

first was the dress of activity, the second of dignity or stately ceremony. In regard to color white was considered appropriate to everything pertaining to Divinity, as well as to festivity.

It was not until three or four centuries had elapsed that any essential difference existed between the dress worn by Christians in ordinary life and that worn by the clergy. After this period changes took place, and the white garments which were worn by ecclesiastics were distinguished by an ornamental stripe which extended from the neck and shoulders on either side to the lower edge of the tunic. This stripe was invariably black, and its width distinguished the various grades of rank. Thus, in the early representations of our Lord surrounded by his disciples, the *clavus*, or stripe, upon the *tunica talaris* is considerably broader than those worn by the others.

The original elements out of which clerical costumes had their development were the same in the Roman, Greek, and Anglican churches. The additions, however, which were made during the mediæval age to the sacred vestments of the first of these churches, and which increased in costliness and magnificence up to the time of the Reformation, were such as to completely obscure the primitive type. These were modelled upon those of the Levitical priesthood, and were greatly increased by advancing to sacred rank articles of dress and ornament which originally had an entirely different usage. These vestments remain very much the same at the present day in the Roman Church. When the English church reformed her faith, she adopted a type of vestment which has remained essentially the same for the last three centuries. This consists of the surplice and stole, which alone approach in form and ornament to the dress of primitive Christianity.

As part and parcel of clerical costume, the fashion of wearing the hair deserves notice. Unimportant as this may at first sight appear, it has for centuries given rise to more or less controversy

in the Church. Tonsure, as an emblem of special dedication to God, and as symbolic of the crown of thorns, was common, at least in Rome, previous to the fourth century. Commencing in monastic life, this usage passed to the clergy. The form of tonsure differed. That of the Roman Church, called the tonsure of Peter consisted in having the crown as well as the back of the head shaved, so that there remained a circular ring of hair. In the tonsure of James, used in Britain, Scotland, and Germany, the entire front of the head was shaved, leaving the front bare as far back as a line drawn from ear to ear. This last was deemed apostolic, and its usage of vital importance.

The puritans, at the downfall of monarchy and the Established Church, discarded everything peculiar to clerical costume; and their preachers appeared in plain apparel, and were loud in denunciation of any fashion for the clergy. The divines of England had previously worn their hair long; but the Puritans wore both beard and hair closely trimmed, although some of the clergy of the Puritanic party became afterward reconciled to long hair and lace collars.

Periwigs and wigs came into fashion in the reign of Elizabeth, and in the succeeding reigns mountains of hair were worn. Young and old joined in a crusade against natural hair, and cropped it for the very opposite reason that actuated the Puritans. The latter could not get it short enough; and the former could never get enough of it, and so preferred wigs. In addition to wearing the hair long in New England, both laity and clergy also wore wigs. The portraits of many of our early divines are represented thus clothed. This custom met with much opposition by influential men, and by none more than Appostle Eliot. But all their fulminations were useless. The length of the hair was finally reduced to the standard adopted by fashion.

The minister's black gown or silk robe, which is always wide sleeved, was originally an adoption of the monastic.