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## HISTORIC TEXTILES IN THE DIOCESAN MUSEUM IN SIEDLCE IN THE LIGHT OF REINVENTORY RESEARCH

### Abstract

Reinventory works at the Diocesan Museum in Siedlce, undertaken in 2020, subsidized by the National Centre for Culture as part of the ‘Kultura w sieci’ (Culture in the Web) programme, included historic textiles sewn from 15th–20th century fabrics collected in a warehouse for many years. They revealed more than 140 objects (chasubles, copes, mitres, dalmatics, stoles, maniples, palls, burses), only a small part of which had been catalogued. Other items are of largely unknown provenance, damaged, often re-repaired and re-stitched many times. Only a few of them can be found in the catalogues of art monuments in Poland or in inventory cards collected in the office of the Provincial Office for Monuments Protection. As part of the reinventory work, all the historical paraments gathered in the collection of the Diocesan Museum were carefully documented in terms of content and visual records, and more than 150 of them were placed on the online exhibition *Splendor Podlasia* (Splendour of Podlasie) (<https://splendorpodlasia.pl>) to allow a wide audience to learn about this interesting resource. The content of the article is also concerned with undertaking research into the history of the two oldest, late-Gothic fabrics from which the chasubles were sewn, and the reuniting of the ceremonial set (*sacra paramenta* and *sacra indumenta*) of Bishop Franciszek Kobielski (1679–1755), which had been dispersed for years.

Keywords: Splendor Podlasia; Diocesan Museum in Siedlce; inventory; antique church textiles; Bishop Franciszek Kobielski; chasuble; mitre; pall

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In the fall of 2020, thanks to funding from the National Centre for Culture received under the 'Culture on the Web' program, the Diocesan Museum in Siedlce has undergone reinventory works, which also involved its historical textile resources. It facilitated a close look at what had been accumulated in storage cabinets for 40, and in parts even for 100 years. This is a collection of antique paraments used in religious rites, which with their unique fabrics and embroideries complemented the solemn mood of the liturgy. They are usually divided into *sacra paramenta* (priestly vestments, among them: humeral, mitre chasuble, stole, maniple) and *sacra indumenta* (used to cover the altar and liturgical equipment, including: purificator, pall, veil, burse). These church textiles were created from fabrics dating from the 15th to the 20th centuries. The collection was developed systematically from objects withdrawn from worship, collected in the course of cleaning sacristies and attics of parsonages of churches in the Diocese of Siedlce. There is no doubt that today it is a valuable contribution to the reference materials related with the history of the region's culture, traditions, the fate of the local church and links to European culture. Saved from devastation, soggianness, oblivion, stored in a warehouse, they are unfortunately unavailable to the public, mainly due to their poor state of preservation. The passage of time, evident in the fabric's torn elements, damaged galloons, faded fabric and staining, prompts the transfer of a large part of this collection to a conservation studio. However, this is a slow and immensely expensive process. Only a few of these antique textiles have lived to see public display and placement in exhibition halls. The Diocesan Museum in Siedlce has been open to the public for more than 20 years by an erection decree issued in 2000 by Bishop Jan Wiktor Nowak (1931–2002). Nevertheless, as early as 1918, Benedict XV, while resurrecting the Janów or Podlasie Diocese with the bull *Commissum humilitati nostrae*, prompted Bishop Henryk Przeździecki (1873–1939) to establish the Diocesan Museum, with its seat in Janów Podlaski. Scattered mementos of art and faith began to be collected, and when the curia was moved to Siedlce in 1922, the collected museum objects were taken with it.<sup>1</sup> However, it was not until the 1980s and 1990s that the exhibition halls became organized and preparations were made for the first public display of the resources of the museum, which had been in the making for years. The exhibition halls were organized in rooms remaining after the Higher Seminary of the Diocese of Siedlce, which moved to Opole near Siedlce. One of the museum's halls displays several antique liturgical vestments, handicrafts, book collections, Uniate art, and sacred paintings, including *The Ecstasy of St Francis* painted in 1580 by El Greco (1541–1614).

The reinventory programme has allowed not only for a renewed review of the liturgical paraments deposited in storage, but also for the preparation of the online exhibition *Splendor Podlasia*,<sup>2</sup> which presents historic textile objects from the collection of the Diocesan Museum in Siedlce and from several local vestries. Starting in the fall of 2020 and for five consecutive years, more than 150 cards will

<sup>1</sup> R. Dmowski, *Unitis Viribus. Diecezja Podlaska w II Rzeczypospolitej*, Warsaw 2013, pp. 39–54.

<sup>2</sup> *Splendor Podlasia*, <https://splendorpodlasia.pl> (accessed on: 7.03.2022).

be available with detailed photos of the exhibits, displaying for public view the weaving details and the state of preservation of the object, taken by Piotr Jamski, an employee of the Institute of Art of the Polish Academy of Sciences, as well as with descriptions presenting individual costumes, the origin of the fabrics, the types of materials used for them, noting the weaving techniques used and the types of thread, prepared by Barbara Jamska and Dorota Pikula-Kuziak, curator of the Diocesan Museum in Siedlce.

### Summary of reinventory

The stock of ancient paraments at the Diocesan Museum in Siedlce, included in the 2020 study, involves more than 140 objects, most of which date from the 18th century, although there are some older ones as well. They have been grouped by type of vestment and liturgical colour scheme. *Sacra paramenta* include 56 single, so-called violin chasubles (24 chasubles in white, 9 in green, 7 in black, 14 in red, 2 in purple). ‘Sets’ were also singled out, with the assumption that each would consist of a violin chasuble and at least one surviving example of *sacra paramenta* or *sacra indumenta* of the same material as the chasuble.

Over the centuries of Christianity, the style of liturgical vestments has changed, including the chasuble, which developed from a loose form of cloak – paenula in ancient times<sup>3</sup> through the shape of a bell reaching the priest’s ankles in the Middle Ages to a short, stiff, double-breasted garment, or violin chasuble, in the 18th century. It was widely used in this form until the reforms of the Second Vatican Council in 1968.<sup>4</sup> For a long time there were no colour distinctions for liturgical vestments, which until the ninth century had been made from wool or linen in natural colour.<sup>5</sup> The first canon of liturgical colours was established in the early 13th century by Pope Innocent III (pontificate in 1198–1216), who recognized four church colours: white, red, black and green. Until the Council of Trent (1545–1563), convened to carry out reforms in the Catholic Church, there was considerable liberty in the choice of vestment colour for the liturgy. The first known record in which the colours are assigned to specific days is the missal from 1570: white – for the feasts of the Lord and the remembrance of the saints, red – for Pentecost, the feast of the cross, the liturgical remembrance of the apostles and martyrs, purple – for Advent, Lent and penitential days, green – for the ordinary days of the week, and black – for Good Friday and the liturgy for the dead.<sup>6</sup>

The described resource includes 4 sets of red, 6 sets of gold, 9 of green, 9 in white, 3 in blue. The collection of antique textiles also includes 19 copes (4 each in white, black, red and purple, 2 in green and 1 multicoloured) and 19 dalmatics (4 in gold, 2 each in green, black and multicoloured, 9 in white). There is also

<sup>3</sup> A. Sorrentino, *Sztuka przewodniczenia celebracjom liturgicznym. Praktyczne sugestie dla kapłanów*, Kraków 2001, p. 176, as cited in: P. Szczepaniak, *Geneza i ewolucja szat liturgicznych: ornat, dalmatyka, kapa. Zabytkowe szaty liturgiczne bazyliki mniejszej w Sieradzu*, „Kwartalnik Wydziału Teologicznego UMK”, 47 (2019) issue 3, pp. 91–110.

<sup>4</sup> Szczepaniak, *Geneza i ewolucja szat liturgicznych*, pp. 94, 99.

<sup>5</sup> *Ibidem*, p. 95

<sup>6</sup> A.J. Nowowiejski, *Wykład liturgii kościoła katolickiego*, vol. 2, Płock, 1905, pp. 85–105.

1 humeral, 1 alb, 1 cincture, 20 pieces of maniples and stoles in various liturgical colours, not assigned to any chasuble or cope. The elements of the bishop's pontifical attire in the collection of the Diocesan Museum in Siedlce include 31 mitres (predominantly white and gold from the 18th century, which have an approximate shape to today's mitres), 12 contemporary zucchetos, 1 gremials, 14 pairs of gloves (in white, purple, green) and 2 pairs of embroidered white silk shoes. There are also church banners – 2 antique and 2 contemporary. Particularly noteworthy are the 2 so-called Radziwiłł sets – multicoloured sets of vestments and altar linens created on the initiative of Anna Radziwiłł nee Sanguszko,<sup>7</sup> already described earlier in terms of their historical and artistic aspects.<sup>8</sup> Other examples of textiles collected in the storeroom of the Diocesan Museum in Siedlce are yet to be analysed and presented in the professional literature.

As can be observed, the stored liturgical vestments were sewn from expensive, usually 18th-century French silk satins, damask, woven using weft plating and brocading techniques, using coloured silk threads, often decorated with embroidery and appliqués, with a repeated motif of colourful bouquets and garlands, which, in addition to decorating the clergyman, symbolically referred to paradise and God's mercy.<sup>9</sup> Materials harder to find were also used, including Italian, Turkish, Persian or Russian imports. They were brought in directly to sew the paraments, or alter-

<sup>7</sup> Set 1 – white, made in the carpet and kelim factory of Anna Radziwiłł nee Sanguszko in Biała Podlaska in the 1840s for St Anne Church in Biała Podlaska, decorated with flat laid stitch embroidery and upholstery embroidery, made with coloured silk threads and a thread with gold and silver braid. The set includes a brocaded cope with a cloth dress of silk from the 1830s, with an embroidered image on the hood, in an oval, of St Anne teaching Mary, a chasuble with a scene of St Charles Borromeo praying before the crucifix, dalmatics (with St Jerome and Archangel Michael), 2 stoles, 2 maniples, and a veil; the set was repaired in the 19th century, consisting of replacing part of the lining of the cope, the entire lining of the chasuble, dalmatics, stoles, and veil; Diocesan Museum in Siedlce (hereinafter: MDS) MDS1, MDS1a, MDS2, MDS3, MDS4, MDS5, MDS5a, MDS5d, MDS5c. Set 2, decorated with figural and prominent floral embroidery in coloured woolen threads, petit point stitch, made in Paris in 1727 at the behest of Anna Radziwiłł nee Sanguszko for the Reformati church in Biała Podlaska dedicated to the Nativity of the Blessed Virgin Mary: a cope with a skirt of blue and white silk stripe, with a lace pattern depicting an embroidered scene of the stigmatization of St Francis on the hood, a chasuble with a scene of the adoration of the Virgin Mary by St Anthony, together with a stole decorated with an analogous technique (MDS6, MDS6a, MDS6II). The galloons in the hem were replaced in the 19th century, and a new cotton lining was inserted in the chasuble. Set 2 is distinguished by a floral, prominent, colourful ornament of frayed leaves, hooked at the end, facing sideways, characteristic of this factory, and popular in folk textiles of the Grodno region. Tadeusz Mankowski suggests the participation of folk embroiderers in their making, cf. T. Mankowski, *Polskie tkaniny i hafty XVI–XVIII wieku*, Wrocław 1954, p. 85.

Cf. T030, T046 (inventory cards of sample objects from the Radziwiłł set) on display at <https://splendorpodlasia.pl>.

<sup>8</sup> M. Ozga, *Zespół haftowanych tkanin liturgicznych fundacji Anny z Sanguszków Radziwiłłowej*, „Studia Waweliana” 14 (2009) pp. 89–102; K. Kolendo-Korczakowa, *Działalność ekonomiczna Anny z Sanguszków Radziwiłłowej – manufaktury hafciarskie w świetle nowych znalezisk*, in: *Dwory magnackie w XVIII wieku. Rola i znaczenie kulturowe*, eds. T. Kostkiewiczowa, A. Roćko, Warsaw 2005, pp. 193–202.

<sup>9</sup> Szczepaniak, *Geneza i ewolucja szat liturgicznych*, p. 98.

natively court costumes that were no longer in use were utilised, such as gowns and żupans, as well as tapestries and fabrics that were still valuable, but replaced with newer, more fashionable ones. The use of several fabrics from different eras and cultures in a single garment seems to have been popular during the Baroque era. It does not follow, however, that the principle of using older textiles for the columns and newer ones for the sides of the garment or vice versa was applied. It is therefore interesting to follow this arbitrariness. Today, it allows us to learn more about the trends of those years, which is a valuable source for the study of Old Polish artistic culture. The use of unique decorations of liturgical costumes at that time, the uniqueness of solutions and selection of fabrics, the variety of embroidery stitches, types of threads, applications of lace or patterned galloons arouses understandable interest among art historians, who refer to works created with the involvement of many, today unnamed, artists, manufactured in court, monastic, church, noble, bourgeois or magnate workshops. Church embroidery developed rapidly during the Counter-Reformation. There was a proliferation of votive offerings at the time in the form of richly decorated paraments donated to churches. To this day, many parish treasuries in Poland still contain liturgical vestments worthy of a researcher's attention. They are often characterized by distinctive embroidery decoration and ornamentation with the hallmarks of peculiar Sarmatian art.<sup>10</sup> Embroidery workshops have existed in Poland since the late 16th century. However, embroidery guilds in Poland have only been known since the mid-17th century. Leading the way at the time were the Lublin and Lviv guilds.<sup>11</sup> Today, however, we are able to attribute only a few objects from the Diocesan Museum in Siedlce to a specific workshop. The bulk of the textile exhibits date from the 18th and 19th centuries, but are often of unknown provenance. Of the more than 140 objects, the origin of only 32 can be determined with certainty, information about which can be found in the volumes of *Katalog zabytków sztuki w Polsce* or on the inventory cards in the office of the Provincial Office for Historic Preservation. The old paraments probably referred to the history of the local church, to the person of the founder, recorded in the form of a coat of arms or foundation note on the lining, or to links with European culture. In many cases, however, such information, even if archival, is laconic. A large number of chasubles, copes, dalmatics and mitres in the MDS collection has no history preserved to this day, except for the fact that they have been stored there for many years. Lapidary information about them prevents a full range of research. The items transferred directly to the Museum's storeroom have lost their religious context and, unfortunately, their history as well, which is an unfortunate existing circumstance for most of the church museums. As a consequence, they constitute a 'silent' treasury of works of art, mostly of excellent quality.

Even if there is no complete information to trace the archival past of the museum resources, it is interesting to note the fact that only some of the historic garments have not survived unchanged to this day. Before they became excluded

<sup>10</sup> Mańkowski, *Polskie tkaniny i hafty XVI–XVIII wieku*, p. 19.

<sup>11</sup> *Ibidem*, p. 24.

from veneration, they were repaired and re-stitched, usually in the 19th century, when that kind work was already performed by machinery. The repairs included replacing worn portions of the fabric, sewing in new linings, and adding galloons in place of delicate bobbin lace. It is therefore heart-warming that, while completing the intended scope of the research, it is possible to distinguish in the textile resources those garments whose history can be traced. In this way we become capable of describing the oldest items separated in the collection, as well as those that had been scattered over the years and now, thanks to the arrangement, constitute a complete whole again.

### **The oldest chasubles and late Gothic textiles**

Among the oldest objects collected in the textile collection are 3 violin chasubles,<sup>12</sup> made of Italian fabric, from the parish of St John the Baptist in Sadowne.<sup>13</sup> Two of them are red, and one green, all of similar size of 109 x 63 cm, sewn most likely in a single workshop. They were created using fabrics dating to about 1480 – this is an Italian, most likely Florentine, velvet brocade (altambas) with a red and green background, with velvet pile sheared at two heights, decorated additionally with a weft of gold thread arranged in the form of bunting. These fabrics, woven in a large-repeat pattern, in the tones of yellow-red and yellow-green, were weft-woven with doubled gold thread and a yellow silk tone (now almost completely worn out). The pattern consists of large pomegranate fruits,<sup>14</sup> surrounded by small, six-petalled flowers and a thick, sigmoid-shaped stem. The motif of this fruit has been the dominant one for many centuries. It was already present with the ancient Greeks, who, giving it great prominence, bestowed it on the victor in the competition, and in Christian culture it was considered, among other things, a symbol of Christ's victory over death.

The Archives of the Diocese of Siedlce have not preserved data from the Sadowne parish regarding the foundation of these vestments. What can be done

<sup>12</sup> Two red chasubles (MDS10, MDS966), red stole (MDS10a), green chasuble (MDS12), green stole (MDS1054); MDS Inventory, Part III, nos 10–12; <https://splendorpodlasia.pl>: T001, T002, T003.

<sup>13</sup> *Katalog zabytków sztuki w Polsce*, vol. X, *Województwo warszawskie*, issue 26, *Powiat węgrowski*, eds. I. Galicka, D. Kaczmarzyk, Warsaw 1964, p. 16, Fig. 134–136.

<sup>14</sup> The pomegranate fruit is often invoked in the Bible, where it is referred to as a symbol of fertility. Due to the large number of red seeds in the flesh, the fruit was associated with fertility worship and treated as an aphrodisiac. The pomegranate is also a symbol of life, as it has a very long flowering period and never loses its leaves. It was also a sacred ornamental motif, for example, the capitals of the two columns standing in front of Solomon's temple were decorated with pomegranate fruit (Kings 7:20), also the robes of the temple priests were decorated with objects that were shaped like pomegranates (Exodus 28:34). As interpreted by the Church fathers, the pomegranate fruit is a symbol of the Church that unites different nations and countless believers. It is listed among the seven plants promised to the Jews in the Promised Land (Deuteronomy 7:8–8). In the Song of Songs, the Bride says: 'I would give you spiced wine to drink, the nectar of my pomegranates.' (Song 8:2), which the fathers of the Church translate as the inner beauty of love and the divine blessing that God has promised for those remaining faithful to the Law, cf. D. Forstner, OSB, *Świat symboliki chrześcijańskiej. Leksykon*, Warsaw 2001, p. 165.

today, if we wish to refer to their history, is to analyse the style, the fabrics used, the type of galloons, and the linings. These late-Gothic garments have unfortunately not been preserved in their original form to the present day. At the end of the 16th century, adding a wide stripe – a column along the front and back of the chasuble – became a popular decoration practice. It is assumed the priestly garments began to change shape from that period on, taking the form of two elongated rectangles with rounded sides over time.<sup>15</sup> Consequently, one can float the hypothesis that originally these chasubles from Sadowne, sewn from 15th-century fabric, were adjusted to fit expectations and fashions, then made smaller, with added columns, and finally took on a form similar to the current one, i.e. violin style. In the 19th century, they underwent extensive mending measures, cutting out the best-preserved Late Gothic portions of the fabric, and inserting strips of contemporary fabrics into the columns at the front and back: maroon velvet and red silk damask for the red chasubles, and silk green moire for the green-coloured vestments (Fig. 1). In addition, stoles were also prepared,<sup>16</sup> made of the same material as the column, red damask and silk green moire. All chasubles and stoles are trimmed with the same gold-coloured galloon in the form of a ribbon woven with cotton threads with a metal braid, in a diagonal stripe pattern. The repair probably took place after the visitation of 1835, when it was recommended that the parish ‘preserve the old equipment.’<sup>17</sup> All the work was done by machines. However, this repair proved particularly unfortunate for 2 red chasubles. Repeated stitching of the antique, cracked fabric with a careless machine stitch along the robes unfortunately damaged the fabric irreparably (Fig. 2). Concurrently, a comparative analysis with preserved chasubles similar to these collected in other church museums<sup>18</sup> allows us to assume that the columns in the chasubles from Sadowne may have been, before this unprofessional reproduction, made of Gothic fabric, corresponding to the sides thereof.<sup>19</sup>

<sup>15</sup> Nowowiejski, *Wykład liturgii kościoła katolickiego*, pp. 234–235.

<sup>16</sup> Both stoles (MDS1054, MDS10a) were matched to the chasubles during the 2020 reinventory.

<sup>17</sup> During the 1835 visitation, ‘a chasuble of green velvet patterned with yellow threads with flowers, column with green and yellow flowers, on velvet, very old, without props’ (item 20) was recorded in the parish, along with ‘a chasuble of red velvet patterned with interspersed yellow threads, narrow galloon, unfit for use’ (item 28), and ‘a chasuble of red with column of yellow velvet with flowers, silver gallons, decorated, very poor condition for use’ (item 18). The references are most likely to the listed robes of late Gothic fabrics, which are in very poor condition. Note on page 239 with the information ‘request to preserve old equipment’ was probably a spur for their reparation, which consisted of sewing new galloons, inserting damaged columns, and adding new lining, Archive of the Diocese of Siedlce (hereinafter: ADS), Sadowne Parish Files, *Visitatio Generalis Ecclesiae Parochialis Sadoviensis [...] die 4 septembris 1835*, visitation conducted by Rev. Teodor Majewski, prelate, scholastic of the Podlasie Cathedral Chapter, provost of Stężyce, general visitor; pages: 228–229, ref. D 146, IV.

<sup>18</sup> The Archdiocesan Museum of Cardinal Karol Wojtyła in Kraków has in its collection the so-called Wadowice chasuble (D231) with similar fabric on the sides of the vestment, also with the mentioned column.

<sup>19</sup> M. Michałowska, *Leksykon włókiennictwa*, Warsaw 2006, Fig. 41, a chasuble made of corresponding fabric with a preserved column of the same fabric as the sides.



Fig. 1. Chasuble of green Gothic brocade with column of green silk moire inserted in the 19th century, back and front. Source: Sadowne parish, currently in the collection of the Diocesan Museum in Siedlce, photo by Piotr Jamski

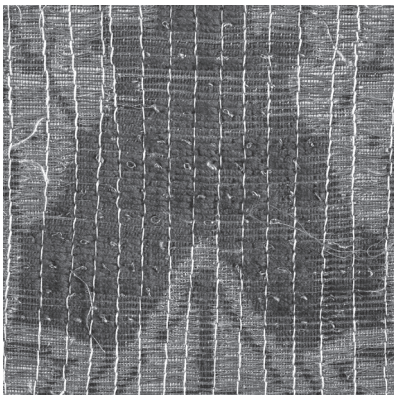


Fig. 2. Detail of red chasuble: Gothic brocade stitched in the 19th century with machine stitching with yellow cotton thread, resulting in the destruction of the antique fabric, photo by Piotr Jamski



### Scattered set completed once again

Another important final result of the reinventory work was the reuniting of items scattered over the years that formerly constituted a pontifical set (*sacra paramenta* and *sacra indumenta*) belonging to Bishop Franciszek Antoni Kobielski (1679–1755).<sup>20</sup>

A white violin chasuble,<sup>21</sup> measuring 102 x 64 cm, and a 208 cm long stole<sup>22</sup> (Fig. 3) were stored since the bishop's death in the treasury of the Holy Trinity Church in Janów Podlaski. After 1921, following the transfer of the capital of the Diocese of Janów (Podlasie) from Janów Podlaski to Siedlce,<sup>23</sup> they were an important part of the collection of memorabilia in the private collection of the bishops of Siedlce kept in the residence of Bishop Jan Mazur.<sup>24</sup> In 2014, the chasuble, along with the stole, was donated to the Diocesan Museum in Siedlce, which made it possible for these artefacts to join the mitre stored in the Museum's storeroom since the 1990s, with a hitherto unknown history.<sup>25</sup> In 2020, an additional burse,<sup>26</sup> which appears to have been a component of this pontifical set, was found in storage resources (Fig. 4). As a result, the ceremonial paraments, temporarily scattered, were reunited years later. The whole set is an interesting example of 18th-century ceremonial liturgical garb, including the mitre, chasuble, stole and burse, which are still preserved in good condition. They are distinguished by the identical, precious, silk, Italian white-coloured lame fabric, used for all the elements, with a pattern of silver flowers, Poraj – the founder's coat of arms – visible on the *fannones* of the mitre and on the back of the chasuble, embroidered with silk coloured thread in knotted stitch, as well as a wide ribbon, characteristic of the entire set, forming the inner divisions and hem, appliquéd, decorated with ornamental embroidery, made with gold thread in laid work. It is interesting that the embroidery on the ribbon is seemingly the same with a different pattern on the various elements of the set: the pattern on the chasuble is made up of repeating rhombuses and flowers, the mitre contains heraldic lilies and stylized acanthus leaves. As evidenced by data recorded in the Museum's inventory, the mitre of Bishop F. A. Kobielski was

<sup>20</sup> Bishop Franciszek Antoni Kobielski, Poraj coat of arms (1679–1755) – provost of the Kraków Cathedral Chapter in 1717–1749, dean of the collegiate chapter of St John the Baptist in Warsaw in 1717–1744, canon of Gniezno, canon of Kujawy in 1736–1739, bishop of Kamieniec in 1736–1739, bishop of Lutsck from 1739, chancellor of Queen Maria Josepha of Austria, wife of Augustus III of Poland, relative and protégé of Primate Stanisław Szembek, supporter of Saxon policy, Franciszek Antoni Kobielski, [https://pl.wikipedia.org/wiki/Franciszek\\_Antoni\\_Kobielski](https://pl.wikipedia.org/wiki/Franciszek_Antoni_Kobielski) (accessed on: 1.12.2022). The set is listed among the liturgical vestments of the Janów treasury, cf. R. Mirończuk, *Janów Biskupi. Miasto rezydencjalne biskupów luckich (1465–1796) i podlaskich (1818–1867)*, Kraków, 2018, p. 243, Fig. 273.

<sup>21</sup> MDS610; <https://splendorpodlasia.pl: T043>.

<sup>22</sup> MDS610a.

<sup>23</sup> Dmowski, *Unitis Viribus*, p. 50.

<sup>24</sup> Bishop Jan Mazur (1920–2008) – Ordinary of the Diocese of Siedlce from 1968 to 1996, senior bishop since 1996, cf. *Jan Mazur*, [https://pl.wikipedia.org/wiki/Jan\\_Mazur\\_\(biskup\)](https://pl.wikipedia.org/wiki/Jan_Mazur_(biskup)) (accessed on: 1.12.2022).

<sup>25</sup> MDS19.

<sup>26</sup> MDS1004.

brought from the parish in Sarnaki (there is no archival data on the circumstances and time of its inclusion in the MSD collection), measuring 38 x 33 cm, it is white, of the *auriphrygiata* type, stiffened with cardboard, similar in shape to contemporary ones, decorated on the obverse with embroidery, made with colourful silk threads, satin and knotted stitch, depicting St Francis at the moment of receiving the stigmata, on the reverse – St Anthony of Padua in front of the Child Jesus blessing from the clouds (Fig. 5). The two figures evoked on the mitre refer to the names of the bishop's patron saints. However, there was no information about the burse from this set in the Museum's inventory. It was found as late as during the 2020 reinventory. The whole was repaired most likely at the beginning of the 20th century, when the bishop's ceremonial garments were still in its entirety.<sup>27</sup> As can be seen, the lining was replaced, sewing in light and dark pink artificial silk, the burse was probably reduced in size at the time, and the fabrics of the chasuble, burse and stole were unfortunately reinforced with diagonal machine stitch netting, destroying the original 18th century weaves. Luckily, the fabric of the mitre has avoided these treatments.

Since accurate archival information is missing, it should be assumed that the foundation of this magnificent set took place on the occasion of the ceremonial ingress of Bishop F. A. Kobielski in 1739 to the Church of the Holy Trinity in Janów Podlaski, the seat of the Lutsk bishopric, a brick basilica built five years earlier to a design by Carlo Ceroni.<sup>28</sup> As an Ordinary in that church,<sup>29</sup> he supervised the finishing work, funded the side altars, the stalls and the organ prospectus with his coat of arms placed in the centre,<sup>30</sup> visible on the described chasuble, and *fannones* of the pontifical mitre. After his death in 1755, his body was deposited in the crypt of the church, while a posthumous epitaph in black, pink and white marble by Francisco Placidi (1710–1782) was placed inside the collegiate church.<sup>31</sup> The ceremonial set of *sacra paramenta* and *sacra indumenta* worn by him during

<sup>27</sup> Listed in the 1998 MDS Inventory, part III, point 19, erroneously attributed to Bishop Peter Benjamin Szymański as 'found in the parish of Sarnaki.' Its repair was carried out by the Benedictine Sisters of the Most Blessed Sacrament from Siedlce.

<sup>28</sup> Carlo Ceroni (1646–1721) – Italian architect and builder, came to Poland through the mediation of his uncle Isidoro Afaitati around 1685, a royal architect as of 1703, ran a construction company with his brother, author of, among other things, the design and construction of the church of the Reformati church in Węgrów (1706), reconstruction of the parish in Węgrów (1706), restoration of the Bernardine church in Czerniaków (1715), design and construction of the Janów collegiate church (1721), cf. *Słownik architektów i budowniczych środowiska warszawskiego XV–XVIII wieku*, eds. P. Migasiewicz, H. Osiecka-Samsonowicz, J. Sito, Warsaw, 2016, pp. 87–91.

<sup>29</sup> *Katalog zabytków sztuki w Polsce*, vol. XVIII, *Województwo lubelskie*, issue 2. *Powiat Biała Podlaska*, eds. K. Kolendo-Korczakowa, A. Oleńska, M. Zgliński, Warsaw 2006, p. 79; ADS, Akta Dawnej Diecezji Łódzkiej, ref. D 142, k.4v, as cited in: Mirończuk, *Janów Biskupi*, p. 223.

<sup>30</sup> M. Trzaskalik-Wyrwa, *Organy Diecezji Siedleckiej, katalog*, Siedlce 2016, p. 155; E. Smulikowska, *Prospekty organowe w dawnej Polsce*, Wrocław-Warsaw-Kraków-Gdańsk-Łódź, 1989, p. 216.

<sup>31</sup> Mirończuk, *Janów Biskupi*, p. 132, Fig. 108; A. Turowicz, *Nagrobek Biskupa Kobielskiego w Janowie Podlaskim; nieznanie dzieło Franciszka Placidiego*, „Podlaski Kwartalnik Kulturalny”, 14 (2000) issue 4, p. 8

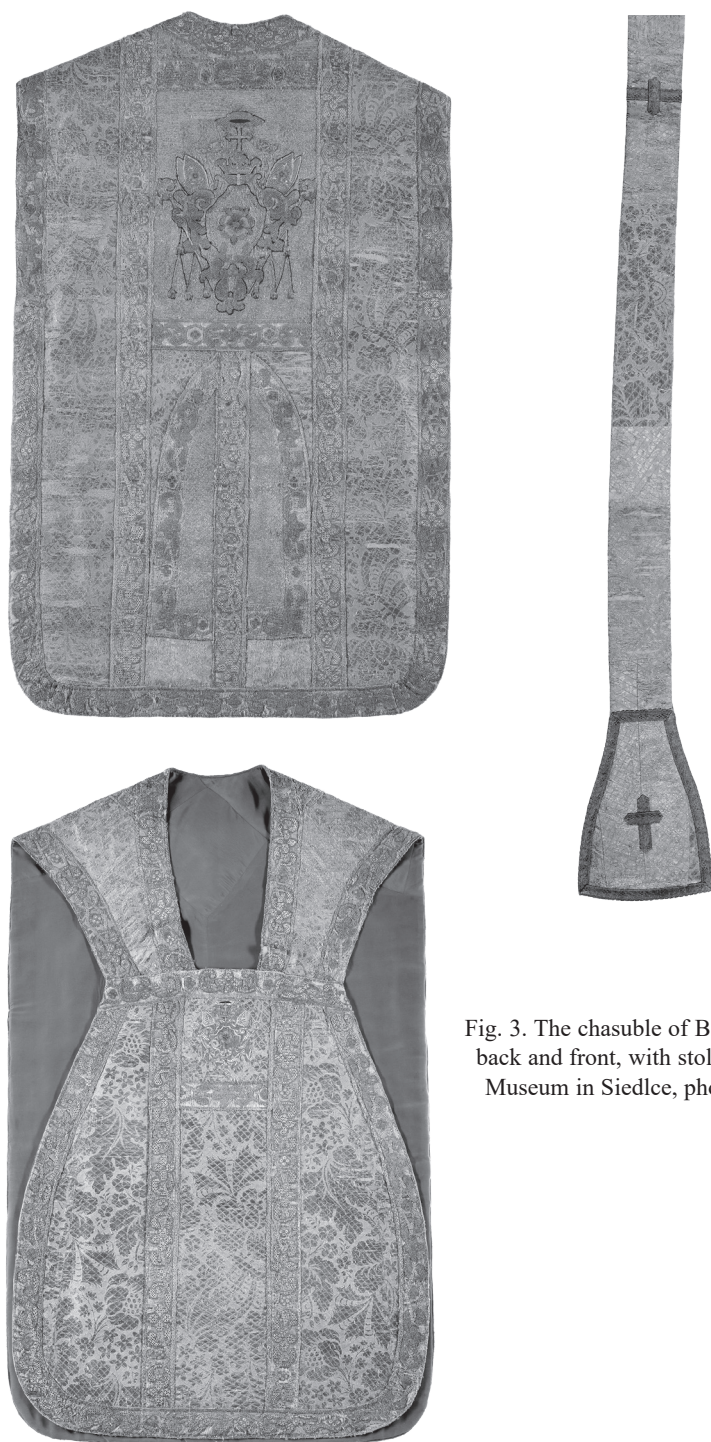


Fig. 3. The chasuble of Bishop F.A. Kobielski, back and front, with stole. Source: Diocesan Museum in Siedlce, photo by Piotr Jamski



Fig. 4. Burse from the pontifical set of Bishop F.A. Kobielski, 18th century. Source: Diocesan Museum in Siedlce, photo by Piotr Jamski

Fig. 5. Mitre of Bishop F.A. Kobielski, 18th century, obverse and reverse. Source: Diocesan Museum in Siedlce, photo by Piotr Jamski



the ingress, highlighting the moment of the unique celebration at the time, was recompleted years later from parts scattered in various sacristies. It is currently a valuable exhibit, whose history, as one of the few objects in the collection, is known.

### Conclusions

While summarizing the collected information, it is important to appreciate the process and scope of the work undertaken at the Diocesan Museum in Siedlce and its results. That work facilitated a careful review of the textiles deposited in the museum's storeroom, as well as evaluation of the collection, factual and photographic documentation, technical analysis of the textiles, undertaking archival searches to study the history of some of them, and realizing the needs in terms of conservation. Unfortunately, stumbling upon an archival trace of former donors proved impossible, which makes it difficult today to find local artistic patronage, except for the community in Biała Podlaska, visible in works from the 18th century carpentry and kelim factory of Anna Radziwiłł nee Sanguszko. Nevertheless, the stock of ancient paraments from the Diocesan Museum in Siedlce provides an interesting reference to local artistic tastes and endeavours for liturgical splendour. Even if this collection of items does not allow for display in its entirety in the halls of the museum, its popularization through publications and the Internet provides an opportunity to reach a wide audience of historians, museum professionals, history teachers or catechists.

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## ZABYTKOWE TEKSTYLIA W MUZEUM DIECEZJALNYM W SIEDLCACH W ŚWIETLE BADAŃ REINWENTARYZACYJNYCH

### Abstrakt

Prace reinwentaryzacyjne w Muzeum Diecezjalnym w Siedlcach, podjęte w 2020 roku, dofinansowane przez Narodowe Centrum Kultury w ramach programu „Kultura w sieci”, objęły zabytkowe tekstylia szyte z tkanin XV–XX-wiecznych gromadzone w magazynie od wielu lat. Ujawniły ponad 140 obiektów (ornatów, kap, mitr, dalmatyk, stuł, manipularzy, palek kielichowych, burs), z których tylko znikoma część była już wcześniej skatalogowana. Pozostałe są w dużej mierze nieznanego pochodzenia, zniszczone, często po wielokroć reperowane i przesywane. Tylko nieliczne z nich odnajdujemy w katalogach zabytków sztuki w Polsce czy w kartach inwentaryzacyjnych gromadzonych w biurze Wojewódzkiego Urzędu Ochrony Zabytków. W ramach prac reinwentaryzacyjnych objęto staranną dokumentacją merytoryczną i fotograficzną wszystkie zgromadzone w zbiorach Muzeum Diecezjalnego zabytkowe paramenty, a także umieszczono ponad 150 z nich na wystawie online *Splendor Podlasia* (<https://splendorpodlasia.pl>), by pozwolić poznać ów interesujący zasób szerokiemu gronu odbiorców. Treść artykułu dotyczy także podjęcia badań nad historią dwu

najstarszych, późnogotyckich tkanin, z których uszyto ornaty, oraz powtórnego połączenia w całość, przez lata rozproszonego, uroczystego kompletu (*sacra paramenta* i *sacra indumenta*) bp. Franciszka Kobielskiego (1679-1755).

Słowa kluczowe: Splendor Podlasia; Muzeum Diecezjalne w Siedlcach; inwentaryzacja; zabytkowe tekstylia kościelne; bp Franciszek Kobielski; ornat; mitra; palka