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POST-TRIDENTINE CHASUBLES  
PRESENTED ON PERMANENT EXHIBITION  
IN DIOCESAN MUSEUM IN SIEDLCE

INTRODUCTION

Chasuble (lat. *casula*) is a decorative liturgical vestment used by bishops and priests to celebrate Holy Mass. Its form comes from a circular coat with a head hole and a hood, which was used in Ancient Greece (*felonion*, *felones*) and in Roman Empire (*paenula*). In the West Church it is used from the 4th century, however, it was not officially passed to use as the liturgical dress of all the clergy until the Toledo Council in 636<sup>1</sup>. At the turn of the 8th and 9th century it became liturgical vestment in everyday use only by priests<sup>2</sup>.

The first modifications of the chasuble followed at the turn of 10th and 11th century. The front part of it was shortened by cutting into a semicircle or a V-neck. The width has also been reduced. In the 12th and 13th centuries the bell-form vestments are already predominate, very wide and with the same length at the front and the back again. Until the 15th century so-called gothic chasubles were used, which were just long and wide on both sides. That dress covered the arms of

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<sup>1</sup> F. BOUCHER, *Historia mody: dzieje ubiorów od czasów prehistorycznych do końca XX wieku*, Warszawa 2003, p. 133.

<sup>2</sup> W. PAŁĘCKI, *Ornat*, [in:] *Encyklopedia Katolicka*, t. XIV, Lublin 2010, p. 822.

celebrant completely and casually falled from all sides. When thick materials began to be used they richly embroider them and shortened sides. Initially, the notch reached to elbows only, finally it reached to the shoulders. The front and the back of the chasuble were also shortened, put to a straight line<sup>3</sup>. Changes in the cut and way of decoration were particularly noticeable after the Trent Council (1545-1563).

Roman *paenula* has been mostly made of white wool and had purple *clavi*<sup>4</sup>, thin stripes running along the body from the shoulders to the lower part of it. It has been created at the decoration of the chasuble, which has been decorated with one column since the 14th century. In front of it it was called *pektorale* (eng. breast-plate), at the back it was called *dorsale* (eng. dorsal). In time a cross ribbon has been added. They made a fort cross or a latin cross together, on which was placed the imagine of Crucified Christ<sup>5</sup>. Chasubles have become narrower and shorter, but stiffer and expanded more with ornament and embroidery<sup>6</sup>.

Chasuble has many names in literature: *planeta*, *paenula*, *casula*<sup>7</sup>. Word *paenula* (gr. *felonion*) means coat, cloak. Name *casula* comes from latin phrase: *parva casa* – real little house, in which human is closed. This refers to a wild tribes hut, which has been illuminated with a hole from above. It looks like the chasuble, which cover whole person<sup>8</sup>. Greek definition *planeta* refers to the shape of coat, „because it revolves around the body, it's a movable, like a blue planet” (Saint Isidore)<sup>9</sup>. Polish word *ornat* (chasuble) refers to the tradition of decorating this vestment with many motifs and comes from Latin phrases: *ornatus* – decorative, ornate, *ornare* – decorate<sup>10</sup>.

## EXHIBITION

Examples of chasubles presented in this article belong to the permanent exhibition in Diocesan Museum in Siedlce. They are most precious objects from whole collection and present different forms of decoration. The chasuble with floral leit-

<sup>3</sup> K. KONECKI, *Pochodzenie i rozwój szat liturgicznych*, „Anamnesis” 4 (1997/98), no. 2, p. 58.

<sup>4</sup> M. GUTKOWSKA-RYCHLEWSKA, *Historia ubiorów*, Wrocław–Warszawa–Kraków 1968, p. 86.

<sup>5</sup> W. PAŁĘCKI, op. cit.

<sup>6</sup> E. MATEJA, *Posoborowa odnowa szat liturgicznych*, [in:] *Kultura i sztuka w służbie Eucharystii*, red. R. Pierskała, R. Pośpiech, Opole 1997, p. 161.

<sup>7</sup> B. NADOLSKI, *Leksykon liturgii*, Poznań 2006, p. 1134.

<sup>8</sup> A.J. NOWOWIEJSKI, *Wykład liturgii Kościoła Katolickiego*, t. II, Warszawa 1902, p. 220.

<sup>9</sup> Cit. for: ibidem.

<sup>10</sup> B. NADOLSKI, op. cit.

motif on the column is the example of combination of 17th century textile with later embroidery. It is typical for baroque style. Vestments from Radziwiłł foundation are very interesting examples of ornament. Both planets are covered with embroidery completely. The first of them, with interesting iconographic programme, could be made in local manufacture in Biała Podlaska. The second, with a richly ornamental decoration, has been made to order in french workshop. Vestment of Turkowski foundation is very interesting example. This chasuble was decorated unparalleled motif of the Star of the White Eagle Order. Next chasuble, has been made from the kontusz sash, is characteristic for old Polish lands. Planet from the 19th century, with the Lord's Passion motives, closes review collection. It is very interesting example of a decoration in funeral style.

#### 1. Chasuble, 17th century

The front and the back of the chasuble have the same ornamental composition (ill. 1 and 2). The main decoration on both sides is in the same form of vertical strip. The sides of the planet are made of a brochery fabric, probably Italian, from the second half of the 17th century. It is decorated with stylized ornamental in the form of stems, flowers and leafs arranged vertically. The background is made of golden thread. Columns are decorated with golden flowers motifs on the silver background and they were made using convex embroidery method. This decoration is later, probably comes from the end of the 17th century. It contains stylized tulips and sunflowers connected by two rows of leafy stems. This chasuble is in good condition of keeping.

#### 2. Chasuble, 18th century (so-called radziwiłłowski)

The chasuble is fully embroidered on the canvas with silk thread. The column is decorated with ornament of a plant runner in blue, gold and green colours. The front of the vestment in column form has only ornamental decoration (ill. 3). The back of it is made in the form of cross, with the same ornament (ill. 4). At the intersection of the cross there is a presentation of Saint Charles Borromeo. The Saint is dressed in red cassock, surplice and bishops mozzetta, he has a halo over his head. He is presented in a kneeling posture, with spread arms in orant gesture. In front of him there is a table covered with a white tablecloth, on which there are a crucifix and an open book. Over the cross there are visible embroidered rays. The scene takes place in a closed room on, one of the walls there is a window, through which the blue sky is visible.

On the sides of the chasuble, in the lower parts, four genre scenes are presented, realized in a light pastel shades. These are probably presentations of life of

Saint Charles Borromeo, because there is shown a figure, which has as the same dress as the saint from the presentation in the intersection of the cross. In front of the chasuble there are the sacraments of penance and Eucharist shown, which minister Borromeo is (ill. 3). On the right side there is Saint Charles sitting in confessional. Besides his episcopal dress – red cassock, suplice and mozzetta – he has also a blue stole. He folded hands in a prayer gesture. At the confessional screen a kneeling figure show backwards is presented. This man is weared on a blue tail-coat, white tights and black shoes. His face isn't shown. Left scene presents the Saint in time of celebrating the Holy Mass. He is wearing of liturgical vestment, an alb and a cincture around his waist and gold chasuble. He raised hands and he is holding the chalice. The Saint stands in front of the altar, on which there are a paten and a crucifix. There is another figure on the back, which is dressed in blue pants and surplice, he holds an unidentifiable thing. Both presentations are shown in the background of a drape fabric or really stylized rock, from which tree trunks grow. Trees have yellow and green leaves, on background there is a bright blue sky.

Scenes placed on the back of the chasuble present moments of life of Saint Charles Borromeo and they are on the landscape background (ill. 4). The right one shows the Saint in a bishop dress in company of a man dressed in a blue outfit. The Bishop gives the stranger something on left hand, and he points out into the distance. On the left side there is a presentation with Saint in the company with old bearded men. The Saint Bishop stands facing the viewer, his right hand is on his chest, left hand gives the old man a moneybag. The old man is shown sideways, probably in a costume of a Monk, who stands by a brick building. He receives the gift with his right hand and rests his left hand on a stick. Both scenes have a landscape background. A meadow and a hill are visible, a top of a mountain is deeper. Trees are placed above the sky, as in the front.

This chasuble was made in the first half of the 18th century in the Radziwiłł manufacture in Biała Podlaska or in unknown workshop in France. The chasuble is in good condition of keeping, renovation works were carried out in Sacramentki monastery in Siedlce. Unfortunately, date of works hasn't been registered.

### 3. Chasuble, 1st part of 18th century

The chasuble was made on the canvas with cross-stitch. The front of the chasuble with the column is all covered with ornament with floral and flower motifs (ill. 5). This part, as well as the side back straps, is covered with a lush acanthus decoration. The thicken decoration and jagged stylized flowers are characteristic.

The colour scheme is multicolored – red, blue, green and brown threads were used in various tones.

The back of this vestment has column in the cross form, which decoration is also floral (ill. 6). Only on the intersection of the cross there is a presentation of Saint Francis from Assisi adoring the Mother of God with Jesus Child. The scene was made with a tapestry technique, placed in gold decorative frame. The Saint is presented in a kneeling posture and He is wearing a brown habit girdled with a cincture. His right hand is on his chest, the left hand shows a lying closed book. The eyes are directed at the Jesus Child, who is sitting on the ground beside his Mother and he has spread arms. The Mother of God is wearing a red dress and blue coat. She is presented in a kneeling posture and she turned her head to the right. Behind Mary's back we see an architectural column and draped red fabric. The background of this scene is landscape with a city shown in the distance. On the bottom of this chasuble side the Radziwiłł coat of arms is placed – *Trąby* (Horns) and *Pogoń* (Pahonia).

This planet belongs to the complex of paraments, which includes six antependia, four chasubles and one cope. All fabrics have a coat of arms, thanks to which Anna Sanguszko Radziwiłł is identified as a founder. These products were defined as made in Her manufactures in Biała Podlaska or Korelicz, dated to the first half of the 18th century. Recent studies, published by Magdalena Ozga, has shown that this complex was made in Paris manufacture in 1726-1727. The Radziwiłł foundation was donate to the Franciscans – Observants church in Biała Podlaska. Most probably, fabrics were distributed after the dissolution of the monastery in 1869. The iconographic patterns are confirmed theirs French provenance. Floral decoration enclosing cartouche with figural scene evokes compositions of Jean Lepaut, Jacques Vauquer or Claude Bérain from the 17th century. Preserved correspondance between Anna Radziwiłł and Jan Jabłonowski, from 1726 sent to Paris also confirms realisation of the chasuble and whole complex of paraments in France<sup>11</sup>. Thanks to the correspondance of the founder, the chasuble can be dated for about 1740.

#### 4. Red chasuble with White Eagle Star Order, 2nd part of 18th century

This vestment was made on Poland on the second half of the 18th century. It is stitched from many parts of red rep. The chasuble perimeter and inside division

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<sup>11</sup> M. OZGA, *Zespół haftowanych tkanin liturgicznych fundacji Anny z Sanguszków Radziwiłłowej*, „Studia Waweliana” 14 (2009), p. 96-102.

are set with golden gallons. The gallon in the hem of the upper part is later. The chasuble has the linen lining fabric.

The chasuble surface is divided to geometrics fields by golden gallons (ill. 7). The front of them is decorated by twenty four round flat appliqués design. The back of the chasuble has two vertical lines which set of column field, where triangle fields made for gallons are located. On the bases of triangles the tree stars of The Order of the White Eagle are placed. They are made from small sequins. On the arms of the stars there is visible Latin inscription: PRO FIDE REGE ET LEGE (For Faith, Law and the King). On the fields and tops of triangles seventeen flat appliqués design are placed.

On the bottom of this chasuble the handmade inscription is placed: PROCURAVIT F. TURKOWSKI S. P. PRO USO ECCLESIEA VYSZKOVIENSIS 1779...

The chasuble is in good condition of keeping, but it has an abrasion of the gallon on front side and little marks of moths larvas.

#### 5. Chasuble, end of 18th century

The chasuble was created at the end of the 18th century in Poland. It was sewn all from one kontusz sash, which has been made from silk and gold thread (ill. 8). The front of the planet consists two elements sewed vertically. The back of it is similar. the heads of kontusz sash are visible, where there are motifs of flower bouquets, the stylized carnations. The flowers of carnations are red and white. The kontusz sash has two sides – white and red. There is not any inscription identifying a workshop in which it was made.

This chasuble is made on the lining fabric from the silk canvas, which has a lot of abrasions. However the elements of the kontusz sash are in good condition of keeping.

#### 6. Chasuble, 19th century

Another example of our native production is the funeral chasuble from the 19th century, which is decorated with the Passion of the Christ motifs. It is all embroidered with cross-stitch on the canvas, with a canvas lining fabric. In the front (ill. 9), on the separated column at the top the face of Christ on the scarf of Saint Veronica is visible, under which there is an Latin inscription: SANGUIS IESU, DONA EIS. In the middle part a heart crowned a cross is placed, from which drops of blood come out. At the bottom we have an imagination of the Purgatory and inscription: REQUIEM. The sides of this part of the planet are decorated with floral motifs with flowers in skulls form. Over them there are hourglasses with wings and dials of watch. In the back of the chasuble (ill. 10), on the column

there is decoration with Arma Christi motif, on the bottom a scull with a crown is placed. On the sides there are made two skeletons holding a fabric with an inscription. Together with the writing placed on the top of the chasuble, whole composed the text: QUAERENS ME, SEDISTI LASSUS: REDEMISTI CRUCEM PASSUS: TANTUS LABOR NON SIT CASSUS. (YOU LOOKED ME FULL OF EFFORT, REDEEMED – CROSS MARTYRED, LETS THIS EFFORT NOT BE UNAVAILING). Over these imagines of death there are smaller skulls, a hourglass and a dial of watch. At the bottom there are attributes of burial (coffins, spades, hoes, ropes).

This chasuble was renovated by Dorota Mączka from Siedlce.

### CONCLUSION

We can take some conclusions from the examples of liturgical vestments presented in this article. First of all, we notice one common feature for all chasubles, which is the cut. The shape of planets, finally formed after the Trent Council (1545-1563), remained more than 400 years until the Second Vatican Council (1962-1965). During this time, we could see a variety of fabrics, techniques and methods of ornamentation used to make paraments. Each of the examples is characterized by original decorativeness.

Diocesan Museum in Siedlce is most famous of having in its collection only in Poland painting of El Greco – *Saint Francis in ecstasy*. Besides that, we can see here an interesting collection of early modern Polish painting, especially connected to the Church. Also we find here a lot of examples of sacred sculpture. In this article I would like to attract attention to artistic handicraft related to the liturgical paraments. The museum has many objects such as liturgical vessels, bishops insignias, seals and liturgical vestments. The chasubles presented in this article should be encouragement to pay attention to the objects of handicraft, located not only in Diocesan Museum in Siedlce, but also in others cultural institutions of our homeland.

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#### POST-TRIDENTINE CHASUBLES PRESENTED ON PERMANENT EXHIBITION IN DIOCESAN MUSEUM IN SIEDLCE

##### S u m m a r y

Chasuble is a decorative outer vestment used by Catholic priests to celebrate Mass. It comes from the Roman *paenula*, that is a light coat protecting from rain. It was commonly used by Christian priests since the 4th century, and it became a characteristic feature of the priesthood from the 7th century. Over the centuries chasubles were the subject of different modifications. After the Trent Council planets were shortened until the violin shape – these were so-called Roman chasubles. First chasubles had ornamental patterns of the fabrics they were made of. However, Roman *paenule* had vertical stripes, so-called *clavi*, which later formed a decorative column sometimes adopting the form of a cross. Chasubles were made from the best silk fabrics. Diocesan Museum in Siedlce has the exhibition of the Post-Tridentine chasubles. The embroidered chasuble from the 17th century is an example of Italian design. The chasubles from the 18th century are came from the Radziwiłł foundation from Biała Podlaska. The first is an example of French embroidery, whereas the second was made in



a local manufacture. The red chasuble with the Star of the Order of the White Eagle is a very interesting exhibit, vere rarely decoration of liturgical vestments. The chasuble with the kontusz sash it is the Polish tradition of storage in memory of noble costume. The last example it is the funeral vestment with a very rich embroidery with the Passion of the Christ motifs. Throughout the time we can see a variety of fabrics, techniques and ornamentation methods used in the production of vestments. Each of the examples has its original decorativeness.

**Key words:** Chasuble, planet, liturgical vestment, fabric, ornament, embroidery, The Trent Council.

ORNATY POTRYDENCKIE  
PREZENTOWANE NA EKSPOZYCJI STAŁEJ  
W MUZEUM DIECEZJALNYM W SIEDLCACH

Streszczenie

Ornat jest ozdobną szatą wierzchnią używaną przez katolickich duchownych do sprawowania Mszy świętej. Swoją genezę wywodzi z rzymskiej *paenuli*, czyli lekkiego płaszcza chroniącego przed deszczem. W Kościele jest stosowana od IV w., a VII w. uznano ją za strój liturgiczny. Na przestrzeni wieków ornaty były poddawane różnorodnym modyfikacjom. Po Soborze Trydenckim planety uzyskały formę przypominającą skrzypce, są to tzw. ornaty rzymskie. Pierwsze ornaty posiadały wzory ornamentalne tkanin, z których były wykonywane. Jednak rzymskie *paenule* miały pionowe pasy, tzw. *clavi*, które z czasem utworzyły ozdobną kolumnę przyjmującą niekiedy kształt krzyża. Do wyrobu ornatów stosowano najlepsze tkaniny jedwabne. Głównym motywem dekoracyjnym są haftowane preteksty. Muzeum Diecezjalne w Siedlcach posiada ekspozycję ornatów potrydenckich. Haftowany ornat z XVII wieku jest przykładem wzornictwa włoskiego. Ornaty z XVIII wieku pochodzą z fundacji Radziwiłłów z Białej Podlaskiej. Pierwszy jest przykładem hafciarstwa francuskiego, natomiast drugi został wykonany w miejscowym warsztacie. Ciekawym eksponatem jest czerwony ornat z gwiazdą Orderu Orła Białego – rzadko spotykana forma dekoracji szat liturgicznych. Ornat z pasa kontuszowego to polska tradycja przechowywania w pamięci stroju szlacheckiego. Ostatnim przykładem jest szata liturgiczna żałobna z bardzo bogatym haftem o tematyce Męki Pańskiej. Na przestrzeni tego czasu widać różnorodność tkanin, technik i sposobów ornamentyki stosowanych do wyrobu szat liturgicznych. Każdy z przykładów charakteryzuje się oryginalną dekoracyjnością.

**Słowa kluczowe:** Ornat, planeta, szata liturgiczna, tkanina, ornament, haft, Sobór Trydencki.



1. Chasuble, 17th century (front)



2. Chasuble, 17th century (back)



3. Chasuble, 18th century (front)



4. Chasuble, 18th century (back)



5. Chasuble, 1st part of 18th century (front)



6. Chasuble, 1st part of 18th century (back)



7. Chasuble with White Eagle Star,  
2nd part of 18th century



8. Chasuble, end of 18th century



9 Chasuble, 19th century (front)



10. Chasuble, 19th century (back)