

## **Dicta 1**

### **THE CROSS (1553-54)**

The cross that is to be placed either on the high altar or on the tabernacle of the sacred Eucharist, should be approximately square in shape, with the lower part a bit longer and ending in a small tubular appendage so that it [the cross] can be easily removed from its support when it is to be used in processions or other ecclesiastical services.

The cross is to be suitable and fitting in size and decoration to the altar.

The cross of the high altar in a cathedral basilica and in collegiate churches will be of gold or (if finances do not permit) of silver plate. This cross is for use in solemnities and Offices; another of gilded brass, suitably chased and decorated, should be used on other days.

The cross to be placed on the high altar in other churches, particularly parish churches, will be of the same material or also of silver.

The support by which the cross is properly held on the altar will be made of gold, silver, or at least of brass, or even gilded wood in churches whose income is small. It will be elegant and made in a graceful form, and sufficiently high and narrow for the tubular appendage to be tightly inserted.

A cross to be placed on a minor altar will have the same support and shape but may be considerably smaller and must not be removable. The material will at least be brass or a more precious metal, but it can be wood painted and suitably gilded.

The Chapter cross, or that which is carried in processions, in funerals, and in other sacred ecclesiastical services as is the custom, will have a very strong shaft, suitably painted, on which it will be well fixed.

But where it is customary (as in the Ambrosian church) that a Chapter, or another ecclesiastical body, or the pastors or others who care for souls during ecclesiastical services carry a square cross, measuring two cubits or a little more in height and width, then this cross will not have a shaft, but only a short handle of the same metal. This custom, clearly ancient and tested by use, should definitively be retained.

## **NOTE**

Borromeo uses the term cross although what is meant is a crucifix or cross with the figure of Christ on it, placed on the altar as an indication that the

Victim offered here is the same as was offered on the Cross<sup>1</sup>. Some historians claim that the earliest document to address the placement of an altar cross was issued by the Council of Tours, 567<sup>2</sup>. Jungmann<sup>3</sup> maintains that the crucifix was brought to the altar in the eleventh century while Hefele<sup>4</sup> writes that the cross or crucifix can hardly be traced farther back than the thirteenth century and that the Tours reference refers to the placement of Host particles upon the corporal. In his early thirteenth century treatise on Mass Innocent III advises that the altar cross be placed centrally between two candlesticks.

The processional cross, mounted on a tall staff, is carried at the head of a procession. The protocol is to have the figure of Christ facing the directional path of the procession for collegiate groups, religious orders and confraternities, Papal and archiepiscopal crosses are turned so that the crucified Christ faces the prelates<sup>5</sup>. The image of a crucified Christ on the cross is documented from the 14<sup>th</sup> century and was made obligatory by Pius V's post Tridentine missal of 1570 at which time, also, the altar cross became obligatory for the celebration of the mass.

Borromeo's directives merge the altar cross and the processional cross forms. Contemporary rubrics prescribe that the staff and the cross be detachable.

### 1.1 Processional cross – carried by hand, St. Vitale, Ravenna mosaic, date c. 547

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<sup>1</sup> Catholic Encyclopedia, Vol. I, Altar Crucifix, The Cross and Crucifix in Liturgy, vol. , Processional cross, vol. XII.

<sup>2</sup> canon III “*Ut corpus Domini in Altari, non in armario, sed sub cruces titulo componatur.*”

<sup>3</sup> Jungmann, 84

<sup>4</sup> Hefele, Conciliengeschichte,

<sup>5</sup> /Cath Enc, Processional cross, vol. XII.

## Dicta 2

### CANDLESTICKS 1554-55

If for economic reasons, the candlesticks of the high altar (which it is said at one time were also made of gold) cannot be made of gold, they are to be made of silver, at least for use in solemn Offices. Their material and workmanship should correspond to the [altar] cross.

The other [candlesticks], however, which are for everyday use, may be made of brass, a suitable metal for use in every church. If, due to limited means, they cannot be made of brass or of a more precious metal, those of turned wood may occasionally be used on other minor altars.

The base of the candlestick, called the “foot”, should be round or better triangular and should correspond as much as possible to the base of the cross. It [the foot] should so extend on every side and be so stable that the candlestick cannot in any way tip over because of the weight or the height of an unusually large candle that is placed on it.

The stem, fittingly, piously, and suitably chased, should gradually taper to the height required by the size of the altar and of the church. Furthermore, at the top it will end in a circular area where a smoothly rounded sharp point [pricket] will be set, on which a pan, also in silver or in brass, will be fixed in which to place the candle.

Since it may come to pass that with use gold or silver candlesticks can wobble or tilt, and that the elements of which the stems are composed can even come apart, it will be useful to run an iron rod through the entire stem of the candlestick, so that it comes out at the top and on which the aforementioned pan or the candle can be inserted.

At the bottom it [the candlestick] will be enclosed in a moveable ring [collar] of sheet iron that will bind together all the elements and keep them joined together and straight.

The Paschal candlestick, of silver plate or of brass, or at least, if the church has limited means, of solid wood turned and completely gilded and piously decorated, should be about five cubits in height. In addition, it should have a very stable base to keep it from falling so that, where it is the custom (just as it was once done), it can be placed on certain designated days in the middle of the church in front of the high altar. If a hanging one is used, there is no need for a base.

The cantharus [two-branched candlestick] (which is the type used in the Ambrosian church) can be of gold or of silver or of cast bronze or of brass, according to the means of the church in which it is used. It will be shorter

than the other candlesticks and also lighter. In addition, it should have a thinner stem, so that it can be held more easily. It is to have a triangular base and a suitable decoration.

The processional candlesticks should be of the same metal and form as those of the high altar, but they can be much shorter and slenderer.

## NOTE

Simple, single candlesticks have been in continuous use in various ceremonies of the Church. There is, however, some question as to when candlesticks came to be placed on an altar. A clue is found in the "Statuta Ecclesiae Antiqua" compiled in the latter part of the 5<sup>th</sup> century. It is a collection of 102 canons on church discipline and ritual and it includes the rite of the Order of Acolyte. The newly ordained acolyte was appraised of his responsibilities and given a candlestick and an unlit candle with the words "Receive the candlestick with the candle and know that it is your duty to light the lights of the church in the name of the Lord." There is little documentary evidence prior to the tenth century that supports the use of candlesticks on an altar during the celebration of the Mass. No mention is made of candlesticks other than acolytes carrying them and placing them on the floor of the sanctuary or near the corners of the altar. By the thirteenth century, according to Durandus<sup>1</sup> "at both corners of the altar, a candlestick is placed to signify the joy of Jews and the Gentiles who rejoiced at the birth of Christ". The placement of two candlesticks on either side of the altar cross is cited by Innocent III (d. 1216) in the *Sacro Altaris mysterio*<sup>2</sup> as part of the Roman ceremonial. This tenet became standard by the sixteenth century. The lighting of 6 candles upon the altar is now enjoined for every high mass, 4 at every sung mass and 2 for every read mass and 7 for a pontifical mass<sup>3</sup>. Clearly, artificial light was needed in the past, but symbolism of Christ as Light of the World inspired the works of artists, musicians, and literary writers. The candle itself made of virgin bees wax was seen as the flesh of Jesus Christ born of a virgin mother. The wick symbolized more particularly the soul of Jesus Christ and the flame of Divinity which absorbed and dominated both<sup>4</sup>.

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<sup>1</sup> Durandus, *Rationale* I, iii, 27

<sup>2</sup> II.c.xxi

<sup>3</sup> *Caeremoniale Episcoporum* 1600

<sup>4</sup> *Catholic Encyclopedia*, Altar Candles, vol. I.

The paschal candle has a long history derived from the splendors of the celebration of the Easter vigil in the early Christian centuries. It has become tradition that remains to this day.

**NOTE** (Candles and candlesticks)

Candles and candlesticks were and are of particular importance to the Church. This was not because artificial light was needed in the past, but as St. Jerome said, as a sign of Joy (Mingne, P.L., XXIII, 345). Symbolically the candle itself made of virgin bees wax is seen as the flesh of Jesus Christ born of a virgin mother. The wick symbolizes more particularly the soul of Jesus Christ and the flame of Divinity which absorbs and dominates both. Although candles are carried in procession and for special occasions as well as offerings, use at baptism and funerals, the 4<sup>th</sup> Council of Carthage (a synod held in southern Gaul, c514) that in conferring the minor order of acolyte, the candidate had delivered to him "a candlestick with a candle". This custom is observed to the present day. Such candles as these when carried by acolytes (as noted in the Gregorian Sacramentary and the "Ordines Romani") were constantly used in the Roman Ceremonial from the 7th century and probably earlier. These candles were placed upon the pavement of the sanctuary and not until later. upon the altars. Innocent III (d.1216) in \*\*\*\*\* go to Dicta 1, Cross... *de Sacro Altaris mysterio* (II.c.xxi) says two candlesticks on either side of the cross are part of the Roman ceremonial. Generally candles were removed at the end of mass but during the 13<sup>th</sup> century, were left on the altar (Durandus, *ration.divin.off.*, I,3,31) The *Caeremoniale Episcoporum* (1600) specified 6 candles for a *missa cantata* or sung mass, 4 to 6 for a read mass, and for a pontifical mass. Candles were indeed, celebratory. Pope Hadrian I in 772 had a silver candlestick in the form of a cross put in the presbytery of the Vatican basilica (Cancellieri, vol III de Secretariis, p. 1449) to be lighted four times a year. Mention is also made of another great candelabrum with as many lights as there are days in the year in St. Peter's, (Moroni, vol. vii, p209) The custom of placing six great permanent candlesticks on the high altar 3 on either side of the altar cross is a matter of law. As prescribed by Borromeo, the "Caeremoniale" prescribes that they should correspond in design and pattern to the crucifix.

### **Dicta 3**

#### **THE WICK-TRIMMER AND THE SNUFFER 1556**

The wick-trimmer should be of the same metal as the candlesticks, twelve ounces in length.

The snuffer for putting out the candles should be made of a light sheet metal, called *tolam* [metal], of suitable shape.

### **Dicta 4**

#### **THE ALTAR CARD [CARTAGLORIA] 1556**

The altar card [of silent prayers] should be neither of oak nor of walnut, nor indeed of a dark wood, but of fir or some other light wood of this type, so that the glued page will not become dark.

It should be a little wider than high: on the front it should be becomingly embellished with a frame.

It must be set somewhat above the altar table on a decorated support so that the page of the prayers may be more easily seen.

This indeed is for everyday use.

But that for solemn feasts must be more handsome. It should have a gilded or beautifully painted frame, the page of the silent prayers should be printed in block letters, and its pictures and the capital letters should be illuminated in red and gold.

### **NOTE**

Originally there was only one card called the *Tabella Secretarum* set in the middle of the altar. Later two others were added, one with the Gospel of St. John and the other with the prayer *Deus qui humanae substantiae*<sup>5</sup>. For the *ordinario* the Card of Silent Prayers [*tabella secretarum*] contains the hymn *Gloria in excelsis Deo* which may be why the altar cards are commonly called *Carte Glorie*<sup>6</sup>. They were meant as memory aids for the celebrant. The cards are turned face down or removed after Mass when the Blessed Sacrament is exposed.

In the Ambrosian rite only the one card is used.

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<sup>5</sup> Cath. Enc., vol. I, Altar Cards

<sup>6</sup> Moroni, vol. LXXII, Tabelle dell'altare, p. 198-99

## Dicta 4 Altar Card

### NOTE Altar Cards (Charts)

These are cards containing some of the prayers from the Ordinary of the Mass. They were meant as memory aids for the celebrant. Originally there was a single card or tablet known as the *Tabella Secretarum* set in the center of the altar. The first prescription relative to the use of an altar card appeared in the rubrics of the Missal published by Pius V in 1570. Borromeo's norms followed in 1577. In the seventeenth century two side cards were added for the Roman rite while the Ambrosian rite retained its single card. For both rite, the *Gloria In Excelsis Deo* appeared on the center card and, perhaps, it is from this that the card(s) are known as the "*Cartagloria*".<sup>1</sup> It may not be larger than the door of the Tabernacle.<sup>2</sup> When the cards are not being used after Mass, they should be removed from the altar. Another possible arrangement is to turn the card(s) down on the altar. The only regulation of the Sacred Congregation of Rites is that they are to be removed for Exposition of the Blessed Sacrament.

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<sup>2</sup> A decree of the Sacred Congregation of Rites (D. 4136, 2), prescribes that the altar card should not be so large that it cover the door of the Tabernacle. Known as the *cartagloria*, it's purpose is not to decorate the altar but to assist the priest, therefore the printing should not be too small, but rather large. *Un decreto della S. Congreg. dei. Riti (D. 4136, 2) prescrive che la tabella non sia cosi alta da coprire la porta del Tabernacolo. Si ricordi poi che la tabella detta anche oggi di cartagloria non e fatta per ornare l'altare, ma per l'utilita del sacerdote, percio il testo stampatovi non dev'essere troppo minuto, ma a caratteri grandi.* Castiglioni-Marcora, p.129 n4.1

## **Dicta 5**

### **LINENS OR ALTAR CLOTHS 1556-57**

The cloths (once called *vela* or *velamina* or *sindones*) that cover the upper part of the altar are to be of linen, or, where no linen is available, of hemp. The more precious ones, which are used on solemn days or for Episcopal services, are also to be of linen or hemp, but more finely woven. The others, for everyday use, should be made of the same type of material, neither too heavy nor too coarse, but their weave should be good, strong, and elegant. However, there are to be no defects such as flock or threads in a bluish or some other color on the altar cloths.

The larger cloths should be long enough to fall down on both sides of the altar three digits above the level of the footpace.

In width they should cover the entire surface of the altar including the gradine [altar shelf] on the altar; unless it is more convenient especially on a high altar, because of the obstacle of the tabernacle, that this be covered and protected separately.

The smaller cloths are to be all of one piece, as they used to be, and should cover the whole upper part or table of the altar. These should be kept distinct and separate from each other.

#### **NOTE**

Even before Constantine the altar was covered by a cloth, often of precious fabric<sup>1</sup>. Sometimes a separate white linen cloth was placed on top and the back part was raised and folded over the chalice to serve as a pall. Now they must be of white linen or hemp, often called fair cloths in English, with “fair” meaning beautiful or spotless.

By the 8<sup>th</sup> century two or four linen cloths were used to protect the altar from possible spillage. The prescribed cloths are now three<sup>2</sup> under which is the cere-cloth, which Borromeo mentions in his discussion of the altar<sup>3</sup>.

Symbolically the altar-cloths represent God’s faithful, by whom the Lord is encompassed<sup>4</sup>, or the shroud of Christ when laid in the sepulcher, or also the

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<sup>1</sup> Cath. Enc., vol. I, Altar Cloths

<sup>2</sup> Fortescue-O’Connell, p. 6

<sup>3</sup> see Book I, p.

<sup>4</sup> Pontificale Rom., De ordinat. subdiaconi

purity and devotion of the faithful. An Annunciation where Mary has an open book on a low table covered by a cloth may be symbolic<sup>5</sup>..

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<sup>5</sup> Miniature Lombarde Codici miniati dall'VIII al XIV secolo. (Testo Luisa Cogliati Arano, Cassa di Risparmio Milano, 1970: fig. 143 Giovanni de' Grassi Libro d'Oro, Florence, Bibl. Naz BR 397 carta 104 verso Annunciation ... cloth covers bench with book before Mary)

## Dicta 6

### FRONTALS 1557

The frontal, or pallium, [also known as antependium], that is the cloth that is hung on the front of the altar, must be a little longer than the altar itself, and a bit higher, so that the lowest edge can be hidden under the frame of the altar step.

In the upper part, a palm from the top, it will be decorated with small tassels called *frangias* [fringe], of gold or silk, according to the color prescribed by the liturgy.

On the back the cloth will be lined with cotton or some other light material; this should extend a palm beyond on the upper part so that it can be folded under the altar cloths. Also, on the inside at the top it should be provided with small tiny rings of brass [*aereis*] or iron, by which it can be hung and attached to the frame of the altar. A cross, or the image of the Saint or Saints to whom the altar is dedicated, or some other religious effigy will be properly and fittingly sewn onto the outside of the frontal. This was an old custom because we know that Pope Zacharias brought to the altar of St. Peter the Apostle a frontal interwoven with gold, decorated with the image of the Birth of Our Lord, Jesus Christ.

A more precious frontal, to be used for solemn services or days, should be interwoven with silk, gold or silver, or at least the rich fabric, called *brocatum* [brocade], or beautifully embroidered. But the one for everyday use should be of another kind of silk or half-silk. This is also permitted in churches whose income cannot bear the expense of a more precious frontal. However, existing frontals that are too modest or too short for the height of the altar should be made higher at the top by adding cloth of the same material suitably attached. This seam should be properly hidden by a decoration of small tassels called *frangiam* [fringes], or other suitable ornament.

Those frontals which are not wide enough, because the altars have been widened, can be properly set aright by fittingly adding bands of the same or of other cloth or silk according to the length of the altars.

## NOTE

According to Moroni<sup>1</sup> the palliotto (*arae amiculum, velum, velamen*) or frontal, since it covers only the front part of the altar, was originally a simple

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<sup>1</sup> Moroni, op. cit. vol. LI, palla ?

curtain so that boxes with relics under the altar would not get dusty. Most authors<sup>1</sup> use the term frontal, giving antependium, frequently used by art historians, as the Latin term.

Generally, with the exception of the more precious antependia, they should correspond in color to the color of the feast or office of the day<sup>2</sup>. Other exceptions include a white frontal when the Blessed Sacrament is exposed<sup>3</sup>. . . Borromeo here once more displays his willingness to accommodate those churches with limited incomes.

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<sup>1</sup> O'Connell, Jungmann

<sup>2</sup> Caerem. Episc., I, XII, II

<sup>3</sup> see also Cath. Enc., vol. ?? (Online Edition 1999).

**Dicta 8**  
**THE ALTAR COVER 1558**

The altar cover is to be of such length and width that it can completely cover the mensa and even a little more and should have a short fringe on all sides. It should be green: the one for everyday use should be of linen or hemp, [the cover] for use on solemnities of silk or half-silk.

**NOTE**

Also called vesperale or vesperal (Sadlowski, p. 106).



**Dicta 9**  
**THE COVERING FOR THE FOOTPACE AND THE STEPS OF THE ALTAR 1558**

The covering of the footpace and of the steps of the altar and of the floor too, when necessary, should be rugs or woolen cloths; they should be more precious according to the degree of solemnity and the dignity of the churches.

In width and in length they should extend so that they completely cover the footpace and the altar steps, and extend at least a cubit beyond.



**NOTE**

Examples in paintings use of Persian rugs before throne



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## Dicta 10

### THE BISHOP'S BUSKINS 1558

The bishop's buskins must be long enough to be stretched to the knees and tied with ribbons in a way that corresponds to the mystical significance.

#### NOTE

Buskins, also known as *udones*, *campagi*, *caligae*, *sotulares*, *soculares*, *subtolares*, *calzari episcopali*. Among the early twelfth-century writers who referred to *caligae* as being regularly included among the sacred vestments worn by Bishops and Cardinals are Ivo Carnotensis, and Sicardus of Cremona who mentions them as having been made of silk.

These knee-high stockings were originally white and symbolized cleanliness or purity of feet. While the high priests of the Old Covenant were barefoot, the bishop wore special footgear when the holy offering was brought<sup>1</sup> Moroni<sup>2</sup> called the shoes and hose together sandals, saying that they were used in pontifical and other sacred functions by those who had this privilege. Innocent II and Durandus described them as reaching to the knee where they were tied and with varied mystical significance. "But before the Sandals are put on the feet, they are clad in Buskins, reaching so far as the knee and there girt round, for that the preacher ought to make straight paths for his feet, and confirm the feeble knees; for He that shall do and teach these commandments, the same shall be called the greatest in the kingdom of heaven. And the buskins, being of blue, the colour of the firmament, denote that his feet – that is, his affections – must be heavenly and strong..." "The feet are united with the Sandals by the mediation of the Buskins, which are worn between; and this pictureth the union of the Human Soul with the Godhead, through the mean of Flesh."<sup>3</sup>

The use of buskins is illustrated in early mosaics but by the eighth century they were reserved to the Pope. By the ninth or tenth century buskins were granted to bishops and other prelates, usually purple in color. However by the sixteenth century liturgical colors were enforced (with the exception of black). The silk buskins from then on matched the color of the vestments of the da

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<sup>1</sup> Braun, p. 384

<sup>2</sup> Moroni, vol.

<sup>3</sup> **Durandus on the Sacred Vestments, by the Rev. T.H. Passmore**, London, 1899, Chapter VIII, pp. 64 and 65, 69

## Dicta 11

### THE SLIPPERS (SANDALS) 1558-59

The slippers, that is the shoes the bishop uses in the solemn celebration of the mass, should have a sole of one piece and be suitably decorated on the upper part. Once they were open on the top, not without a mystical reason as shown by Pope Innocent III.

#### NOTE

The term sandals seems to be preferred to slippers, noting that they resemble the latter<sup>1</sup>. In Moroni<sup>2</sup> both names are given when he says that liturgical sandals or slippers (*sandalia, campagi*) were worn by bishops, priests, deacons and subdeacons until the 9<sup>th</sup> or 10<sup>th</sup> century. In 418 Boniface I prescribed use of sandals to all clergy, but they were without ties. In the 10<sup>th</sup> century they became a specifically Episcopal vestment and up to the 13<sup>th</sup> were open. Durandus<sup>3</sup> writes that after the bishop puts on the buskins he vests his feet in sandals that have an entire sole underneath but there is lattice hide on the top thus leaving it open, called fenestration by him and by Innocent III. The symbolism to which Borromeo refers is that “[the sandals] must be open above, that they may be unveiled unto the knowledge of heavenly mysteries... They are open on the top, again, because we ought to have hearts ever uplifted unto God...” Sandals also signify the incarnation of the word and used by bishops in the Mass denote that they must keep their feet shod and ready for preaching<sup>4</sup> Since it was customary to kiss the foot of the pope, a cross set on the sandals meant that it was actually the latter that were being kissed<sup>5</sup>.

Sandals were made of leather up to the 14<sup>th</sup> century and then of silk. Only the Pope had velvet sandals. In color they generally matched the Mass vestments with the exception of black.

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<sup>1</sup> Cath. Enc. Episcopal Sandals

<sup>2</sup> Moroni, op. cit. vol.

<sup>3</sup> Durandus 62-72

<sup>4</sup> Magri, in Moroni.

<sup>5</sup> An example of this custom, said to be very old, is in the Chapel of S. Maria ad fontem, near the Lateran baptistery, built by John IV in 640, where two popes have a cross on the tip of their sandals

## Dicta 12

### THE AMICE 1559

The amice (which is also called *superhumemale* because it is put upon the shoulders) must have, as it once did, a band sewn to it, which can be adjusted around the neck over the chasuble as a collar.

The band will be embellished with a suitable border, and three crosses will be added, one in the middle, and one on each end.

This band will be about one cubit and six ounces long, and about seven ounces wide.

The amice is to be of fine, white linen. The more precious ones, of finer material.

It is to be about two cubits long, and one and a half cubits wide at the side. Tapes will be attached to the two top corners. In order to keep the amice in place, they will be crossed diagonally over the chest, drawn to the back around the waist and then tied on the front.

If an amice is used without the ornamental band, a cross of two ounces is to be embroidered or applied in some other way at the center, two fingers from the upper edge. The edges of the amice, except on that part which touches the neck, should be moderately decorated. Its other parts should be decorated like those of the preceding amice, which had the band.

## NOTE

The term amice comes from the Latin *amicire*, to envelop, and this cloth is also known as *amess*, *amita*, *amyss*, *anabolagium* or *anagolagium*, *humemale*, *superhumera*. Its purpose seems to have been to protect the more precious vestments from soiling at the neck and it does probably not come, as thought by Rabanus Maurus, from the Jewish ephod. The first reference as a liturgical garment seems to be in the first Roman Ordo of the middle of the 8<sup>th</sup> century but it may be earlier<sup>1</sup>. Called the “helmet of salvation” in the vesting prayer, it originally covered the head and shoulders when put on. It was then turned down over the chasuble upon arriving at the altar. In the Ambrosian rite it is donned after the alb.

Originally it seems not to have had tapes, for Amalar would have given a mystical meaning to this element when he mentions the *amictus* as the first

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<sup>1</sup> Braun , p. 32, says it was mentioned by Pope Honorius (625-638).

vestment to be put on, enfolding the neck<sup>2</sup> The use of the apparel as ornament for the amice when turned back over the chasuble dates to the Middle Ages.

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<sup>2</sup> De Eccles., Offic., II, xvii, in P.L., CV, 1094.

## Dicta 13

### THE ALB AND ITS AURIPHRYGIO OR GRAMMATIS 1559-60

The alb (so-called for its color and also known as *camisium*) is to be of fine white cloth, the more precious ones of finer.

It should be four cubits long, and when belted around the waist and draped around the hips, it will reach to the feet. It will moreover be four cubits or a bit more wide.

It will have sleeves one and a half cubits long, and almost a cubit wide at the shoulder seam. The sleeves will reach to the hands, gradually becoming narrower.

It is to be simply sewn and decorated. It will have more elaborate embroidery only at the ends of the sleeves, and at the bottom will have a hem.

In the lowest part of the alb on the front and on the back and at the ends of the sleeves small patches of silk cloth of the same material and color as the chasuble, called *grammatae* or *auriphrygium* [apparels or gold apparels], will be sewn on horizontally. They will be decorated with rich fringes.

When albs without gold apparels are used, they will measure sixteen cubits at the lower edge, calculating the full width of the skirt. They will be, in other words, a bit wider and longer than those decorated with apparels, so that when properly draped around the hips they will form nice ornamental folds.

## NOTE

The origins of the alb<sup>1</sup>, also referred to as *tunica linea*, *camisia* (shirt), *tunica talaris* (because it reached to the feet – *tali*, ankles) can probably be traced to the *tunica alba*, or white tunic, normally worn by Roman citizens under the Empire. References in early Christian texts to an alba<sup>2</sup> may or may not refer to the vestment we now call an alb. Braun<sup>3</sup> feels that priests generally wore a white tunic under the chasuble and that it eventually came to be regarded as liturgical. Evidence can be assumed from figures in the Ravenna mosaics and from mention in the Stowe or Lorrha Missal (ascribed

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<sup>1</sup> See also Moroni, vol. VII Camice, and vol. LI, Paramenti sacri. Also Catholic Encyclopedia, vol. I.

<sup>2</sup> “Expositio Missae” of St. Germanus of Paris (6<sup>th</sup> cent.) or the so-called Fourth Synod of Carthage (c. 398)

<sup>3</sup> Braun, J., *Die priesterlichen Gewänder des Abendlandes*, Freiburg, 1897.

to the 9<sup>th</sup> century). By 818<sup>4</sup> it was an integral part of the priest's attire and was put on after the amice.

According to Rabanus the white alb symbolized self-denial and chastity, and it was ankle length to remind the priest that he was to perform good works to his life's end. The Vesting Prayer in the Lorrha Missal says: "...Holy Father, be pleased to arm me with the tunic of Chastity" at which point the priest puts on the amice and alb.

Although medieval inventories list albs in colors and of linen, satin, velvet and cloth-of-gold, the Council of Trent in 1564 established white linen as the only proper material. This would certainly be in agreement with Durandus<sup>5</sup> "Alb..is made of byssus, or fine linen, ...and even as linen, or byssus, doth win by cunning, being beaten with many blows, that whiteness which by nature it hath not; so also man's flesh, being lashed with many stripes in the exercise of good works, hath by grace that pureness allotted unto it which by nature in cannot have."

In the Middle Ages the wrists and head opening were adorned with embroideries. They evolved into the oblong patches of rich brocade or embroidery attached to the lower part of the alb and the wrists. The commonest names were *parurae*, *plagulae*, *grammata*, *gemmae*, *aurifrisia*. Braun believes that they originally had no mystical meaning for there is nothing in this regards in 12<sup>th</sup> century texts. The first to mention the alba apparels was Innocent III (1198-1216)<sup>6</sup> while Durandus<sup>7</sup> "It hath also golden broidery and devices for ornament wrought with varied work in divers parts, which hinteth of that which the Prophet saith in the Psalms, Upon thy right hand did stand the queen in a vesture of gold, wrought about with divers colors.<sup>8</sup>) Symbolically the apparels near hands and feet stood for Christ's stigmata and the martyr chains. David Baier<sup>9</sup> also says they were intended to recall the wounds on Christ's hands and feet. (Plaga in Latin does mean wound and plagula may have been interpreted as wound). Pocknee<sup>10</sup> and Macalister<sup>11</sup> both mention the fact that the apparels were not always directly attached to the skirt but hung by cords from the girdle, while those on the breast and back were fastened together and suspended loose over the

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<sup>4</sup> Rabanus, "De Clericorum Institutione"

<sup>5</sup> III, 28-32

<sup>6</sup> *Raiment for the Lord's Service: A Thousand Years of Western Vestments*, Chicago, Ill., Art Institute of Chicago, 1975., Chicago

<sup>7</sup> Durandus (Passmore?), p. 30

<sup>8</sup> also mentioned by Mariott, *Vestiarum Christianum*, London, 1868, and Braun, p. 83 with reference to Psalm 44,10.

<sup>9</sup> Baier, David, *Catholic Liturgics*, Paterson, N.J. 1951

<sup>10</sup> Pocknee. *Liturgical Vesture*, 1961)

<sup>11</sup> Macalsiter, R.A.S., *Ecclesiastical vestments*, 1896

shoulders. According to McNamee<sup>12</sup> the apparels at the base of the hem symbolized the peg boards that were suspended from the waist of those to be crucified and cites an illustration in Margaret Freeman<sup>13</sup> Braun<sup>14</sup> traces the origins to Northern France. In general usage the term apparel is used for these decorations on alb and amice, while those on other vestments (cope, dalmatic, etc.) are referred to as orphreys. Currently the alba parata, or alba with apparels can be seen in Seville and Toledo (Good Friday) as well as occasionally at High Mass in the Cathedral of Milan<sup>15</sup>.

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<sup>12</sup> McNamee, M.B., *Vested Angels, Eucharistic Allusions in Early Netherlandish Paintings*, Leuven, 1998.

<sup>13</sup> "The Iconography of the Merode Altarpiece", *Art Bulletin* XVI (1957), 138, illumination c. 1740 in *Book of Hours* (3080), Bodleian Library, Oxford..

<sup>14</sup> Braun, op. cit., p. 82

<sup>15</sup> Braun, op. cit., p. 91.

## Dicta 14

### THE CINCTURE 1560

The cincture [or girdle] (which is called *zona* by Innocent III) is to be made of white linen, or fine hemp, and it should be seven cubits long. At the ends of the cincture pompons of the same material should be inserted, with small bundles of threads known as tassels (*floccos*) attached.

The bishop's girdle, in its mystical significance, must have a double strap on the left side, known as "*succinctorium*" or "*succingulum*" to tie the stole to the girdle.

### NOTE

What is now generally called cincture was originally a larger and more ornate narrow band, even adorned with gold and precious stones. Durandus mentions those bequeathed by Bishop Riculfus in his will "five girdles, one adorned with gold and precious stones...." The *cingulum* (translated also as belt, girdle and not to be confused with the cardinal's sash) or cincture is used to belt the alb and may be in the form of a cord, a band 3 cm. wide, or a girdle with bands sewn on inside by which to tie it, and with tassels at the ends<sup>1</sup>. When the stole is crossed over the breast, the free ends are kept in place by the cincture.

Usually white, the cincture symbolizes purity and chastity<sup>2</sup>, "For the girdle doth signify continence,...let your loins be girded about....for that in the loins lust reigneth..." and also recalls the cords with which Christ was scourged. It may however also be in liturgical colors. In the Lorrha Missal when vesting the priest says "...gird my loins with the cincture of Love of Thee."

The *succinctorium* (*subcinctorium*) is variously described. Originally a bishop's vestment (Innocent III) and similar in form and nature to the maniple it is now reserved to the Pope. Mentioned as *balteus* at end of 10<sup>th</sup> century, and *proecinctorium* about 1030 in the episcopal ceremonial known as "Missa Illyrica". Walsh<sup>3</sup> describes it as being in the form of a girdle with a maniple-like appendage on the left side and conjectures that it may have

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<sup>1</sup> Braun, pp. 101-117

<sup>2</sup> Durandus, chapt. IV, p. 33

<sup>3</sup> Walsh p. 437

been used as a sort of pocket for a handkerchief, for the thumbstall, used to keep vestments clean after chrism, or for the metal “apples” used to heat the hands in cold weather. Durandus again says that “though the priests of the law, being girded, must not come at their wives in the time of sacrifice, yet at other times they were free in this matter. But nowadays one girdle is added, for the ministers of today must needs have continence, and therefore must not only be girded, but also under-girded.”<sup>4</sup> St. Thomas explains that it originally was meant to secure the stole to the cincture<sup>5</sup>.

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<sup>4</sup> Durandus, p. 35

<sup>5</sup> See Braun for various interpretations and fig. 54 p. 117 for an idea of what it looked like.

## **Dicta 15**

### **THE STOLE 1560**

On the outside the stole (which Damasus also calls *orarium* and *palla linostina*) is to be of the same material and color as the surplice: on the inside it should be lined with light silk of the same color.

It should be about six cubits long, so as to extend to below the knees, however it should be six ounces wide. It should gradually flare out at the ends and be decorated with fringes three ounces long. Three crosses are to be placed on it, one in the middle, and the other two at the ends. Each cross, however, should be small and square, about three ounces in length and height.

Nothing should be attached to the priest's stole. However silken cords of the same color with tassels should be attached to the bishop's and the deacon's stole in the middle of both sides so it can be tied properly.

#### **NOTE**

Of the various theories as to the origin of the stole, the most commonly accepted now is that it was either a liturgical napkin (*orarium* from *os*, mouth, used to wipe mouth or face) or as a liturgical badge (introduced in 4<sup>th</sup> century)<sup>1</sup>. The derivation from *ora*, border, of a large vestment is no longer taken in consideration. The term stole is of Gallic origin and came into Italy from the Frankish empire around the 10<sup>th</sup> century although it was replaced by the word *orarium* during the 11<sup>th</sup> and 12<sup>th</sup> centuries.

The stole is used only by deacons, priests and bishops<sup>2</sup> and is a symbol of the deacon's Ministerium and the yoke of Christ of the priest. It should be put on after the alb but before the chasuble and dalmatic, although in Milan it is still customary for the deacon to wear the stole over his dalmatic. It is worn in various ways. When wearing the alb, the two ends of the stole of the priest<sup>3</sup> are crossed in front. In processions, funerals, synods, in other words when wearing the surplice, administering the sacraments, blessing and preaching, it is worn hanging freely down. Deacons wear it from left to right

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<sup>1</sup> Raiment for the Lord's Service

<sup>2</sup> Council of Mainz, 813.

<sup>3</sup> As prescribed in 675 in the Fourth Council of Braga, ch. 3, dist. 3.

like a scarf<sup>4</sup>. The bishop generally does not wear it crossed because he wears the pectoral cross.

In the Syrian and Coptic Orthodox Church the subdeacon or reader wears the stole crossed in the back, as can be seen in the Last Communion of St. Jerome, 1614, by Domenichini in the Vatican. This painting is in line with the dictates of the Council of Trent in stressing the real presence of Christ in the sacrament with the Host at the center of the painting, despite the fact that the event depicted took place in the 5<sup>th</sup> century.

Reference to a *palla linostina* appears in various sources. One is in St. Germanus where it is one of three veils. St. Isidore<sup>5</sup> defines *linostema* as a material woven of flax and wool.

Moroni<sup>6</sup> gives a thorough account of the symbolism of the stole, as does Braun<sup>7</sup>. It is seen as the sweet yoke of the law of Christ, the innocence and perseverance of good deeds. It alludes to the cords with which Christ was bound to His Passion and to his cross. Durandus<sup>8</sup> says “Hence it is that the stole is tied in certain knots on the right and on the left, with the Zone or Girdle, for virtue doth company with virtue and succoureth it...”. “The Stole...is at once a yoke and a burthen. It is a yoke, that is, unto the Priest and a burthen unto the Deacon...”<sup>9</sup> For Amalar<sup>10</sup> the stole hanging freely down demonstrates the deep humility of the priest. The crossing of the stole on the breast<sup>11</sup> recalls the passion. For the deacon, tying the stole on the right side for some means strength in resisting the temptations of the flesh. This usage was established at the Council of Braga, to distinguish it from the military custom of the sword strap.

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<sup>4</sup> See mosaics in S. Lorenzo fuori le Mura where Saints Stephen and Lawrence deacons have the cloth only over their left shoulder.

<sup>5</sup> Orig. 19,22.

<sup>6</sup> Moroni, vol. LXX, Stola

<sup>7</sup> Braun, *Die Liturgischen Gewänder*

<sup>8</sup> Passmore, etc. p. 40

<sup>9</sup> op.cit. p. 42

<sup>10</sup> Amalar of Mainz, book 2, Chapter 20.

<sup>11</sup> S. Bonaventure, *De Myst. Missae*

## Dicta 16

### MANIPLE 1560-61

The maniple is to be made of silk, at least the more precious ones, and be of the same color and material as the stole. It should be six ounces wide and two cubits long or a little more. It should also have silken cords attached on both sides, to which a frog, also of silk, should be properly attached. Like the stole, it should also have three crosses woven into it.

### NOTE

The maniple (*mappula*, *sudarium*, *mantile*, *fano*, *manuale*, *sestace*)<sup>1</sup>, worn by deacon, priest and bishop, became a liturgical sign of the subdeacon's rank in the 11<sup>th</sup> and 12<sup>th</sup> century. It was originally a piece of folded cloth (*manipulus* or small bundle, sheath) that gradually evolved into a band worn over the left arm.

Already used in 6<sup>th</sup> century Rome it was probably the *pallialinostima* referred to in the Liber Pontificalis and later known as *mappula*. The relief on the altar frontal (*palliotto*) in the basilica of St. Ambrose in Milan bears witness to its use there in the 9<sup>th</sup> century. Its use in Gaul and Germany is shown by references to it in Amalar of Metz and others.

Originally, as Alcuin says in 9<sup>th</sup> century<sup>2</sup> it was a little "kerchief worn on the left hand to wipe off the moisture of the eyes and nose". Even acolytes wore it in Rome at this time. Raiment says it was used so that the hand would not touch the sacred objects. One of its many symbolic meanings according to Durandus,<sup>3</sup> was that it is a figure of good works and watchfulness and "As touching that which agreeth unto the Head, even Christ, the wearing of the Maniple on the left hand denoteth this, that Christ won His Prize while in the way....and the left hand is this present life, as it is written. It was also seen as a figure of the rope with which Jesus was bound.

In the Instruct. varie in volgare,<sup>4</sup> it is specified that the maniple can be tightened or loosened using the usual button and cord.

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<sup>1</sup> (Braun, p. 515 ff)

<sup>2</sup> (J. Walsh, p. 449),

<sup>3</sup> Chapt. VI, p. 47

<sup>4</sup> Gaisruck, 1844, p. 957

## **Dicta 17**

### **THE TUNICLE 1561**

The bishop's tunic, which is called also *tunicellam*, should (is to) be woven of light silk. It should (is to) be a little narrower and shorter than the dalmatic described below.

#### **NOTE**

There seems to be some confusion on the terms tunicle, tunicella, dalmatic. What Fortescue-O'Connell<sup>1</sup>, has to say on tunicle, tunicella, dalmatic is close to what Borromeo says. "The subdeacon at Mass wears the amice, alb, girdle, maniple, no stole, but a tunicle (tunicella) made in much the same shape as the deacon's dalmatic, but with longer and narrower sleeves (Caer., I, x, I)."

Noonan<sup>2</sup> states that the tunicle was not adopted as an item of vesture in the Church until 829.

In commenting on Durandus, Passmore notes that the "two Tunics" which Durandus has the bishop wear are actually a dalmatic and a tunicle. The tunic that reached the feet signified Perseverance<sup>3</sup>.

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<sup>1</sup> Fortescue-O'Connell, p. 12

<sup>2</sup> Noonan, p. 344

<sup>3</sup> Durandus, p. 77

## Dicta 18

### THE DALMATIC 1561

The dalmatic is to have the shape of a cross and is to be made not with cut-off sleeves, but with full sleeves extending to the hands.

The bishop's dalmatic is to have fuller sleeves than the deacon's, and the latter fuller than the subdeacon's, also known as tunicle [*tunicella*]. The so-called tunicle should have narrower sleeves.

The bishop's dalmatic should be of the same material as the bishop's tunicle. It may be two cubits and sixteen ounces long and should extend below the knees about ten ounces. At the top it should measure one cubit and four ounces between the shoulders, broadening at the bottom to about five cubits or more, so that its width be suitable to the meaning of the mystery.

The deacon's and subdeacon's tunicle should be decorated with scarlet bands or narrow stripes on the front and on the back, running from the top to the bottom.

In addition, they will be embellished with gold apparels [*auriphrygio*], small patches interwoven with gold, sewn at the bottom of the front and the back between the scarlet stripes.

All the edges of the garment, except for around the neck, will be decorated with a small fringe edging. The inside is to be lined with a material of the same color.

## NOTE

Before becoming a liturgical vestment, the dalmatic was an article of clothing used by the higher classes in Rome.

Pope Sylvester I<sup>1</sup> first introduced it as a liturgical vestment and as early as the 5<sup>th</sup> century it seems to have been used by the bishops of Milan. Circa the 9<sup>th</sup> century it was adopted almost everywhere in Western Europe for bishops and deacons<sup>2</sup>.

Passmore: in his comments on Durandus<sup>3</sup> says that the Dalmatic was currently usually crossed behind by two transverse stripes at top and bottom, to distinguish it from the Subdeacon's Tunicle, which had only one, at the top. The tassels hanging from the meeting points of these stripes at the back

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<sup>1</sup> 314-35

<sup>2</sup> Cath. Enc. Vol. Dalmatic

<sup>3</sup> Passmore, durandus.....

were supposed to be a survival of laces which closed and opened the mouth of the dalmatic when it was put on.

For the complex symbolic interpretation dating to the 9<sup>th</sup> century with Rabanus Maurus and Amalarius of Metz, see also Durandus<sup>4</sup>.

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<sup>4</sup> Durandus (or Passmore)

## **Dicta 19**

### **THE EPISCOPAL GLOVES 1561**

The bishop's gloves must be interwoven and prominently decorated on the top with a golden circle.

#### **NOTE**

*The Latin contexto or intertwined has been interpreted as interwoven or knit. Boniface VIII, died 1303, was wearing knitted white silk gloves. Sarnelli also says the papal gloves must be "inconsutili" that is knit, like the vestment of the Savior, to denote the integrity of faith.*

*Latin: contextae esse debent. Contexto can mean intertwined in other words knit or crocheted. Particularly if they are without a seam as Durandus says, p. 91.*

Gloves were signs of distinction and were invested with symbolical meaning. They were also called burse of the hand (Greek word *chirotecae*), and *Doctyliotheca*, sheath of the fingers. In Latin they were *manicae*, for they defended the hands from cold. Rabbis called them *domus digitorum* or house of the fingers in Lexico Talmudico Buxtorfi p. 303, 1406.

Liturgical gloves, or earlier, *chirotecae*, *manicae*, *wanti*, used only by bishops or officiating celebrant at a pontifical mass, were first mentioned in the 10<sup>th</sup> century. Originally white, they were later (16<sup>th</sup> cent.) in liturgical colors and with an embroidered medallion, sometimes bejeweled, with or without cuffs.

Among other things Durandus interpreted gloves as symbols of modesty, since the good deeds performed with humility must be kept secret (Latour, A. "The glove, a badge of office", Ciba Review, 61, Basle, October 1947, p. 2207-9) as well as (Durandus –p. 90-91) referring to chastity and purity (white color). Innocent III (De myster. missae, chap 39) compared them to the goatskin with which Rebecca covered Jacob's hands. As such they were symbols of the sinful nature of man with which the Son of God was clothed through the power of the Holy Spirit. (St. Augustine, De Mendacio c. 10, n. 24 [M.40, 534]).

Even now in the consecration of a bishop the prayer when giving the bishop his gloves is: "Encompass, O Lord, the hands of this Thy minister with the cleanness of the new man who descended from Heaven, so that as Thy beloved Jacob, his hands covered with the skins of young goats, implored and received the paternal benediction, having offered to his Father most

agreeable food and drink, so also this one may deserve to implore and to receive the benediction of Thy grace by means of the saving host offered by his hands...”

See Braun, Die pontificalen Gewänder des Abendlandes...ecc see newadvent bibliog.

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<sup>2</sup> See Moroni, Guanti, vol.33, p. 92:

<sup>3</sup> —p. 90-91

<sup>4</sup> Latour, A. "The glove, a badge of office", Ciba Review, 61, Basle, October 1947, p. 2207-9)

<sup>5</sup> (De myster. missae, chap 39)

<sup>6</sup> (St. Augustine, De Mendacio c. 10, n. 24 [M.40, 534])

beloved Jacob, his hands covered with the skins of young goats, implored and received the paternal benediction, having offered to his Father most agreeable food and drink, so also this one may deserve to implore and to receive the benediction of Thy grace by means of the saving host offered by his hands...

See Braun, Die pontificalen Gewänder des Abendlandes...ecc see newadvent bibliog.

## Dicta 20

### THE CHASUBLE 1561-62

The chasuble (which some call *phelonium* and also *planetam* because of its width) is to be about three cubits or more wide, so that, when it falls from the shoulders, it will make a fold of at least one palm between the shoulders. It is to be of about the same length or a little longer so as to reach the heels. It should also have a band at least eight ounces wide sewn on. This band should extend to the bottom both on the front and on the back. To this another transverse band should be added near the top both in front and in the back to form a cross on both sides.

### NOTE

The chasuble (in Latin also *casula planeta*) is the most recognizable of the Mass vestments since it is worn on top of the others. Originally a more or less round piece of cloth with a hole for the head, it did seem to look like a "little house" since it covered the entire figure. The medieval chasuble had a drawback in that it was impossible to lift the arms without lifting the whole front part of the garment. This led to a gradual shortening and change in shape.<sup>7</sup>

Of note is the comment by Passmore<sup>8</sup>: "It will be observed that Durandus says nothing about the orfrees or ornamentation of the Chasuble, and does not allude to the Y cross upon it. Yet this undoubtedly existed in his time. Agnellus, in his Life of St. Maximian, who was Bishop of Ravenna in the sixth century, says that Maximian had an altar-cloth embroidered with pictures of his predecessors, and that these Bishops were depicted as

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<sup>7</sup> see Enc. Cath. Vol. III, for history of chasuble. Also Braun,

<sup>8</sup> Passmore, Durandus...

wearing Chasubles with the ‘auriclave’ in front, in shape like the Pallium...It is well known that this cross represents the raising of Our blessed Lord’s arms in the crucifixion, and that the straight orfrey often found on the front of the Chasuble is symbolical of the stake to which he was bound when scourged. These significations are of course instances of the evolution of symbolism from utility.

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**Dicta 21**  
**THE SKULL CAP**

The skullcap to be worn under the miter should not be of silk but of wool, and should not be square but round in shape.

**NOTE**

The clerical skullcap or *pileolus* (*calotte, subbiretum, submitrale, soli-Deo*) is worn under the miter. While saying Mass the bishop may not wear the skullcap during the Preface to the Communion and he must also remove it whenever the sanctissimum is exposed. When not worn, it is put on a silver salver on the credence table<sup>1</sup>

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<sup>1</sup> Fortescue-O’Connell, p. 78-9

## **Dicta 22**

### **THE MITER 1562**

The precious miter, made of silk interwoven with gold and with embroidery and ornaments of precious stones and pearls, shows the splendor of the Episcopal dignity.

The simple miter should be made of the purest fine white linen.

It will have a gold band around the part placed on the head. It should also have two peaks on the top, one in the front, and the other in the back. It has two ribbons [lappets or fanons] hanging on the shoulders, the ends of which have tasseled fringes.

### **NOTE**

This tall pointed headdress is worn by bishops and certain other prelates for nearly all religious ceremonies. Something of the sort seems to have been worn by bishops as early as the 8<sup>th</sup> century. Since the proclamation of Gregory XII in 1280 bishops have the use of three types of miters: the simplex, aurifrigiata, pretiosa. Borromeo seems to have omitted the intermediate gold mitre which at times replaces the heavier precious miter. Both the Catholic Encyclopedia<sup>1</sup> and Moroni<sup>2</sup> trace the development and together with Durandus<sup>3</sup> provide any number of symbolic meanings ranging from knowledge of both testaments (2 horns), to “two fringed bands as spirit and the letter....at ends are fringes of red, denoting that he is prepared to defend the Faith and the Holy Scriptures, yea, even unto blood. [they] also denote a twofold mindfulness .. on Divine acts and of his sins”.

Two horns are also precepts of charity. Bishop's miter is a type of the crown of Thorns.

There are also specific rules as to when each type of miter is to be used and when it is to be removed and reassumed during the services<sup>4</sup>.

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<sup>1</sup> Catholic Encyclopedia, vol. Miter, see also Braun....pp 424-498.

<sup>2</sup> Moroni, vol. XLV, Mitra, pp. 260-265, 272-277.

<sup>3</sup> Passmore, Durandus....

<sup>4</sup> Fortescue-O'Connell, p. 15 ff.

**Dicta 23**  
**THE RING 1562**

The episcopal ring, made of perfectly pure solid gold, has a bezel with a precious stone on which nothing should be engraved.

**NOTE**

Borromeo's precept for the bishop's ring follows that of Innocent III as noted by Durandus<sup>1</sup>) who also describes its mystical significance, including that of their spiritual marriage with the Church<sup>2</sup>. In 637 St. Isidore of Seville wrote that by the 5<sup>th</sup> century the ring was part of the Episcopal insignia. It is given to bishop at his consecration and is always worn on ring finger. The bishop's ordinary ring for daily non-ceremonial use often bears his family arms.

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<sup>1</sup> De ritibus Ecclesiae lib. II, cap. IX

<sup>2</sup> (see Moroni, Vol. II, Anello de' vescovi, 69-71)

## **Dicta 24**

### **THE GREMIAL 1562**

The gremial should be about two cubits long, but only one cubit and about twelve ounces wide. On the inside it should be lined with fine silk of the same color. All around it should have an edging [*lacinarium*] interwoven with gold or silver.

#### **NOTE**

The gremial is a square or rectangular piece of fabric placed on lap of ministers when they are seated during liturgical ceremonies to protect the vestments from being soiled. It is not yet mentioned as such by Durandus and first appears in the Roman Ordo of Gaetano Stefaneschi about 1311. By 16<sup>th</sup> cent. limited to bishops and was silk, or linen for ordinations or occasions when oils might be used. For its development and use see Moroni<sup>1</sup>.

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<sup>1</sup> Moroni, Vol. XXXIII, Grembiale o gremiale, 21-23.

## Dicta 25

### THE CROSIER 1562-63

The crosier must be pointed at the bottom, straight in the middle and curved at the top.

If it is an episcopal crosier, it should not be decorated with a stole or sudarium. This insignia is what distinguishes the abbot's crosier from the Episcopal one.

The length of the straight part is three cubits and twelve ounces; its curved part will measure the same number of ounces [twelve] or a little more.

At the end of the straight part is a globular swelling with a circumference of about seven ounces that gradually narrows as it descends, measuring at the bottom five ounces. At this very bottom part there is a point of iron or silver or some other metal.

The straight part of the crosier is covered with unchased solid silver plate. The curved part also is covered with silver plate, but chased and gilded as the silversmith sees fit.

The curved part is connected to the straight part by chased silver work, partially gilded. It has a hexagonal shape and is decorated with sacred images.

#### NOTE

The crosier, a sign of spiritual authority, is carried by bishops and abbots. Pope Celestine (d. 432)<sup>1</sup> mentions it in a letter to the Bishops of Vienne and Narbonne. There is evidence of the crozier in Gaul and Spain from the sixth century<sup>2</sup>. Originally a simple wooden staff, three different types were then distinguished: a straight crosier with a crook was called *pedum*, if it was without a curve but with knobs and a small sphere with cross it was a *ferula cambuta* or *cambuca*, or *crocia* if it was in the shape of a Greek T.

By the time of Innocent III the pope no longer carried a crozier, since it signified jurisdiction received from a superior and the pope received his however only from God.<sup>3</sup>

Symbolically the crook indicated the love with which the bishop brought those who wandered to the pen (ovile), the length indicated the vigilance in watching over the faithful, and the sharp point at the end the rigor with which the slothful must be goaded.

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<sup>1</sup> Cath. Enc., Vol IV, Crosier

<sup>2</sup> Podhradsky, p. 40

<sup>3</sup> Moroni, vol. IV, Bacolo pastorale, 20-23

## Dicta 26

### THE COPE

The vestment, called a *pluvialis* [cope], is semicircular in shape, extending down to the heels, about three cubits and six ounces long, and wide according to the width of a semicircle.

It will have fringes along the edges. Only on the front will it be completely open from top to bottom, and decorated on either side with an orphrey interwoven with sacred images. On the back it has an emblem that is called hood (*caputium*) with a rather short fringe, but with an orphrey that corresponds to the front.

It is to be joined with a morse in front at the top. The inside should be all lined with fine silk or cotton of the same color.

### NOTE

The cope, originally protection against rain, is now principally an episcopal vestment also worn by priests in processions, in choir and at solemn functions<sup>4</sup>. While it may first have appeared as a liturgical garment in the late eighth century, it was well established as such by the thirteenth<sup>5</sup>. While Mayo says it is not sacerdotal and has no symbolic meaning<sup>6</sup>, Durandus says among other things that its length signifies perseverance to the end<sup>7</sup>.

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<sup>4</sup> Passmore, Proeme to Durandus, p. 17-18

<sup>5</sup> *Raiment for the Lord's Service: A Thousand Years of Western Vestments*, Chicago, Ill., Art Institute of Chicago, 1975.

<sup>6</sup> Mayo, p. 146, glossary

<sup>7</sup> Passmore, Durandus

## **Chapter 27**

### **THE MORSE 1563**

The morse [pectoral] (that is the ornament that joins the cope on the breast) should be made of gilded silver with two hooks underneath. It should be set with precious stones or a sacred image.

#### **NOTE**

The morse or pectoral, also called formale in Italian, from formalium alluding to the rationale of the Jewish high priest and from the Tuscan fermaglio, or brooch<sup>1</sup>. It is worn by pope and bishop and according to Moroni<sup>2</sup> the first mention is found in the life of Lorenzo Ghiberti by Vasari<sup>3</sup> who says that Ghiberti made a golden button for Martin V in 1417. In Rome it is worn by the six cardinal bishops<sup>4</sup> It can also be made of fabric attached by hooks<sup>5</sup>.

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<sup>1</sup> Moroni, vol. Formale

<sup>2</sup> op.cit. 318

<sup>3</sup> Vasari, The Lives, vol. II, p. 78 (to be checked for correct edition)

<sup>4</sup> Moroni, vol. , 317.

<sup>5</sup> Thesaurus, 312

## **Chapter 28**

### **THE SUBDEACON'S VEIL 1563**

The subdeacon's veil (that is that band which is used by the subdeacon to cover the chalice, when it has been prepared and he brings it to the altar) is to be of extremely fine fabric, interwoven either with gold or silver, and decorated at the sides with edging, at the ends also with gold or silver threads, or with both mixed together. It is to be six cubits long, but as wide as the fabric is wide.

#### **NOTE**

The term humeral veil is a generic term covering that for the acolyte (see dicta 29), for the Blessed Sacrament, for the holy oils, for the subdeacon. Thesaurus, p. 334. The concept is simply that of not touching sacred objects with bare hands. According to Braun (see Cath. Enc., Vol VII, Humeral Veil) the custom is first mentioned in Ordo Rom. XV.

## **Chapter 29**

### **THE MINISTERIAL VEILS 1564**

The ministerial veils (that is those bands which hang from the neck of the minister who carries or holds the miter or other Episcopal vestments) are to be about six cubits long, and as wide as the material of which they are made. They must be made of white, very fine cotton, and they should be decorated at the ends with white silk fringe.

#### **NOTE**

Thesaurus lists 5 types of humeral veils. This one is also called a vimp or vimpa Elliott, Peter J., *Ceremonies of the Liturgical Year*, Ignatius Press, 2002, p. 231 and Noonan, *The Church Visible*, p. 416 who specifies tht it is not to be confused with the humeral veil (see dicta 28). Moroni derives the word from guimpa, peplum, velum muliebri and traces it back to the Gallic Wuimple. In Borromeo's lists of vestments for various churches, there is mention more than once of "continentiae".

**Dicta 30****THE CHALICE VEIL 1564**

On all sides the chalice veil is to measure one cubit and twelve ounces, but it is to be a bit greater in width: the borders will have a light decoration of silk, gold or silver.

However, the more precious one is to be made of gold or silver with gold or silver fringes.

**NOTE**

In this form the chalice veil, meant to cover the chalice and the paten until Communion, goes back to the 16<sup>th</sup> century but was preceded by the so-called offertorium or mappula<sup>1</sup>.

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<sup>1</sup> Raiment, p. 27

## **Dicta 31**

### **THE CHALICE 1564-65**

The chalice will be of pure gold or, if because of limited means this is not possible, of pure silver, gilded both inside and outside. The foot can be of gilded brass, if it cannot be of gold or silver because the church is too poor. The foot will be proportionately wide, so that the chalice will stand firmly wherever it is set and cannot fall over. It will be octagonal or hexagonal or of some other similar shape.

There will be decorations appertaining to some sacred mystery of the Passion on the surface of the foot. These decorations must not however be of impediment to the hands. In no case are there to be any decorations of a vain and empty nature.

The knob in the middle, suitably decorated, will not have any projections which might make it uncomfortable to hold the chalice or which might hurt the fingers, above all at the moment in which, during the Mass, the celebrating priest holds the chalice using both his thumb and index finger. The cup, considerably narrow at the bottom, is to gradually flare out to the upper lip, which must not curve inwards or outwards.

The largest and most precious chalice, in pure gold and decorated with chased sacred images, used in solemn Masses, will be at least eighteen ounces around. It will be fourteen ounces high in all, and will be more capacious in the cathedral, collegiate, and distinguished parish churches. The small chalice, which is used in the Mass that is not solemn, will be fourteen ounces around and twelve ounces high.

## **NOTE**

The chalice has a long history, thoroughly traced by authors such as O'Connell<sup>1</sup>, Sadlowski<sup>2</sup>, Moroni<sup>3</sup>. In early times it was of glass and it is commonly believed that the one used by Christ in the Last Supper was of glass. The chalice broken by the Arians and miraculously put together by Saint Donato, bishop of Arezzo (see illustration?) was of glass. Chalices were also made of copper and pewter until these together with glass and wood were abolished in the council of Reims in 803 by Pope Leo III. Metals other than gold and silver were subject to chemical changes, glass was too

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<sup>1</sup> O'Connell

<sup>2</sup> Sadlowski

<sup>3</sup> Moroni, vol, VI, Calice, 256-260: see also Cath. Enc. Vol. III, Chalice

fragile and wood too porous. Like all sacred objects, the chalice could be touched only by the sacred ministers, a law which goes back to the 2<sup>nd</sup> century.

## **Dicta 32**

### **THE PATEN 1565**

The paten should be of the same type of gold or silver as the chalice. If it is of silver, it must be completely gilded; it should not have anything artfully wrought, not even a circle drawn a little deeper by a compass.

The external circular rim is to be thin so as to help collect well and easily the fragments of the sacred host.

It is to have a shallow depression in the middle, nearly as large as the chalice rim.

The larger paten, and the more precious one, which is suitable to the larger chalice, should have a circumference of thirty-eight ounces or more, according to the size of the chalice; the smaller one, thirty-two.

## **NOTE**

This small shallow plate was originally much larger and seems to have served to collect the offerings of bread made by the faithful and then to distribute the consecrated fragments.

Early patinae, called patinae ministeriales, weighed over twenty pounds<sup>1</sup>. and were of various materials like the chalice. Around the ninth century the system of consecrating the bread and distributing Communion changed and the priest himself was the one to use a paten at the altar to avoid the danger of scattering particles after the Fraction. These were much smaller and rather like the ones described above and gradually, as early as the tenth century, came to be fitted to the chalice<sup>2</sup>.

This blessed vessel is also considered “the new sepulcher of the Body and blood of Jesus Christ”<sup>3</sup>.

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<sup>1</sup> (Liber Pontificalis (I, pp. 202, 271 etc

<sup>2</sup> see Jungmann, J. The Mass of the Roman Rite, Revised edition, Benziger Brothers, Inc., 19961, 473

<sup>3</sup> Cath. Enc. Vol. XI, Paten

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<sup>1</sup> Moroni, vol, VI, Calice, 256-260: see also Cath. Enc. Vol. III, Chalice.

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<sup>2</sup> Liber Pontificalis (I, pp. 202, 271 etc.

<sup>3</sup> see Jungmann, J. The Mass of the Roman Rite, Revised edition, Benziger Brothers, Inc., 19961, 473

<sup>4</sup> Cath. Enc. Vol. XI, Paten

**Dicta 33****THE CHALICE BURSE 1565**

The burse for the chalice and the paten is to be of linen or hemp. It should be as wide as the paten and made long enough to hold the chalice. It is to be closed on one side and the entire width of the material should be gathered and sewn together circularly, and tied; or it can also be sewn to make two corners, as is frequently done; but then the chalice must be placed into the burse transversally.

No note

**Dicta 34**  
**THE CHALICE CASE 1565**

A wooden chalice case to be used with the burse for the chalice and the paten is to be prepared; it is to be of simple work, without any profane decoration. It is to be made in such a way as to contain the chalice with the paten. It will also have a lid, by which it can be closed tightly. Inside, it will be lined with woolen or pure silken material, called *villutum* [velvet], outside with leather. It will have a leather strap or a handle to use when it is carried.

No note

**Dicta 35**  
**THE CORPORAL 1565-66**

The corporal is to be of pure white linen, simple, not worked, and should have no silk woven into it. At the edges it is to be sewn with a simple hem. It should be at least thirty ounces long, and just as wide: it must be folded in such a way as not to show any of its edges.

In cathedral and collegiate churches there must be other larger corporals according to the size of the high altar.

**NOTE**

The corporal was once one of the altar cloths turned up to cover the Chalice<sup>1</sup>. In the tenth century a council of Reims decreed that “the corporal upon which the Holy Sacrifice was offered must be of the finest and purest linen...because Our Saviour’s Body was wrapped not in silk, but in clean linen”. It was never to remain on the altar but should be put in the Missal or with the chalice and paten<sup>2</sup>.

The Carthusians still use the corporal as pall. By the time of Innocent III there were two kinds of palls or corporals...”one which the deacon spreads

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<sup>1</sup> Baier-Stapper, p 237, Cath. Enc. Vol. IV, Corporal

<sup>2</sup> Regino f Pr m (De Disc. Eccl., cap. Cxviii)

out upon the altar, the other which he places folded upon the mouth of the chalice”<sup>3</sup>).

When a small corporal began to be used for this purpose it led to the introduction of the pall, a term already used in Borromeo times<sup>4</sup>. In his lists Borromeo combines the two as “corporal with pall”.

Gaisruck<sup>5</sup> in *volgare* specifies that they are to be sewn with the “morinello” or overcast stitch.

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<sup>3</sup> (De Sacrif. Miss., II, 56

<sup>4</sup> Marcora, *La pieve di Lecco ai tempi di Federico Borromeo. Dagli atti della Visita Pastorale del 1608*, Lecco, Banca Popolare di Lecco, 1979

<sup>5</sup> Gaisruck, p. 957

**Dicta 36****THE BURSE OF THE CORPORAL 1566**

The burse of the corporal is to have a cross or some other sacred figure interwoven in the center of the front. On the back it should be of the same material and color, but the inside should be lined with half-silk or fine white material. All around it should be about half a cubit wide or a little more. Silken cords with a pom-pom should be inserted in the border, to draw it closed.

No note

**Dicta 37****THE PURIFICATOR 1566**

The purificator should be of a material not too heavy but not too light, simply sewn, and should be at least eighteen ounces wide, and equally long, not less. At the center of this purificator a small cross should be embroidered.

**NOTE**

The cross embroidered on this small cloth used to wipe the chalice and lips and hands of the priest during mass serves to distinguish it from other finger towels<sup>1</sup>. Apparently in the Middle Ages just one of these cloths was kept at the altar to be used by all<sup>2</sup>.

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<sup>1</sup> Sadlowski, p. 128

<sup>2</sup> Cath. Enc. Vol. III, Chalice

**Dicta 38**  
**THE CRUETS 1566**

The cruets are not to be of silver, pewter, brass or some other kind of metal, but of unpainted pellucid crystal. They should be clean of dirt in every part, and each one should be properly covered with its pewter or silver lid. The more precious ones, however, should be covered with a golden lid.

**NOTE**

Up to the year thousand there seems to have been no specific reference to the small vessels for the wine and water used in the mass. The term *ampulla* is used in describing the mass of the Cluniac monk Udalrico in the 11<sup>th</sup> century<sup>1</sup> refers to pairs of *ampulle* in the inventories in Avignon. There were initially no regulations since the wine and water had not yet been consecrated. It was not until the synod of Wurzburg (1298) that they should preferably be of glass, pewter, gold or silver. Those not in glass were presumably marked to show their contents and an inventory of 1311 cites one with a pearl for water and a garnet for wine<sup>2</sup>. During mass they were to be set on a tray in a niche or table next to the altar on the Epistle side.

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<sup>1</sup> (Braun 415 ff. and Innocent VI (1353))

<sup>2</sup> Braun, 436. Das christliche Altargerat in seinem Sein und in seiner Entwicklung, Munchen

**Dicta 39****THE CRUET TRAY 1566**

The cruet tray is to be of pure British pewter; the more precious one of gold, or at least of silver, chased with a pious image. The inner part will be large and flat, not decorated, so that the cruets can stand firmly.

**NOTE**

The use of the cruet-tray was prescribed in 1570 in the Missal of Pius V when he institutionalized the use of the water cruet instead of a separate ewer for the washing of the hands<sup>1</sup>

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<sup>1</sup> Supp. Eccl. 139,150 See also note for cruets.

**Dicta 40**  
**THE MISSAL 1566**

The missal is to be well and firmly bound and glued, with rather thin wooden panels covered with leather. Nothing profane is to be worked or embossed on the leather, except for a large cross or some sacred pious image.

As a decoration for the missal, however, the leaves can be edged with gold. A more precious one, moreover, should also have a gilded leather binding, and be of a large size, and will be imprinted also with more conspicuous [capital] letters.

**Dicta 41**  
**THE MISSAL BOOKMARK 1567**

The bookmark for the missal is a cross bar to which silken cords [ribbons] are attached. In width it will be proportionate to the thickness of the missal. There will be twelve silken cords distinguished by color for the different services and uses, and about five ounces longer than the missal. The more precious bookmark will have a transverse bar made of solid gold or gilded silver.

**NOTE**

Also known as liturgical book headbands, they can either be attached to the binding or to small rods of bone or ivory as well as metal<sup>1</sup>.

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<sup>1</sup> Thesaurus, 272

## **Dicta 42**

### **THE COVERING OF THE MISSAL 1567**

The covering of the missal should be of such length that even when folded at the bottom, it will be eight ounces longer than the leather cover of the missal. At the top, however, it should not be longer. In addition, it should be wide enough to be easily folded inside on both sides. It should be lined with linen or cotton except for that part, which hangs below, and where the folded material will be the ornament.

The edges of the missal covering on the sides and on the top will be decorated with woven silk borders, but the bottom with tasseled silk fringes. The more precious covering will have the decorated ends, the borders, and the fringes interwoven with gold or silver.

#### **NOTE**

Technically a slip cover or a jacket. The photo gives a clear picture.

## **Dicta 43**

### **THE CUSHION OF THE MISSAL 1567**

The cushion, which is put under the missal, should not be filled with down, stuffing, or wool trimmings, but with solid wool or with deer's hair. It should be a cubit long or a little more. It should be about eighteen ounces wide and it should be decorated in each corner by attached tassels and simply sewn. The seams will be covered with decoration of the same type and color.

Nothing else should be put under this cushion, not even a little stand, unless it is necessary to lift up the missal for a priest who is suffering from poor eyesight.

In this case the little stand, much smaller than the cushion, will be stabilized by a thin wooden crossbar that joins the four small slats of the stand in the middle.

No note

## **Dicta 44**

### **THE INSTRUMENT FOR HOLDING THE CANDLE [BUGIA] IN PONTIFICAL SERVICES 1567-68**

The instrument used by the chaplain to hold the candle during the pontifical masses and services is to be made of silver. The more precious one is to be made of gold, or gilded silver. It will consist of a handle fifteen ounces long with a small disk at the end, in the center of which a lunette [Latin *lunula* but probably referring to the cup] should be fixed to hold the candle.

#### **NOTE**

We find no mention of the term bugia prior to the 14<sup>th</sup> century (possibly connected to the Avignon captivity for the term comes from the French *bugie*, from the Algerian city of Bugia, famous for its production of wax)<sup>1</sup>. The bugia could also have a thumb ring or a long handle in which to store an extra candle.

In Italian it is also known as *palmatoria* and was reserved for use by high ranking prelates.

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<sup>1</sup> Enc. Brit. 1994-2000, Bejaia

## **Dicta 45**

### **THE THURIBLE, INCENSE-BOAT, AND SPOON 1568**

The thurible, incense-boat, and spoon are to be of brass artfully chased and decorated as an expert artisan sees fit.

The more precious ones, however, are to be of silver or gold, when means allow it.

Where the Roman rite is followed this thurible should have a quadruple chain and a lid of the same metal. According to the Ambrosian custom, however, a thurible with a triple chain and without lid is used. The chains will be about two cubits and twelve ounces long.

#### **NOTE**

Incense has always played an important part in religious rites of all times and the use of incense in the Christian religion can be documented in the second century. The earliest mention of a thurible or censer refers to the gift made by Constantine to the Basilica of Saint Peter's<sup>1</sup>

Once more Durandus<sup>2</sup> interpreted the thurible symbolically: the body alluded to the body of Christ, the chains to the 4 cardinal virtues, the fire to the Holy Spirit, the smoke to the prayers rising to the throne of God.

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<sup>1</sup> Supp. Eccl. P. 262-63

<sup>2</sup> Durandus in Rationale divinatorum officiorum I, IV, c.x, n 4

**Dicta 46****THE COVERING OF THE EPISCOPAL THRONE 1568**

The Episcopal throne, set, according to the tradition of the Fathers, in a place that is both visible and important, must have a covering that is suitable to the solemnities.

Therefore the covering are to be of silk satin not silk velvet, and not interwoven with gold or silver.

The steps are to be covered with rugs or linen cloths.

**Dicta 47****THE SEATS OF THE ASSISTANTS TO THE BISHOP 1568**

The seats of the ministers assisting the bishop are to be made of planks of poplar or fir; a cubit or a little more high. They are to be square in shape, so that they can stand more firmly, and be suitably painted.

**Dicta 48****THE FALDSTOOL 1568**

The faldstool is not to be as large and high as the Episcopal throne or cathedra, but much lower. In addition, it must not have anything either on the sides or on the back on which the bishop might support himself when he sits down.

It shall be made of four pieces of walnut [wood], two in the front and two in the back, gilded, and decorated with silver lamina, with a lion head projecting slightly upwards and to the side at each corner. [The faldstool] will have a firm leather seat, not filled with down, but with finely cut hair or stuffing.

**NOTE**

The faldstool seems originally to have been a folding chair and was used by a bishop or other prelate when not in his own cathedral. Moroni says that the

lion heads alluded to the throne of Solomon<sup>1</sup> In addition to its use as seat, it served as genuflexorium and therefore has two accompanying cushions (see dicta 50).

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<sup>1</sup> Moroni, Vol. XXIII, Faldistorio

**Dicta 49****THE COVERING OF THE FALDSTOOL 1569**

The covering of the faldstool must be lined with cotton. It should be cut in such a way that, adhering only to the seat, it will hang down to the floor on all sides.

**Dicta 50****THE CUSHIONS OF THE FALDSTOOL 1569**

The cushions of the faldstool, one for kneeling, the other for sitting, shall be made out of silk velvet. They are to be one and a half cubits long and one cubit wide.

**Dicta 51****THE CREDENCE, AND OTHER THINGS 1569**

The credence (that is that table on which are placed large vases of gold or silver, important as decoration and necessary for the divine service, and certain vestments, such as the miters, and other things of this type) should be made of well-smoothed poplar or fir boards. It should be five cubits long or a little more in proportion to the size of the church and the choir, two cubits and twelve ounces wide, and the same number of cubits and ounces high. At the back it should have two or more gradines for the vases. It should be supported underneath by two or three oak or walnut trestles to give it firmer support.

The cloth of the credence should be elegantly made of precious linen or byssus [fine linen], and it should be large enough so that in the front and on the sides it touches the floor. On the back, if possible, it should cover the gradines of the credence properly. If it is not possible, the gradines will be covered by another cloth of the same type.

The vases placed on the gradines for the decoration of the credence should have the shape of an ampulla, as will be explained below in the proper place

for vessels dedicated to the preparation of the sacred oils. They should be a cubit or a little taller. The ones that are placed in the middle should be somewhat taller. In addition, they should be made of gold or silver, with chasing that is not profane, but pious and religious.

The water bowls or basins, called *fontes*, should also be of the same metal, with the same chasing, but their diameter should be one and a half cubits. The pitchers [ewers] should of the same chasing, metal, and size, and be consistent with the decoration of the water basins.

## NOTE

In Italian the proper word for the credence is *credenza*, if large, and *abaco*, if small<sup>1</sup>

Fortescue-O'Connell<sup>2</sup> mentions a silver salver on the credence table for the bishop's skull-cap when he does not wear it.

The pitchers are probably what are often termed ewers.

The Latin *vasa* in this case can well be translated as vases, although in other instances it is better translated as vessels<sup>3</sup>.

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<sup>1</sup> Thesaurus des objets religieux, Editions du patrimoine, Paris, 1999. p. 34.

<sup>2</sup> P. 78-79.

<sup>3</sup> Trans. note

## **Dicta 52**

### **THE LINEN CLOTH TO WIPE THE HANDS 1570**

The linen cloth, which is used to wipe the hands in the sacrifice of the mass, should be made of fine linen and should be two cubits long and one and a half cubits wide. In addition, the material should be decoratively fringed at both ends, and along the sides it should be simply hemmed.

However, that which will be used in the Episcopal mass should be both of more precious linen and of larger size and more important decoration.

#### **NOTE**

Also known as a manuterge or finger towel. There are two kinds of towels, one much larger one used by the priest when washing his hands in the sacristy before mass. See Borromeo's listing of towels for wiping hands<sup>1</sup>. The cloth mentioned above is used in the Mass and is usually small, serving only for drying the fingers. It is kept on the credence table. It is already mentioned in the 5<sup>th</sup> century in the Statuta Antiqua<sup>2</sup>.

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<sup>1</sup> This work, book II, dicta 94.

<sup>2</sup> Cath. Enc. Manuterge,

**Dicta 53****THE BOOKS (LECTIONARY, BOOK OF THE EPISTLES, BOOK OF THE GOSPELS) AND THEIR COVERINGS 1570**

These books, that is the Lectionary, the Book of the Epistles, and the Book of the Gospels, should have more beautiful letters; they should be well made and bound together, and be properly and firmly covered for long use. They should be decorated as has been stated for the Missal.

In addition, it would be pious and fitting for the sacred pictures of the liturgical mysteries printed in these books in determined places to be illuminated with minium and gold. Moreover, the covering of these books should be the same as the covering of the Missal described above.

**NOTE**

The coverings are slip covers.

## **Dicta 54**

### **THE COVERING OF LECTERNS AND PULPIT 1570**

The covering of the fixed lectern should come down to the floor: it should be as wide as the structure of the lectern. The part on which the books are placed should be covered with leather. The covering of a moveable lectern should be as wide as the material is wide, and reach to the floor.

The covering of the podium (*suggestum*) or pulpit should be the same height as the pulpit itself, and wide enough to cover it completely on every side.

**Note:** also called cloth panel, or fall.

## **Dicta 55**

### **THE PORTABLE HOLY WATER PAIL 15...(1570 -1571)**

The portable holy water pail, suitable for use in Episcopal services, (**usui Officiorum Episcopaliū accommodatum**) is to be made of silver gilded in some parts, and chased with some pious subject.

Also, in cathedral, collegiate, and parish churches, and in other churches which are for some reason distinguished, a pail of the same metal, but not gilded, and chased with pious subjects will be used.

In churches hampered by limited means a pail made of bronze or brass is permitted.

## **NOTE**

In Borr. 1577, II, p. 144, n. 55 (see Supp. Eccl) poorer churches may use pails in copper, bronze, brass.

## **Dicta 56**

### **THE TOWEL TO WIPE THE HEAD OF THE BAPTIZED 1571**

The towel or linen cloth (*sabanum*) that is used to wipe the head of the baptized is to be made of byssus [fine linen] if it is the more precious one for the use of the bishop; but the one that is used by others is to be made of linen.

It will be properly and suitably bordered on all sides, whether it is of byssus or of linen.

It will be three cubits long, and as wide as the material itself.

## **Dicta 57**

### **THE VESSELS OF THE HOLY OILS [1571-71]**

The vessels of the basilical cathedral in which the holy oils are prepared must be made of silver, or at least of pure and precious British pewter.

They are to have the shape of an ampulla: that is, with a large and swelling belly, gradually moving up to a round neck without any chasing. They should have a large and open mouth. At the bottom they are to narrow gradually and be rounded off in a globular shape. The foot must be narrow at the top and larger at the bottom, so that it will be very stable.

They are to have two handles, chased where they are joined to the vessel.

They are to have a hemispherical lid, with a small cross affixed to the top, attached [to the vessel] with a pewter or silver hinge so that [when open] it will hang down completely on the back so that it will not hinder the hands of the consecrating Bishop when he blesses the oils with the sign of the cross.

On the top front of the belly a small spout will be properly and firmly soldered, from which to pour the oil. This spout will be wide at the bottom and become gradually smaller as it rises up to the same height as the vessel; at the top it will curve outward into a narrow opening.

Three vessels in the prescribed shape will be prepared: one for the oil of the holy chrism, another for the oil of extreme unction, another for the oil of the catechumens.

Each vessel is to be distinguished by an inscription in gilded capital letters. Each of the vessels of oil will be of the size that is proper to the needs of the basilical cathedral and should in any case be of such size as to be easily carried and handled in the rite of consecration.

## **NOTE**

These vessels are for the yearly consecration of the oils and are generally only found in the cathedral churches. In the Middle Ages oil containers might be of metal, horn or ivory<sup>1</sup>. It was not till the Council of Trent that the type of vessel was regulated: amphoras for consecration, small amphoras for reserve, small vessels for administration. The parish churches had their reserves while the smaller vessels that were taken to more distant places were known in English as stocks.

The large amphoras might also have a spigot at the base as noted in Supp. Eccl.<sup>2</sup>

Great importance was also set on where these oils were to be kept, always under lock and key<sup>3</sup>. . It was, for instance, believed that evildoers would not be discovered if anointed with blessed oil.

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<sup>1</sup> Supp. Eccl. 151

<sup>2</sup> Supp. Eccl. 152

<sup>3</sup> See Borromeo, Book I., chapter 28, Sacristy and 332, The Church for Nuns

**Dicta 58****THE VEILS OF THE VESSELS OF THE HOLY OILS 1572**

The veils (which cover the above three vessels of the three holy oils when they are prepared on the day of the Lord's Supper) are to be about one cubit long, and as wide as the cloth is wide; the one for the chrism vessel of white silk, the other two of red silk.

**NOTE**

Thesaurus, 289 says that the veil for the oil of the catechumens is usually green.

**Dicta 59****THE SMALL MINISTERING VESSELS [1572]**

The small ministering vessels are to be of the same number as the vessels of the holy oils, distinguished by inscriptions. They will have the same shape and also be made of silver or pewter, not of glass. They will be much smaller, so as to contain less than two *pons* of oil, with only one handle in the back.

**NOTE**

These seem to be the smaller holy oil amphoras which contained the year's supply for parish churches<sup>1</sup>, in other words the oil reserves.

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<sup>1</sup> O'Connell

**Dicta 60**

**THE SCISSORS FOR USE IN THE SACRED ORDINATIONS 1572**

The scissors should be made of iron, gilded in some places, and be twelve ounces long.

**Dicta 61**

**THE BASIN FOR VARIOUS EPISCOPAL MINISTRIES 1572**

The basin to be used in various Episcopal ministries should be made of silver, and have a deep bowl, twelve ounces across.

**Dicta 62**

**THE BOOK OF EXORCISMS 1572**

The book of exorcisms, like the other ecclesiastical books, should be properly bound and have the covering which has been described above for the other volumes.

### **Dicta 63**

#### **THE CANDLEHOLDERS [1572]**

The candleholders or candle-bearers [in wood] should be skillfully turned and properly covered with gold or colors on the top part where the large candle is inserted.

On the upper part they will be surrounded by a large iron or tin crown [drip pan], the rim turned up, to catch the drops that fall from the candle.

The other type of candleholders, which are called *cancellae* (*is cancellas in Cb but I believe that is accusative*), should be of beautifully turned wood below, but above they should have four prongs to receive the candles. They should be decorated as the others.

#### **NOTE**

Since Borromeo treats the altar candlestick thoroughly in dicta 2 of Book II where they are to be of the same material as the cross, these, called *cereostata* in Latin, which *Supp. Eccl. Supp.* gives as altar candlesticks presumably refer to the larger wooden ones (indeed in the Vatican translation<sup>1</sup> of Borromeo it says “saranno di legno”).

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<sup>1</sup> *Instructionum Fabricae*, translated by Massimo Marinelli, Libreria editrice vaticana, Milan, 2002

**Dicta 64****THE SNUFFERS [1573]**

The snuffers will be made of a thin iron sheet [*charta ferrea*] with a large round opening at the bottom, tapering to a point at the top. They will be properly joined to rods so that the candles, even if placed high, can be put out by the servers who are using the snuffers. Some should be bigger to be used with bigger candles, but some smaller for smaller ones.

**Dicta 65****THE STANDARD OR BANNER [1573]**

The banner of the patron saint of the town is to be more distinguished both in material and ornamentation than the parish banner and also larger and almost square in shape. The parish banner (which in ecclesiastical terminology is called a *siparum* or *fanon*) is to be made of strong cloth interwoven with gold or silver, or of silk. It will be three and a half cubits long and equally wide, so as to have a square shape. It is known from ancient evidence that the distinguished and most venerable banner of the emperor Constantine, which the Romans call *labarum*, was of this shape and interwoven with a precious cross whose image appeared in heaven.

Therefore it will be of a much more precious material where the income of the parish community permits.

It is to be painted, decorated or interwoven with the image of the saint after whom the church is named. In addition, it will be of the color required, according to the rite of the church, by the image of the saint whose banner is carried.

It will have a decoration of fringes of the same color as the banner, mixed with threads of gold or silver, all around.

It will be hung on a strong wooden shaft, on the top of which a small square cross is fastened. The shaft is to be about two cubits longer than the banner and of the same color as the banner.

Also the banner carried by the women in public supplications to identify the parish district is to be of the material, color, image, and decoration as the one described above. However, it is to be only one cubit long and wide, and with a short and slender shaft, to which likewise a small cross will be fastened on the top.

**Dicta 66****THE WOODEN CLAPPERS [1573-74]**

The wooden clappers, used according to the church's tradition in the *tenebrae* of holy week, are to be made of walnut or of oak. They should be one and a half cubits long and one cubit wide. At the top they will have a hole by which to hold them [handgrip], furnished with an iron sheet. There will be four or five tongues of bronze or iron sheet attached to both sides, or the same number of wooden spheres attached to a cord, which make the noise by striking.

**NOTE**

Borromeo describes only one type of clapper. Others are also called cog rattles, noise makers, ratchets, rattles, scrapers<sup>1</sup>.

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<sup>1</sup> Thesaurus, 352

**Dicta 67****THE COVERING OF THE PRIEST'S SEAT [1574]**

The covering of the seat on which the priest who is solemnly celebrating the sacrifice of the mass sits will be of wool or, in the more distinguished basilicas, of silk satin. It will be wide and long enough to cover the back of the seat, running from a little higher than the head of the celebrant down nearly to the floor.

**Dicta 68****THE HANGINGS [1574]**

The hangings in the decoration of the church whether of leather or of wool are not to have any profane images of men or pictures of animals. They are to be decorated with religious and pious pictures representing the sacred mysteries and in particular with reference to the deeds of Christ the Lord, or of the saint after whom the church or chapel is named.

**Dicta 69****THE LECTERNS [1574-75]**

There are two types of lecterns: one is made by placing a suitable small wooden column or some other suitable support on an appropriate base, or by building a [free-standing] cupboard for the books to be used by the choir. On the top of this support a wooden panel large and long enough to hold the open books is placed in an inclined position. Or it can be made double-faced in such a way that the panels on both sides, which will meet at the top of the upper part, provide room for placing two books. It will be of walnut aptly worked, or of another wood especially painted or gilded.

The other lectern is portable and double. Its parts are made of long and narrow wooden strips joined at the middle by a pin. When lifted and carried they [the parts] come together and when opened spread apart at top and bottom. The top parts will be joined by leather upon which the book will be supported.

Here too the wood of this lectern should be skillfully decorated.

Other lecterns are made in this form, though they are not, so to speak, foldable, and in the upper part they are permanently held by wood instead of leather.

The coverings of the lecterns will have silk bands with self-fringes on both ends, three ounces long, but shorter and more modest on the other sides. The covering is to be lined with cloth. They should be long enough to touch the floor on both sides, and a little wider than the lecterns themselves.

**Dicta 70****ECCLESIASTICAL BOOKS OR VOLUMES 1575**

The books for use in divine offices, such as breviaries, lectionaries and others of this type listed in the first part of this book, are to be exactly like the missal we have described above.

**Dicta 71****THE TABERNACLE VEIL 1575**

The veil of the tabernacle of the most Holy Eucharist in churches of the Roman rite will be of silk interwoven with gold or silver, commonly called brocade, or of silver or gold cloth, or at least of simple white silk. In the church of the Ambrosian rite, it will be of the same material, but red, and the size will be in proportion to the size of the main tabernacle. At the top it will be gathered, and with long fringes along its width and with tasseled decoration at either end, as is the custom. The baptistery veil is to be of white silk or at least (that is in churches of poor means) of fine white linen, but of the same size and decoration as above. It will be hung and attached to the top of the **ciborium** tabernacle underneath the cross.

**Dicta 72****THE SMALL TABERNACLE OF THE HOLY EUCHARIST 1575-76**

The small tabernacle [monstrance] of the most Holy Eucharist is to be of gold or of pure silver, gilded in some parts; it must at least be made of brass [copper], which must be well gilded [to look] like gold.

It is to be round in shape, one cubit high, more or less, according to the size of the large tabernacle and wide enough to hold a large host.

It must have small columns equidistant one from the other all around. These small columns, artfully fashioned, must not be of an uneven number (so as not to be an obstacle to the viewing of the sacred host on the uneven sides), but even, either four, six or eight. If they are eight they are paired.

On the top part of the small columns there is to be a decoration consisting of a Corinthian zoophorus, (known as frieze), and solid cornices upon which the hemispheric or pyramidal top of the tabernacle can rest. Attached to one part of the top will be two clasps or hooks to fasten the top of the tabernacle to the frieze.

A small square cross or the image of Christ the Lord, crucified or resurrected, will be placed on the very top.

The base supporting this type of tabernacle is to be rather wider all around, and have a hexagonal or octagonal shape, so that it will be more stable. In the middle, it will have a knob handsomely decorated but only slightly projecting, so that when held it will not be uncomfortable or injure the fingers. In the lower part of the tabernacle there must be a

thin circular disk of gilded silver, proportioned in size [to that of the tabernacle] and slightly raised at the sides, which will serve as bottom and should be removable when required. In the center, on the upper part of this thin sheet a small double lunette of gold or at least of gilded silver must be fixed. Sustained by a short, slender support, this [double lunette], will project out somewhat from the bottom. The two parts will be separated from each other by the thickness of the sacred host but will be made in such a way that although both parts are firmly set into the support, they can if necessary be separated so that the fragments of the sacred host remaining in this small intermediate space can be collected.

On the bottom of this thin sheet there will be a small slender transversal tube through which a silver pin is let which firmly connects that sheet to the tabernacle.

After having built the tabernacle, a vase of circular form, of suitable size, closed on the top and solid, but open at the bottom, of crystal or of fine transparent glass must be procured. This will be set within the little columns of the tabernacle, so that the sacred hosts may be seen.

## **NOTE**

As Borromeo used it, the word tabernaculo in Latin was applied both to the closed aedicule meant to hold the ciborium with the unconsummated sacred species see Book I, chapter 13, as well as the ciborium itself, Latin pyxis. In older references the word tabernaculum is frequently used in the sense of ostensorium.

This liturgical object is not found prior to the late Middle Ages after the affirmation of the doctrine of Transubstantiation (IV Lateran Council, 1215) and particularly after the institution of the feast of Corpus Christi as an official Church feast by Urban IV in 1264. (previously a prioress in Liege had had a vision and the bishop of Liege had instituted the feast in his diocese in 1246.)

Initially ciboria or reliquaries that had been adapted by adding the lunette were used again from an analogy of the body of Christ with the relic of a saint. Supp. Eccl. p. 115 The earliest type of monstrance in which the Host was displayed was similar to a cup, known in English as cup-monstrance. After the Institution of the Forty Hours' Devotion in the early 16<sup>th</sup> century four types developed (Braun, 349 and 363 ff). The two most important of these were the architectural monstrance and the rayed monstrance. In 1705 Pope Clement XI recommended the latter shape, then known as ostensorio romano, in his *Instructio Clementina*, 5. The architectural monstrances, or tower type which were kept in Milan, Diz. Lit. Ambrosiana: Ostensorio, developed into the most elaborate forms, particularly in Spain and Southern Italy.

The tower shape seems to reflect an analogy with the Holy Sepulcher in Jerusalem.

## **THE CIBORIUM 1576-77**

The ciborium, which is used to preserve properly and piously the most sacred Eucharist, must be of gold, or at least of pure gilded silver.

When this ciborium is made of silver, if it is not gilded inside and outside, it must at least be gilded inside.

The foot will be six ounces high, so that it can be easily and firmly held.

It will have a knob in the middle, properly decorated, with the least possible projection, so that when the ciborium is held it is not uncomfortable to hold and the fingers are not hurt above all at the time during the mass when the Holy Eucharist is ministered to the people and it [the ciborium] is held between the forefinger and the thumb.

The bowl or cup is to be round or oval, and deep, and proportionately wide to its depth, and at the center of the bottom it will have a slight round protuberance.

At the top of the ciborium there will be a narrow edge all around, projecting slightly from the rim, on which the lid will set.

The lid of the ciborium is to be either round or oval, according to the form of the ciborium, and it will rise in the middle like a pyramid. On both sides there will be small thin hooks [clasps] fit perfectly into the circle below.

A small cross or the image of the crucified or resurrected Christ will be affixed on its top. Where it cannot be done otherwise due to poverty, the lid and ciborium may be made of gilded pewter or brass [copper]<sup>1</sup>, as the Bishop sees fit.

Called ciborium in English, various earlier names included arca, canistrum, capsula, columba, custodia, tabernaculum and later ciborium<sup>2</sup>. When, after the Council of Trent, communion became a more common practice, it became larger and took on the shape of a chalice<sup>3</sup>. The smaller container, without a stem, is a pyx which could contain the Host for Benediction and was kept in the tabernacle, or as the viaticum pyx it was taken to the sick.

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<sup>1</sup> Baier Stapper, 236 Supp. Eccl.127-133

<sup>2</sup> Supp. Eccl. 127-33

<sup>3</sup> Baier-Stapper, p. 235

**Dicta 74****SACK OF THE PYX 1577**

The little sack in which the pyx [Viaticum pyx] is put when the sacred Eucharist is carried through mountain places and rugged hills by difficult ways is to be of well-woven silk velvet, white for the Roman rite, red according to the Ambrosian tradition. Inside it will be lined with cotton of the same color. It is to be a little larger than the pyx it encloses.

It will have a strongly sewn bottom, nicely gathered, not square, but rosette-shaped. On the top it will have strong silken cords, inserted in certain little holes in such a way that when they are drawn the mouth of the little sack is held tightly closed. These cords will be long enough so that, when necessary, they can be fastened around the neck and the pyx can hang from them.

**Dicta 75****THE VEILS OF THE PYX (CIBORIUM) 1577-78****CIBORIUM VEILS**

The veils to be used for the pyx or for the smaller tabernacle [ostensorium, monstrance] are to be interwoven with gold or silver, or, even better, be of gold or silver cloth with fringes of the same material all around. They are to be of the same size as the veils to be used for the chalices, or larger, according to the size of the pyx.

The larger veil to be used when carrying the most sacred Eucharist are likewise to be interwoven with gold or silver, or, if desired, also be of gold or silver, and be as wide as the fabric is wide, and six cubits long.

**Dicta 76****THE CANOPIES [PROCESSIONAL UMBRELLAS] 1578**

The canopies, the one used to cover the sacred Eucharist and the other used for the solemn processions, are to be of silk or of cloth interwoven with gold or silver. However a less precious canopy can be made of half-silk or at least of “zambelloto”.

The upper part is to be covered with cotton and with an ornament all around of double bands, which will hang down for about twelve ounces and to which rather long fringes will be sewn on every side. Moreover, a shaft will be inserted between the two bands, so that attached and fixed to the cloth, it will keep the sides of the canopy well stretched.

Painted poles [staves] will be set at the corners and sides of the canopy, at regular intervals, four or more depending on the size of the canopy, to lift and carry it.

The canopies are to be red, where the Ambrosian rite is followed, white where the Roman rite is used.

The third canopy to be used when the most sacred Eucharist is carried along paths and narrow by-ways should be such that, when opened into a circle, it will have a diameter of about three cubits and be somewhat pointed at the top. Besides it will be surrounded by a small band of the same material with a fringe all around.

It will be supported by one pole [staff or stave], from the top of which wooden spokes radiate out to support the canopy all around. This pole is to be so bent in the middle that, when held by the person following the priest, it will still fully cover the head of the priest.

#### **NOTE**

These “umbrellas” are variously called canopies, baldachins, coverings or awnings and are used in processions not only for the blessed sacrament but also for high prelates. These umbrellas also have specific meanings, such as the large umbrella with gold and red sections, carried not fully open, that represents a basilical church. A bishop may use a canopy at his solemn reception in his own cathedral city or his first pastoral visitation to towns within his jurisdiction<sup>1</sup>

Zambellotto is a special fabric for a chasuble made of goat or camel’s hair<sup>2</sup>.

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<sup>1</sup> Cath enc. Processional Canopies

<sup>2</sup> 4000 parole, p. 251

**Dicta 77****THE LANTERNS 1578-79**

Four lanterns will be prepared for use in carrying the Blessed Sacrament. These will be made of gilded or painted wood, or sometimes of very thin sheet iron. In them there will be small openings properly placed and closed by transparent horn; moreover there will be an iron pricket inside on which to insert or infix the candles. In order to carry them on high, they will be firmly fixed on poles four cubits long.

**Dicta 78****THE SHORTER CANDLEHOLDERS 1579**

The shorter candleholders, which can be used to accompany the sacred Eucharist, must be of the same shape as has been prescribed for the longer ones, but shorter so that, if required, they can be carried in the hand with the candles inserted. Their color will be either red or white according to the tradition of the church, Ambrosian or Roman.

**Dicta 79****LINENS TO BE USED FOR THE SACRED EUCHARIST**

The linens, which cover the long benches [rails] prepared for administering the Sacred Eucharist in church, are to be no less than two cubits wide and as long as the benches.

The smaller linens used when the sacred Eucharist is administered in church or to the sick are to be made of pure and fine material. They will be three cubits long and about two wide. They will have no fringes at the ends, except occasionally when determined embellishments are proper.

**NOTE**

The purpose of the Communion cloth (also called *dominical*, *manutergium*, communion veil or houseling cloth<sup>1</sup>), was to make sure no particles of the Host were “lost” when Communion was given. Perhaps the cloth still used

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<sup>1</sup> the latter term dating to before the 12<sup>th</sup> century and derived from ME, fr. OE *husel* sacrifice, Eucharist; akin to Gothic *hunsī* sacrifice; housel was the popular name for sacramental Communion in England

by women in 8<sup>th</sup> century Gaul to cover their hands when receiving the Host<sup>2</sup> and sometimes called dominical could be considered an ancestor of the Communion cloth, even though Jungmann says it was not the same as the *domenicale*. ()<sup>3</sup>. In Gaul from 6<sup>th</sup>-9<sup>th</sup> century laymen received Communion at the *cancelli*, low rails separating sanctuary from nave. While men had only to wash their hands beforehand, the women were obliged to cover them with a white cloth before receiving the Body of the Lord This cloth was later held by two acolytes<sup>4</sup> when Communion was administered and is still occasionally the practice in some parts of Italy, specifically Emilia Romagna<sup>5</sup> and in other countries. Gaisruck (or Ratti, 1792)...specifies that if no more than 10 or 12 take Communion, they can do so at the steps of the altar with cloth held under... “But if it is women the curate will take care to come a few steps down and give them communion at the entrance to the large chapel...with cloth held under.” An interesting survival of this practice appears in S. Gerolamo della Carità in Rome. The balustrade (1658) that separates the Cappella Spada from the rest of the church consists of two marble angels (one with hinged wooden wing) holding a jasper Eucharistic cloth, and attributed to Antonio Giorgetti. A similar device is to be found in S. Biagio in Finale Ligure (Finalborgo) where four marble angels (attributed to Francesco Schiaffino or Domenico Bocciardo, 18<sup>th</sup> century) on either side of the entrance to the main chapel hold a marble Communion cloth. (fig. 79.2, 79.3)When the Pope in the pontificals gives communion from the throne to cardinal deacons and lay nobles, two prelates *uditori di rota* support a long veil of white silk with gold lace so that no fragment of the sacred Particle might fall on the ground, as happened to Alexander VI and Innocent X<sup>6</sup>. Subsequently the cloth covered the Communion bench or rail. In England there are three churches, in addition to Westminster Abbey, where the houseling cloth is still use<sup>7</sup>. The first known use of the word is in the canons of King Edgar (960)<sup>8</sup>. The houseling cloth is shown on a font (1480s) in St. Marys, Woodbridge, Syllly Suffolk, and on one in Great Glemham in a scene of the Mass. In the 16<sup>th</sup> century the cloth began to be laid over a table or bench set up between nave and sanctuary<sup>9</sup>. There would be a long Communion cloth and shorter cloths to be held by the individual

<sup>2</sup> synod of Auxerre, 578 or 585, can. 36: Jungmann, vol. II, p. 380, note 61

<sup>3</sup> (Jungmann, *The Mass of the Roman Rite*)

<sup>4</sup> see 14<sup>th</sup> cent. *Psalter of Mary*, British Museum, MS Royal 2B viii, fol. 259 v., fig. 79.1

<sup>5</sup> as referred to us by the Dominican friar at San Domenico in Bologna

<sup>6</sup> Moroni, vol. under *Velo*, vol. XC

<sup>7</sup> in other English churches

<sup>8</sup> (website for St. Peters, Ilton).

<sup>9</sup> Genoa synod, 1574

communicants, a practice then dropped when the Communion paten came into use. Later the cloth was semi-permanently attached to the Communion rail and flipped over when in use. It remained in the *ritus servandus*<sup>10</sup> of the Roman Missal until the 1960 revision.

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<sup>10</sup> X.6

## Dicta 80

### THE COMMUNION BENCH 1579

The long benches, which are used in church to give the sacred Eucharist to the faithful, should be about two cubits high and sixteen ounces wide; and they are to be nicely (smoothly) hewn.

#### NOTE

The history of the communion rail and of the altar rail frequently coincide. Sources often confuse the two<sup>1</sup> and it is difficult to tell whether references are to the same rail or two distinct elements. It is also called a “communion bench” but here too it is seen as an adaptation of the altar-rail<sup>2</sup>. Mention of rails is found in can. 44 Council of Laodicea<sup>3</sup> with reference to communion (limited to men) being given at the altar. That there was a rail in the North African Church is obvious from Augustine’s warning that the guilty were not to approach for communion “lest they be sent away from the rail (*de cancellis*)”<sup>4</sup>. In Gaul from 6<sup>th</sup>-9<sup>th</sup> century laymen received Communion at the *cancelli*, low rails separating sanctuary from nave<sup>5</sup>. Up to the Carolingian period the laity would receive Holy Communion at the altar (ratified Synod of Tours 567)<sup>6</sup>. and the gates were left open, although it was generally a side altar, for it was seldom granted to the laity to receive at the main altar – indeed even men, let alone women, were not permitted to enter the sanctuary, a sacred area defined by the altar screen or rails. When the practice of distributing Communion at the choir-screen arose, in parish churches it was turned into a communion rail adorned with Eucharistic symbols<sup>7</sup>. According to O’Connell Communion was not received kneeling at an altar rail until the 15<sup>th</sup>-16<sup>th</sup> century and there is nothing in the rubrics about such a rail. “If there is a fixed rail, it must have gates... and must be securely fastened if people kneel before it for Communion<sup>8</sup>. “If Communion is given at the High Altar, there is generally a communion rail between the

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<sup>1</sup> see altar rail article in Cath. Enc. Vol I, “also called the communion-rail”, vol. IV, Communion Bench.

<sup>2</sup> Enc. Cath. Vol. IV, Communion Bench, space called the chancel or pectoral..

<sup>3</sup> Jungmann, p. 374

<sup>4</sup> Jungmann, The Mass of the Roman Rite

<sup>5</sup> see above also Jungmann, vol. II, note 43 on p 380

<sup>6</sup> Jungmann, p. 374, notes 3,4,5

<sup>7</sup> Baier-Stapper, Catholic Liturgics, NY, 1951, p. 82

<sup>8</sup> O’Connell, Church Building and Furnishing. The Church’s Way, London, p. 12 ff.

nave and the choir. It should be low enough so that people can kneel at it.”<sup>9</sup>. The angel balustrade in S. Girolamo della Carita’ has evidently been calculated so that the person receiving Communion could kneel. The measurements given in Gaisruck<sup>10</sup> correspond to 1 ft. 8 ½ inches. Wigley<sup>11</sup> however gives the height of the Communion bench as 2 cubits or 2 ft. 9 in. and 16 ounces wide, or 11 inches. The fact that Borromeo clearly distinguished between the two<sup>12</sup> and saw fit to mention a specific Communion rail and the cloth in book II is of particular interest.

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<sup>9</sup> Foretescue/O’Connell, *The Ceremonies of the Roman Rite Described*, London, 1934, p. 2.

<sup>10</sup> 791. *Instruct. de Sacram. Comm.* (in volgare) “*di banchi in numero sufficiente per li circoli o schiere delle Communioni più numerose, com’è la Pasquale, le quali banche siano alte da terra un braccio et un quarto*” (*Latin: Scabella oblonga, quod opus fuerint, .... quorum scabellorum altitudo sit unius cubiti et sex insuper unciarum*)

<sup>11</sup> (Wigley, note 1, Chapter XV, p. 45. In the chapel railings or altar rails just described, the reader must not seek for instructions on Communion rails. These latter are placed by St. Charles among Church furniture, or rather *moveables*, which are defined in another book; while this one contains only what relates to the Church structure and its *fixtures*. For administering Holy Communion to the faithful, our Saintly author prescribes Communion *benches*, such as may be seen universally in use in the nearest Catholic country to us, Belgium; and he gives about two cubits (2 ft. 9 in.) as the height, and sixteen ounces (11 in.) as the breadth of these benches. This breadth is certainly very suitable for the Holy Table.

<sup>12</sup> (see *Instruktionen*, book I, Railings enclosing chapels and altars)

### **Dicta 81**

#### **THE VESSELS FOR PURIFICATION 1579**

The vessels used for the purification, if of gold or of silver, are not to have the shape of a chalice. They will in any case at least be of crystal, but must not be like wine cups. Pitchers of pewter are then to be prepared, large enough to contain the wine of purification, as well as smaller ampulla [cruets].

### **Dicta 82**

#### **THE CROSS TO BE BROUGHT TO THE SICK 1579**

The cross brought to the sick is to be made of gold, silver, or brass, or painted and gilded wood. The finely made image of Christ the Lord on it should be such as to arouse piety.

### **Dicta 83**

#### **THE PORTABLE PAX BREDE 1580**

The more precious portable pax-brede will be made of gold or silver; the less precious one of brass. It will be chased with some pious ornamentation and show a pious image [Pietà] in a seemly fashion. It should be eight ounces wide and about twelve ounces long, and have in the back a handle of the same metal.

### **NOTE**

The kiss has always been considered a sign of respect and not only of love<sup>1</sup>. The kiss of peace as described by Moroni<sup>2</sup> was originally to be exchanged by persons of the same sex and was associated with the receiving of Communion. In the early Middle Ages it apparently led to abuses such as the men furtively kissing the women. The Franciscans seem to be the first to have introduced the *instrumentum pacis* or *osculatorium*, known as pax board or pax brede in English. In line with this is the separation of the sexes in the church, not only for Communion, but in general as prescribed by Borromeo<sup>3</sup>. In Rome the pax brede was adopted in the 15<sup>th</sup> century but spread in Italy above all in the 16<sup>th</sup> century<sup>4</sup>. As described by Moroni it has a Pietà on it and is of silver, gold or another metal but that it could also be painted.

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<sup>1</sup> Enc. Cath. Vol VIII, Kiss.

<sup>2</sup> Moroni, vol. L, Pace della Messa and XI, p. 226

<sup>3</sup> Gaisruck 789 790 (Ratti 1781-2) Il Curato...osservi diligentemente il decreto del primo nostro Concilio provinciale, di comunicare gli huomini separatamente dalle donne. [Either by giving each separate days, or setting up 2 altars] li quali siano uno per banda, di modo che non siano necessitate a incontrarsi le donne con gli humini nell'andare e ritornare dalla Communionione.

<sup>4</sup> Supp. Eccl.p. 315

## **Dicta 84**

### **THE SURPLICE 1580**

The surplice should be made of pure linen or hemp, not unbleached, but white, not too coarse, but rather fine.

It should have long gathered sleeves that reach to the tips of the fingers. They can be about two cubits long. However, they should be about four cubits in circumference.

The neckline should be round rather than square and wide enough for the head.

It [the surplice] should not in any way be cut or open on the front. It should extend to below the knees and almost to the middle of the calves.

On the lower edge it should be about thirteen cubits wide or about eight cubits at the shoulders so that it will appear richly gathered and full in accordance with the width of the shoulders and the size of the body.

In no part should it have elegant or artful decoration, and above all no worldly decoration on the shoulders.

### **NOTE**

This loose large-sleeved tunic is a liturgical vestment worn by all the clerics and, unlike the alb, is never girded. Until the thirteenth century it reached to the feet. The name is derived from *superpelliceum* since it was worn over fur clothing as noted by Durandus in the thirteenth century, and it probably first appeared in France or England. It seems to have been used in the twelfth century and is mentioned in a bull of Clemens IV (1265-68)<sup>1</sup> and is mentioned in the Pontificals in the fourteenth and fifteenth centuries. It is also called a *cotta*<sup>2</sup>.

In the Middle Ages, unlike the alb, it was not decorated, and it reached to the feet. It was gradually shortened and lace began to be abundantly applied in the sixteenth century with the development of the lace industry.

The rochet resembles the surplice but is narrower and trimmed with lace and can only be worn by ecclesiastics when their use has been granted by a papal indult. It is not a sacred vestment as such. Decree of Urban VII prefixed to the Roman Missal<sup>3</sup>

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<sup>1</sup> Braun, *Die liturgische Gewandung im Occident und Orient*, p. 137, 1907

<sup>2</sup> Braun, *op. cit.*, p. 142

<sup>3</sup> *Cath. Enc. Vol. XIV, Surplice*

**Dicta 85****VESSELS AND INSTRUMENTS THAT ARE STORED IN THE SACRISTY  
1580-81**

A vessel for the water to be blessed is to be provided, not made of clay, terracotta, or earthenware, but of bronze [brass], lined with tin, with two handles, a large opening, and a bottom a little smaller than the mouth, but such as to keep the vessel stable.

The laver [Latin *polubrum*], that is the vessel to wash the priest's hands, and the smaller vessel to pour the water when he engages in other sacred services outside the sacrifice of the Mass, are to be of similar suitable workmanship and size. They will be of silver, or at least precious tin [pewter], with some pious ornament engraved or set thereon.

The larger towels (in addition to those to be hung in the sacristy, for wiping hands other than those used at the altar) are not to be of a heavy fabric, and will be fittingly decorated in every part, with fringes added on both ends. They will be three cubits long, but as wide as the loom width.

**Dicta 86****VESSELS OF THE HOLY OILS IN A RURAL PARISH CHURCH 1581**

The vessels for the holy oils to be used in a rural parish church are to be large according to the number of churches to which the oils will be distributed.

The vessels are to be of silver or at least of precious pewter, distinguished from each other by letters so that each oil can be recognized, as will be explained below.

They are to be like small flasks, and have two lids, one to be inserted in the opening of the vessel, the other to cover the neck of the vessel outside: both will be screwed on in such a way that, when these are tightly closed, the oil will not leak out.

There is to be a box in which to keep and carry the vessels of the sacred oils to and from the cathedral [to get the oils] at the established time of Easter.

This box is to be of wood, divided into three parts, so that in each part a vessel of sacred oil with its cotton flock may be properly placed.

The box will be decorously covered all around with leather, and inside it will be lined with red silk.

It will have a lid that is not flat outside but slightly convex.

It will be closed by a key and a lock in such a way that it will be open when it is taken to get the sacred oils, and that after consigning the oils, the minister of the Cathedral can

close it by pressing his finger on the top. Then it cannot be opened by any other key but that which is kept by the provost.

#### **NOTE**

These apparently are the smaller containers in which supply for each parish or church is kept for the year.

#### **Dicta 87**

#### **VESSELS OF THE HOLY OILS IN A PARISH CHURCH 1581-82**

If because of limited means the vessels to preserve the holy oils in a parish church cannot be made of silver, let them be made of pure and noble pewter. They are to be polished and perfectly clean.

There will be three vessels, round in shape and no different from each other. They will be set close together to form a triangle.

A single solid lid will cover all three of these vessels together. It will be made in such a way that it protects the vessels on every side. When they are opened, one side of the lid will remain attached, uncovering the whole set of vessels contained within.

This lid, although of one piece, will be divided into three round compartments, with three depressions on the inside: it will however be slightly convex on the outside. (The cotton flock that covers the holy oil when it is used for the Sacraments is to be placed in these depressions.) Inside and outside letters identifying the vessel of each oil will be clearly written in each compartment.

In one vessel the oil of the chrism will be preserved. In the second, the oil of the catechumens. The lid of the vessel of the sacred chrism will be inscribed with the letters CHR. The one covering the vessel of the oil of the catechumens will be inscribed CATH. In the third vessel another very small vessel, of silver, or of pewter, or of willow will be inserted, covered by a lid. In this vessel salt will be preserved so that when the salt must be refilled, this small vessel can be safely taken out and the danger of spilling the sacred oil or of mixing it with the salt will be avoided.

In addition let a box with a lid (a *cotyla*, called *scatulum*), be made of walnut or some other solid well-turned material, completely covered with leather. The lid, also covered with leather will be decorated with embossed and gilded ornamentation.

Both the box and the lid will be lined with white silk.

The box itself is to be made somewhat lower than the height of the vessels, making it easy to open without overturning it.

A small pouch is to be made in white silk, for use [when it is to be taken to] in mountain places where the bishop has given permission to minister baptism in another church other than in the parish church, which is too far away.

## NOTE

These seem to be what are known currently as holy oil stocks. There is no mention in this description of an inscription on the third vessel as being that of Ext. Unc. as listed in the following chapter. In addition Borromeo clearly says in Docta 88 that the vessel for the oil of Extreme Unction is to be kept separate from the vessels of the other holy oils<sup>1</sup> The third vessel therefore is simply a support for the tinier vessel for salt. See also illustration in Thesaurus<sup>2</sup>, and Supp. Eccl. p. 154 even though the latter says that the three oils can be set together and soldered onto a tray or kept in special boxes<sup>3</sup>

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<sup>1</sup> See visitation inventory Cesano, Church of S. Giovanni: inventory of 1573  
...tre vasi congiunti insieme sì come è l'ordinatione per li olij santi – il vaso de l'oglio santo da per lui in una scatola de legno - ...see website  
[www.atuttascuola.it/cesano/](http://www.atuttascuola.it/cesano/) title is La Chiesa e il Paese tra cinque e seicento.  
(...three vases attached to each other as is the regulation of the holy oils – the vase for the holy oil by itself in a wooden box...”)

<sup>2</sup> Thesaurus, p. 172

<sup>3</sup>

**Dicta 88****THE VESSEL OF EXTREME UNCTION 1582-83**

The vessel of the holy oil of the Extreme Unction is to be of silver or of precious pewter, and kept separate from the other vessels of holy oils.

A lid somewhat hollowed out in the center is to be fastened to the vessel in such a way that when it is opened, it will not detach.

It is to be inscribed EXT.UNC.

A box will be made as described above to protect this vessel.

Likewise a silk sack of violet color of the same shape as that prescribed for the vessel of the chrism and that of the sacred oil of the catechumens will be made.

The bottom will have not a square but a round rosette-like shape. It will also have cords long enough so that the pastor or the curator of souls can hang the vessel around his neck.

**Dicta 89****THE VESSEL FOR CARRYING BAPTISMAL WATER 1583**

There is to be a specific vessel that takes the baptismal water to each ecclesiastic parish in the city and the cathedral churches and in the Diocese and the Praepositural churches on Holy Saturday and on the eve of Pentecost. Each pastor will prepare a small well-made phial of silver or fine pewter which only he and no one else will use.

This phial is to be such as to hold two or three ounces of water. It will also have a lid attached with a small chain and which can be screwed on, and another small chain, three ounces longer than the lid, which can be used to carry it. A silk cord will be attached to this small chain to hang around the neck of the priest when it is being transported.

**Dicta 90****THE CONTAINER IN WHICH THE SACRED HOSTS ARE PRESERVED 1583**

The container prepared to preserve the sacred hosts is to have a lid, be round in shape and be made of silver or at least of well-turned polished wood or some other dignified material suitably decorated. On the inside it will be lined with silk.

It will be four or more ounces wide so that the hosts can be easily taken out.

Another container will be prepared to hold the smaller hosts. This will be of the same material, craftsmanship, and decoration, but larger, with a diameter of six or more ounces so as to hold more [or fewer] hosts according to the place.

**NOTE**

Mention is made in Supp. Eccl.<sup>1</sup> of a host-container for unconsecrated hosts. Thesaurus<sup>2</sup> also mentions a host box for unconsecrated hosts. Braun<sup>3</sup> lists the first inventories in

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<sup>1</sup> Supp. Eccl., 147.

<sup>2</sup> Thesaurus, 146.

<sup>3</sup> Pp. 454 ff. as quoted in Supp. Eccl.

which it is mentioned and dating to the 12<sup>th</sup> century. In the thirteenth century there were precise norms Synod of Worcester, 1240, Synod of Exeter, 1287. He also quotes Borromeo's description, with the simpler and larger container for the smaller hosts for the communion of the faithful. Then there is the box for the larger host of the celebrant that can be covered by a host-stopper disk, made of metal and covered in white silk and with a ring so it can be raised, that keeps the host in shape.

## **Dicta 91**

### **THE VESSEL FOR WASHING THE CHALICES AND THE CORPORAL 1584**

A vessel with two handles, like a basin, made of brass or bronze is to be provided, measuring a cubit and eight ounces from one lip to the other, according to the size of the ecclesiastical furnishing. It should be wide all around and with a high spout, through which, as if through a channel, the water can be poured slowly from there into the sacrarium. This vessel is to be used only to rinse chalices and wash corporals.

## **NOTE**

In Gaisruck<sup>1</sup>, the reference in Italian is to a vessel of brass or copper (*un vaso d'ottone o di rame*).

Not only must the vessel be used only for this specific purpose, but it was also specified even earlier who was not to touch these holy objects. Sadlowski says that Gratian decreed that "all women...even nuns...were forbidden to handle the sacred vessels and vestments."<sup>2</sup> He also refers that "Thomassinus (1619-1695)... noted that the Council of Saumer (1253) in its third<sup>d</sup> canon ordered that corporals should be washed by a deacon or a priest vested...then those linens and other sacred furnishings of the altar were to be washed by a pious virgin or by a matron whose life was above suspicion"<sup>3</sup>

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<sup>1</sup> Instr. Varie, 957

<sup>2</sup> Sadlowski, Sacred Furnishings of Churches, 1951. chapter The Law on Sacred Furnishings in Gratian, p. 8

<sup>3</sup> Sadlowski, op.cit, note 15, p. 14

**Dicta 92****THE BOXES OF THE CORPORALS AND PURIFICATORS 1584**

The boxes of the corporals will be of fine and suitably decorated wood, on the inside lined with silk or fine linen cloth. They will be square in shape.

The boxes of the purificators will be made and lined in the same way.

**Dicta 93****THE CARPET FOR THE USE OF THE PRIEST WHO IS VESTING 1584**

A decorous carpet should be procured to cover the place in the sacristy where the priest going to celebrate the sacred mystery vests.

However, where due to lack of means this cannot be done, instead of a carpet there is to be a platform of latticework six ounces higher than the floor. It is to consist of small square holes, no more than three ounces wide, so as not to injure the feet of the standing priest.

**Dicta 94****THE TOWELS FOR WIPING HANDS 1584**

The towels, which are prepared in the sacristy for wiping hands, are to be made of that type of material which is called *damascenum* [damask], as wide as the loom width of the material and eight cubits, more or less, long, according to how high or low the place [where they are put] is. These towels will be hung on a turned wooden support, placed up high and rotating on the iron rod that supports it. The ends of these towels are to be hung low enough so that a standing man can use them. They will be tied together by strings at the two ends so they can be pulled around the cylindrical wooden support.

**NOTE**

Roller towels of this sort are still to be found in churches, as in the sacristy of the Cathedral of Orvieto.

**Dicta 95****THE TABLETS [CARDS] THAT ARE HUNG UP IN THE SACRISTY 1585**

The many and different cards prescribed above, which are hung up in the sacristy, are not to be on oak, walnut or any dark wood, but on fir or some other kind of light colored wood so that, thanks to the light color of the wood, the written pages glued to them will not become darker but be clearer.

These tablets will have a decorative frame on all sides, polished or finely painted, or even gilded, according to the kind of page attached to the tablet.

## **Dicta 96**

### **FURNISHINGS FOR THE FUNERAL SERVICES 1585**

The catafalques, which are called “*tumbas*” [tomb, catafalque], to be used for the celebration of the divine office for the dead, may be arched or with pointed cusps. The coverlet of the catafalque, spread over the base set under it, will be made at least of a black cloth, possibly woolen, or the base can be painted black with white crosses and skulls.

A pall for covering the corpse or the catafalque is to be prepared: that of the catafalque without a cross, but the one for the corpse will have a white cross in the middle.

But both are to be black and, unless a more precious one is preferred, be of silk with a pile, known as *villutum* [velvet], or at least of wool.

## **Dicta 97**

### **THE CROSSES OF THE CATAFALQUE 1585**

The crosses of the catafalque will be made at least of brass or of wood properly painted. To keep them upright, they will be set in marble or at least wooden bases with an upright square hole in which to put the shaft.

Horizontally they are to be two cubits wide, and equally high, not counting the handle [shaft].

## **Dicta 98**

### **THE CATAFALQUE CANDLEHOLDERS 1585-86**

The candleholders of the catafalque will be made of iron, two and one half cubits high. They will be supported by a stable base, which is to have the shape of a tripod or of some other very stable form so that they will not fall because of the height or weight of the candles. They will also have a sheet-iron crown all around the upper part, with turned up edges to retain the melting wax.

A pointed iron [pricket] will be affixed at the center of the crown into which the small container for the candle will be set.

## **Dicta 99**

### **THE OTHER FURNISHINGS 1586**

The tripod for burning incense during masses and solemn vespers will consist of a plate or a brazier, in which the fire or coals are kept. It is to be of iron or of brass. A spoon with a hooked handle and tongs to pick up the coals will be added to this tripod.

The containers in which the oil for the lamps is kept are to be of stone or at least of oak. They will have well-fitting lids.

The vessel or guttus<sup>1</sup> into which the oil for is poured from the containers, is to be of tin or at least of thin sheet-iron with a rather wide mouth. From this a beak-shaped spout will project, through which the oil can flow slowly into the lamps.

There will also be a dipper<sup>2</sup> to pour the oil from the stone or oak containers into the ewer. The handle of this dipper should be curved at the end so that it can be hung.

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<sup>1</sup> gutus, L. narrow-necked vessel

<sup>2</sup> Marcora translates this as mestolo or dipper, while infundibulum is funnel. However since this has a handle that is curved it may very well be dipper.