

Dressed in Light

Saint John Paul II enters the III Millennium



For Pope John Paul II, the celebration of the Great Jubilee of the Third Millennium represents a fundamental act of his pontificate, as “a providential ecclesiastical event”.

The Pope is well aware that this jubilee, the first of the telematic age, must facilitate relations "between men, making the world a global village, presents in new terms the urgency of proclaiming the Good News and makes it possible to strengthen understanding and solidarity between individuals and peoples." In 1997, the Pope created a Central Committee of the Great Jubilee under the chairmanship of Cardinal Roger Etchegaray, Bishop of Porto and Vice-Dean of the Sacred College, in order to prepare worldwide for the celebration of this exceptional event. His excellency Piero Marini, titular bishop of Martirano (later archbishop) and master of ceremonies of the Supreme Pontiff, is in charge of meticulously preparing the ceremonies. He wishes to give meaning to secular ceremonies and ensure that ritual gestures are seen and understood by all the faithful and television spectators.

THE CREATOR STEFANO ZANELLA AND THE PONTIFICAL SACRISTY

The beginning of the artist's collaboration with the Office of the Celebrations of the Supreme Pontiff dates back to May 1996. He then received the commission of a mitre and a chasuble for the celebration of the Priestly Jubilee of John Paul II to be celebrated in October 1996. Subsequently, more than thirty mitres were made for the sovereign pontiffs John Paul II and Benedict XVI, fifteen *mantums*, including three for the Holy Year of the Great Jubilee, thirty chasubles, cardinal mitres and chasubles for the papal chapels, the dalmatics of the cardinal deacons (twelve) and assistant deacons. In October 2007, Bishop Piero Marini left office and papal orders ceased at the same time. Among these works, we must note some exceptional creations; for example, the precious mitre, made in October 1996, on the occasion of the Priestly Jubilee of John Paul II, which, unfortunately, was not worn. This mitre with a white background is inspired by the mitres of the sixteenth century. It is decorated with gold trimmings on a black background and enriched with three types of green stones: malachites, green agates and musk agates embellished with golden pearls. The golden elements are at the origin of the clothing buttons.



The gold-bearing mitre worn for the first time by John Paul II on October 20, 1998, the 20th anniversary of the pontificate (silk, shantung, lurex canvas, embroidery, gold yarn, gold curly, smoky rock crystal beads). Offered by the Patriarch of Antioch of the Syrians, Ignatius Musa 1st Daoud, on the occasion of his first visit after his patriarchal election. The chasuble offered at the same time was deposited by the pope at the Basilica of St. John Lateran. The titulus and circulus are embroidered with black raffia and enriched with smoky rock crystal beads and golden metal cabochons. The baleen bears on the reverse a metal plate with the inscription: *a Sua Santità Giovanni Paolo II papa di Roma nella celebrazione del XX di elezione al Sommo pontificato. Mons Ignazio Mussa I Daoud Patriarca di Antiochia dei Siri in occasione della sua prima visita devotamente offre 1998*. The baleen ends in gold curly tassels.

The purple chasuble, offered by the Order of the Holy Saviour and Saint Bridget, known as Brigidines was worn by John Paul II for the papal chapel of beatification of Mother Hesselblad, restorer of the Order, on April 9, 2000 (shaped silk, silver spun, amethysts, rock crystal, ferrite). The shape of the chasuble is the one in use after the Second Vatican Council. The gold with bands and bars and the border are enriched with more than 2500 hard stones cut into pearls. It was replaced in the Papal Sacristy by a lighter one.



OPENING OF THE HOLY DOOR DURING THE HOLY YEAR

The first jubilee year was instituted in 1300 by Boniface VIII. The rite of opening the Holy Door, at the beginning of the Jubilee Year, was performed for the first time in 1423, by order of Martin V, in St. John Lateran, during the Christmas vigil. This symbolic gesture is a rite of purification that is part of a saving vision of the Jubilee; The passage of the door signifies the abandonment of the old man and the birth of a new man. Alexander VI, whose vigor is well known, wanted to open the door of St. Peter's himself with a hammer on Christmas Eve 1499. Its ceremonial, Jean Burchardt then established a ritual to "sanctify" this ceremony and regulate the closing of the door at the end of the Holy Year; This ritual was maintained until 1950 and then it was modified successively in 1975, 1983 and 2000. The Holy Door of the four major basilicas is closed from the outside by a double wall on which is veneered, inside the building, a wooden door; since 1950, an ornate bronze door donated by the Swiss dioceses closes the door of Saint Peter.



Opening ritual.

The pope opens the Holy Door of St. Peter and sends legates for the other three basilicas: the Cardinal Dean at St. Paul, the cardinal archpriests at St. John Lateran and St. Mary Major. The opening rite is preceded by a preparatory rite called *recognitio*, during which the brick wall is undermined and the medal box extracted. The symbolic opening is made with a hammer with which the pope strikes the door, a machinery installed by the *sanpietrini* collapses the wall. Alexander VI was the first to use a hammer during the Christmas vigil of 1499. The design of the machinery is attributed to Bernini. After the collapse, penitentiaries wash the uprights with holy water. The pope, dressed in the white *mantum* and wearing the precious mitre, kneels on the threshold and then he crosses the door leaning on the papal cross and holding a candle in his hand. The cardinals and the Court follow him. When the Holy Door was opened at Christmas 1999, the wall was demolished beforehand, the machinery was abandoned as well as the hammer, the pope pushed with both hands the doors whose uprights were decorated with flowers and plastered with perfume and then he crossed the door silently holding a Gospel book. He repeats the gesture made to St. Peter's in the other three basilicas.

Closing ritual.

The pope proceeds to close the Holy Door of St. Peter and sends legates for the other basilicas. This ritual did not change from 1500 to 1950. The holy door is not closed by a solid wall but by two brick walls providing a space between them. The pope cemented three bricks, one of gold and two of silver with a specially designed trowel. Before letting the penitentiaries and masons mount the wall, he embeds a precious metal casket containing medals of the pontificate, the metal tube with the minutes of the ceremony and the register of red morocco containing the names of the people who offered a brick. For the ceremony, the pope is girded with canvas gremial and dressed in white *mantum*. The laying of bricks by the pope, practiced since the closure of 1500, is abandoned after the Holy Year 1975. The door is closed by hand by the pope dressed in the *mantum*. The brick wall was later bricked. At the dawn of the twenty-first century, John Paul II wanted to give a new symbolic meaning to the gesture marking the end of the Holy Year, he preferred the closing of the door by hand rather than the with a wall, "there is no longer a wall to tear down and rebuild but a door to open and close."

THE PAPAL COSTUME

Mantum and Morse

The papal *mantum* is a large cope that the pope wears to preside over liturgical ceremonies other than the papal Mass, for example the papal mass he attends on the throne, the taking of possession, the opening and closing of the Holy Door, the consistories, the *Urbi et Orbi* blessing. The term appears in the Ordo of Gregory X, around 1272. From the thirteenth century, texts distinguish it from cope. It is longer in front, it is equipped with a train and closes on the chest by two silver hooks, hidden by the formal. Since the end of the sixteenth century, it is cut in a lamée silk of gold or silver, white or red. The pope puts on the *mantum* in the Hall of Parements, on the first floor of the Apostolic Palace, assisted by two auditors of Rota, while the Cardinal Protodeacon fixes the Morse. Its size and the train with which it is equipped require the help of three people when the pope moves, two cardinal deacons hold the front hems and the assistant prince supports the train. The white *mantum* lamée of gold is used for all feasts in white, the red for the other feasts, in silk lamée of gold for the first obedience of the cardinals at the end of the papal election, Pentecost and St. Peter and Paul, silk taffeta for the other liturgical feasts and silk satin for the functions celebrated during Advent, Lent and funeral services; for the latter, the pope does not take the red stole but the purple stole, by will of Benedict XIII to return to the old rite. Since 1968, the *mantum* has been used only for the procession of Candlemas, Palms and *Corpus Domini*, the opening and closing of the Holy Door, the public consistory and some other ceremonies that the pope attends without celebrating. The *mantum* is worn with a stole of the same color.



The mitra papalis

Like other bishops, the pope uses the three mitres when he pontifically celebrates: the precious mitre, the orfrayed mitre and the simple mitre. Medieval texts describe for feast days a golden mitre, for the consistory, a mitre decorated with a horizontal band and the white mitre on penitential days; From 1600, mitres were used according to the prescriptions of the Roman pontifical. The precious mitre is no different from those of the bishops. The gold-plated mitre is a plain gold cloth mitre stripped with gold. In the Middle Ages, the simple mitre was made of damask silk; it is enriched with pearls at the end of the fifteenth century and since the end of the sixteenth century, it is made of curly silk of silver galoned with gold. In the first years of his pontificate, Paul VI abandoned the precious mitre to wear a gold-bearing mitre very regularly; John Paul 1st took up the precious mitre for his enthronement; John Paul II and Benedict XVI wear according to the liturgical time either the precious mitre or the gold-bearing mitre and take the simple white mitre for funeral ceremonies.



MAKING OF MANTUM

Liturgical art after Vatican II

During the Second Vatican Council (1962-1965), the Council Fathers examined the Church's liturgy and expressed the desire to make it more comprehensible to the faithful, while specifying that the renewed rites "will be distinguished by a beauty made of noble simplicity" (Constitution *Sacrosanctum Concilium*, 34. Rome, 1963). The Roman Missal, in its *General Presentation* of 1969, does not depart from Tradition by stating that the garment "must not be cut from an ordinary cloth, but from a cloth suitable for its purpose (§ 306)." Endorsed by the priest, he designates another than himself, Christ the only Priest. The Fathers echo the wishes of Pope Paul VI who, from the beginning of his pontificate, wishes to rediscover the poetic grandeur and simplicity of the medieval Mass abandoned by Innocent VIII and which he finds more pastoral than the sacred pomp inherited from the Renaissance. Like Nicholas V, he celebrated more frequently in St. Peter's

and in the City and reintroduced preaching. He restored the use of liturgical colors for the papal Mass, previously reduced to white and red, and revived the Lenten stations.

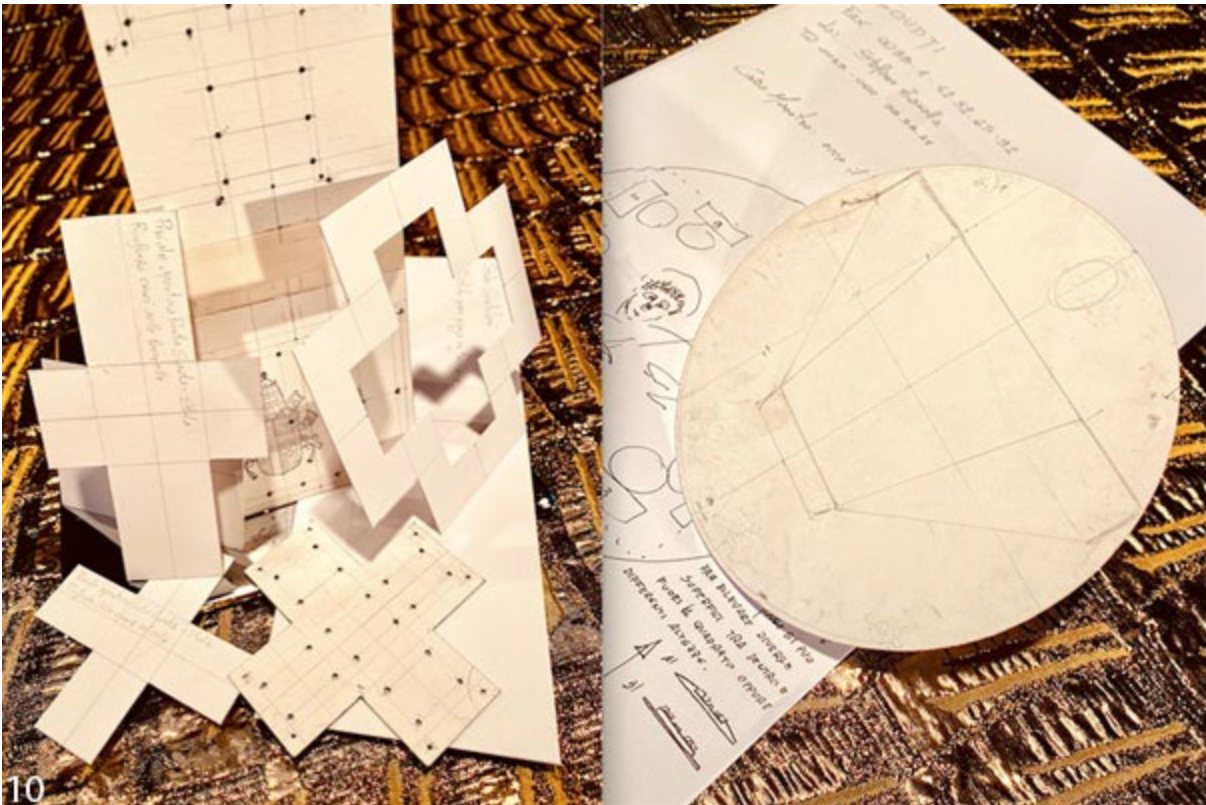
It is this noble beauty that Archbishop Piero Marini seeks to achieve during the liturgical celebrations of the Supreme Pontiff for which he has been in charge since 1991. His conviction is that "at the beginning of the third millennium it is necessary to give the image of a Church that celebrates, prays and lives the mystery of Christ through the beauty and dignity of the celebrations... Beauty that is not only an aesthetic formalism but is based on noble simplicity." For him, the papal liturgy must be the prototype and example of any Roman liturgy. The papal Mass, in this liturgical perspective, becomes the archetype of the celebration, especially since, very often, Roman ceremonies are broadcast in the world and therefore visible to the greatest number. The action and the liturgical vestment of the third millennium must take into account the lighting and the play of light as well as the constraints related to the audiovisual. The creators must seek, without departing from Tradition, the form of the garment best suited to the liturgical gestures, because the body participates fully in the sacred action.

The liturgical concepts of the Creator

The cut, the decoration, the choice of fabrics are the result of a long and meticulous research on the development of the liturgical vestment since the early Christian era. This historical work is based on the study of the Byzantine mosaics of Venice and Ravenna showing the clothes worn between the sixth and ninth centuries but also the few copies preserved in Europe (at the Abegg Foundation, the treasures of the cathedrals of Aachen, Brixen and Bamberg) to establish patterns.

This sense of tradition is manifested in the proposed forms. The chasuble made by Stefano Zanella is the one in use at the end of the first millennium: it covers the whole body and the priest raises both sides on the forearms causing the folds of cloth to fall harmoniously on either side. The arrangement of the decoration in tau or Y lets the fabric breathe and emphasizes the main lines of the body of the celebrant. The cope is inspired by the forms of the fifteenth century with a chaperone that hangs under the decoration of the collar and keeps all its flexibility.

The contemporary creation is manifested in the decor which proceeds from the same spirit as the medieval decoration but is distinguished by an ornamental simplification and the choice of material: they are hard stones cut in cabochons such as rock crystal, garnet, agate, amethyst more rarely lapis lazuli or turquoise. Also used are Murano glass or synthetic beads, raffia strands, golden braids, colored silk straps and other elements of unstructured trimmings.



THE CREATION OF THE PAPAL MANTUM

Archbishop Piero Marini, contrary to traditional usage, told Stefano Zanella that he did not want a white *mantum* but a polychrome, without specifying any colors. Stefano Zanella then decided to choose the traditional Christ colors: blue, red and gold.

The *mantum* and the morse were designed at the same time; the two respond to each other and lead to an apocalyptic vision concerning each of men, led to the heavenly Jerusalem, the formal is the culmination of the *mantum*.

The fabric is specially woven after a design inspired by a graphic decoration known since the early Christian era, *ad arcatelle*, reproducing arcatures. Many examples can be found in the decoration of the dome of Ravenna, the paintings of Giotto, Beato Angelico, Benozzo Gozzoli, Pordenone and van Eyck. Stefano Zanella's drawing is made up of superimposed registers of broken pointed arches on which streaks are superimposed. The design is organized in three colors: gold in two tones for the warheads, blue in the background and red for the streaks.

This special weave, made of lurex fiber, was executed by the firm *Faliero Sarti & Figli* from Prato. Golden tones are obtained by a weaving effect.

Symbolism

The repetitive drawing represents the golden door of the third millennium that will be opened by the Holy Father. It opens with blue and red, the color of humanity and the divinity of Christ. The weaving of the two colors on a gold background signs the perfect union in Christ of the divine and the human in the light of the Resurrection. The Holy Door also means, according to tradition, the door of the heavenly Jerusalem and also that of the soul of the faithful.

The colors are the Christic colors. It manifests the image of the lord dressed in blue, red and gold. It is also the colors of the Holy Mother of God which, reflected on the *mantum* of her Vicar, show her power and the effectiveness of her action for us.

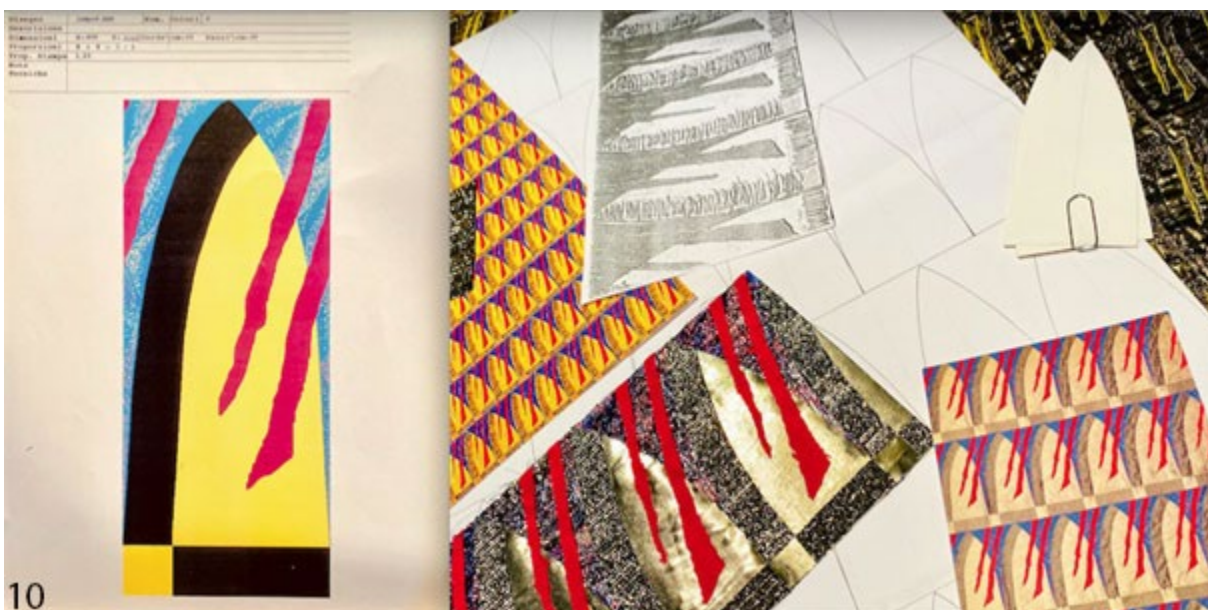
Another reading highlights the opposition between blue and gold, cold and sterile colors representing the human city, and red which represents blood, life, sacrifice and redemption and which is fruitful! The red streaks represent the human blood of the Lord. The blood of Christ, saving and allowing the accession to Grace. The well-ordered arcatures represent the city of men, ordered and socially structured; Red represents divine intervention always free, bold, even aggressive and magical (fantastic). Passing through the ordered register of men, red gives "color" to the uniformity of human life.

HERITAGE VALUES

The artistic value of the *mantum* is undeniable. Created in the eschatological spirit of the Great Jubilee, it is the work of an artist who designed the decoration of the fabric and the shape. The spiritual value is immense because carried by one of the men who marked the twentieth century in a beneficial way and that a billion and a half Catholics venerate as a saint and more than two billion Christians consider him to be sent by God, more than a third of the world's population.

Media and Event Value

The opening of the Holy Door by Pope John Paul II on the night of December 24, 1999 is a global event partly because of the incredible personality of the Roman Pontiff and also because of the passage from one millennium to the next. The event was seen by several billion people including more than a billion Catholics and broadcast around the world. 4870 journalists were accredited.





Historical value

The fact that this *mantum* was worn by Saint Pope John Paul II during a thousand-year-old event and given to the whole world, gives it an immeasurable historical and symbolic value. The garment participated, on the shoulders of a saint and an extraordinary head of state, in a planetary event whose historical, symbolic and spiritual significance no one can, even today.

Monetary value

It is not possible to talk about the heritage and historical value of the Jubilee *Mantum* without mentioning its monetary value. This was determined in June 2019 by Antoine Bérard, an internationally renowned auctioneer, based in Lyon and surrounded by experts. The very large amount of valuation takes into account not only the value of the work of art as such, but also its impressive global media impact at the time and which remains unchanged twenty-five years later.

It is an established fact that the Jubilee *Mantum* was seen by almost every person on the planet in direct or delayed television reports that then became the totality in the following months via newspapers, tabloids or online. Thus all the faithful and viewers who lived this moment in 1999 immediately recognize it (a unique case for a garment), so much so that, for many, the emotional memory of this famous night is concretized only in the Pope's jubilee mantle. In a way, the collective imagination proceeded to a kind of identification between the textile object and the personality of the old Pontiff who wore it.

The economic evaluation of the *Mantum* has been subject to subsequent re-evaluations compared to the parameterization with its NFTs produced in the meantime and, themselves, revalued like all works of art from 2019 to the present day. This is an amount that has become very relevant, determined by comparison to other important contemporary works of art and which share with the *Mantum* Jubilaire this status of "universal icon" of which few objects in the world can boast. Concretely, the values of revaluation were attributed on October 28, 2022 under the same conditions as those of the previous expertise of June 2019 while the two objects intrinsically linked to the Jubilee Mantle, namely the Rational Jubilee, work of Master Goudji and the Mitre of the 20th anniversary of the Pontificate, also work of Stefano Zanella, were individually submitted to an expert appraisal on 28 October 2022 and re-evaluated with the same criteria as the Jubilee Manteau on 17 November 2022. This makes the *Mantum* a revered object of immense spiritual, artistic and economic value. A treasure of humanity.

MEDIA IMPACT

The garment stunned the faithful participating in the papal liturgy and the viewers. Virtually the entire population of the globe has seen at least once the pontiff kneeling wearing the multicolored *mantum*. Many journalists have echoed this. *L'Avvenire* wrote, on December 28, 1999: "It is an unexpected wedding garment, radiating reverberating light and colors... These are the colors of the whole earth projected on the pontiff's bridal habit. Prof. Pasquale Culotta, in *La Sicilia*, March 13, 2000: "Pope Wojtyla's *mantum* produced an innovation in both technological research of fabric and design and we are interested to know in depth what are the reasons, motivations and hermeneutics of this art object." Philippe Daverio, in *Abitare* 408, July/August 2001, notes "John Paul II will leave to posterity... The image of the *mantum* that he assumed on the night of the opening of the Holy Door of the third millennium, a strong exaltation of the communicative power of polychromy. A gesture of extreme courage and confidence in history."



A year later, Enrico Lorenzon, production manager of Benetton, gave this summary in *Abitare* of July 2001: "of this *mantum*, we talked and wrote a lot. It produced a media phenomenon of extraordinary elevation – in living memory, we do not remember as much attention for a sacred facing – a lively debate and a rich official hermeneutics... It is an absolutely unusual garment made thanks to the in-depth study of the history of cloth design and fabric typology, the theory of forms of the sacred cloakroom, classical Christian iconography and color theology. »

The object itself has been exhibited several times at international exhibitions; in the United States, during the travelling exhibition *Saint Peter and the Vatican* in Phenix, Alexandria; in Lyon in 2005; in Angers in 2012, in Nice in 2021.

1. Pope John Paul II covered with the Giubilee Mantel
2. Double portrait of Stefano Zanella, photographed in Nice by Stéphane Barsacq
3. Gianluca Scattolin and Roberto Salvagnin in the X Regio 's atelier at Quarto d' Altino-Venice
4. The Holy Father John Paul II in the Giubilee vestments
5. Giubilee Xope, Giubilee Stole, Giubilee Morse
6. The Giubilee Morse of Master Goudji
7. The mitre of the XX th of Pontificate
8. Father Antonio Baldoni o.s.a , Gaurdian of the Apostolic Shrine , with the Giubilee chasuble
9. Woolen Mill Faliero Sarti archive art. 165264 Giubilee
10. Projects and templates of the Giubilee fabric and the Giubilee Cope
11. The Giubilee cope exposed in Nice
12. Giubilee stole detail
13. Threads of Light



MANTUM TECHNICAL SHEET

The fabrics of the *mantum* and their dimensions.

The *mantum* consists of two large pieces of different fabrics: one for the outside (obverse) and one for the inside (lapels or lining) joined by a hand seam all around.

The outer fabric, called *Polychrome Jubilee Fabric (Tessuto Giubilare policromo)* is a production of the firm Lanificio Faliero Sarti of Prato (Italy): 165264 *Giubileo* grand module, jacquard in acrylic, polyester and organsin silk.

The inner fabric is a pure, imported Indian shantung silk of golden-yellow color.

The obverse consists of three high strips of *Polychrome Jubilee Fabric* of large module joined to the sewing machine to form a single large piece. The central lay is 1575 mm (mm) wide, the right side 936 mm and the left side 940 mm.

The lining is composed of five high strips of golden-yellow Indian shantung silk that constitute a single large piece. The central lay measures 1052 mm, the right lateral lai, 1055 mm, the lai at the right end: 145 mm; the lateral lai on the left: 1054 mm and the lai on the left end: 145 mm

Shape of the *mantum*, dimensions and weight

When fully flat, the *mantum* has a semi-elliptical shape of 3451 mm in its greatest width and 1672 mm for the small geometric half-axis.

The ratio of the design of the original piece of the *Polychrome Jubilee Fabric* (165264 *Giubileo*) is 142 mm (which corresponds to the chain of the fabric) and also the modules according to the vertical order (i.e. the small half-axis of the ellipse), are quantified as follows:

According to the small geometric half-axis, the drawing ratio is distributed as follows: 12.16% + 11 whole gears + 10.81%.

According to the actual small half-axis, the ratio is distributed as follows: 73.64% + 10 full gears + 10.81%.

The *mantum* weighs 1290 grams.

Morphological characteristics

Apart from the two fabrics that form the obverse and lining – or the polychrome jubilee fabric for the outside and the shantung silk for the interior – the *mantum* has no other visible, decorated, ornate or other different fabric than the two mentioned (except that of the attachment leg).

Inside, between the fabrics of the obverse and the lining, along the major axis and in the dorsal area is arranged, as reinforcement to ensure the good hold, a white cotton canvas, of light weight on which are affixed the dates, signatures and other signs of identification of the object which thus do not appear immediately.

In the area corresponding to the neck - positioned in the center of the major axis of the ellipse - the *mantum* has a half-moon flare of 973 mm (in the major axis) by 61 mm (in the small geometric half-axis) which reduces the dimension of the small geometric half-axis to 1,611 mm (small real half-axis).

Under the half-moon of the collar, we see two seams of structural reinforcement, one non-passing, in a curved line that goes from one closure system to another through the dorsal area (which unites the lining and the reinforcing cotton canvas) and a straight line loop ending on this curve (which unites the lining, the reinforcement fabric and the outer fabric).

The locking system

At the ends of the half-moon of the neck, in the major axis, are affixed the anchors of the closing staples of the *mantum* in the form of an isosceles trapezoid with the large curved side measuring 153 mm in the direction of the major axis by 97 mm in the direction of the small geometric half-axis.

The closing tab of the *mantum* (which must bear the formal) is rectangular in shape of 120 mm by 60 mm. The place is a gold lamée cloth stitched diagonally (similar cloth for the panels and the cross of the stole) and the reverse is the same as the golden yellow lining of the *mantum*. The four hooks ensuring the hold are made of silver, two silver buttonholes are arranged on the curved side of the closing tab, an open staple on the anchor on the left side and one closed on the anchor on the right side.

Traces of use

On the lining, there are some spots of unknown nature located both to the left and right of the major axis near the end of the half-ellipse. In terms of tailoring, they are on the lining of the anterior bottom of the *mantum*, right and left.

Along the lower edge, the lining has a long, very tenuous half-moon-shaped mark on almost the entire semi-elliptical circumference. This mark is due to a reconfiguration of the lining itself to correct the fall of the lining compared to the outer fabric, quite common operation after their first use especially when the outer fabric and lining are of very different nature as is the case here. This remaining mark is due to the use – dust from the floor and shoes – which has left an indelible mark. Also, the trace of the previous fold of the fabric can be seen.

STOLE TECHNICAL SHEET

The jubilee stole is formed by two strips of the *Polychrome Jubilee Fabric - 165264 Giubileo* of large module - each 400 mm wide, folded like a book to form strips 100 mm wide. The ends of the strips are bent at 45° and joined by a hand seam on the upper back of the drawing module. The joining of the folded pieces and the shaping of the collar is carried out entirely by hand sewing.

Stole shape, dimensions and weight

The jubilee stole, laid flat, has the shape of the Greek letter Gamma (Γ). The two sides are joined at 45°, the right measures 1581 mm by 100 mm and the left 1583 mm by 100 mm. It is not lined because the same fabric forms the front and back. On the front, the fabric is arranged in such a way that the axis of the design is more or less in the center but moved from the vertical median axis of each of the sides of about one centimeter to the left; On the reverse, the layout of the drawing is random.

The drawing module of the original of the *Polychrome Jubilee Cloth* (165264 *Giubileo*) is 148 mm (which corresponds to the fabric chain) and therefore the drawing ratio is distributed as follows:

12.03% + 10 full gears + 53.37%

The stole weighs 372 grams.

Morphological characteristics

The stole has the following ornamental features that define it as a liturgical stole for Roman Catholic worship.

On the drooping part of the cervical area is sewn a Greek-shaped cross with equal arms 75 mm long by 22 mm wide, in gold lamé in diagonal dive (like the closing leg of the *mantum*). On the cross are sewn pearls in ten rows of two beads arranged horizontally: 20 pearls with facet of semi-precious stones: 6 in lapis lazuli, 8 in red carnelian and 6 in smoky rock crystal. The placement of the gems of the cross is executed by hand as well as its fixation to the stole.

On the lower part of the two sides, at the bottom, are sewn two panels of gold lamé fabric, of the same type as that of the cross of the collar, measuring 215 mm by 72 mm. At the top of each panel is sewn a Greek cross with unequal arms, formed by 12 rows of three stones arranged horizontally: 12 of lapis lazuli, 12 of red carnelian and 12 of smoky rock crystal. At the bottom of each panel are six vertical rows each comprising 6 semi-precious stones, 12 lapis lazuli beads, 12 red carnelian beads and 12 smoky rock crystal. The placement of stones and beads is executed by hand as, also, their fixing to the stole. The number of stones for each of the panels is 72.

Therefore, the jubilee stole is decorated (on the cross of the collar and the two panels of the front) with 164 semi-precious stones: 54 pearls of lapis lazuli, 56 of red carnelian and 54 of smoky rock crystal. All pearls have a diameter of 8 mm.

In addition to the unique polychrome jubilee fabric that constitutes the jubilee stole, there is a reinforcement (to ensure the hold) in white cotton canvas, light and of the same nature as that of the *mantum*. On the internal reinforcement of the right side are affixed the dates, signatures and other signs of identification of the object which, therefore, do not appear immediately.

In the dorsal area, a 195 mm king-blue band (visible) is placed between the two sides to ensure better holding of the neck, at a distance of 137 mm from the internal angle