

Abstracts (in English)

LITURGICAL VESTMENT – AN IMPORTANT THEOLOGICAL SYMBOL AND ITS HISTORY

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The paper addresses the liturgical vestments of the Catholic Church focusing on the description of the cult garment and its symbolism which was formed in the course of history. It refers to the theological and liturgical perception of the worship clothing, its role in the liturgy and its wearers. Liturgical vestments are not conserved ancient forms of clothing - partly adjusted, but formally they are based on ancient clothes. However, their theological and symbolic meaning is derived from both the biblical tradition, and above all from the entire liturgy in its historical development.

ARMOR OF GOD. DISPUTES OVER THE CANONICITY OF THE SHAPE OF THE LITURGICAL VESTMENT AGAINST THE BACKGROUND OF THE LITURGICAL REFORMS OF THE 19TH AND 20TH CENTURIES

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The paper focuses on the renewal of the sacramental priestly vestments in the sense of its original "Gothic" form whose beginnings are assigned to the UK of the end of the first third of the 19th century in connection with the efforts of the Catholic and Anglican intellectuals of the liturgy reform. It describes the issue of determining the canonicity of the outer priest garment after the Council of Trent and subsequent criticism from the reformists of the 19th century pointing to the deformation of the vestments during the Baroque period. It also contains an excursion into the opinions in Bohemia where criticism of the current level of chasubles was most clearly expressed in the Prague diocesan synod convened in 1860. Repeated bans from the Roman Congregations did not cause a withdrawal of the slowly expanding "Gothic" vestments of the counters, but provoked new waves of research from liturgists and art historians. The study will allow a basic insight into the development of the priest top layer liturgical vestment from the Council of Trent until the renewal of the liturgy at the Second Vatican Council in the sixties of the 20th century.

RESTORATION RESEARCH AND THE RESTORATION OF THE LATE MEDIEVAL CHASULA WITH THE HOLLY WEEK SCENES

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The paper presents the results of the restoration research and the progress of the restoration of a late medieval chasula with the holly week scenes and embroidery from the third quarter of the 15th century. When compared with other preserved embroideries from

the late Middle Ages, in terms of quality it can be seen more like a provincial variation. Despite these facts, its dorsal cross is one of the few surviving embroideries originating in the 15th century Slovakia. Blue silk fabric is an exceptional artefact showing a Renaissance type of fabric known from period garments which can be seen on the portraits from the second half of the 16th and the first half of the 17th century. The chasula was restored for the exhibition

Paramentos / liturgical textiles at the Bratislava Castle.

JIŘÍ JINDŘICH FROM MAYERSWALD († 1747), AN OLOMOUC CANON AND HIS FOUNDATION OF LITURGICAL VESTMENTS OF THE OLOMOUC CATHEDRAL. NOTES ON THE ORIGINS OF THE RESEARCH INTO THE CENTRAL EUROPE'S LARGEST COLLECTION OF VESTMENTS

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More than 30 complete sets of liturgical sets are stored among the liturgical vestments held in the Cathedral of St. Vaclav in Olomouc. These can be connected with the capitulary dean Jiří Jindřich of Mayerswald († 1747), the most generous supporter of the cathedral in the 18th century. They are decorated with various techniques, particularly rich embroidery with gold

tinsel but most of them are from brocade fabrics of Lyon or Italian origin with mutually close fabrics with rich naturalistic patterns of extraordinary quality, unique even in the European context.

BAROQUE LITURGICAL TEXTILES FROM THE COLLECTION OF THE MORAVIAN GALLERY IN BRNO

Andrea Husseiniová

Moravská galerie v Brně

The textile collection of the Moravian Gallery in Brno contains a relatively large set of liturgical textiles of the Baroque period ranging from the particular components of the priest garments to the textile equipment of the church. The greater part of the group was acquired during the 20th century by shopping at the Antique Market, by transfers from museum-type institutions, or by transfers of collection repositories of the Státní úřad pro věci církevní (State Office for Church Affairs in former Czechoslovakia). Apart from a few exceptions, not much attention has been paid to their professional processing so this paper is the first probe trying to introduce these interesting artefacts – a selection of baroque chasubles of the late 17th and early 18th centuries that are interesting through their embroidery design, applied materials, and the history of the objects.

ISLAMIC FABRIC IN LITURGICAL AND CEREMONIAL TEXTILES

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The fabrics of the Islamic Orient along with knotted rugs had been recognized as artifacts of a great value and price since the Middle Ages. Due to a hard way of their acquisition they were considered to be luxury items that could afford only aristocracy and wealthy merchants. To a small group of their owners belonged also the Christian church, which regardless of denominational dichotomy did not hesitate to incorporate objects from the Islamic "enemy" into its life. The boom of this phenomenon occurred after the victory over the Turks at the Battle of Vienna in 1683. Therefore we can still find examples of chasubles made of or decorated with Oriental fabrics in European collections. Oriental textiles also penetrated into Christian rites, remember at least brides and grooms standing on an Oriental carpet for their wedding vows, using carpets as precious blankets during funerals or making funeral vestments of luxury Oriental fabrics.

"SMALL" RELIGIOUS PIECES OF ART. THE FIRST EXHIBITION OF CHARLES SCHIRK IN THE MORAVSKÉ PRŮMYSLOVÉ MUZEUM (MORAVIAN INDUSTRIAL MUSEUM) AT THE TURN OF 1884 AND 1885

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Moravská galerie v Brně

The paper describes an extensive exhibition of religious art (Die Ausstellung kirchlicher Kleinkunst), which took place at the turn of the years 1884/1885 in the building of the Moravské průmyslové muzeum (Moravian Industrial Museum) in Brno. The exhibition, which aimed to gather the best examples of religious handicraft works mainly from Moravia, was prepared by a then new museum "curator-clerk" Carl Schirek. His attention was focused not only on the presentation of historical religious objects from the area of applied arts, but also on the "modern" artefacts designed by contemporary artists in the Neo-Gothic and neo-Renaissance styles. Many of the displayed liturgical textiles were later transferred among the collections of the Uměleckoprůmyslové muzeum (Museum of Applied Arts of the Moravian Gallery) in Brno. They are not just entire valuable liturgical garments, but also fragments of rare materials that once made up the garments. Among the most interesting are velvets from the collections of the painter Friedrich Wachsmann.

RELIGIOUS, LITURGICAL AND CEREMONIAL HEADGEAR OF THE 19TH AND 20TH CENTURIES (NOT ONLY) IN MUSEUM COLLECTIONS

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Headgear of religious nature is still often a neglected issue in memory institutions. This is due not only to their low number, but also due to the absence of their exhibition use. The main objective of this paper is to introduce religious headgear from 19th and 20th centuries, which were used not only for liturgical purposes, but also for daily wear and the

performance of official duties. An integral part of it are the cases when they are deposited in memory institutions, installed in permanent or temporary exhibitions.

UNWANTED CRAFT. PRODUCTION OF PARAMENTS IN SOCIALIST CZECHOSLOVAKIA

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The paper brings us to the years 1950–1989 when official production paraments was forcibly terminated in Czechoslovakia, apart from one location. It addresses especially the religious community of the Congregation of the School Sisters of Notre Dame where the production of the liturgical vestments was to be tolerated. It tells us about the 1950s in more detail, when the production originated in concentration convents in Broumov and in Osek, and the 1960s when the emergence of the apprenticeship branch called “artistic embroiderer” was beneficial. In all historical stages there is a basic summary of what and how was made.

THE HISTORY OF PARAMENT MAKING IN JABLONNÉ NAD ORLICÍ

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The tradition of church vestments production in Jablonné started at the beginning of the 19th century. In the following decades the descendants of Václav Neškudla founded three independent Parament companies: Josef Neškudla and Comp., factory of church paraments, flags and temple metal, Václav Neškudla, son of Ignác, factory production of church paraments and flags and Vend and Comp. Ornatia – Praporia. In 1950 they were nationalized and fused under Charity, later Charity – Temple Service, Factory 55, Jablonné nad Orlicí. Although the factory was closed in 1994, ecclesiastical textile has been still produced in Jablonné. But archive materials about the history of these companies have been preserved only in fragments. An exception is the iconographic material in the catalogues of Josef Neškudla company Nr. 86, factory of church paraments, flags and temple metal utensils as well as ecclesiastical vestments photographs.

FROM BIRTH TO DEATH – CEREMONIAL GARMENTS 1900–1950

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Collection of Contemporary Textile in the Department of Modern Czech History of the National Museum collects, among other things, clothes connected with important people and events in our history. These two aspects are often combined in the stories of clothes intended for exceptional moments of human life. They all have festive character even though they were often meant for funeral occasion. The study focuses on women’s urban clothing and presents some items from the collection which are connected with rituals and

human life cycle. Clothes for religious and civil ceremonies such as christening, first ball, graduation, wedding as well as mourning, often carry a life story of its owner. Clothing often reflected so-called „small history“, e.g. family events, social relations, but also society-wide context and last but not least current fashion of the period. When such pieces of clothing are put into period's context they are not only a beautiful evidence of craftsmanship of our ancestors but also a part of our everyday life history.

IDEOLOGY AND FASHION – SOURCES AND INSPIRATION. CZECHOSLOVAKIA 1948–1956

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For a better understanding of the history of fashion in Czechoslovakia in the second half of the 20th century, the theoretical and practical impacts of state ideology on the life style shortly after 1948 need to be examined. Historically, this very era, marked by the uncompromising dictate of the Communist totalitarian power, is a unique example of the wide range of anomalies that deformed the natural process. The principal and determining factor for the way ideology influenced clothing and fashion at the time was the thesis that the capitalist social system was rotten and hence also its manner of clothing inherent to it. While declaring a ban on the so-called outlived capitalist clothing fashion was simple, formulating new principles proved unsuccessful. Endeavours to create fashionable clothing styles independent of the dominant position of the Paris fashion design studios were nothing new, as many designers in various places of Europe, in various periods and for various reasons strove to do so. Invariably, these movements failed and Paris retained its primacy. One of the outcomes of the search for a reliable base on which to produce clothes for people living in what was referred to as a socially just society was the “new architecture” concept. According to these principles, clothing was to be functional, comfortable and stripped of all ornamentation. Opinions also emerged suggesting that inspiration could conceivably be sought in traditional folk costumes and their decorative elements. Amidst the ideological disputes, the notion gradually prevailed both in theory and practice that clothing should be simple in form and practical. Soon, however, the need emerged to liven up the garments, endow them with more colour and some decoration, as well. Inspiration in traditional folk costume came to be regarded as the sole, ideologically permissible form of rectifying this situation. Fashion designers tackled the task of studying national folk costumes and devising from their cuts and types what would be most suitable for contemporary wear. This is how the conviction that folk costume was a vital source of inspiration for the new fashion was affirmed.

CHEMICAL CLEANING OF METAL ACCESSORIES – EFFECT ON TEXTILES

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Liturgical textiles are very often decorated with metal threads. Four types of commonly used treatments on metal threads and their influence on silk and cotton textile are discussed in this contribution. The influence aqueous solution of EDTA (ethylenediaminetetraacetic acid), citric acid, and thiourea with formic acid was studied. Also solution of thiourea with formic acid in propan-2-ol was tested. The degradation of textiles was determined by means of colorimetry, tensile strength and viscometry. The physical-mechanical properties of treated and non-treated textile samples were tested before and after artificial aging.

CONSERVATION OF A STRETCHER FROM THE COLLECTIONS OF THE PRAGUE CASTLE

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The stretcher (Inv. No. 22836 HS) from the Prague Castle collections is made from several different materials (metal, wood, textile, glass). During its conservation, every material required a specific approach. The aim of the conservation intervention was to remove corrosion products, particulates and biological residues and thus not only restore the appearance of the stretcher and prepare it for exhibition purposes, but also to slow down further degradation of the various groups of materials. An integral part of the conservation intervention is preventive conservation, i.e. proposing the conditions for both long-term display and storage of the object.

RESTORATION OF TWO ALTAR CUSHIONS FROM THE CATHEDRAL OF ST. MARTIN IN SPIŠSKÁ KAPITULA

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Altar cushions from Spiš bishop's residence are unique velvet form of late Gothic style in our area. Secondary used fabrics on cushions are example of cutted aksamit made in Italy. Altar cushions were used on Sacrifice of the Mass in Cathedral of St. Martin in Spišská Kapitula. The article introduces the conservation and restoration of these two altar cushions.

LITURGICAL TEXTILES FROM THE COLLECTIONS OF THE MUSEUM OF DECORATIVE ARTS IN PRAGUE (UMĚLECKOPRŮMYSLOVÉ MUSEUM)

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This article briefly introduces the history of creating the collection of liturgical textiles for the Museum of the Decorative Arts in Prague in the context of the acquisition activities of both

institutions and individuals during the 19th and 20th centuries. Special attention is paid to a set of objects (a collection of tapestries and liturgical textiles) for the upcoming new permanent exhibition in the historical building of the Museum of the Decorative Arts in Prague. Items selected by the curator of the collections had been seriously damaged. The correction of that damage required greater financial resources than was permitted by the budget of the institution. Therefore, the necessary funds were obtained from the so-called Norwegian funds.

DJUSTMENT OF LACES FROM THE ESTATE OF VALERIE DAVID RHONFELD

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The collection of laces from the estate of Valerie David Rhonfeld contains twenty-nine bobbin and sewn laces for which it was necessary to establish appropriate adjustment. The repository of the Muzeum hlavního města Prahy (Prague City Museum) can provide suitable climatic conditions and enough space for adjusting even large laces. The target was to only use materials appropriate for textiles, to store the items without folding, to protect them against dust and mechanical damage during handling, and transparency – viewing without having to touch the objects and the possibility to display the objects on the created adjustments.

PREPARATION OF MATERIALS FOR TEXTILE CONSERVATION PROJECT, SUPPORTED BY THE EEA AND NORWEGIAN FUNDS

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Uměleckoprůmyslové museum v Praze

Uměleckoprůmyslové museum v Praze (Museum of Decorative Arts in Prague) in Prague gained a project through the Norwegian funds called "Historic tapestries and textiles from the collections of the Uměleckoprůmyslové museum – conservation and presentation" EHP-CZ06-OV-1-038-2014. The paper describes the task of presenting restorers to prepare detailed documentation for tenders in accordance with the rules for the project.

JEWISH TEXTILE-RELATED RITES AND TRADITIONS FOR CHILDBIRTH

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The Jewish Museum in Prague houses a unique and very extensive collection of textiles related to the rituals and traditions around the childbirth. The arrival of new life is one of the most important family and social events. After birth, several ceremonies followed in short order, e.g. the boys underwent circumcision, the ritual of redemption of the firstborn son,

etc. While circumcision a boy was wrapped in a special diaper, which was later usually used for making fabrics that the boy then gave the synagogue on the occasion of his first visit to it. Then a tablecloth to cover the synagogue table was made from it or a Torah binder (wimpel). The Jewish Museum has over 1800 pieces of Torah wimpels both circumcision and other type.

The entire file is digitalized, conserved and stored. Some binders have been restored using various techniques. The following paper focuses mainly on the binders and ways of their restoration.

LITURGICAL TEXTILES FROM THE CHURCH OF ST. JAMES IN KUTNÁ HORA IN THE COLLECTION OF THE NATIONAL MUSEUM

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The paper is dedicated to three major liturgical textiles which were donated to the National Museum in the 20s of the 20th century. The textiles come from the urban church of St. James in Kutná Hora which was, in 1995, enlisted as a UNESCO World Heritage Site, along with other historical monuments of Kutná Hora. Two antependia and one ecclesiastical cover are masterfully made, they are valuable in terms of dating as there is even embroidered dating 1789 on one of them and the other two also date from the 18th century. The antependium which was supposed to serve as a corner blanket is of particular interest. It got to the church of St. James in Kutná Hora as a present, probably from a girl who inherited the blanket, never married or from a woman who remained childless, but it could also have been a testamentary gift. The work is devoted to other ecclesiastical textiles from the collections of the National Museum.