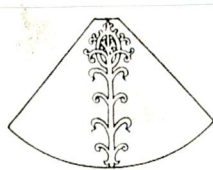


XIII. Maubeuge

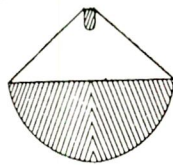


XIII. Briennon
Ch. S. Loup





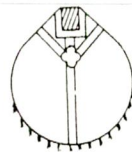
XIII. Reims



XIII. Reims
Ch. for Deacon



XIII. Brunswick
mus.



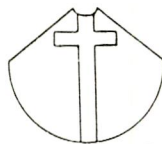
XIII. Dreux
v. Montfaucon



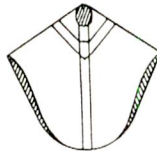
XIII. Brussels
v. Bollandists



XIV. Aix la Chapelle



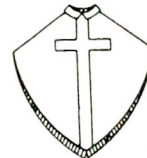
XIV. Roma
S. M. Transtav. tomb



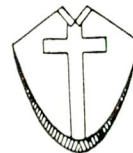
XIV. Brussels
v. Bollandists



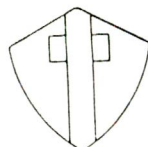
XIV. Cologn
Dominican Church



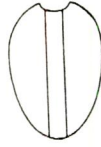
XIV. Vatican
Pontifical



XV. Roma
S. Peter a Vinc. tomb



XV. V. Baluze



XV. Coire



XV Dantzig
N. Dame



XV. Binche
Ch. S. Ursmer



XVI. Bern
Museum



XVI. Roma
Pict. Titian



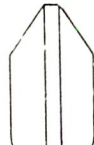
XVI. Roma
Pict. Tintoretto



XVI. Florence
Cathedral



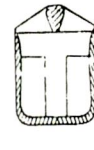
XVI. Brussels
Museum



XVI. Brussels
Museum



XVII. Roma
Pict Sacchi



XVII. Roma
Pantheon



XVII. Brussels
Museum



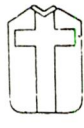
XVIII. Brussels
Museum



XVIII. Rheims
Cathedral



Roman Shape



Roman Shape
Cross at the back



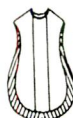
French



Belgian



Austrian



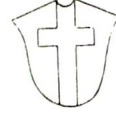
Spanish



Brazilian



Polish



Austrian



Gothic



Large Gothic



ANALYSIS OF THE HISTORY OF
THE UNITED STATES, PAST AND PRESENT.

THE HISTORY OF

1896

A COMPARATIVE ANALYSIS OF THE HISTORY OF

LITERATURE IN THE MIDDLE EAST DURING

by

NIKKI TOMLIN

1996

B.D. 1996