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What They Wear



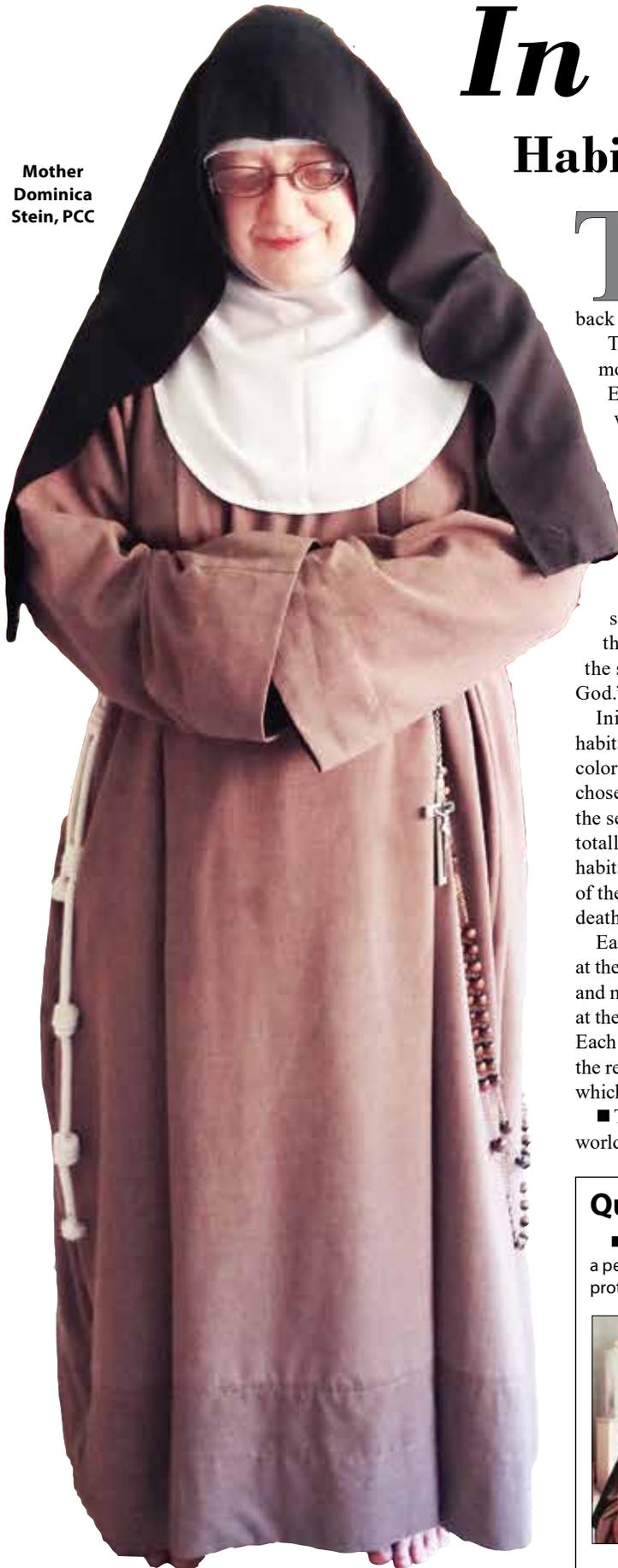
Learn the names of the everyday and liturgical attire worn by bishops, monsignors, priests, deacons and religious in the Rockford Diocese. And learn what each piece of clothing means in the lives of those who have given themselves to the service of God.



In the Habit

Habits Span Centuries

Mother
Dominica
Stein, PCC



The wearing of habits in religious communities goes back to the early 300s.

The Armenian monks founded by Eustatius in 318 were the first to have their entire community dress alike.

Having “the members (dress) the same,” says Mother Dominica Stein, Poor Clare Colettines, “was a symbol of unity. The wearing of the habit was a symbol of leaving the secular life to give oneself to God.”

Initially, the black color of early habits was chosen because it was the color symbolizing death. Black was chosen not in a morbid sense, but in the sense of dying to self and living totally for God. Some of those black habits were changed to white in parts of the world where white symbolized death.

Early habits were simple, gathered at the waist with some kind of belt and made of common cloth — which at the time was wool or a rough linen. Each part of the habit represented to the religious member the virtues for which he or she was striving:

- The tunic — renunciation of the world;



Belt placement

- The hood — humility;

- The belt — purity; and

- The scapular — manual labor.

For women, a veil was part of the habit, originating from the rite of consecrated virgins as a bride of Christ. Using a veil was

an adaptation of the societal practice where married women covered their hair when in public.

Putting on the habit was an outward sign of profession in a religious order. Early on, those joining an order were clothed in the order’s habit almost immediately.

But by decree of the Fourth Lateran Council in 1215, a formal formation or probation period before profession of vows was required.

The new member was invested in the robe of the order, Mother Dominica says, but did not receive the monastic hood (men) or the black veil (women). Women were given a white veil during this probation period, again taking from the culture the custom of having an engaged woman wear a white veil to cover her head in public.

Following formation, when a person made his or her permanent vows, he or she received and wore the entire habit of the order.

Quick facts about the Poor Clares

- The Poor Clares wear a tunic and a petticoat-like skirt underneath to protect the habit.

- The sisters make all the various parts of the habits.

- They wear a habit 24-7. There are four styles that are of different materials and of different lengths: for Mass, for work, for daytime use and to wear at night. A short veil, a “little, white hood” and a rosary made out of cord are part of the night habit.

- The nuns do not have formal prayers to pray while dressing, but they do pray as they dress and kiss each piece as they put it on.

- They have worn the same style of habit for 807 years.



Seven-decade rosary

Changes Over Time

Religious habits have changed over time, often in response to practical needs.

For example, St. Francis wished to be clothed in a habit with a monastic hood — wanting to live a monastic life outside the cloister,



(Observer photos/Amanda Hudson)

Tau shape



Pinning veil to white hood



Black veil tab on hood



Belt knots

Mother Dominica Stein, PCC, explains.

Francis departed from the usual black or white to an undyed, earthen gray-brown color, symbolizing poverty and humility.

The Franciscan hood was restyled by St. Bonaventure in 1274 to distinguish the Franciscans from a heretical group called the Brothers of Lyons who had begun to dress like the Franciscans. The Brothers of Lyons were genuine in their poverty and sought to serve God, but they did not accept Church teachings.

With St. Bonaventure's modifications, the hoods of the Franciscans had a distinctive point on top. A pointed cowl in back also helped people to clearly identify the Franciscan friars.

Today's Poor Clare Colettine Habit

In the year 1212, St. Clare was clothed with a habit patterned after the Franciscan friars' habits. What a Poor Clare nun wears today is almost exactly the same, except Clare's sleeves were a little narrower, and her habit included a small train in back because of her noble heritage, Mother Dominica Stein, PCC, says.

With arms held out, the Franciscan habit forms a Tau cross so loved by Francis and his followers. The nuns are "putting on the cross" as they dress.

Many religious habits include a scapular (something like a long apron) worn front and back over the habit, but St. Clare did not wish to wear a scapular. The folds in a Poor Clare's habit represent the scapular, Mother Dominica says.

The Poor Clare nun wears a white head cover, a type of hood and a symbol of monasticism. It once needed extensive pinning to bring it into place around a nun's neck and then fan out in front. The current hoods are sewn to fit around the face and neck without all that pinning.

Something similar happened with the nuns. A group of women began to dress like the Poor Clares and went around outside the monastery to serve the poor.

"The pope himself made a public statement that 'this group has nothing to do with St. Clare and her order,'" Mother Dominica says. She notes that Clare made it clear that she and her sisters from the very beginning were to live a cloistered, contemplative lifestyle.

Only later, third orders of Franciscan sisters with roots in St. Clare's nuns began. They served the poor in society and developed their own habits.

Around the same time as the Franciscans were formed, a number of other religious communities were beginning.

Each order was required to have habits unique to it. There are, Mother Dominica says, "a lot of interesting stories" about those varieties of habits that were adopted, some of which were less practical than others.

The habits were distinguished through belts, tassels, embroidery, different colors of materials, sleeve widths, cuffs, and capes, each of which was specified for each order.

In recent times, following Vatican II a number of religious orders modified their habits in various ways.

Today religious communities distinguish their members with habits that range from head-to-toe garments to simple-but-distinctive pins that identify their religious orders.



Tunic under habit

The black veil of a professed nun and the white veils of novices each have three tabs: one at the forehead and two near the ears. The nuns use straight pins to pin their veils to their head covers.

There are four knots in the cord that is worn around a nun's waist, symbolizing a Poor Clare's vows of poverty, chastity, obedience and enclosure. The Poor Clare extern nuns (those who go outside the cloister for errands and to represent the nuns at events) do not take a vow of enclosure and therefore have three knots.

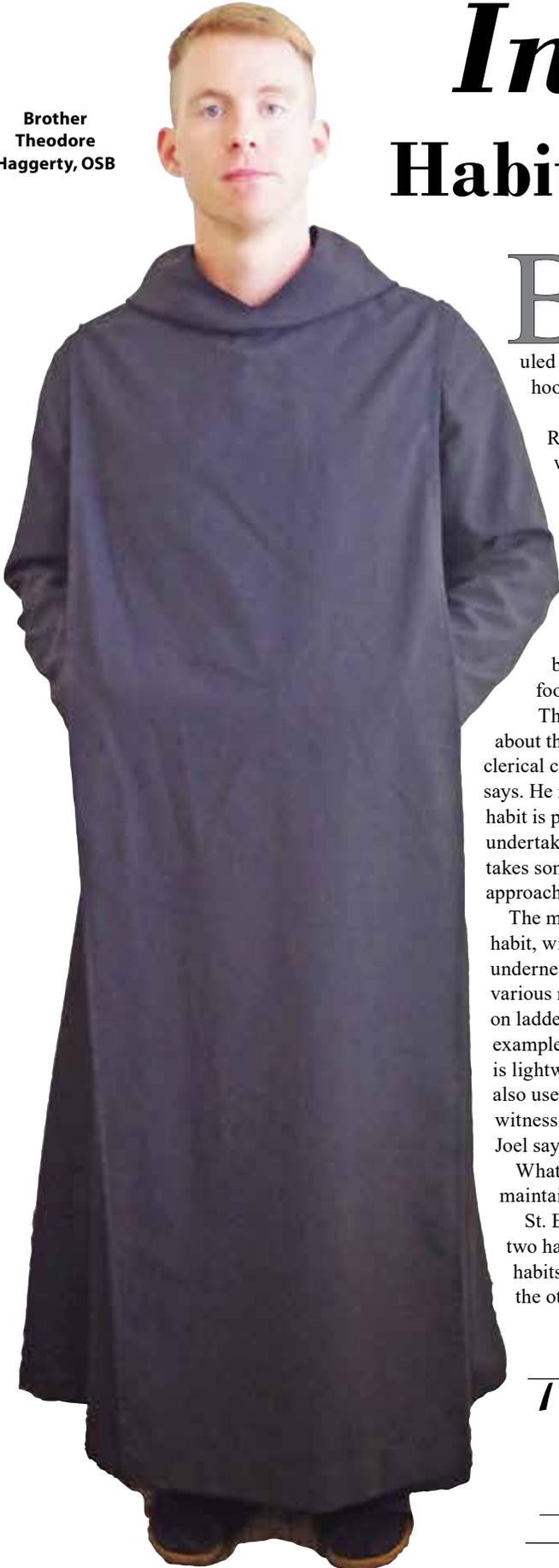
A special, seven-decade rosary, designed in the late 1400s, is attached at the waist. (See opposite page.) The nuns pray the usual five-decade rosary six days a week, Mother Dominica says, and they pray the seven-

decade "Franciscan crown" on Saturdays. It includes the Joyful Mysteries but with "Adoration of the Magi" as a fourth mystery, the Resurrection as the sixth, and the Assumption and Coronation of Mary as the seventh mystery.

"Part of our habit, too, is being barefoot," Mother Dominica says. "It is a symbol of holy poverty and walking on holy ground (the cloister)." The nuns do, however, wear socks and boots when shoveling snow, shoes when gardening and sandals when they need to travel out of the cloister, for example to doctor's appointments. While working outside in the cold, they can don a pair of warm pants under the habit as well as warm coats over the habit.

Unlike some religious orders over the years, the Poor Clares have never had any starched material as part of their habit. There has never been "anything cumbersome, and nothing distinct for the abbess" to wear, Mother Dominica says, adding that St. Clare's "simplicity was a beautiful thing."

Brother
Theodore
Haggerty, OSB



In the Habit

Habits ‘Should Mark Us’

Brother Theodore Haggerty, Order of St. Benedict, is one of the younger monks at Marmion Abbey, scheduled to be ordained to the priesthood in 2020.

He and Benedictine Father Joel Ripinger talk about the “great witness value” of their habits.

Father Joel entered the Benedictine order in 1968, recalling it as a time when habits were being questioned as being “in the way” of the witness of the religious life. For some, he says, habits became “almost a political football.”

The Benedictines are practical about their habits. At times, a monk’s clerical collar can suffice, Father Joel says. He notes that, while wearing the habit is preferred, for physically-active undertakings the religious community takes something of a common sense approach.

The monks can wear a shorter work habit, with or without a tee-shirt underneath, when they are doing various manual labors — working on ladders or running a rototiller, for example. That simple, pullover garment is lightweight, has pockets, and it is also useful for maintaining an external witness when a monk travels, Father Joel says.

What’s important, he adds, “is maintaining modesty and cleanliness.”

St. Benedict in his Rule prescribes two habits. He himself had two habits, the one worn was clean and the other was being cleaned.



(Observer photos/Amanda Hudson)

Brother Theodore Haggerty, OSB, holds a work tunic.

Brother Theodore shares a story of how their saintly founder once instructed his monks to wear their better habits out in public, reminding them they were not looking for alms and should not look shabby.

When on a journey, all of their clothing should be clean and well-repaired, Father Joel says. Both grin when he adds wryly that “in the past, some monks could read their meals on their scapulars,” an observation likely understood by all men who wear ties.

Once there was a habit that highlighted distinction, a novice from a professed monk, a brother from a priest.

“The benefit is now we’re all monks,” Father Joel says, calling the change a “natural evolution” and “part of the Benedictine charism.”

‘Clothe me in the new man of justice
and truth.’

— From a Benedictine prayer said while getting dressed

Parts of the Benedictine Habit

Part 1

The Benedictine's tunic is a full-body length garment, and the monk prays, "Clothe me in the new man of justice and truth," as he puts it on.

Brother Theodore calls the simple tunic "one I treasure. I put this on and I'm dressed ... I'm not just what I wear. (I am) a man created for justice and truth."

The traditional black color of the habit is associated with death, Brother Theodore explains, saying



Brother Theodore wears the first layer of his habit.

that the "old man died away (and) the new man is Christ. I commit to a new way ... not doing my own thing. It is a dying to self, where what all (in the household) have agreed to is (what is) best."

Not all religious habits are the traditional black, Father Joel says, mentioning monks in Africa and at the equator who wear white, and the Trappists of New Melleray Abbey who wear a white tunic and black scapular.

Marmion's habits reflect "our Swiss-American congregation," he adds, describing how the habit's cowl design comes from a community in Germany and is attached to the scapular, while some communities button the two pieces together.

Part 2

A leather belt is worn at the waist.

"The belt is a symbol of chastity," Brother Theodore says. He points to his one-and-a-half-inch wide, durable belt and buckle as Father Joel recalls that chastity belts were commonly used long ago by laity to curb sinful desires.



The belt is worn with the buckle to the side.

The belt of a monk is a general, distant reflection of that idea, he says.

Brother Theodore gives a more modern job for the belt: "If you start gaining weight, you can feel it." A too-snug belt can help a monk "pursue a balanced life of activity," he says.

Part 3

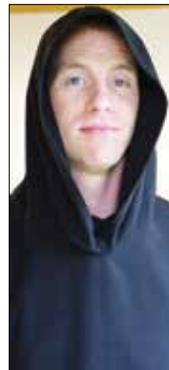
A scapular (right) — essentially a full-length work apron — is worn over the tunic.

"I give it a kiss first," Brother Theodore says of the scapular. He also prays: "Lord who said, 'my yoke is sweet and my burden light,' make it so that I carry this scapular that I may merit your grace."

"Even if it is a hard day or week (of work), there is a reward, a promise in those words of Christ," he says.

Part 4

The monk's hood and cowl limits his view, sort of like blinders, Brother Theodore says. Good in the cold, it also can indicate to others that you "want



Brother Theodore covers his head with his hood.



Brother Theodore holds the scapular.

alone time with God," he adds.

Part 5

Sturdy, black shoes complete the habit. Boots, of course, can be worn in winter.



Something extra-special

The cuculla is a formal and symbolic part of the habit. A monk receives it when he makes his solemn vows, and it is what he is buried in, Father Joel says. It is also worn on particular liturgical occasions, especially from Advent to Easter on solemnities. One cuculla lasts for a monk's lifetime, throughout his religious life. Brother Theodore (right) straightens his cuculla.

Prayer for Discerning Vocations from the USCCB's Catholic Household Blessings and Prayers

Loving Mother, Our Lady of Guadalupe, you asked Juan Diego to help build a church that would serve a new people in a new land.

You left your image upon his cloak as a visible sign of your love for us, so that we may come

to believe in your Son Jesus, the Christ.

Our Lady of Guadalupe and St. Juan Diego, help us respond to God's call to build your Son's Church today.

Help us recognize our personal

vocation to serve God as married or single persons, or priests, brothers, or sisters as our way to help extend the reign of God here on earth.

Help us to pay attention to the promptings of the Holy Spirit.

May all of us have the courage of Juan Diego to say "Yes" to our personal call.

May we always encourage one another to follow Jesus, no matter where that path takes us.

Amen

Father Oscar Cortés



Everyday

The Basic Black Wardrobe

We are used to seeing priests in black shirts, slacks, belts and shoes. Everyday wear.

Tab-collar shirts can be worn with or without the stiff clerical collars. (See Father John Gow's photos, opposite page.)

Dress rabat collar is used with a different style of the shirts and vests made for priests. Softer material clerical collars are designed to slip in between inner and outer bands of a rabat collar and stay in place, or are held in place with clips, snaps

or fasteners. A rabat can be either a vest or a shirt. (See Father Kevin Butler's pictures, below.)

Clergy cassocks are optional wear for every day. Some associate them with pre-Vatican II, but that is not necessarily the case. There are Roman and Anglican cassocks. Shoulder capes, rabat collars and band cinctures (a fabric belt) are customized options. Priests will wear them with a surplice (white) if they are assisting, but not celebrating, the Mass. (See Father Dennis Morrissy photos, opposite page.)



Father Kevin Butler (left and below), pastor of St. John the Baptist in Somonauk, holds the two pieces of the collar he and Father Oscar Cortés (far left), pastor of St. Rita of Cascia in Aurora, wear. The collar requires two collar buttons (in his hands below



Father Kevin Butler

right) that attach to the front and back of his shirt. The white collar piece is inserted into the black piece before being attached to the collar buttons.



Attaching collar to buttons



Attaching collar buttons



Collar buttons



Collar pieces assembled and attached to front button



Front collar button attachment



Back collar button attachment

Wear for Priests

A Bit of History

Reprinted from *The Catholic Encyclopedia*

Nearly all ecclesiologists are now agreed that liturgical costume was simply an adaptation of the secular attire commonly worn throughout the

Roman Empire in the early Christian centuries.

The priest in discharging his sacred functions at the altar was dressed as in civil life, but the custom probably grew up of reserving for this purpose garments that were newer and cleaner than those used in his daily avocations, and out of this gradually developed the conception of a special liturgical attire.

In any case the chasuble in particular seems to have been identical with the ordinary outer garment of the lower orders. It consisted of a square or circular piece of cloth in the center of which a hole was made; through this the head was passed. With the arms hanging down, this rude garment covered the whole figure. It was like a little house (*casula*).

The liturgical vestments have by no means remained the same from the founding of the Church until the present day....

Four main periods may be distinguished in the development of the Christian

priestly dress.

The first embraces the era before Constantine. In that period the priestly dress did not yet differ from the secular costume in form and ornament... In times of peace and under normal conditions better garments were probably used, and these were especially reserved for the celebration of the Sacred Mysteries.

The second period embraces the time from about the fourth to the ninth century. It is the most important epoch in the history of liturgical vestments, the epoch in which not merely a priestly dress in a special sense was created, but one which at the same time determined the chief vestments of the present liturgical dress... (and include) the introduction of a special blessing for the vestments intended for liturgical use.

The third period, extending from the ninth to the thirteenth century, completed the development of the priestly vestments in Western Europe.

In the fourth period, from the thirteenth century to the present time, the history of the liturgical vestments is almost entirely the history of their rubrical evolution, their adornment with embroidery and ornamental trimmings, and the nature of the material from which they are made. In general the tendency in the fourth period has been towards greater richness of material and ornamentation, but, at the same time, towards greater convenience, therefore, a constantly increasing shortening and fitting to the figure of the vestments, naturally impairing the form and aesthetic effect of the vestments.



Father Dennis Morrissy



Father Dennis Morrissy, pastor of St. Mary in Elizabeth and St. John the Evangelist in Hanover, wears a black cassock (above), an alternative to a clerical shirt and black slacks. He also shows a simple white surplice, worn by a priest who is assisting at a Mass.



Father John Gow



Father John Gow (left), parochial vicar at St. Catherine of Siena in Dundee and St. Mary in Gilberts, and Father Dennis Morrissy (far left) opt for a simple tab-collar that slips in and out of a clerical shirt.

Vestment

Liturgical Garb Carries

Father Sean Grismer



‘When we look at the beautiful things of the Church (including the vestments, it’s important to remember this is not for the up building of the priest,’ Father Sean Grismer, parochial vicar at St. Bridget Parish in Loves Park, says.

‘It’s so that we remember that we’re giving greater honor and glory to who Jesus Christ is. We’re doing it in the way that we can, which is with our material objects.’

That beauty, he explains, ‘ought to be a mirror of what is happening within us (priests). It has to be mirroring the love that our hearts have for Christ.’

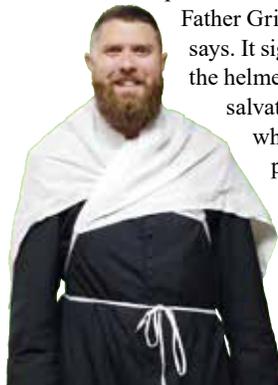
As Father Grismer describes each piece of clothing worn for the celebration of the Mass, it is clear that each has a purpose and history. ‘There is a blessing for each of the vestments,’ he says, ‘because each performs a different function.’

The amice

The first vestment a priest puts on is called an amice, a short linen cloth that is either square or oblong in shape. It covers the priest’s shoulders — in the Middle Ages it also covered the priest’s head and folded back to create a small cowl.

Looking at it practically, the amice acts as a sweat guard to protect the vestments worn over it.

But ‘spiritually, it is supposed to protect our minds,’ Father Grismer says. It signifies the helmet of salvation which protects the priest from Satan. After a priest



The amice

touches the amice to the top of his head, he prays: ‘Place, O Lord, the helmet of salvation upon my head and repel the assaults of the devil.’

The alb

An alb, a white vestment with close-fitting sleeves that reaches almost to the ground, goes over the amice.

It is a reminder of perfect integrity, of the purity of our baptism, Father Grismer says.

Little children have said that it looks like a wedding dress, and as such, he says, ‘it reminds us we are at the eternal banquet of the Lamb. He is the bridegroom and we are the bride.’

This white garment hearkens back to our baptism and is ‘a foreshadowing of what we are entering into in the wedding banquet of the Lamb, both here in time, but also what we’re about to enter into in eternity,’ Father Grismer explains, adding that ‘the alb is so significant because it is resonating through all the sacraments’ including first communion and weddings.

The prayer when putting on the alb reads: ‘Cleanse me Lord and purify my heart, so that being washed in the blood of the Lamb, I may come to enjoy everlasting bliss.’

The cincture

The cincture (or girdle), a simple cord usually made of hemp or flax, is worn around the waist. It confines the loose, flowing alb,



The alb



The cincture

Varieties

Meaning, Prayer, History

preventing it from impeding the movement of the wearer, and acts as a placeholder for the stole.

The cincture “serves as a reminder of the promise of celibacy we’ve taken,” Father Grismer says. “It is a beautiful girding around us.”

Cinctures are most often white, but also can be the colors of the various liturgical seasons. (See story, bottom.)

The prayer when putting on the cincture is: “*Gird me, Lord, with the cincture of purity and extinguish within me unholy desires, so that I may persevere in continence and chastity.*”

The stole

The priest then puts on a stole, which is composed of a strip of material from two to four inches wide and about 80 inches long. It has either a uniform width throughout, or is somewhat narrower towards the middle, widening at the ends in the shape of a trapezium or spade. A small cross is generally sewed or embroidered in the middle where the priest kisses the stole before putting it on.

Stoles come in a variety of liturgical colors and designs. “For a general rule within the Church,” Father Grismer says, “white is always acceptable. If you don’t have a stole in the color of the liturgical season, white always works.”

The stole, he adds, is about the

authority that Christ has given to the priest “to proclaim the Word, to preach and to teach ... So long as the priest is wearing the stole, there’s a showing of the office.”

The *Catholic Encyclopedia* calls it “the badge of the diaconal and priestly orders” and adds that “the stole of the priest extends from the back of the neck across the shoulders to the breast, where the two halves either cross each other or fall down straight.”

Father Grismer secures the two halves of his stole through loops he creates with his cincture.

The prayer when putting on the stole: “*Restore to me, Lord, the stole of immortality which was lost through the transgression of our first parents; and unfit as I be to approach your Sacred Mystery, let me be worthy at last of eternal joy.*”

The chasuble

Over all these vestments the chasuble is worn. It is, says the *Catholic Encyclopedia*, “the principal and most conspicuous Mass vestment, covering all the rest.”

The chasuble is the symbol of the charity of Christ, the love of Christ,” Father Grismer says, pointing out a significant fact: “Notice that the stole goes underneath – not vice versa. That is because we live by the authority of Christ, but (that office) is always lived out in the charity, love of Christ. And it does great harm

when we live it out vice versa ... when we live the love of Christ through the office, when the office is the very thing we ascribe to rather than the love of Christ.”

Chasubles come in a variety of forms and cuts, ranging from a Roman (fiddleback) cut with no sleeves to a monastic cut — and many varieties in between.

Father Grismer likes a style he calls the Philip Neri, something like a Roman cut but allowing for more arm movement. Most commonly seen here in the Rockford Diocese, he says, is a neo-Gothic cut.

The varieties in style and material have evolved in part according to weather. The winter months in Germany, Father Grismer notes, are a lot colder than in Rome.

“Now with heat and air (conditioning, the cut) is more of the preference of the priest,” he adds. “We order our own vestments, and you can find them very cheap and very expensive, depending on the quality, and the maker, and the material.”

There are legitimate reasons to purchase cheaper vestments — missionaries for example may need to purchase them due to lack of finances and the need for materials that are easy to clean.

But in general, the Church asks that vestment material be of a high quality “because of what we are entering into: the sacrifice



The chasuble and stole

of the Mass,”

Father Grismer says. “When I am a priest entering into Mass, I’m ... in the person of Christ the Head. Therefore in the celebration of Jesus’ life, death, resurrection and ascension, in imitation of that, even what we wear signifies and represents, (and) hearkens back to that of Christ and His own death and resurrection.”

The Church asks that albs, for example, be made of linen (like Christ’s burial cloths). But they don’t have to be.

“The Church is a mother; she knows what is good for her kids,” Father Grismer says, explaining that this mother says, “‘I want this for you, but I totally understand if it is not possible’ ... She asks and prefers, but also permits. It is a beautiful love she has for her children in that.”

The prayer used when vesting in the chasuble: “*O Lord who said ‘My yoke is easy and my burden light,’ help me to carry it in such a way as to win your favor. Amen.*”

Liturgical Colors Have Meaning, Too

As outlined by the Church, different colors represent different liturgical seasons. Since around the sixth century, the primary liturgical colors have been green, white, purple, red and black.

Green signifies Ordinary

Time in the Church. Father Sean Grismer quotes a professor he had in seminary, that Ordinary Time is not ordinary. Ordinary Time focuses on the three-year period of our Lord’s public ministry. His teachings and miracles engender

great hope in the mystery of salvation. Green is the color of hope, and we live in hope in Christ.

Purple is worn during Advent and Lent, representing the penitential sense of those seasons.

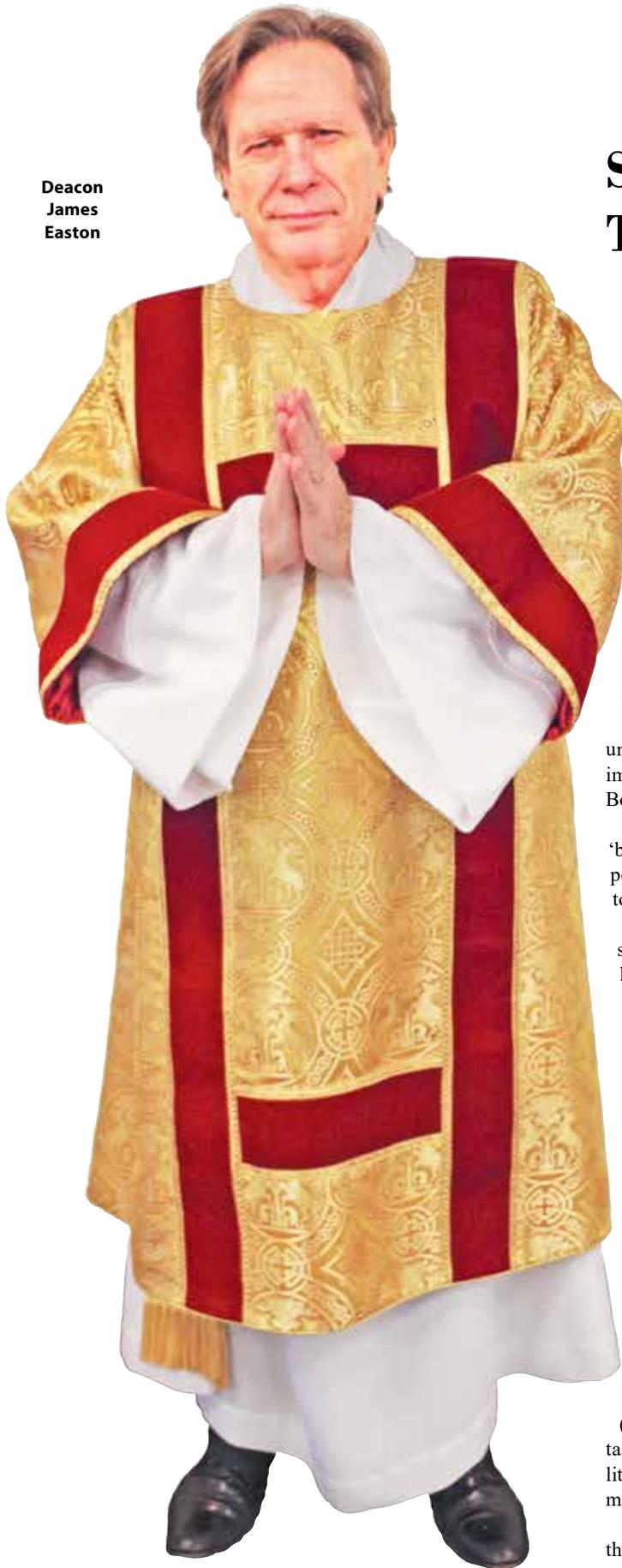
Similar to purple is the color rose, which is worn just two Sundays throughout the year. First is the Third Sunday of Advent, otherwise known as Gaudete Sunday. During Lent it is worn

Continued on page 11

Deacons'

Steeped in Theology, Tradition, Service

Deacon James Easton



Father Kenneth Wasilewski, diocesan director of the permanent diaconate, agrees that, “From a distance, the vestments that a deacon wears at Mass can look a lot like the ones a priest wears.”

But actually, even though both priests and deacons wear a couple of the same items — alb and cincture, “There are actually several practical, symbolic and theological differences,” he says. “While externally the vestments of a deacon can look very similar to those of a priest, in fact they have a theological symbolism all their own — one which reflects who a deacon is called to be by virtue of his ordination.”

Father Wasilewski describes the alb as “the white ‘robe’ that is worn under the other vestments. This is a symbol of purity and recalls the image of the elect in heaven worshipping the Lamb of God from the Book of Revelation (7:9-17).

“With the alb a priest or deacon typically wears a cincture, a rope-like ‘belt’ worn around the waist. The cincture is symbolic of chastity. While permanent deacons may be married, they, like all Christians, are called to live lives of chastity, even if they are not celibate like priests.

“Chastity simply means living one’s sexuality appropriately for one’s state in life.”

The other two vestments for deacons differ from those for priests.

Although both priests and deacons wear stoles, a priest’s stole goes around his neck, “symbolic of the authority he exercises in celebrating the Liturgy — in a sense it is a symbol of his being entrusted to lead the prayer and worship,” Father Wasilewski says.

A deacon’s stole is worn as a sign of service, over his shoulder, “reminiscent of those in the ancient world who were tasked to wait on tables and who would carry a towel for cleaning over their shoulder,” Father Wasilewski says.

“If we read the Acts of the Apostles (6:1-7), we see that this was an important task of those first called upon to be deacons. In fact, the word ‘deacon’ literally means ‘one who serves.’ And so this essential attribute of what it means to be a deacon is reflected in the stole that he wears while at Mass.

“Anyone who has ever thrown a towel over their shoulder while doing the dishes or cleaning the kitchen at home, is doing the same thing



Deacon James Easton ties the knot on his cincture over his white alb.



Deacon James Easton shows the cross on his stole at his shoulder.

Attire



symbolized by the deacon's stole.”

Deacons may serve at Mass while wearing only an alb, cincture and stole. They also may wear an additional liturgical vestment, which is called a dalmatic, generally in the same color as the chasuble worn by the celebrant of the Mass.

“The name comes from a geographic

Father Kenneth Wasilewski holds a deacon's dalmatic in front of his vestments to show the difference between the deacon's sleeve and the drape of a priest's chasuble..

location associated with the historical production of these garments,” Father Wasilewski explains. “The region of ‘Dalmatia’ — the same place that has historical ties to the dog breed, Dalmatians — is in what is today Croatia.

“A dalmatic worn by a deacon is also symbolic of his service — much like his stole. A dalmatic can be thought of as essentially a ‘smock’ or ‘apron’ worn over other clothes while serving and working. It is distinguishable from a priest's chasuble mainly by the fact that it has sleeves.”

Those sleeves, however, are not obvious when a deacon's arms are not outstretched. Two other possible clues might be helpful.

One is that, depending on the neckline of the dalmatic, a deacon's stole may be visible on his shoulder.

A second possible clue is that it is typical for a priest's chasuble to have one prominent stripe in the middle of the garment, while a dalmatic usually has two stripes, left and right of the middle of the garment. However Father Wasilewski notes that, while “it's an easy way to distinguish between them, there's no hard and fast rule regarding it. It's really more of a custom.”



Deacon James Easton wears his gold stole.

Liturgical Colors Have Meaning, Too

From page 9 during the Fourth Sunday,



Father Sean Grismer holds white and green chasubles and stoles

otherwise known as Laetare Sunday. Father Grismer says the rose color points to joy in the midst of those penitential seasons. Purple vestments may also be used for the Feast of All Souls, Masses of Christian Burial and Masses for the Dead, such as on an anniversary of a death.

White denotes times of great celebration as seen in the Christmas and Easter seasons. White vestments are also worn at baptisms, weddings, ordinations and feast days of the Lord, the Blessed Mother and saints who are not

martyrs. It may also be used for the Feast of All Souls, Masses of Christian Burial, and Masses for the Dead to signify our sharing in the resurrection of our Lord, when He triumphed over sin and death, sorrow and darkness.

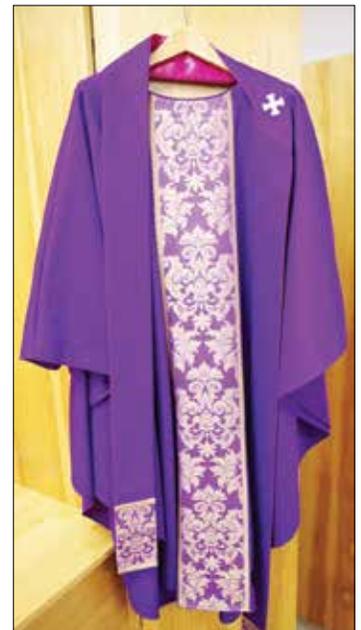
Red implies the blood of Christ, the Holy Spirit and the martyrs. It is put on by the priest on martyrs' feast days, at Pentecost, Palm Sunday, Good Friday and for confirmations.

Black, rarely seen, can be worn during the Office of the Dead. It may also be worn on Good Friday.

Gold symbolizes rejoicing and purity of soul and can be worn during the seasons of Christmas and Easter.

Blue is not a liturgical color, but trimmings of blue may be found on white vestments used on Marian feast days.

Sources: Father Sean Grismer, *Our Sunday Visitor's "Simply Catholic"*



(Observer photos/Amanda Hudson)

Purple chasuble and stole

website, and the “Catholic Straight Answers” website.

Msgr.
Glenn
Nelson



Monsignors

Papal Honors Mean Additional

In the late 1960s, Pope Paul VI dismantled the centuries-old Papal Court along with its honors system. He replaced it with a simplified structure of honors for the clergy and laity.

By 1900, there were 16 degrees of the *monsignori*. The majority of the titles derived from a personal or domestic service to the reigning pope.

With Paul VI's changes, there now are only three levels of the *monsignori*. The attire worn by those various kinds of monsignors are distinguished mostly by color.



Msgr. Glenn Nelson holds the cassock while wearing a bright red-purple clerical dickey-amice.



Msgr. Nelson flips part of his fascia (sash) over his shoulder while adjusting it around the waist of his "house cassock" (shown in full, left).

Chaplain of His Holiness

Chaplain of His Holiness is the first (lowest) of the three ranks of Monsignor. It is a title granted by the pope to a member of the diocesan clergy upon the request of the diocesan bishop, and more frequently upon clerics in service in the Curia or in the papal diplomatic service.

For a time, this particular level was dropped. Pope St. John Paul II brought it back in 2002, and Msgr. Glenn Nelson, vicar general and moderator of the curia for the Diocese of Rockford, was named a Chaplain of His Holiness that same year, installed in January 2003.

The black (house) cassocks worn by chaplains of His Holiness are trimmed with bright red-purple buttons and matching trim along the edges. The fascia (sash) is the same bright red-purple.

Msgr. Nelson says with a grin that the informal name used by clergy in Australia for the fascia is "belly band."

He grins again as he explains the fascia used to be fastened with hooks and eyes but now are secured with hook and loop tape. That makes adjusting the fascia "with the changing of the seasons" — from Lent with its fasting to Christmas with its feasting — easier.

Prelate of Honor

Msgr. Nelson was installed a Prelate of Honor in May of 2011.

Prelate of Honor is the most frequently bestowed of the papal honors at the diocesan level. The nomination of the honoree is traditionally announced simultaneously with the group of other papal honors being conferred at that time within a diocese.

These monsignors' black (house) cassocks are trimmed with red buttons and edging. The fascia, however, is the same bright red-purple as found at the first level.

Msgr. Nelson calls his house cassock "formal wear," for banquets, wedding festivities and other non-liturgical celebrations.

These monsignors also have what is called a choir cassock to wear

Brighten Up

Attire for Priests

at liturgical functions. Choir cassocks are a red-purple color with red buttons and trim. The deep cuffs are red (see photo at right). Once again, the fascia is a bright red-purple. When vested for Mass, only the cuffs and hem of a choir cassock are visible.

Msgr. Nelson counts the many layers. “T-shirt, my shirt, my cassock, my alb and the chasuble,” he says, adding that when albs and chasubles are not made of

breathable fabric, they are even hotter. It would be just fine for medieval castles, he adds.

A surplice is worn over a choir cassock during a liturgy when the monsignor is not a celebrant. But Msgr. Nelson says during Lent, he wears the black cassock instead of the flashy bright red-purple.

An additional feature of the cassocks are two cords loosely looped from mid-shoulder blade to waist in back. The fascia slides

between the cords and the cassock.

Msgr. Nelson recalls one mishap when he was a new monsignor and was heading into a room with a group to meet Pope John Paul II. One of the loops in back of his cassock caught on the door knob, snapping off one end and leaving

the slender cord waving around. With nothing to repair it handy, he tucked the loose end under the fascia — and, mercifully, it stayed put.

Protonotary Apostolic Supranumerary

Priests holding the title Protonotary Apostolic Supranumerary are the highest-ranking nonepiscopal (non-bishop) prelates at the diocesan level.

Both Msgr. Thomas Brady and the late Msgr. Charles McNamee were elevated to that level — Msgr. Brady in 1994 and Msgr. McNamee in 1999.

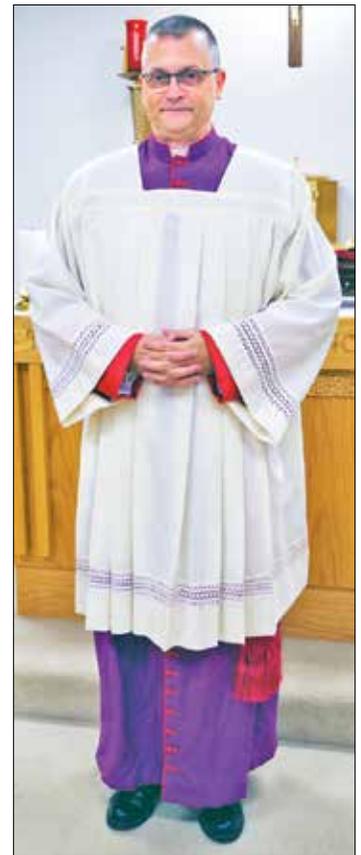
These monsignors are entitled to purple vestments and are permitted to wear the purple ferraiolo, a type of cape traditionally worn on formal, non-liturgical occasions.

It can be worn over the shoulders or behind them. It extends in length to the ankles, is tied in a bow by narrow strips of cloth at the front, and it does not have any trim or piping on it.

The color of the ferraiolo is determined by the rank of the cleric.



Msgr. Nelson is vested for Mass in the Chapel of the Immaculate Conception in the Diocesan Administration Building. When vested for Mass, only the cuffs and hem of a monsignor's choir cassock are visible.



Monsignors with the title Prelate of Honor, such as Msgr. Nelson, have what is called a choir cassock to wear at liturgical functions. Here Msgr. Nelson also wears a surplice over his choir cassock, which is appropriate during a liturgy when the monsignor is not a celebrant.

The tradition of the monsignor

“Any papal award, but most significantly one of the clerical awards, is part of a centuries-old tradition within the Church to which relatively few have ever been singled out. Proper care to live accordingly, as is also the mandate for a lay honoree, requires an understanding of the history and traditions of

the prelatial title, as well as of the privileges and responsibilities that the award carries. It must always be remembered by papal honorees, both lay and ecclesiastical, that, for whatever reason the award may have been conferred, the recipient has been singled out by Rome as an exemplary example of his vocation

of life within the Church, and that individual must always live up to the Church's trust in him.”

Source: “*The Church Visible*” by James-Charles Noonan

Resources: “*The Church Visible: The Ceremonial Life and Protocol of the Roman Catholic Church*” by James-Charles Noonan, Jr.; Wikipedia

Learn ASL Signs for Clergy

Msgr. Glenn Nelson (right) is the Vicar General and Moderator of the Curia for the Rockford Diocese, and director of the

diocesan Deaf Ministry. Learn some of the American Sign Language signs for clergy and religious on page 16.



(CNS file photo) Archbishop Fulton Sheen wears a ferraiolo. The ferraiolo was not included in a current catalog of clerical supplies.

The Garb of

Bishops' Attire Identifies Their

Bishop
David
Malloy



When a priest becomes a bishop, he wears particular vestments and insignia to designate his office. Different vestments and insignia are required depending on the liturgy, ceremony, or event being celebrated.

Bishop David Malloy of the Diocese of Rockford shows how his ceremonial and daily garb is similar to and different from those of priests and Monsignors. Many elements of his clothing date back centuries.

Signs of Office

Several items that distinguish a bishop from other priests are his crozier or pastoral staff; his miter, his pectoral cross and his ring.

Crozier

A crozier, also called a pastoral staff, is traditionally made in three segments: the crook, the staff, and the pediment. The crozier is the senior ecclesiastical insignia that symbolizes the pastoral authority of bishops, symbolizing Christ's love and protection for His people as a shepherd would watch over his sheep.

Its history can be traced to the Twelve Apostles; legend has it they carried large staffs, typical of travelers. In the early Church, croziers were made

entirely of rugged wood. By the third century a smooth wooden staff was used. The all-wood crozier was set aside during the reign of Pope Celestine I (middle of the fifth century). The staffs were made of the richest of local woods and the crook was made of soft pliable metal and gilt. By the Renaissance, the ornamentation of the crozier became elaborate and included gems as well as precious metals.

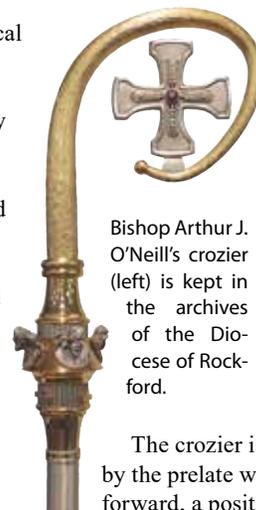


Bishop David Malloy holds Bishop Loras T. Lane's crozier at his ordination in 2012. It was a 50th jubilee gift to Bishop Lane from Archbishop Leo Binz, a Stockton native who was Archbishop of Dubuque, Iowa, at the time.



A detail from Bishop Loras T. Lane's crozier includes the diocesan seal and other insignia.

During the 12th century the crozier became the size it is today — from 60 to 70 inches. By the 17th century, the Holy See set regulations about the materials and design permitted.



Bishop Arthur J. O'Neill's crozier (left) is kept in the archives of the Diocese of Rockford.

Today, prelates of all ranks may make use of the crozier style of their choice, within accepted norms.

The crozier is always carried by the prelate with the crook facing forward, a position referred to as

the Shepherd

Office in the Church

“opened.”

Crozier belonging to past bishops of the diocese are sometimes used by Bishop Malloy. However he usually uses a crozier given to him by the priests of the diocese.

Miter

The origins of the miter (mitre) can be traced to ancient Greece, most likely derived from the cap and ribbons worn by athletes. The ribbons were worn around the forehead, tied in back and left to dangle down the back. In summer a soft cloth cap was placed under the bands to protect the competitors from the heat. The headgear became identified as that of a champion.

All miters are formed in the same

fashion: with two flat



Bishop Malloy in Mass vestments with miter



What's on the chain behind Bishop Malloy's lapel? His pectoral cross in its position for daily wear.



Bishop Malloy wears a pontifical cross (left) hanging from a silk cord. It was first used by Bishop Arthur J. O'Neill.

forms, two flaps and a lining. There are three distinct styles permitted in the Roman Church: Precious miter; Golden (orphreyed) miter; and Simple miter.

The first two kinds differ from each other only in the greater or less richness of the ornamentation; the simple miter is of white silk or white linen entirely without ornament.

A popular custom over the last 20 years is to match the miter with the vestments of the day. (See photo at left.)

Only the pope, cardinals and bishops are entitled to be buried in the miter.

Pectoral Cross

This is a cross, traditionally no more than six inches in length, made of precious metals and worn at the breast by the



Bishop Malloy's ring

pope and all cardinals, bishops and abbots. The cross is suspended from the neck by either a metal chain or silk cord.

These crosses served originally as a reliquary of the True Cross, but the crosses made today do not include a relic. The pectoral cross is to be worn at all times. With the black clerical suit, the cross is to be on a chain, cross the breast and rest in the left suit-coat or vest pocket.

Simple pectoral crosses are known as the ordinary pectoral cross. A more ornate type is known as the pontifical cross and may contain the reliquary. The pontifical cross is suspended with a silk cord, not a chain. Cords worn by cardinals are red with gold thread. Patriarchs, archbishops and bishops wear a green and gold cord, and abbots have a black cord.

Bishop Malloy is pictured here with a pectoral cross he purchased and another one that belonged to Bishop Arthur J. O'Neill (with the silk cord).

Ring

The episcopal ring is the symbol of a prelate's authority. Later, the ring took the additional symbolic meaning of a bishop's marriage to the Church and his spiritual parentage over the faithful of his diocese.

The ring is always worn on the fourth finger of the right hand. In the past there were three types of rings for prelates; something not always possible today because of the cost.



Bishop Malloy's house cassock, pectoral cross and black mozzetta

The ordinary ring is for daily, non-ceremonial use. It most often contains the arms of the bishop. It may also be religious in design, worked in simple gold or silver.

Bishops' attire

In addition to the symbols — crozier, miter, pectoral cross and ring — a bishop's attire also speaks of his office.

Cassocks

Cassocks can be worn by all levels of clergy, except the Holy Father.

There have always been two types of cassocks for the clergy: the choir cassock and the ordinary (house) cassock.

House (ordinary) cassocks are black and ankle length. They are loose-fitting and without trim for priests and seminarians; but with purple, red-purple or scarlet buttons, piping and trim for the various ranks of the prelatry.

Choir cassocks have this name because they are worn “in choir” as in the public ceremonies of the Church. The mozzetta and rochet are worn by bishops with the choir cassock. Choir cassocks are worn

Continued on page 16

The Garb of the Shepherd

From page 15
by bishops underneath
the alb when they are
celebrating Mass.

Mozzetta

This short, cape-shaped garment covers the shoulders and reaches only to the elbow. It has an open front, which may be fastened by means of a row of small buttons; at the neck it has a very small and purely ornamental hood.

The pope's mozzetta is red or white. A cardinal's mozzetta is generally red (but pink on Gaudete and Laetare Sundays, and violet in penitential seasons and for mourning).

When worn by bishops, the mozzetta is amaranth-red (red-purple) or black.

The mozzetta is not a liturgical vestment and is not worn at the administration of the sacraments.

Rochet

In the Catholic Church, cardinals, bishops and certain other dignitaries use a rochet, a garment that is worn over the cassock for non-eucharistic functions and for Masses he is



Bishop Malloy's choir cassock, pontifical cross and amaranth-red (red-purple) mozzetta with rochet

not celebrating. The rochet is a tunic of white, usually fine linen or muslin, reaching about to the knee. It is distinguished from the surplice (worn by priests and monsignors) mainly by the narrower sleeves. It is frequently trimmed with lace. The lower edge and the sleeves may also be garnished with lace, lined with violet or red silk, or more rarely with embroidered borders.

Zucchetto

A zucchetto is a closely-fitting skullcap, saucer shaped, and can be white (for popes), red (cardinals). Bishops (as well as archbishops and patriarchs) use silk amaranth-red (red-purple) zucchettos. They are uniquely-shaped and made from age-old patterns in Rome. They were initially of rough wool, with a circumference three times the present size.

Zucchettos come in small, medium and large. They are made of silk in eight equal triangular parts, a silken loop of the same color at the top junction of the triangular points. The loop is for ease of taking it on and off.

The zucchetto must always be worn under the miter. Celebrants and concelebrants at the liturgy of the Mass must remove their zucchettos from the time of the Sanctus to just after communion. The master of ceremonies is to remove the zucchetto from the main celebrant; concelebrants remove their own.

The zucchetto is always removed in the presence of the Blessed Sacrament and during the veneration of or blessing with a relic of the True Cross. It is not removed at the recitation of the Lord's Prayer.

Biretta

The biretta is a square ecclesiastical cap with either three or four "horns." The hat is made of stiffened cardboard covered with material proper to the rank of the cleric. There is also a tuft, or pompon, of silk at the juncture of the horns. The biretta may be foldable or stationary. It should fit firmly on the brow and the "hornless" peak should always be to the left.

Bishops and archbishops may use a purple biretta with a purple tuft.

The most probable origin is the academic hat of the high Middle Ages, which is also the ancestor

of the academic mortarboard and the soft doctoral cap in secular universities. Bishop Malloy wears a biretta and a ferraiolo (cape) at graduations. (See picture on page 14.)

Dalmatic

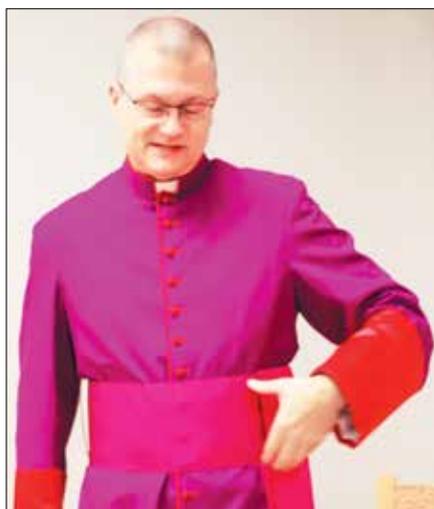
The dalmatic is a vestment with wide sleeves and marked with two stripes. The name "dalmatic" comes from Dalmatia, a historic region of Croatia, along the Adriatic Sea. In the early centuries of Christian history, it was the garb of rank and prestige in civil society. Bishops made use of the dalmatic as part of their required vesture

underneath the chasuble from the 13th century until late in the 20th. Bishop Malloy wears a dalmatic for ordinations and other important occasions.

Sources: "The Church Visible: The Ceremonial Life and Protocol of the Roman Catholic Church" by James-Charles Noonan, Jr.; Catholic Encyclopedia; Wikipedia



Deacon Thomas McKenna, the bishop's personal secretary, helps Bishop Malloy adjust his dalmatic.



Monsignor

ASL Signs for the Clergy and Religious

Msgr. Glenn Nelson, who is Vicar General and Moderator of the Curia for the Rockford Diocese is also director of Deaf Ministry. He demonstrates how American Sign Language relies on papal, clerical and religious attire for its meaning. The sign for bishop (top near right) mimics the kissing of a bishop's ring. The sign for priest (top far right) indicates the priestly collar. The sign for monsignor (left) sweeps over the body where the fascia (belt) goes. The sign for monk (bottom near right) imitates the motion of pulling a cowl over one's head. And the sign for sister or nun (bottom far right) demonstrates where a veil covers a woman's head.



Bishop



Priest



Monk



Sister or Nun