





# **Indar Pasricha Fine Arts**

44 Moreton Street, Pimlico  
London SW1V 2PB

# Apparelled in Celestial Light

There was a time when meadow, grove, and stream,  
The earth, and every common sight,  
To me did seem  
Apparelled in celestial light,  
The glory and the freshness of a dream.  
It is not now as it hath been of yore;—  
Turn wheresoe'er I may,  
By night or day.  
The things which I have seen I now can see no more.

William Wordsworth

This Exhibition is to show the extraordinary work of the designers, weavers and embroiderers who were responsible for the textiles in this exhibition. The wonder that was captured in these textiles was a result of designs which had been brought together from disparate traditions. The Church did not balk at the idea of this borrowing, and the richness and sumptuousness achieved were used by the Church, as is shown in the Essay by Pia Sinha, *Vested in Splendour*.

It is fortunate that Bernard Berthod, the acknowledged expert on Liturgical vestments, had agreed to catalogue the Liturgical Textiles, and though his contribution was in French, it has been splendidly translated into English by Sarah Richardet. M. Xavier Petitcol, an eminent textile scholar, has shared his immense knowledge unstintingly. And for this much gratitude is owed to him.

Leslie Miller has to be thanked for bringing her colleagues from the Victoria & Albert Museum, Silvija Banic and Ana Cabrera Lafuente to look at the textiles, which has resulted in Ana Cabrera Lafuente and Franciso de Asis Garcia Garcia writing on the Spanish vestments. Their scholarly approach will certainly instigate a debate on the cultural ties between Spain and the rest of Europe. Their essay, a seminal work, will become a point of reference for future scholarship. In this they were helped by Silvija Banic. Dr. Banic was also helpful in the cataloguing of other textiles in this exhibition. It was a lucky happenstance that the Victoria & Albert Museum had three such eminent scholars in London at the same time. Much is owed to them.

Raphael Maraval-Hutin has catalogued the Bizarre textiles and Aymeric de Villelume has been of great help in many aspects of this venture.

The installation of the Exhibition has been brilliantly conceived and realized by the architect Tony Hadwen. Apart from helping with the installation, Debbie Williams and Kate Vicic have been responsible for the conservation of some of the textiles. Sam Roberts' photography has added much to the catalogue and finally without the help of David Parsons of The Whitmont Press, the catalogue would not have seen the light of day.

Indar Pasricha  
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# VESTED IN SPLENDOUR

By Pia Rampal

*“Thus in the vesture of the priests the gold is resplendent beyond all else, so should he especially shine beyond all the others in the understanding of wisdom.”*

*Regula Pastoralis*

*St. Gregory the Great (ca.540-604)*

Opulent vestments of the richest silks played a vital role in the ‘sacred theatre’ of the Roman Catholic Church. The grandeur of the church, solemnity of liturgical ritual and ornate vestments of the celebrant of the Mass, offered a glimpse of the glory of heaven on earth. From the Middle Ages, “sacred and secular rulers alike expressed their dynastic claims, military prowess, political aspirations and accomplishments by commissioning, displaying, wearing and offering textiles as gifts.”<sup>1</sup> An important missive to the Jesuit mission in Ethiopia from St. Ignatius Loyola (ca.1491-1556), founder of the Society of Jesus, emphasized that it would be “of help to you” to carry the very best vestments and church ornaments for the altar.<sup>2</sup> Vestments clearly functioned as part of the Church’s propaganda to appeal to the faithful and gain converts in the missions. Propaganda a Latin word originated from the Church: in 1622, the Holy See established the Congregatio de Propaganda Fide meaning to propagate the faith or simply Propaganda.

The symbolic power of vestments to propagate the faith can be traced through the chasuble –one of the principle vestments worn by the priest celebrant of the Mass. In the 4th century AD, the conversion of the Roman Emperor Constantine and official approval of Christianity lead to the adoption of Roman civil attire for ‘sacred clothing’. The chasuble was adapted from a common article of clothing, the paneula, a simple cape worn as an outer garment. It was transformed during the Middle Ages into an ornate garment of the finest woven and embroidered silks often threaded with gold, silver and jewels. Maureen Miller indicates that reasons for the ‘ornate style’ included the role of the bishop in royal governance as part of his pastoral care leading to “ the association of elite status and political authority with precious attire”.<sup>3</sup> The relationship between garments for the medieval clergy and those made at God’s direction for the first priest contributed to the concept of splendour, “You shall make sacred vestments for the glorious adornment of your brother Aaron ... to consecrate him for my priesthood.” (Exodus 28:2-3). Finally, the potent idea of being ‘vested’ in garments symbolizing clerical virtues that transform the bishop from a man to the ‘Vicar of Christ’ attracting “ the eye and the hearts of the faithful”.<sup>4</sup> Vesting prayers while putting on each garment to create the ‘virtuous celebrant’ became widespread. “Accept the priestly robe through which charity is learned” the bishop prayed as the chasuble is put on.<sup>5</sup> “The chasuble because it covered and protects all other vestments was long regarded as the symbol of love which crowns other virtues.”<sup>6</sup>

The Council of Trent (ca.1545-65) encouraged the use of sumptuous vestments and church interiors to propagate the beauty of God in the celebration of the Mass, in contrast to the ‘grim austerities’<sup>7</sup> of the Reformation. From the 16th century until the late 17th century, the Church

reaffirmed its glory through the opulence of gilt and marble church interiors in the grand baroque and rococo styles. Pauline Johnson points out “as church interiors became progressively more lavishly decorated it was evidently appropriate that vestments should match the prevailing style...and vestment decoration echoed the curves and scrolls which adorned every surface of the church interior.”<sup>8</sup> During this period, there was a dramatic change in vestment design to reflect the light colours and richness of new church adornment. Chasubles using pastel colours with exotic new floral designs and techniques that threw gold and silver thread into prominence, largely replaced Biblical scenes. This new style was to influence vestment design for the next hundred years.<sup>9</sup>

In the Roman Catholic Church, rich vestments worn for the glory of the Mass and clothes discarded in an act of renunciation as by St. Francis of Assisi both “serve as metaphors for a willingness to devote oneself to Christ.”<sup>10</sup> Recognition by the Church of the semiotic value of the ‘language of clothes’ in propagating the faith was made clear by the demarcation of sumptuous vestments for use by the priest as celebrant of the Mass and in liturgical processions. These symbols of ecclesiastical status were not for day-to-day functions within or outside the Church where simple clothing was the norm. The visual rhetoric of priestly attire can be seen in the choices of the most recent Popes. Pope Benedict XVI (r.2005-13) continued the liturgical use of gold embroidered vestments and revived wearing of the ermine mozzetta.<sup>11</sup> In contrast, Pope Francis, who gave himself a new name in “honour of one unembroidered”,<sup>12</sup> has chosen a simple style. Catholic leaders continue to wear sumptuous silk vestments shimmering with gold. In Gianfranco Cardinal Ravasi’s words, “Such opulence was intended to proclaim the divine transcendence, the sacred detachment of worship from daily ordinariness, and the splendour of mystery.”<sup>13</sup>

<sup>1</sup> Dimitrova, Kate, Goehring, Margaret, *Dressing the Part: Textiles as Propaganda in the Middle Ages*, 2014:p.7.

<sup>2</sup> Johnson, Pauline, *High Fashion in the Church*, 2002:p.1.

<sup>3</sup> Miller, C.Maureen, *Clothing the Clergy Virtue and Power in Medieval Europe c.800-1200*, 2014:p.53

<sup>4</sup> Gallo, Cataldi, Marzia, *Sacred Vestments: Color and Form*, In: *Heavenly Bodies*, Vol.I, The Metropolitan Museum, New York, 2018:p.17.

<sup>5</sup> Miller, C. Maureen, *Clothing the Clergy Virtue and Power in Medieval Europe c.800-1200*, 2014:p.89.

<sup>6</sup> Johnson, Pauline, *High Fashion in the Church*, 2002:p5.

<sup>7</sup> See Above, 2002:p.86.

<sup>8</sup> See Above, 2002:p.86.

<sup>9</sup> See Above, 2002:p.86.

<sup>10</sup> Gallo, Cataldi, Marzia, *Sacred Vestments: Color and Form*, In: *Heavenly Bodies*, Vol.I, The Metropolitan Museum, New York, 2018: p.17.

<sup>11</sup> Miller, C.Maureen, *Clothing the Clergy Virtue and Power in Medieval Europe c.800-1200*, 2014:p.242.

<sup>12</sup> Farago, Jason, “When Fabric Meets Faith”, *The New York Times*, May 2018.

<sup>13</sup> Cardinal Ravasi, Gianfranco, *On Priestly Garments*, In: *Heavenly Bodies*, Vol.I, The Metropolitan Museum, New York, 2018:p 26.

# THE EMBROIDERY OF LITURGICAL VESTMENTS, FROM THE COUNCIL OF TRENT TO TODAY.

**By Bernard Berthod**

The art of embellishing liturgical vestments with embroidery appears quite early in the Middle Ages, even though little is known about the artisan embroiderers of this period.

After the Council of Trent in 1563, the art of embroidery reinforces the concept of catechism and glorification of God through the embroidered image. We must distinguish two types of embroiderers, the lay embroiderers, grouped together, who worked in the big cities and worked for both secular and religious clients and those attached to convents who worked to embellish the worship celebrated in their chapels and as well as for outside clients as a means of income.

The book, *The Art of the Saint-Aubin on Embroidery* (circa 1760) shows the work of these embroiderers on several pages. Some great Parisian embroiderers like Nicolas Desprez or Pierre Michel, working in the Sainte-Opportune district, are known to have made spectacular works commissioned by the king, also by princes and foreign sovereigns. The most striking example is that of the important pontifical made for the Elector Clements August of Bavaria, Archbishop of Cologne, by William Androuet-Ducerceau, embroiderer of the King, for the imperial coronation in 1741.

In the seventeenth and eighteenth century, practically all nuns and cloistered communities including Ursuline, Visitandine, Carmelite, Benedictine and Cistercian were involved in liturgical embroidery. The works of the Visitation Monasteries are well known thanks to the studies of Danielle Véron-Denise, whose researches are based on Monastic archives. Certain Visitandine orders are particularly adept embroiders. Several of them having been trained by renowned secular embroiders, they in turn trained their fellow sisters which enabled them to increase their skills. This art of embroidery in convents has been maintained long after it had ceased to be fashionable in secular society.

In the 19th century, embroidery became fashionable again. Many convents renewed this practice but there were also ecclesiastical outfitters who commissioned work from embroiderers. One such was the engineer Emile Cornely who revolutionized this art by inventing an embroidery machine allowing a saving of time and money; while in Lyon, Marie-Anne Leroudier founds an embroidery school and trained several generations of embroiderers. In the twentieth century, the Visitandine Maria-Pia Desfossés and Clarisse Sabine Desvallières, daughter of the painter Georges Desvallières took embroidery to an high Art form. Nearer our time, the Dominicans of St. Catherine of Ricci made appliqué until the end of the 20th century, having been formed by the skilled German embroiderer Elisabeth Allendt.



The Catalogue entries for this section  
have been written by:

**Bernard Berthod**

**Bibliography:**

Bernard Berthod, *Liturgical Art and Modernity in the Dominican Workshop, 1930-1990*, Fourvière, 2011

Danielle Veron-Denise and all. *From flowers to needles, the art of embroidery at the Visitandines*,

Dela von Boeselager, *Capella Clementina, Kurfürst Clemens August and Krönung die Kaiser Karls VII.*, Köln, 2001, p. 43-76



## ANTEPENDIUM

The etymological meaning of antependium is that which is placed in front of. It is a decorative cloth covering either the four sides, or just the visible front, of the altar. This ornament is usually made of cloth in the liturgical colour of the day. This setting is not mandatory, other than for funerals and All Souls Day on the 2nd November, when it must be purple. The antependium of the altar of the Blessed Sacrament must be white. It may also have embroidery, pearls, be in leather, wood or precious metal. No rules govern its decoration. However, the *Sacrée Congrégation des Rites* (S.C.R. – Sacred Congregation of Rites) has forbidden the representation of the hearts of Jesus and Mary under a crown of thorns or pierced by a sword (n° 3492). In Lyon, during Lent, the antependium is cut out of rough canvas with a purple cross sewn onto it; for Laetare Sunday it is in green cloth, whilst the liturgical vestments are pink.

Embroidery using tubular beads appears in liturgical art at the beginning of the 17th century. It was carried out in France by cloistered nuns, mostly the Ursulines, the Visitandines, the Carmelites and probably others. This practice was continued in the 18th century by the Visitandines.

### Bibliography

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Vassallo e Silva N., *Frontais de Altar*, Lisbon, São Roque Museum, 1994.

### Relevant works

Museum of the Visitation, Moulins: parament of the beatification of Saint François de Sales, Rennes, 1662; banner for the Holy Sacrament, mid-18th century.

Musée d'art sacré, Pont-Saint-Esprit

Musée des Beaux-Arts de Tours, antependium of the previous Carmel

Hospital of Saint-Valéry sur Somme (Somme, France), antependium

Eglise d'Ault (Somme, France), processional banner

Carmel d'Abbeville (Somme, France), two antependia

Museum of Mours-Saint-Eusèbe (Drôme, France), chasuble

Church at Semons (Isère, France), Antependium

Gruérien Museum, Bulle (Switzerland), chasuble embroidered with sequins and beads and sequins.





A convent, France (1650 – 1670)

Dimensions: 75 x 136 cm

A canvas thickly embroidered with white tubular glass beads decorated with gold and blue glass beads and polychrome wool.

The antependium is decorated with an eight-pointed cross, known as the Maltese Cross, with the trigram IHS (IESU HOMINUM SALVATOR, Jesus, Saviour of mankind) in the centre with palms and flowers in between flowery cornucopias, corners decorated with sprays of flowers and a border of palms.

The language of flowers is a characteristic of French religious embroidery. There are various flowers on the antependium: carnations, roses, tulips and forget-me-nots, each of which represent a Christian virtue: roses for charity, carnations for faith and hope, forget-me-nots for remembrance and tulips for love.

The trigram, which is the « logo » for the Company of Jesus transcends, as early as the beginning of the 17th century, the limits of Jesuit iconography. Its presence on many objects and monuments marks the desire, stated by the catholic Reformation, to focus Christian life and devotion on Christ Himself. The eight-pointed cross, known as the Maltese Cross, in this instance has nothing to do with the Order of the Knights of St. John; it is an ornament depicting radiating glory with eight beams of light (7 + 1), a perfect number.





Ursulines?, France, second half of 17th century,

Dimensions: 78 x 186 cm

Linen canvas thickly embroidered with white tubular glass beads, background embroidered with needle painting technique.

The decoration is designed around a medallion representing a lightly shrouded saint surrounded by gold glass-bead foliage in high relief from which sprays of roses in green and red wool peek out. The woman in the medallion could be the Virgin Mary in an expectant posture, known as the Annunciation, or Saint Angèle Merici, Founder of the Ursulines

#### Specific Bibliography

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Pontroué Pierre-Marie, *Au fil du temps, l'art de la broderie chez les Ursulines au XVIIe siècle*, Amiens, 1992.

Sherrdubin Lois, *Histoire des perles de la Préhistoire à nos jours*. P. Nathan, 1988

Blumen, *Fleurs, les motifs floraux au naturel dans les arts textiles du Moyen-âge au XIXe siècle*, Abegg-Stiftung, Riggisberg, 1986.



## CHASUBLES

The chasuble is the sign of priesthood, handed over by the bishop at ordination. It is the ordinary vestment of a priest celebrating the Eucharist and is also worn for the Corpus Domini processions. The Pontifical Council advises priests to wear them for the laying on of hands on the ordinand. During penitential seasons, when the deacon is not wearing a dalmatic, he wears a folded chasuble, also called *plicata*.

The origin of the chasuble is the capacious ancient garment called a *planeta*, which was worn until the end of the 5<sup>th</sup> century by Roman citizens over their tunic. During ensuing centuries this garment fell into disuse in civilian fashion and became a garment worn by members of the clergy and eventually was restricted to the celebration of Mass. Its shape evolved over the centuries; originally round, it became oval in the 14<sup>th</sup> and 15<sup>th</sup> centuries and became shorter and shorter during the 16<sup>th</sup> century to facilitate arm movements, dwindling by the end of the 17<sup>th</sup> century to two strips of cloth bearing ornamental orphreys falling down the front and the back of the body. The panel at the back bore a vertical or cruciform orphrey which could include coats of arms on the lower part. It should be noted that the phases of this evolution were less defined than once thought, and that it started earlier in France and Spain than in the rest of Europe. Unlike others, the Roman chasuble remained fluid; Barbier de Montault commented in 1857 that it was always “fluid and long, draping and covering the shoulders”. It was common in the 17<sup>th</sup> century to find chasubles that were still capacious and fell to the mid-arm. There are a few in the collections because most were recut and restructured at the end of the 17<sup>th</sup> century and in the 18<sup>th</sup>. During the first half of the 19<sup>th</sup> century, the chasuble retained the skimpy shape it had become in the 18<sup>th</sup> century, with a few local variations. The manufacturers hastened to reproduce the various shapes and in catalogues it is possible to find Florentine, Roman, French, Spanish and Brazilian shapes. The neogothic movement (Gothic Revival) brought a return to the capacious shapes used before the 15<sup>th</sup> century. A form which still finds favour with the clergy today.

The embellishments of both the background material and the orphreys abide by the ornamental principles of decorative art and go from extremely complex and expensive to very simple. Embroidery in gold or silk, which enriches the cloth, completely covers it. The most expensive embroidery was done all over Europe by master embroiderers; those in Paris were still famous in the 18<sup>th</sup> century and much admired in Germany; these professional embroiderers suffered competition from the beginning of the 17<sup>th</sup> century from cloistered convents, namely the Visitandines, Carmelites, Franciscans and Ursulines. Embroidery continued in convents in France in the 18<sup>th</sup> century whilst the iconographic setting was dwindling and was reduced to decorating the material itself, sometimes to just a few stitches or an appliqué decoration, to indicate its religious character. Furthermore, to compensate for the excessive cost of these embroideries, printed textiles or, in some regions and convents, painted silk was used. Embroidery came back in to fashion in Napoleonic times following the dictates of fashionable society. With the growing interest in archaeology the concept of garments changed. Designers wanted them to be reshaped according to the taste for neogothic buildings. The manufacturers wove archaeological materials, modelling them on medieval examples published in specialist journals.

Canonically, a chasuble should be made from raw silk. Cotton is tolerated for Franciscans from 1835 to 1888 (Sacrée Congrégation des Rites, 7.12.1888). This obligation does not apply to the warp of the material, nor the lining or the orphreys. The directive *Tres ab hinc annos* of 4th May 1967 states that the chasuble can be worn for the rite of aspersion prior to Mass, the imposition of ashes, absolution and reaffirms the obligation of wearing the chasuble for the celebration of the Eucharist.

#### Bibliography

Berthod Bernard, Favier Gaël, Dictionnaire des Arts liturgiques du Moyen-âge à nos jours, Châteauneuf sur Charente, 2015, p. 179-185.

## 3

Lyon, Circa 1733 - 1740, Probably designed by Courtois, according to Nicolas Joubert de l'Hiberderie. Courtois was the first to introduce shaded tones, who laid tones of colours side by side to produce the effect of rounded forms. His favourite motif was an island in space, in our case the cloud carrying Juno and the Peacock, with flowers and a building below. The fabric may have been used for a statue of the Virgin or a saint.

Dimensions: 86 x 53 cm

«Naturaliste» Lampas, ridged green background, brocaded in polychrome silk and silver thread. The chasuble has been cut from a lampas with a decoration of flowers in bloom, architecture and Juno and her peacock.





4

Chasuble and burse.

18th century, Liguria? Italy

Dimensions: 117 x 74 cm

Printed taffeta cloth on a white background. Roman style white chasuble cut from printed cloth with a broad polychrome pattern of waving ferns, flowers and fruit from India.

Provenance: Hamot Collection



5

Chasuble, stole and chalice veil.

Mid-18th century,

Dimensions: 130 x 69 cm

Background material: satinised silk with red green and red stripes brocaded with silver thread and red silk

Orphreys: India, 18th century yellow satin brocaded with silver, gold and green, gold braid

Lining: bottle green silk taffeta

French style chasuble cut from green satinised silk. The cruciform orphrey on the back and the « beater » shape of the ends of the stole, indicate that it was made in France.

Provenance: Hamot Collection



6

Chasuble.

Northern Italy or France (?), circa 1760/1765.

Dimensions: 107 x 67 cm

Background material: silk taffeta, brocade decoration in cream and polychrome silk and braided thread

Grey taffeta lining, label from the Hamot collection; gold braid

Roman style chasuble. Aubergine background material decorated with rivers of lace ribbon with bunches of flowers peeking out. Lace ribbon decoration appeared in France at the end of Louis XVth's reign and spread all over Europe.

Provenance: Hamot Collection

Related works

Museum of the Visitation, Moulins (France), antependium, Tours, around 1760.

Diocesan Museum, Brescia, chasuble, inv. 140

Visitation of Baggiovana, originally in Modena (Italy), pink chasuble; red pontifical



7

Chasuble.

France, Lyon (?), 1740/1770 for the background material; made up in Spain

Dimensions: 111 x 61 cm

Background: pink ribbed material decorated with brocaded polychrome silk

Orphrey: cream taffeta, decorated with cream edging and brocaded in polychrome silk, gold lace braid.

Lining: blue buckram, label from the Hamot collection.

Spanish style pink chasuble; background material decorated with rivers of ribbon and draperies with bunches of flowers peeking out. The cream silk orphreys are decorated with undulating branches, buds and bunches of flowers.

Provenance: Hamot Collection





# 8

Chasuble.

Austria, mid-18<sup>th</sup> century

Dimensions: 101 x 68 cm

Background material, cloth of silver, spun and crushed silver, around 1740, overstitched and brocaded with polychrome and gold thread.

Orphrey: brocaded cloth of gold with silver thread embroidery, (spun and crushed), gold (spun and crushed) and polychrome "diamond" silk, gold braid (very rare material, never previously seen by Xavier Petitcol).

Gold braid structure, undulating on the edge of the decoration, twisted around the orphreys.

Very high-quality Roman style chasuble. The background material is decorated with rivers of lace, ribbons and flowers with bunches of flowers peeking out. The « reversible » weave makes the design perfectly symmetrical on either side of the orphrey. The particularly rich orphreys are decorated with ferns, palms, flowers and fruit from India and a diamond effect produced by using blades of silver.



Xavier Petitcol:

This superb chasuble consists of two fabrics certainly from the same workshop, woven in either Lyon or Northern Italy. The chasuble can be dated circa 1740.

Of Italian style with V-shaped neck and back column; the front is particularly low-cut and lacking a horizontal bar to suggest a Tau cross.

Incredibly sumptuous, this chasuble was part of a Roman-style set made from the same fabrics.

Background Fabric

-silver cloth, silver thread, frizzy silver, polychrome silks, twill weave, extra weft (lance) and brocaded

-design of two paths following each other ('à deux Chemins suivi'), called reversible, meaning it may be read the same when turned upside down: undulating palm branches on which a crumpled ribbon with emerging naturalistic flowering branches unfurls. Thanks to the 'reversible' design the background fabric of the two sides of the chasuble (on either side of the orphrey) are perfectly symmetrical.

Orphrey Fabric (even richer according to usual standards)

-brocaded gold cloth, gold thread, frizzy gold, gold strips, silver thread, frizzy silver, silver strips, polychrome silks.

-design also undoubtedly of two paths reversible (but one can only see the column as one path).

-a sinuous silver palm resting on a gold ground, with foliage and imaginary flowers partially of natural colours which match the ribbon and the flowers on the background cloth.

-the special characteristic of this fabric which has been never seen before on the ribs of the palm is a trompe-oil of graduated diamond barrettes made with silver strips.











# 9

Front of A Chasuble.

Lyon, circa 1710/1720

Dimensions: 81 x 55 cm

Lampas 'lace design'

The chasuble, undoubtedly Roman style, is cut from a raspberry satin lampas decorated with brocaded cream, green and blue of a stylised flower in bloom made up of ribbons of lace and naturalistic flowered stems in a frame of ribbons of lace and foliage.

Relevant works

Diözesanmuseum Bamberg (Germany), White dalmatic with red decorations

Museum of the Visitation, Moulins (France), chasuble (fond) from the Visitation in Troyes; inv.

98.22.30D

Anna Jolly, Fondation Abegg, Seidengewebe des 18. Jahrhunderts III, n° 36, p. 163





# 10

Back of a chasuble.

French or Italian, circa 1705- 1710.

Dimensions: 117 x 74 cm

'Bizarre' style lampas, background of coral pink damask, brocaded with silver thread; green and purple border.

The chasuble, assuredly Italian style, is cut from "bizarre style" lampas decorated with undulating rivers of ribbons and corn ears.

Background cloth: French (Tours?) or Italian around 1700 - 1705; orphreys, circa 1720



# 11

Chasuble.

French, circa 1705

Background material: 'Bizarre' style lampas, based on cream satin damask.

Dimensions: 111 x 64 cm

Orphreys: lampas, based on feathered effect green satin, (possibly reassembled in the 19th century).

Gold braid.

The French-style chasuble is cut from "bizarre" lampas decorated with undulating brocade work in ivory, yellow, blue and green silk, as well as silver thread, in exotic designs and Indian flowers. The applied orphrey is decorated with a spray of flowers in garlands of flowers, brocade work in cream, pink, blue and silver thread.





# 12

Back of a chasuble

Italy, Piedmont (?), mid-18th century, 1750 -1770

Dimensions: 117 x 74 cm

Cream silk satin damask embroidered using majolica stitch in polychrome silk, yellow trim.

Lining: cream silk taffeta. The Roman-style chasuble is cut in silk damask embroidered with broad sprays of fruit in foliage decorated with very structured flowers and fruit.

Relevant work

To be considered alongside the one reproduced in the publication by Josiane Cougard-Fruman and Daniel H. Fruman, *Le Trésor brodé de la Cathédrale du Puy-en-Velay*, n° 40, pp. 140 & 141; n°117, p. 223



# 13

Chasuble

Background of gold brocade

Dimensions: 112 x 68 cm

Quilted silk, lampas lancé

France, 1820 – 1840.

Lining; green buckram

French-style chasuble. The background material is decorated with big flowers linked by sinuous gold ribbon. The French-style orphreys are rendered by spun gold braid in a geometric design.



# 14

Chasuble and accessories: stole, maniple, burse.

China, circa 1850,

Dimensions: 96 x 66 cm

Black silk satin, polychrome silk embroidery; Lining: red silk taffeta

Provenance: abbé Paul Couturier, Lyon (1881-1953) collection.

Hispano-Portuguese style chasuble to be used by Chinese clergy.

It is possible to find liturgical vestments dating from the 18th century designed specifically for European missionaries in China, initially Jesuits, then priests from Société des Missions étrangères de Paris, Lazarists, etc. and finally indigenous priests after 1725. The shape of the chasuble often relates to the country of origin: straight cut for the French, waisted for the Spanish and wide for the Portuguese. It is only the decoration that reflects local art, often flowers surrounding catholic symbols such as the Instruments of the Passion, the Sacred Heart and roses symbolising the Virgin Mary.

The shape of the chasuble differs, by its curve, from those worn in Macao and in the south of China, whereas the Indo-Portuguese cut is characterised by its broad flared back. It is covered by a large decoration of brightly coloured silk polychrome embroidery. On the back: two palms with a leafy stem laden with Indian flowers peeping out between sprays of Indian flowers. The front is embroidered with big Indian flowers and ears of corn. At chest level, a Sacred Heart crowned by a rather fanciful prelate hat in the middle of bunches of grapes surrounded by leafy stems with peonies and chrysanthemums.

The chasuble was perhaps ordered by (or for) the bishop of Macao, Dom Jeronimo José da Mata (1804-1862), designated incumbent Bishop of Altobos which he became and coadjutor of Bishop of Macao, who took over in 1845. An enterprising prelate, he reorganised, amongst other pastoral actions, the Saint Joseph of Macao seminary. It should be noted that the purple hat, with its purple chincord, does not comply with protocol: it is that of a domestic prelate of His Holiness in the Pope's household, not that of a Bishop!

Relevant work

Missions Etrangères Museum in Paris – Martyrs' room. Chasuble white silk satin background. Polychrome silk embroidery.













# 15

Chasuble (painted).

Northern Italy, Liguria, 1770 – 1790

Dimensions: 114 x 70 cm

Silk taffeta, quilted brocaded silk

French-style chasuble. The background material is painted with little flowers. The orphreys in red quilted silk have been added.

It is rare to find painted vestments and other liturgical pieces. Some examples were discovered between the end of the 17th and the beginning of the 20th centuries. They are often found in small cloistered monasteries, because painting costs less than embroidery or quilted materials. This type of work seems to be found mostly in north-east Italy, Piedmont and Liguria. The few known chasubles carry either a big decoration of greenery with vibrant colours, or a seedbed of delicate flowers like this one.

## Related works

Saint-Gall Cathedral (Switzerland). The ensemble was given to the Abbots Gallus Alt and Josef von Rudolphi: mitre (1684), chasuble, (1685), antependium (1731) and biretta (1737).

Chairamonti Collection (Savona, Italy). Chasuble and accessories given to Pius VII by the town of Benevento (1804).

Several chasubles painted with little flowers, Diocese of Genoa

Similar to a chasuble kept in a church near Genoa (Italy).

## Bibliography

Berthod Bernard, « Panoplie sacrée du pontife, un ensemble paramentique aux armes de Pie VII », *Pie VII face à Napoléon, la tiare dans les serres de l'Aigle*, Rome, Paris, Fontainebleau, 1796-1814, Château de Fontainebleau, RMN, Paris. », p. 26-37.

Poeschel Erwin, *Die Kunstdenkmäler des Kantons St. Gallen, Die Stadt St. Gallen : Zweiter Teil das Stift*, t. 3, Birkhäuserverlag, Bale, 1961, p. 275-279.





# 16

Chasuble, stole, and maniple.

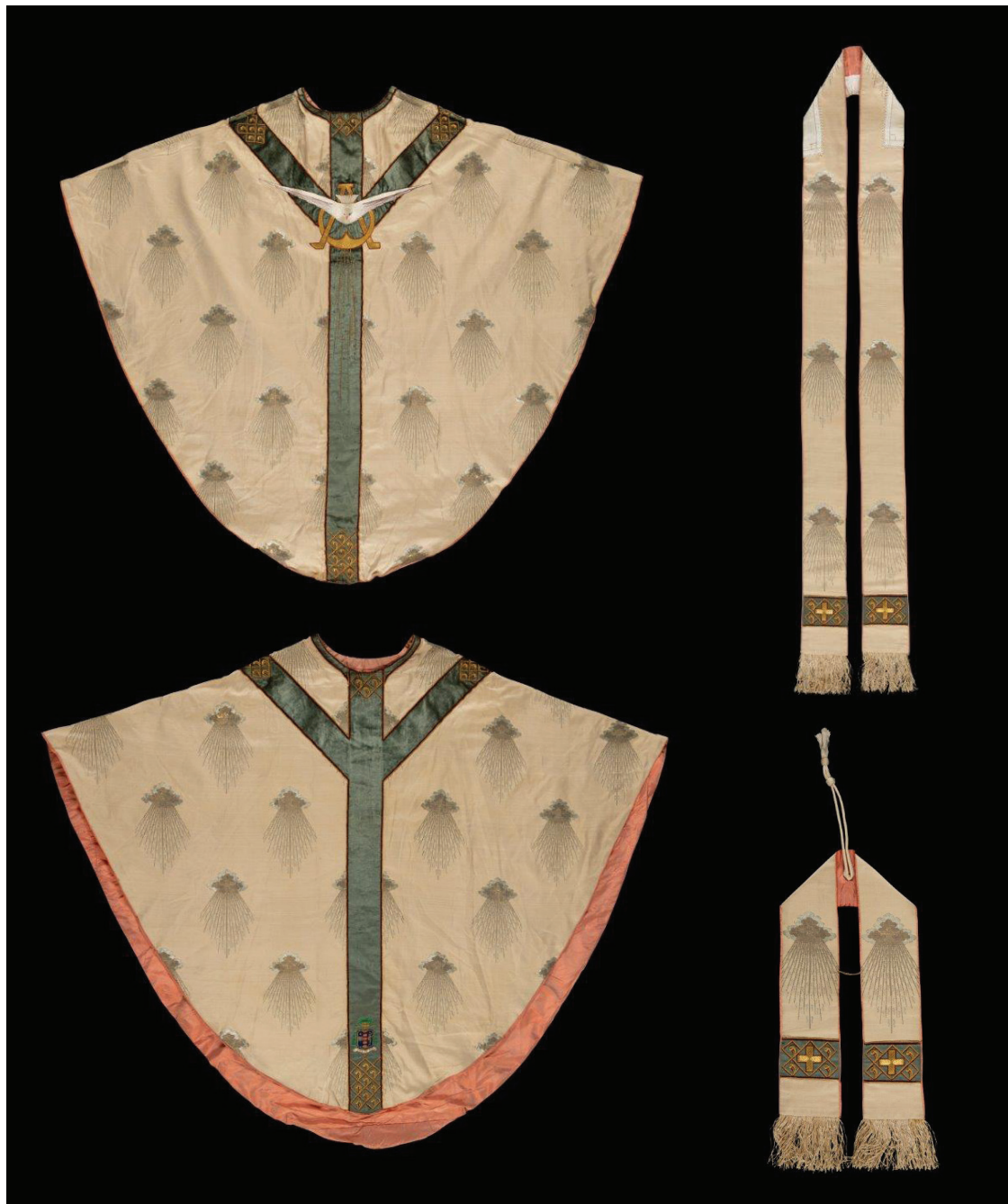
France, 1935-1950

Dimensions: 143 x 12 cm

Silk satin brocade, silver thread; orphreys: silk velvet, and an appliqué of spun gold embroidery

Lining: pink silk satin.

White gothic-shaped chasuble cut from non-liturgical cloth, of a Liberty style but with a design evoking gifts of the Holy Spirit. The Y shaped orphrey is decorated on the back with an appliqué portraying the Alpha and Omega with an additional appliqué of the dove of the Holy Spirit, radiating slender gold rays. A geometric tracery in spun gold is embroidered at the base and on the shoulders of the orphrey. The episcopal arms crest and motto ET SUPER HANC PETRAM of Pierre-Maurice Rivière, Bishop of Monaco (1939-1953) and subsequently are those of the titular archbishop of Anchialus (1953-1961) are embroidered on the base of the front orphrey.



## CHALICE VEIL

The practice of covering the chalice appeared in the 16th century. According to a requirement of the 1570 Missel romain, the chalice must be covered by a square or rectangular piece of silk when it is carried and during the initial part of Mass until the Offertory. The veil, often cut out of the same cloth as the chasuble, may be adorned with embroidery. The lining is also silk. A side measures between 60 and 70 cm. It is almost never used anymore.

### Bibliography

Berthod Bernard, Favier Gaël, Dictionnaire des Arts liturgiques du Moyen-âge à nos jours, Châteauneuf sur Charente, 2015, p. 470-471.

Dumortier J., Revue pratique de liturgie et de musique sacrée, Lille, T. 2, 1917, p. 290-293.

# 17

Chalice veil

(1654), France

Dimensions: 53 x 54 cm

Red silk satin, polychrome silk embroidery and spun gold

Inscriptions: S. H. and 1654

The veil comprises a richly embroidered floral composition which covers almost all of it but leaves a space in the centre for a wreath of flowers in the middle of which is embroidered, in long and short stitch, (passé empiétant) the figure of St. Jerome standing with the lion. A halo of pearls surrounds his head. The saint is wearing the traditional cardinal's cope with the cardinal's hat on his shoulders held up with a strap. It should be noted that his collar with lace trim, folded back onto the hood of the cope, is typically French. Beside the figure are the letters S.H., Sanctus Hieronimus, which identify him. The flowers surrounding him appear to be ranunculi. Amongst the flowers in the composition it is possible to identify, coming out of two corner bunches, two passion flowers bearing, to be explicit, the three nails and the crown of thorns. There are also tulips, roses, carnations, cornflowers and lilies which all have a symbolic meaning: roses for charity, carnations for faith and hope and tulip for love.

### Bibliography

Collectif. Symbolisme et Botanique. Le sens caché des fleurs dans la peinture au XVIIe siècle, Caen, Exhibition at the Musée des beaux-arts, 1987.



## PLUVIAL - COPE

This vestment is currently referred to as a cope, which is incorrect. It covers the whole body down to the heels with an opening in front. It is attached on the chest by a strip of cloth. The pluvial has the same origins as the chasuble, it is the *pænula* used for travelling on rainy days. In the 9th century it becomes a purely clerical garment used for choral celebrations. Its shape and usage established at the end of the Middle Ages with two distinct forms: the choral one, which remains fluid, in wool or silk known as *cappa sericea* which becomes a cope, and the liturgical version used by clergy surrounding the celebrant priest, which rapidly becomes stiff, decorated with embroidery and orphreys. From the 16th century its shape is established as a semi-circle which is decorated on the straight portion. A semi-circular hood, reminiscent of the detachable hood of the choral cope, it is attached at the back; situated under the orphrey in Rome and on top of it, right under the neck, in France. It is often embroidered. In Germany, the Roman shape prevails, often with a lotus-shaped hood ending with a tassel. On the Iberian Peninsula it is not rare to find pluvials with a train, reminiscent of the papal mantum. The neogothic movement does not change the shape but gives it back its fluidity and the elegance of its folds. It is the standard vestment of the clergy at the altar, who are not celebrating the service. It is the liturgical colour of the day. A priest wears the pluvial for aspersions, Vespers and Solemn morning prayers, processions, burials and absolutions, and benediction of the Holy Sacrament. A bishop wears a pluvial for every liturgical function other than the celebration of the Eucharist. He has the privilege of wearing an episcopal miter to hold it together. An assisting bishop at the throne also wears a pluvial in the Papal chapel.

### Bibliography

Barbier de Montault, *Le Costume et les usages ecclésiastiques selon la tradition romaine*, T. 1, p. 189-221.

Berthod Bernard, Favier Gaël, *Dictionnaire des Arts liturgiques du Moyen-âge à nos jours*, Châteauneuf sur Charente, 2015, p. 386-387.

Callewaert C., « De pluviali », *Ephemerides liturgicae*, Rome, 1926, p. 367-371. .

# 18

Pluvial - Cope.

India, circa 1700 (Mughal period), as to the background material; Mounted late 17th century.

Background material, silver satin, spun gold, brocaded silk; orphreys and hood in cloth of gold.

Dimensions: 271 x 130 cm

Roman style pluvial, with a hood sewn under the orphrey; the background material has a pattern of orange/pink poppies.





# 19

Pluvial - Cope.

Italy, 17<sup>th</sup> century,

Dimensions: 140 x 312 cm

Silk, lampas, background of red satin damask, decoration of brocaded cream and yellow, resembling gold.

Roman style pluvial with the hood attached beneath the orphrey by three knotted ribbons. The material is decorated with flowers in bloom in a network of foliage as well as palms, cornucopias and gold braid.

The golden tassel hanging on the hood is reminiscent of German usage (Bavaria, Franconie).



## COAT FOR A STATUE

From the beginning of the 17th century, with the surge of baroque art, statues of saints, often in wood, were presented to the congregation to worship wearing real clothes: robes, coats, veils and shoes. In some sanctuaries, such as the ones in Notre-Dame de Fourvière (Lyon) and Einsiedeln (Switzerland), these effigies have a real wardrobe which is changed according to the liturgical period. This practice takes place all over Europe, from Portugal to Poland.

### Bibliography

Berthod Bernard, Hardouin-Fugier Elisabeth, Dictionnaire des objets de dévotion dans l'Europe catholique, Paris, 2006, p. 268-269.

Durand Maximilien (dir.), Icones de mode, Lyon, 2011.

# 20

Coat for a statue

'Bizarre' Lampas (brocade silk belt), Lyon or Venice,

Circa 1705.

Dimension 77, 5 x 121 cm

The background is red satin damask, wavy brocade design or Japanese-inspired conch shells, palm trees and flowers, with gold trim.

From its shape it could be a stole covering the shoulders. Red is often used for statues of the child Jesus or a martyred saint.



### Relevant works

Abegg Foundation, Bizarre Seiden, n° 70

## ORPHREYS

An orphrey is a piece of cloth with embroidery and appliqué work used to decorate some liturgical vestments, such as chasubles, dalmatics (worn by a deacon), copes and mitres. Early on, the orphreys were pinned onto the vestment, like a pallium. There are no fixed rules regarding their shape or how they were worn; it depended on the artisan, local customs and fashion. Orphreys are forbidden on black liturgical vestments. (S.C.R. n° 3177).

### Bibliography

Berthod Bernard, Favier Gaël, *Dictionnaire des Arts liturgiques du Moyen-âge à nos jours*, Châteauneuf sur Charente, 2015, p. 366.

Lesage Robert, *Dictionnaire pratique de liturgie romaine*, 1952, col. 753.

## 21

Two funeral orphreys,

Spain or southern Germany, late 16th/early 17th century

Red velvet silk, embroidery and pinched satin appliqué work with braid,

Dimensions: 101 x 21 cm & 116 x 21 cm.

Provenance: The collection of Lluís Domènech i Montaner

The orphreys are decorated with two or three skulls with no mandible in a fretwork frame. Tibias forming a necklace linked by braid wind around and in between these designs. These bands of material may come from a funeral chasuble.

Funereal decorations appear on liturgical vestments during the 15th century in Germanic areas. They are made up of skulls, crossed tibias and tears. This design works its way up the Iberian Peninsula to France once Charles V has acceded to the Spanish throne. It gathers momentum after the Council of Trent and particularly after the explosion of baroque art which stages death incomparably. At the beginning of the 17th century, the designs are often appliqué work on deep red velvet. In the 18th century ornamental structure develops with the representation of hourglasses, scythes, and grave-diggers' spades; then at the beginning of the 19th century, urns appear, weeping willows and the trumpets of the Last Judgement.

The master, Cristobal de Valenzuela, who lived in Cordoba at the end of the 16th century until early in the 17th century, received an order on 25th September 1604 to embroider two vestments for the church in Obejo. One was embroidered with skulls and bones.



#### Related works

There are very numerous examples .

There is a comparable embroidery at the Victoria and Albert museum; donated by Madame Tussaud's Ltd.

V & A Museum n° T.298C- 1967.

The Escorial church owns four embroideries with skull and bones designs in a necklace, which were exhibited in Paris at the 1878 Exhibition.

Schnütgen Museum in Köln, late 16thcentury Dalmatic, inv. P 235 ; Fragment, early 17thcentury, inv. P 630.

Museum für Angewandte Kunst in Vienna, chasuble around 1600, inv. 8937 / 1939.

#### Bibliography

LüdersImke, Der Tod auf Samt und Seide, Todesdarstellungen auf Liturgischen Textilien des 16. Bis 19. Jahrhunderts im deutsch sprachigen Raum, Kassel, 2009.

## BANNERS - FLAG

A cloth ensign decorated with images of saints or emblems and carried in procession appeared with the canonisation of Saint Stanislas of Krakow in 1253. It is attached to the end of a flagpole. The mount is material, often silk; the decorations are embroidered or painted then added to the mount.

There are different sorts of banner: 1. Gonfalons, only used in Basilicas; 2. Ordinary banners, measuring 1 metre by 45 centimetres, cut from coloured damask and bearing the image of the church's patron saint or the brotherhood, which are carried vertically. 3. Big banners depicting a scene painted on canvas and held up by four men with two flagpoles. 4. Small banners, also known as ensigns or pennants, placed near the altar during the religious service or placed in the hands of a statue of Christ resuscitated or a saint, for example, Jeanne d'Arc.

### Bibliography

Berthod Bernard, Favier Gaël, Dictionnaire des Arts liturgiques du Moyen-âge à nos jours, Chateaufort sur Charente, 2015, p. 105.

Lesage Robert. Catholicisme, Paris, 1948, t. 1, col. 1206.

# 22

### Ensign Of The Resurrection

Early 18<sup>th</sup> century,

Cream silk satin, polychrome silk embroidery and silver thread

Dimensions: Each 40 x 53 cm

Inscriptions: C.R.M.

AD MA-IOREM RESVR[ECTI]. GENTIS GLO-RIAM.

The double-sided ensign displays foliage and bunches of flowers on both sides embroidered in long and short stitch (*passé empiétant*) around a medallion painted using a needle. On the front, the medallion depicts the resurrection of Christ emerging from his tomb which has the initials C.R.M. on the side, the words GLORIAM .... appear in a heavy silver thread frame. On the back, the medallion is embroidered with the Virgin's monogram AM, designed around balusters under a ducal crown. This ensign is used during the Easter period to celebrate Christ's Resurrection as depicted by the embroidery and the two inscriptions. The tomb with C.R.M., the abbreviation for Christus Resurrectus Mortis (Christ resurrected from the dead) and the other, even more precise: AD MAIOREM RESVR[ECTI] GENTIS GLORIAM (For the greatest glory of the Resurrected amongst all nations) (the gentiles).

Amongst the flowers it is possible to identify passionflowers as well as carnations, the symbol of Faith and Hope.



Regarding the monogram, see Josiane Cougard-Fruman and Daniel H. Fruman, *Le Trésor Brodé de la Cathédrale du Puy-en-Velay*, n° 161, p. 239



#### CANOPY / BALDACHIN

The canopy is cloth stretched above a person or an object worthy of worship, held up by rigid or movable pole which may be topped by a bunch of feathers. It is made from white or red silk and may be embroidered; a cloth of gold may be used to replace these colours. Red is exclusively used for relics of the Passion; velvet is exclusive to the papal chapel. The flat part constitutes the ceiling of the canopy held up by poles; the cloth falls in drapes cut into mantles with gold braiding all around the canopy. They are stiff or flowing. It is considered an honour to carry the canopy.

Bibliography :

Berthod Bernard, Favier Gaël, *Dictionnaire des Arts liturgiques du Moyen-âge à nos jours*, Châteauneuf sur Charente, 2015, p. 228.



# 23

Mantles of baldachin (canopies ) used in processions

Late 19<sup>th</sup> century

Dimensions: 46 x 130 cm

Background of red satin silk.

The design on the cloth comprises deer facing each other under rays of light emanating from doves, also facing each other, in a compartmentalised network of ribbons. This design is taken from a medieval cloth found in Saint Albert's shrine, in Sankt-Andreas church in Cologne. It was reproduced by Franz Bock in 1859 (*Geschichte der liturgischen Gewänder des Mittelalters*) then in the *Revue de l'art chrétien* in august 1861. F. Podreider says it was woven in Venice at the end of the 15th century. After 1860 it was woven by several French companies, such as Lamy & Giraud in Lyon (sample N° 4447) as well as in Germany, by Pielen & Co in Krefeld.

The orphrey is later and could be from the first decades of the 20th century. It is embroidered using silk appliqué on cloth of gold with a pelican feeding its young, set in a polylobe with trim and tassels. The pelican symbolises Christ feeding his children with his own flesh.





#### Relevant works

Cloth. Many liturgical vestments including:

- Liège Saint-Paul 's cathedral, a chasuble
- Meaux cathedral, a pontifical vestment
- Monastery of the Visitation in Liège, a cope
- Parish church of St. Stephan in Aachen, a chasuble

#### Specific Bibliography

Prelle Archives, Lyon.

Berthod Bernard, « Le renouveau du vêtement liturgique au XIXe siècle, l'exemple Lyonnais », Bulletin des Musées et Monuments lyonnais, Lyon, 1999, n°3, p. 35-38.

Thönnissen Karin, Der gutbe Tuchte Klerus, Krefeld, 2001.



## CHINESE CAP

This small headgear was worn by all the clergy in China, both missionaries and the indigenous clerics, along with liturgical and choir vestments.

For the Chinese, it was inconceivable for a priest or minister to perform a service bare-headed. So, on 27th June 1615, Paul V granted the Jesuits the privilege of saying Mass with a skullcap of the colour of the day's liturgy. On 23rd December 1673, Clement X in the brief *Decet Romanum pontificem* (Archives MEP, carton 269/139) extended the privilege granted to the Jesuits to all European missionaries. This permission was relayed to bishop Pallu aux the leader of the members of the Society of Overseas Missions Etrangères de Paris. The Quarrel over Rites (1634-1715) does not cover details of vestments which are not specifically mentioned in the pontifical texts. During the first half of the 19th century, the skullcap worn during services changed shape and became the "Chinese Cap" (or barett) in coloured silk, often of a dark colour, of which we have no examples earlier than the 19th century. The cap is a rigid cube covered in silk taffeta, strengthened with cardboard or leather with two pendants hanging down the back reminiscent of Matteo Ricco's headgear. Four bands of polychrome silk covered in embroidery are attached to the crown of the cap and fall freely down the sides. The cap resembles the old court cap worn at Fang Ky-Mao's imperial court which the emperor granted the missionaries permission to wear (Barbier de Montault 1899, 287). Saint-John Perse, Secretary at the French Legation in Pekin during the first World War described it as an "extraordinary insect-type apparel" (Saint-John Perse 1972). It was also worn by Roman prelates, not only in liturgical vestments but also in choir dress, which is an exception to the traditional Roman dress. However, it is rarely worn by bishops and only with choir dress.

24

China, circa 1900,

Dimensions: 119 x 16 cm

Black satin silk and mercerised satin, gold thread embroidery, polychrome silk.

The four little wings on the cap are decorated with brightly coloured silk embroidery: the mitre and crosier are topped by a blue bird, the whole surrounded by flowering foliage. The edges of the pendants carry the Arma Christi i.e. the instruments of the Passion: the Cross, the whip, dice, the hammer, pincers, nails, the lance, the sponge and the cockerel, intermingled with flying butterflies and insects.

Related works:

This headgear is to be found in many missionary museum collections, namely:

The Museo Missionario Etnologico, Pontifical museums and galleries, Vatican City







OPM Collection, Lyon

MEP Collection, Paris

Philippi Collection, Germany

Treasury of the Notre-Dame cathedral in Le Puy-en-Velay, France

#### Bibliography :

Archives of the Société des Missions étrangères de Paris (MEP), Paris

Barbier de Montault, Xavier, *Le Costume et les Usages ecclésiastiques selon la tradition romaine*, Paris, s.d., T. 2, p. 287.

Berthod Bernard, Hardouin-Fugier Elisabeth, *Dictionnaire des Arts liturgiques XIXe –XXe siècles*, Paris, 1996, p. 132-133.

Berthod Bernard, Favier Gaël, *Dictionnaire des Arts liturgiques du Moyen-âge à nos jours*, Chateaufort sur Charente, 2015, p. 135-136.

Berthod Bernard, « Les arts liturgiques au contact des missions, exemples de transculturation », *Colonial fashion : what happens to fashion when it travels Actes ICOM 2008*, Santiago du Nouvel Extrême, 2009, p. 38-41.

Berthod Bernard, « Le costume des ecclésiastiques européens en Asie, Un exemple d'inculturation », <http://network.icom.museum/costume/publications/proceedings-of-the-icom-costume-committee-annual-meeting-in-London-2017/L/0/>

Cougard-Fruman, J. et Daniel H. Fruman, *Le Trésor brodé de la Cathédrale du Puy-en-Velay*, n° 47, p. 160 - 161



## BIZARRE TEXTILES

Text By Raphael Maravel-Hutin

At the end of the 17th century, out of nowhere, a new and extraordinary design idea, which because of its asymmetrical and odd aspect was known as 'Bizarre' appeared. It disappeared as suddenly as it had appeared, petering out by the 1720's. Because of the exotic nature of the design it was thought by some experts that these silks, for they were predominately woven in silk, came from India. This was disproved when the pattern books of these Bizarre silks were found in France, Italy and Britain. The complexity of design and weave were never to be seen again. It was a "golden moment".

25

Lampas, Lyon, circa 1705. Claret and crushed rose damask, brocaded decoration in cream, blue and yellow silk and gold thread of an imaginary bulb flower, a stylised conch shell and motifs depicting a worked comb.

Dimensions: 35 x 51 cm

Hans Christoph Ackermann, *Seidengewebe des Jahrhunderts*, I, *Bizarre Seiden*, Abegg Stiftung 2000, pp. 153 to 155, n°74, similar piece in another colour.



26

Lampas France or Italy, circa 1710-1720, Claret coloured satin damask, brocaded decoration in cream, blue and yellow silks as well as silver and gold thread with motifs of fretworked foliage and soaring sprays of flowers.

Dimensions: 56 x 56 cm



# 27

Lampas Spain or Venice, circa 1700. Background of peachy orange coloured satin brocaded and trimmed with blue silk and gold thread reminiscent of feathers and undulating forms suggesting flying birds seen from above to some and a peacock with the longest neck to others.

Dimensions: 92 x 53 cm



# 28

Brocade, Lyon circa 1715, cloth of gold brocade in polychrome silk, with an intense design of rivers of undulating ferns with sprays of flowers peeping out. Hans Christoph Ackermann, *Seidengewebe des Jahrhunderts, I, Bizarre Seiden*, Abegg Stiftung 2000, pp. 301 to 303, n°164, similar piece in another colour

Dimensions: 99 x 51 cm



# 29

Brocade, Venice circa 1710, twilled cloth of gold, brocaded in polychrome silk with ferns and undulating ribbons. Carries a note in Italian with a seal and the date of 22nd May 1715.





# 30

Half curtain at the foot of a four poster bed (Bonne grâce) needlepoint tapestry early 18th century, cream background « bizarre » decoration, embroidered in polychrome wool with palms, pomegranates, flowers and undulating motifs between two ripples of red braid (renovated).

Dimensions: 100 x 218 cm

Comes from the château de La Guerrière in Couzon on the Mont d'Or near Lyon.

Similar pieces can be seen at the Metropolitan Museum in New York, the Victoria & Albert Museum in London and the château de La Favorite at Rastatt-Förch in Germany.





The ornamental needlepoint panel has its origins in the Bizarre designs of late 17th and early 18th centuries. The vivid and dense composition with pomegranates, fins, horns and wreaths of flowers which are placed on a cream background is extraordinary and has all the intensity and vivacity of the best of the “Bizarre” designs.

We are not aware of another needlepoint textile which has such a design, these designs are normally found in silk textiles.





# 31

Lampas France or Italy circa 1715–1720, cloth of silver, undulating brocaded design in polychrome silk and silver and gold thread with a frieze of palms and sprays of flowers; gold braid (on seams, patch).

Dimensions: 136 x 53 cm



# 32

Bizarre Lampas, Lyon circa 1715–1720, yellow satin damask background, brocaded decoration in polychrome silk, silver thread (spun and curled) undulating ferns with sprays of flowers peeping out (two sewn panels).

Dimensions: 248 x 105 cms



# 33

Broad panel of lampas, Spitalfields, accredited to Joseph Dandridge (1664-1740), circa 1705- 1710, background of deep brown satin, transitional decoration combining the lace and naturalistic styles in a curious anthropomorphological motif reminiscent of a totem pole radiating sinuous Indian flowers and flying butterflies.

Weaving based on drawings by Dandridge between 1717 and 1722 kept at the Victoria & Albert Museum in London

Identified by: Nathalie Rothstein as a design by Joseph Dandridge: Naturalist, Silk Designer and Artist.

Dimensions: 127 x 27 cm



# 34

Bizarre Lampas

Lyon or Venice, circa 1690-1720

Dimensions: 89 x 62 cm

Cream Satin background

Polychrome gold thread

Red, orange & blue foliage with green detail



# SPANISH ECCLESIASTICAL VESTMENTS

By

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and

**Dr Francisco de Asís García García (FGG):** Postdoctoral researcher at the Instituto de Estudios Medievales, Universidad de León (Spain), specialist in Medieval art and iconography.

This group of textiles represents an important new discovery in the field of Spanish ecclesiastical vestments of the 16th century. It illustrates the relationship with those of Italy and northern Europe. The study of the pieces presented here, contributes to a renewal of scholarship about the production of Spanish workshops, by incorporating these unpublished and important pieces to a corpus which is little known. It should be considered as a preliminary study given the difficulties that the approach to this kind of material presents today in the Spanish context, which is hindered by bibliographical deficiencies and a weak communication and diffusion in cultural heritage research. The general works of reference on the art of embroidery and the church ornaments in Spain were published in the first half of the twentieth century, and there is no updated synthesis on the development of these subjects. Although highly detailed and thoroughly documented studies or papers written about a limited area of a subject or field of inquiry of centres such as Seville, Granada, Murcia, Zaragoza, La Rioja or Navarra have been addressed, a large-scale comparative approach is still lacking, and this deficiency is reflected by the treatment of single pieces or sets of ecclesiastical vestments in exhibition catalogues. Despite the information given by some dated pieces, the chronological framework is very general, and the search for parallels is hampered by the absence of illustrated catalogues and inventories of some of the main collections.

The vestments under discussion and presented here correspond to the main types of ecclesiastical clothing of the 16th century. A standard set consists of a cope, a chasuble and a dalmatic, known as *terno* in Spanish. Copes usually have hoods attached to the nape of the neck, chasubles are complemented with maniples and stoles; and dalmatics usually carry collars to be worn around the neck by the deacons. The commission of sets of ecclesiastical vestments could also include the furnishing of the shrine including the altar frontals. These vestments were most often all made using the same textiles and enriched with embroidered bands known as orphreys or apparels, for the dalmatics. The orphreys are often preserved and detached from the textile pieces they decorated, as it was common to apply them to altar frontals, copes or chasubles, replacing or renewing their appearance.



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The authors thank Dr Silvija Banic for her collaboration in the study of these textiles.

## A Chasuble in Two Halves.

Red voided velvet; plain cut pile on a cream satin ground. Orphrey: embroidery in gilt metal threads and polychrome silks.

**Dimensions:** Front - 130 x 54 cm, Back - 126 x 68 cm

**Workshop and chronology:** Velvet: Italy or Spain, perhaps Valencia, 1490-1530.

**Embroidery:** Italy or Spain at the Crown of Aragon workshop, 1500-1530; embroidery in gilt metal threads and polychrome silks on a linen tabby (canvas) ground, in satin stitch and *or nué*.

**Technique:** Velvet: 2 warps; main and pile warp; red silk threads. Weft: yellow silk threads, doubles. Ground weaves: satin of 5, interruption 2 or 3?

The principal material used in making of the chasuble is red voided velvet, that is, a type of velvet whereby the design is executed in the ground weaves, or where the patterning is achieved by areas deliberately left free of the pile warp. This particular example belongs to the group of velvets known as 'ferronerie' because of the pattern delineated by a fine outline thought to imitate ironwork. The style of the 'pomegranate' shaped motifs, as seen in this example, came to typify Renaissance textile design. Such large-scale motifs were particularly suited to velvets. According to L. Monnas, this sort of decoration was one of the most successful and lasting patterns of the 15th century. Many velvets of this typology were brocaded with gilt-metal threads or embellished with embroideries, as in our case.

The chasuble is composed of thirteen fragments of velvet at the back and ten at the front and has been altered in an unknown time. Despite this fragmentation, the composition follows the pattern of velvet. It has been done carefully, avoiding any intervention on the decoration which reveals how carefully this costly textile was used.

Such luxurious velvets were woven in Italy, where Venice and Florence were the main centres of production. In Iberia these velvets were produced in the workshops of the Crown of Aragon, such as Barcelona or Valencia. The Victoria and Albert Museum has some examples of this type of velvet, dating from the late 15th to the first half of the 16th century, mostly attributed to Italian workshops though some others to Iberia as the V&A 832-1904 (Monnas, 2012: no. 9, p. 70, no. 21, pp. 92-93 and no. 42, pp. 134-135; King, 1968). A cope with a similar pattern has been dated in the last quarter of the 15th century (Orsi Landini, 2017: no. 18, pp. 95-96) from a Florentine workshop. In our case, more elaborate than of the cope's velvet, implies a later date, that is, the early 16th century.

The embroidery has a linen ground, in tabby, fully covered by polychrome and gilt-metal threads. The figures are depicted using the technique known as in *cangianti* combination, or *paños cambiantes* in Spanish. This technique imitates the reflections of the silk cloth using the shades of the same colour, one darker than the other, or two colours of close nuances. This technique was used in painting in Rome, mostly after 1500, and the embroiderers applied this technique to the garments of the figures, combining green-yellow, red-green, red-blue/purple, blue/red, the first being used for the background and the second for the relief (Barrón García, 2004: 4-5). The garments are embroidered in *or nué* with the faces done in satin stitch, and the







figures, clothes and details are outlined with a silk thread or gilt-metal cord. The figures are on a ground worked in of couched gilt-metal threads, in this case three by three metal threads. This background is known, according to the Spanish historical sources, as *empedrado*, because the threads are grouped three by three obtaining an effect of tiling in *bas relief*.

Two orphreys are the sections of the chasuble where the figurative decoration is concentrated. On the front orphrey the following subjects are represented: St. Peter holding a key and a book (cut in the later alterations of the chasuble); St. Paul with a sword and a book; and St. Andrew with an X-shaped cross and a book. On the back orphrey the subjects are: Virgin and Child, the young Jesus as *Salvator Mundi*; St. John the Baptist carrying a book with the *Agnus Dei*, pointed to by the saint; and St. James wearing a pilgrim's hat and carrying a staff and a book. The selection and arrangement of the saints in this chasuble is not uncommon and is often seen in these kinds of vestments. The Virgin and Child usually occupy the top of the back orphrey. The association of Peter and Paul as Princes of the Apostles is also customary. John the Baptist (who announced the Messiah is placed above him), St. Andrew (St. Peter's brother), and St. James (particularly venerated in Iberia) are also eminent saints whose images are used.

Except St. Peter, the figures stand against a gold ground and on a tiled floor shown in perspective and under half pointed arches supported by ionic balustrade columns, framed by floral sprays at the top. This architectural setting, together with the stylistic treatment of the figures, points to a 16th century dating, when the Renaissance repertoire displaced the late Gothic canopies that used to frame these figures in Spanish ecclesiastical vestments. St. Peter is the only subject included in a roundel, on a ground landscape, due to the reduction of space on the front orphrey caused by the neck opening.

This figurative arrangement, consisting of vertically aligned framed figures, is one of the most widespread solutions in the orphreys applied to liturgical vestments in the 15th and 16th centuries (see some examples in Tachard, 1907; Turmo, 1955: plates III-XI; *L'art dels velluters*, 2011: no. 69a, p. 61). The figure of St. John the Baptist has a close parallel in the same subject depicted in an orphrey from the C. Dupont collection, given as Spanish from the 16th century at the time of the publication (Tachard, 1907: no. 32).

The Hispanic Society of America (New York) has some vestments with very similar orphreys possibly linked to a workshop from the Crown of Aragon, perhaps Valencia (*L'art dels velluters*, 2011: no. 50, p. 44, and no. 68, p. 59). The close relationship between the Mediterranean coasts of Iberia and Italy was because Sicily and Naples were part of the Crown of Aragon. Pope Alexander VI, born in Xàtiva (kingdom of Valencia) as Rodrigo de Borja, was Pope from 1492 until 1503. The trade between Italy and Iberia mainly through Valencia and Barcelona had a long-standing history: ceramics, silks, textiles and craftsmen were part of this rich exchange. The arrival of the velvet weave in Iberia took place through Italy and, according to F. May, some Genoese velvet weavers were invited by Barcelona to establish looms in this city around 1451 (May, 1957: 225-226).

These connections and exchanges with the main Renaissance centres of Italy were the background for the Iberian renewal of artistic endeavours. Italian painters such as Paolo de San Leocadio



and Francesco Pagano came to Valencia in the 1470s. Iberian painters studied in Italy; Pedro Berruguete returned to Castile or Yáñez de la Almedina and Fernando de los Llanos to Valencia, they and others contributed enormously to the assimilation of the new aesthetics at the end of the 15th century and the beginnings of the 16th century. The work of other painters active in Valencia in the first half of the 16th century, like Vicente Maçip, acknowledge the assumption of the Italian language in this pioneer focus of the Iberian Renaissance.

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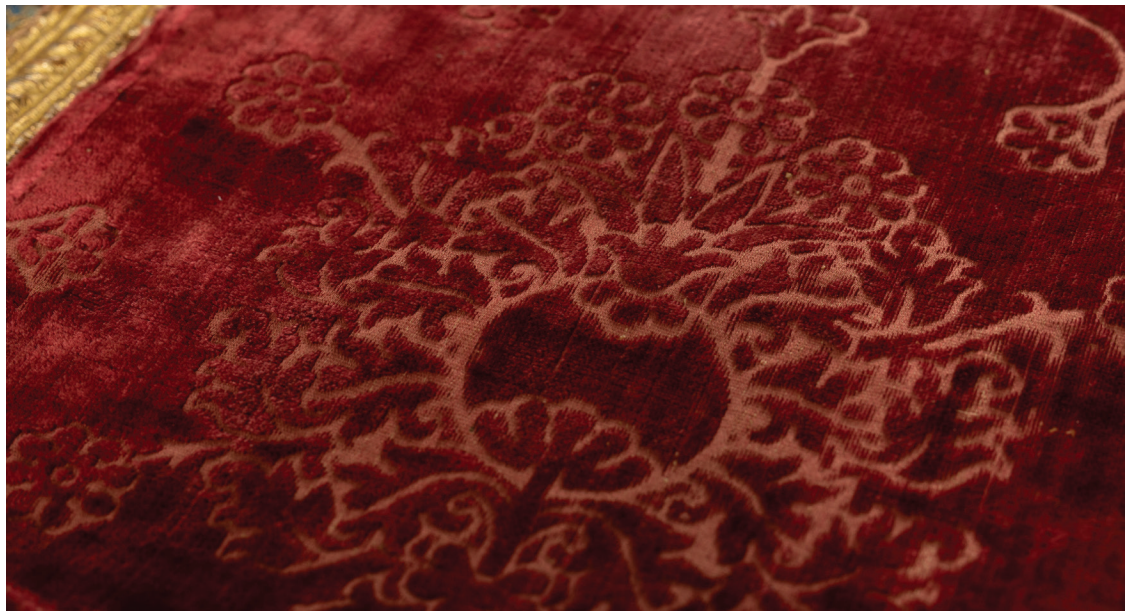
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Relevant Textiles:

Orphreys: Montecassino, embroidered orphrey, Italy, third quarter of the 16th century; Montecassino, chasuble, Italy (Florence ?), third quarter of the 16th century for the velvet / Spain, third quarter of the 16th century for the embroidery: see ORSI LANDINI, Roberta, *Antichi tessuti e paramenti sacri. I tesori salvati di Montecassino*, exhibition catalogue, Pescara, Carsa Edizioni, 2004, no. 9 and 10, pp. 62-65).

Velvet: Cope with orphrey, Italy, second half of the 15th century: see MAYER THURMAN, Christa C., *European Textiles in the Robert Lehman Collection*, New York, The Metropolitan Museum of Art / Princeton University Press, 2001, no. 22, pp. 74-75).



























# 36

## Band or Orphrey, embroidered and appliqué decoration

**Dimensions:** 120 x 20 cm

**Workshop and chronology:** Orphrey: Spain (Valencia?) or Italy; Velvet: Italy or Spain. Mid- 16th century – early the 17th century

**Technique:** Velvet: plain cut silk velvet on the extended tabby ground, with the pile warp possibly dyed in crimson.

**Embroidery:** linen ground, gilt-metal threads and polychrome silks, predominantly in satin and laid stitch. Appliqué: white and yellow silk lamé taffeta cut-outs, silk and gilt-metal cords

Two different techniques were employed to decorate this band: appliqué for the scrolls, leaves and floral motifs and embroidery for the three medallions. The top medallion contains a half-body representation of St. Christopher carrying the Christ Child on his shoulders. St. Christopher leans on a staff and turns his face towards Jesus, who holds an orb with his left hand. The bottom medallion contains an image of St. Mark the Evangelist accompanied by his symbol, a winged lion. The evangelist displays a scroll allusive to the writing of his gospel. The central medallion presents a less common motif than the previous ones: a monstrance that exhibits the sacred host. While the top and bottom medallions have landscape backgrounds, the monstrance is embroidered against a blue backdrop.

This piece might have originally been intended as an end vertical border (flanking decoration) of an altar frontal, but the monstrance would make more sense in a central place, unless it was supposed to match another Eucharistic image (perhaps a chalice) on the opposite side of a hypothetical altar frontal. An alternative location would be the front orphrey of a chasuble, reinforcing the priest's sacramental role in the celebration. One might presume that the images of the remaining two evangelists and other saints could complete the design on the back of the chasuble as well as the remaining vestments of the set. The 'Tanto Monta' set of the Monastery of Guadalupe (Caceres, Spain), whose embroideries date from the mid-16th century, bear encircled images of the evangelists on the red velvet apparels of its dalmatics surrounded by grotesque decoration (Rodríguez Peinado, 2017).

The embroidery could be from a workshop from the Mediterranean coast of Iberia, as suggested by some of the comparables identified (Hispanic Society of New York, in *L'art dels velluters*, 2011: no. 70, p. 62). The composition, with medallions and a candelieri decoration could indicate a later chronology compared to the orphreys of Entry no. 35 and the Spanish orphrey published by Mayer Thurman (2001: 134).





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Comparable Examples:

Montecassino Abbey, cope with orphrey, Spain, second quarter of the 16th century: see ORSI LANDINI, Roberta, *Antichi tessuti e paramenti sacri. I tesori salvati di Montecassino*, exhibition catalogue, Pescara, Carsa Edizioni, 2004, no. 5, pp. 56-57.

Orphrey, Spain, first half of the 17th century: see MAYER THURMAN, Christa C., *European Textiles in the Robert Lehman Collection*, New York, The Metropolitan Museum of Art / Princeton University Press, 2001, fig. 66.1, p. 134; orphrey, Italy (?), last quarter 15th century: see *Seta a Genoa, 1491-1991*, exhibition catalogue, no. 2, pp. 47 and 118-119).





# 37

Cope with embroidered orphrey and hood.

**Dimensions:** Cope - 140 x 312 cm, Hood - 54 x 53 cm

Workshop and chronology: Spain. Brocatelle: third quarter of the 16th century;

**Embroidery:** between 1560-1580

**Technique:** Cope: silk lampas (brocatelle), brocaded in metal threads with bouclé effects. Two warps: red and yellow silk. Wefts: linen weft for the ground, yellow silk for the supplementary weft (lancé). Metal supplementary wefts: flat silver metal thread (filé) and metal thread wrapped around forming weft loop pile. Lining Orphrey and hood: embroidered or nué (paired metal threads applied to the ground and covered in polychromed silks).

This cope is composed of six pieces of the same fabric, where four of them are preserved in full width with the selvages folded at the back. The vibrantly yellow, symmetrical decoration is organised around a central medallion depicting a pomegranate, surrounded with stems of flowers and leaves, on a crimson red silk ground. The central motifs and some of the flowers are enriched with metal threads loops (*bouclé*).

The lampas of this cope, which in this case could be referred to as a brocatelle) just like the similar one used for the following ecclesiastical set (Cat. No. 38) is a compound textile technique in lampas weave. According to R. Martín i Ros (1999: 60-61), former director of the Textile Museum of Barcelona, a brocatelle is considered to be a compound weave where in which one of the warps and or wefts is in linen. Other authors consider brocatelles as lampases where robust linen or hemp threads are employed as a ground weft, allowing the pattern elements to be woven in relief. The cope's brocatelle has a brocading weft of a flat metal thread (or filé – or lamé?) and a decorative weft creating loops with metal threads wrapped around a silk core. These type of threads created the same effect in velvets. Some authors, as Martín i Ros, considered brocatelles textile less expensive than velvets, even though very expensive variants were made, as in this case, additionally enriched with an embroidered orphrey and hood

The embroidery technique is in *or nué* (gilt-metal threads applied to the ground and fixed with little stitches and covered in polychromed silks) and metal cord to outline the figures (see details from the Crowning with Thorns or the Ecce Homo) on linen tabby; with a border of a band decorated with a candelieri motifs in gilt metal threads. The figures' incarnate is made in satin stitches, that, unfortunately, have been redone and 'restored'; the clothes of the figures are in a combination of colours that recreates the reflections of the silk cloth, as in the scene of the Agony in the Garden. This embroidery technique, its widespread French term *or nué* translating as shaded gold, in Spanish historical written sources is named as *oro matizado* (Barrón García, 2014: 3 and 8-9). It was one of the most costly and appreciated decorations, as the prices recorded in contemporary sources show.







Spain has important examples of copes from the late 15th and early 16th centuries with high-quality embroidery as in this one, and some of them were commissioned by the Castilian and Aragonese monarchs as Isabella and Ferdinand (Cope of the Royal Chapel in Granada Cathedral; Martín i Ros, Valansot and Schoefer, 1997) or the one by Cardenal Cisneros in Toledo Cathedral, (López, 2017). Later on, those from the workshop at the Royal Monastery of El Escorial (Barrigón Montañés, 2013) or the one commissioned by Joanna of Austria for the royal Monastery of Las Descalzas Reales in Madrid (García Sanz, 1998) stand out. The Victoria and Albert Museum and other museums, such as the Chicago Institute of Art, hold important examples of Spanish embroideries of this period, as an altar frontal from Toledo dated around 1530 (V&A T.141-1969) or an altar frontal from Lerida at the Chicago Institute of Art (Gift of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson, 1944.623).



The Morse

The morse of the cope bears a crowned coat of arms encircled by the collar of the Golden Fleece. The morse is a usual place for the inclusion of heraldry in copes, as shown –among others– by the well known *Opus Anglicanum* cope in the cathedral of Toledo (c. 1320-1330), traditionally attributed to Cardinal Gil de Albornoz (Browne and Zöschg, 2016). Heraldry displayed in



liturgical vestments is a clear indicator of patronage and has strong memorial consequences. There are many examples of ecclesiastical vestments provided with heraldic emblems from 15th and 16th century Spain, such as the Constable's cope of the cathedral of Burgos and other pieces linked to different generations of the Velasco family (Porrás Gil, 2017). The coat of arms of the morse can be identified as belonging to King Philip II of Spain (1556-1598). The embroidery is heavily damaged and presents severe lacks in this part, but the main components of the royal arms can be distinguished or deduced by comparison with contemporary depictions.

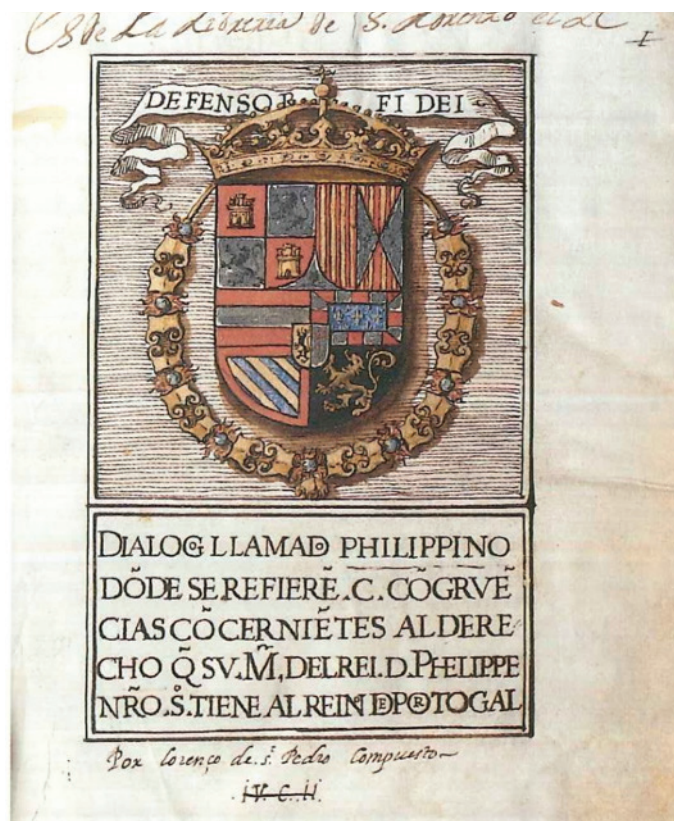


Fig.: Lorenzo de San Pedro, *Dialogo llamado Philippino*..., 1579, Real Biblioteca del Monasterio de El Escorial, &.III.12, frontispiece. Image taken from Felipe II, un monarca y su época. Un príncipe del renacimiento, exhibition catalogue (Madrid, 1998-1999), Madrid, Sociedad Estatal para la conmemoración de los centenarios de Carlos V y Felipe II, 1998, p. 60.

This identification fits the recognisable subdivisions of the heraldic shield and the traces of embroidery still preserved in it. The blazon of the coat of arms is as follows:

Per fess, in chief per pale: A. Quarterly Castile and Leon; B. Per pale Aragon and Aragon Sicily; enté en point Granada; in base, quarterly: 1st Austria Modern, 2nd Burgundy Modern, 3rd Burgundy Ancient, 4th Brabant, with an escutcheon per pale Flanders and Tyrol in the nombril point. There are blue traces corresponding to the castles of Castile (a three towered castle Or, masoned sable and ajouré azure), the bends of Burgundy Ancient (bendy of six Or and azure) and the field of Burgundy modern (azure semy-de-lis Or). There are also traces of the metallic threads that drew the lions of Leon and Flanders, and traces of red belonging to Austria and to the bordures of Burgundy Ancient and Mordern. The lacks at the places of Granada, Aragon and Flanders and Tyrol coincide with the design of the coat of arms of the king.



Taking into account that the arms of Portugal are not displayed on the honor point, the royal arms of the morse covers a period between 1556 and 1580, which is not incongruent with the style of the embroideries of the cope and the hood. Philip II claimed the Portuguese crown in 1580 after the death of his nephew, king Sebastian I, and was recognised as king of Portugal in 1581. From then onwards, the coat of arms of Philip II featured also the arms of Portugal, as shown by the funerary monument of the king in the basilica of El Escorial. A depiction of a coat of arms analogous to the one of the morse, on a large scale, crowns the façade of the Archive of the Adelantamiento of Castile in Covarrubias (Burgos), built in 1575.

Philip II solemnly received the Golden Fleece necklace as Great Master of the Order from his father Charles I on the occasion of the Emperor's abdication in 1555. The order had been founded in 1430 by Phillip the Good, Duke of Burgundy, aiming to restore the chivalry principles and the idea of the Crusade. The symbol of the Golden Fleece is related to the mythical story of Jason and the Argonauts told by the Latin poet Ovid, among others authors. The head of the Order was the Duke of Burgundy until the beginning of the Habsburg dynasty with Charles I. The original number of members was extended after Charles I from 31 to 51. They were nominated and elected by the members of the order themselves until Phillip II, when the head of the Order made the nomination. The members became part of the order during their lifetime, and they used to wear the Order necklace all times or in the ceremonies of the Order.

The identification of the coat of arms raises several questions about the manufacturing place, destination and purpose of the piece. It is fair to assume that the cope was a royal commission, but the current state of knowledge it is not possible to know precise details. It was probably intended to be offered as a present to a sanctuary, and the heraldry would keep the memory of its donor. By the time period identified by the heraldry of the cope, several embroidery workshops were active in Spain, many of them linked to cathedrals. Among them, Toledo was one of the most prolific centres, followed by Seville or Granada, among others. The monastery of Guadalupe (Caceres), that Philip II visited in several occasions, also produced embroidered liturgical ornaments (see, for instance, the embroideries of the dalmatics of the "Tanto Monta" set, the *Trapo Viejo* or the *Terno Rico*), begun in the 15th century they continued through the reign of Philip II. Although Philip II donated several ornaments to his foundation of El Escorial already in 1563 and during the following years, it was from 1569 that the royal monastery had its own embroidery workshop, established at the king's wish, who gave it definitive regulations in 1576-1577. Fabrics from Venice, Florence, Toledo or Granada were at its disposal. Compared to this cope, the published pieces from the El Escorial workshop show a higher level of both material and aesthetic quality, but according to the archival records, it dealt with different qualities of material, and during its first years not only new creations, but also adaptations of previous pieces took place there. Commissions to other workshops, some of them in the Toledo area, helped also to cope with the great demand for church ornaments of the royal foundation.

The orphreys depict the cycle of the Passion of Christ in six scenes. They are chronologically arranged beginning from the middle of the cope to the ends, three on each side, enabling a cross reading when the priest wears it. The first pair depicts the Agony in the Garden (at the left of the bearer) and the Betrayal (at the right). The second one has the Crowning with Thorns and the Ecce Homo. The third pair features Christ carrying the Cross and the Lamentation of Christ. The hood displays a great Crucifixion that completes the reading of the cycle and puts the focus of the programme on the sacrifice of Christ. The choice of scenes and their thematic unity



around Christ's Passion is highly suitable for the celebration of the mass and suggests perhaps a specific liturgical use on Good Friday, when the Passion account is read and the Adoration of the Cross takes place, or on the Corpus Christi feast. The red ground of the brocatelle reinforces the liturgical meaning of the scenes. Indeed, a 1565 memorial on a set of liturgical ornaments offered to El Escorial specifies that ornaments in gold and red were conceived for the celebrations of Easter and the Corpus Christi (Checa Cremades, dir., 2013: 17).

The Escorial Delivery Books of Philip II record pieces with a similar thematic selection, such as a brocade cope, given in 1567, "*de tela de oro y encarnado frizada los altos de oro (...) con una zenefa que tiene seys historias de la Pas(s)ion y una ymagen del descendimiento de la cruz en el medio todo de oro matizado. Tiene de largo las quatro varas escasas con su franjon de oro y seda carmesi con otros tantos corchetes como la de arriba y el capillo de la r(r)esurreccion con su franjon ancho y estrecho de oro y seda carmesi con tres corchetes de perta largos forrado todo en damasco carmesi con su funda de paño blanco por de dentro*" (Checa Cremades, dir., 2013: 99). The chasuble of the Foundress' set (Monastery of Las Descalzas Reales, Madrid), commissioned by Joanna of Austria, sister of Philip II, between 1560-1573, also displays a Passion cycle, and the Crucifixion occupies the hood of the cope of the same set (García Sanz, 1998). A comparison between the cycle on the orphrey of Philip II's cope and older pieces depicting Passion series, such as the Passion frontal from the Monastery of Guadalupe (15th century), reveals how the assumption of Italian and Northern Renaissance aesthetics transformed the art of embroidery in the span of a century.

The absence of Passion cycles in the published pieces from El Escorial prevents any possible comparison to trace shared designs, as the extant drawings that inspired the embroiderers feature Infancy and Public Life scenes. However, the well documented sources of inspiration of some of their scenes shed light on the nature of the models that circulated among the Spanish embroidery workshops of that time. They included, mainly, prints from Flemish and Italian masters, but the El Escorial workshop also engaged painters in the composition of scenes at that time, namely Miguel Barroso and Diego López de Escuriaz and other anonymous masters whose drawings have been preserved (Beltrán Tamayo, 2001).

From the beginnings of printing, in mid-15th century, a remarkable trade of engravings and books with engravings began (Kandau and Parshall, 1994, 64 and following). The engravings were used in the embroidery workshops as a source of inspiration, and some of the embroideries are very close to them. This happens in the altar frontal of the above mentioned Foundress' set, whose central medallion depicts a Calvary scene very close to the print/engraving of the Calvary with riders by the Master of IAM of Zoelle (ca. 1440-1504) (McDonald, 2004: no. 93, pp. 214-215) or the engravings by the Monogrammist S (active during the first half of the 16th century) (McDonald, 2004, n° 101, p. 226). On another hand, Toledo had a well-known workshop of illuminated manuscripts that produced codices such as the Rich Missal (made between 1503-1518) commissioned by Cardinal Cisneros. The search for printed sources and pictorial references for the scenes of the cope made so far has not been successful in identifying precise models for these compositions. However, it must be kept in mind that in addition to the direct reference to pre-existing compositions, the elaboration of new designs combining a wide range of sources, with greater or less distance from the prototypes, was also common. The scene of the Crucifixion of the hood shows debts to the Flemish pictorial tradition in general features of the composition and in details such as the type of St. John the Evangelist holding the Virgin.





Agony in the Garden









Crowning with Thorns









Christ Carrying the Cross





Lamentation of Christ





*A Great Crucifixion on the Hood*



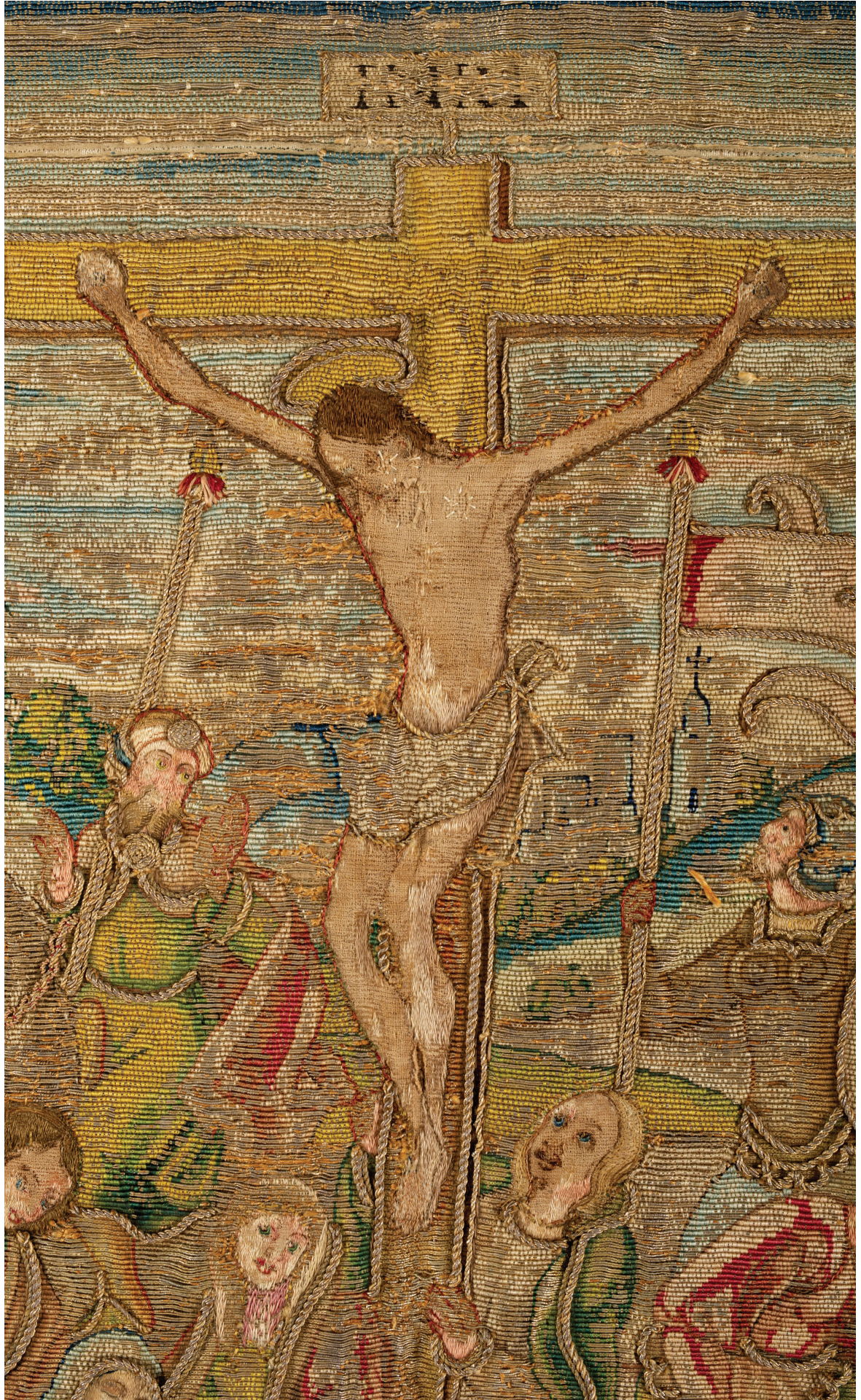






Virgin Mary Being Held by St John the Evangelist









Dismas





The aesthetic treatment, properly Renaissance and perceptible in the drapery folds or in the design of the armour of the soldiers, suggests Italianised Flemish models of the 16th century as the main source.

Concerning the scenes of the orphrey, they are framed by columns integrated into the scene, supporting an upper register of varied *a candelieri* decoration. The setting of the scenes has been carefully planned through naturalist landscapes, sometimes combined with monumental classical architectures. They contribute to the creation of perspective effects with the tiled floors in scenes such as the Crowning with Thorns or the Ecce Homo. An antiquarian treatment is evident in the armour of the soldiers. Despite some losses and the numerous re-embroidered sections of the scenes, the orphreys and the hood speak about a high-quality design and craftsmanship. According to the information provided by the gallery, the cope came from the castle of Santa Florentina, from the collection of the architect Lluís Domènech i Montaner (Carbonell Basté, 2016: 87-88). The castle (<http://castelldesantaflorentina.com/en/>) is located in the province of Barcelona, in Canet de Mar, near the Mediterranean coast. The building, with origins in the 11th century, was renovated in the late 19th century by the well-known architect Domènech i Montaner, nephew of the castle owner, Ramon de Montaner i Vila, a reputed publisher. The renovation followed the style of the Catalan Modernism movement, with the influence of medieval art, and some artworks were displayed on its walls. The Montaner were a renowned family, related to many collectors and the intellectual elite of late 19th and early 20th centuries of Barcelona, and the castle received distinguished visitors, among them, the Spanish king Alphonse XIII in 1909.



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#### Comparable Examples:

- Brocatelle: Chicago Art Institute, Chasuble, fragment, Spain, 16th century (Gift of Martin A. Ryerson through the Antiquarian Society, 1911.356); Metropolitan Museum of Art, New York, Textile fragment, possibly Florence, 15th-16th centuries (Accession Number:33.39.8b); Museum of Fine Arts, Budapest: chasuble with the same brocatelle: Spain, 1575-1600 ([http://collections.imm.hu/gyujtemeny/chasuble-chasuble-with the figure of Christ crucified/1817?ds=eyJxIjoiNzYwMiJ9&i=1](http://collections.imm.hu/gyujtemeny/chasuble-chasuble-with-the-figure-of-Christ-crucified/1817?ds=eyJxIjoiNzYwMiJ9&i=1))
- Cope: Metropolitan Museum of Art, New York, Cope, Spain, 16th century (Accession Number: 51.139.8); Valladolid, Diocesan Museum, Cope, Spain, 16th century: see Exposición conmemorativa del V centenario del matrimonio de los Reyes Católicos, Museo Español de Arte Contemporáneo, 1970, lam. CXLIII.
- Candelieri decoration of the orphreys: Chasuble with orphreys (back), Spain, 16th or 17th century, Metropolitan Museum of Art, New York (Accession Number: 1975.I.1885): see MAYER THURMAN, Christa C., *European Textiles in the Robert Lehman Collection*, New York, The Metropolitan Museum of Art / Princeton University Press, 2001, no. 51, pp. 113-115.
- Cope with hood, 15th-16th centuries, Hispanic Society of America, New York, H3932: see *L'art dels velluters: sederia de los siglos XV-XVI*, exhibition catalogue (Valencia-Castellón, 2011-2012), Valencia, Generalitat Valenciana, 2011, no. 50, p. 44.





Back of Chasuble



Set of ecclesiastical vestments (Chasuble, dalmatic, stole, two collars and maniple).

**Dimensions:** Chasuble - 140 x 77 cm, Dalmatic - 114 x 96 cm, Stole - 125 x 8 cm  
Collars - 15 x 56 cm, Maniple - 50 x 8 cm

**Workshop and chronology:** Brocatelle: Spain or Italy, third quarter of 16th century.

**Embroidery:** Spain, late 16th or early 17th century.

**Technique:** Lampas (Brocatelle) with brocading wefts. Two warps: red and yellow silk. Wefts: linen for the ground, yellow silk for the supplementary (lancé) weft; brocading wefts: gilt-metal thread and metal thread wrapped around forming weft-loop pile. Ground: twill, pattern: satin. Orphreys and collars: silk embroidery of padded satin stitch over a raised form and gilt metal thread cords. Lining: red silk damask, in satin weave.

The dalmatic is composed at the front of seven fragments of the fabric, according to the decoration; the chasuble, stole and maniple are formed with one or two fragments of the fabric. The collars have part of the same fabric. The set is lined with a silk damask of the same period as the vestments; this detail is uncommon in the ecclesiastical vestments because the lining is changed from time to time, being the most usual ones in blue linen, for example. The silk of the set has a symmetrical pattern organised around a pineapple or pomegranate central motif, in metal threads, framed by wavy scrolls with flowers in red or loops of metal threads on yellow ground. This brocatelle is a highly and costly fabric that was in fashion in the 16th century. The patterns and brocading decoration are very similar to those from the velvets, and possibly were using very similar designs.

It is interesting to note the similarity with the two brocatelles, the one from the cope (Cat.No. 37) and this set of ecclesiastical vestments. Despite this resemblance, the fabrics are entirely different in materials, especially in the metal threads, the ones of this set being of higher quality than those of the cope.

The decoration of the orphrey is a composition of garlands, with leaves, flowers and fruits, outlined with a gilt metal cord, with details in different colour in each vestment. The dalmatic's apparel has the hangings of the garlands in yellow, blue in the sleeves and yellow in the chasuble. This kind of decoration is known as *a candelieri*, and has its origin in the frescoes of the Domus Aurea (Golden House in Latin), the Roman palace built by the emperor Nero after the great fire that destroyed Rome in 64 AD. This palace was rediscovered at the end of the 15th century, and the contemporary artists (as Raphael and his collaborators, among others) copied the style of the frescoes and disseminated it as part of the Renaissance repertoire.

The embroidery workshops used drawings and engravings based on these motifs as source of inspiration. From the early 16th century books of embroidery motifs similar to those at these pieces were published, as the one entitled *Libro quarto de rechami per elquale se impara in diuersi modi lordine e il modo de recamare...*, published by Alessandro Paganino around 1532, now at the Metropolitan Museum of New York (accession number 48.4017).



The development of this decoration continued in the 17th century, whose beginnings can be the chronological framework for this set taking into account the complexity and features of its ornamentation. In the Spanish workshops, the grotesque and a candelieri motifs gradually replaced the figurative decoration at the orphreys and apparels and begun to spread to other areas of the vestments from the second half of the 16th century (Ágreda Pino, 2001: 314-315 and 319; Andueza Pérez, 2017: 274-275).

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**Comparables:**

Orphreys, apparels and collars: Chicago Art Institute, Chasuble with embroidered orphrey, Spain, 17th century (Gift of the Antiquarian Society, 1900.205).

Metropolitan Museum of Art, New York: collar, Spain, 16th century (accession number: 41.100.54a).

Orphrey, Spain, 17th century (Metropolitan Museum of Art, New York, Accession Number 1975.1.1877): see MAYER THURMAN, Christa C., *European Textiles in the Robert Lehman Collection*, New York, The Metropolitan Museum of Art / Princeton University Press, 2001, no. 74, p. 139.

Chasuble decorated with orphreys, Seville, second half of the 16th century: see TURMO, Isabel, *Bordados y bordadores sevillanos (Siglos XVI a XVIII)*, Seville, Universidad de Sevilla, 1955.

Brocatelle: Chicago Art Institute: Chasuble, fragment, Spain, 16th century (Gift of Martin A. Ryerson through the Antiquarian Society, 1911.356); Metropolitan Museum of Art, New York: Textile fragment, possibly Florence, 15th-16th centuries (Accession Number: 33.39.8b); Unknown location: dalmatic and fragment, Spain (Toledo), 16th century: see ARTIÑANO, Pedro Miguel de, *Catálogo de la exposición de tejidos españoles anteriores a la introducción del Jacquard*, Madrid, Sociedad Española de Amigos del Arte, 1917, no. 156 and 157, p. 40, lam. XXVII.







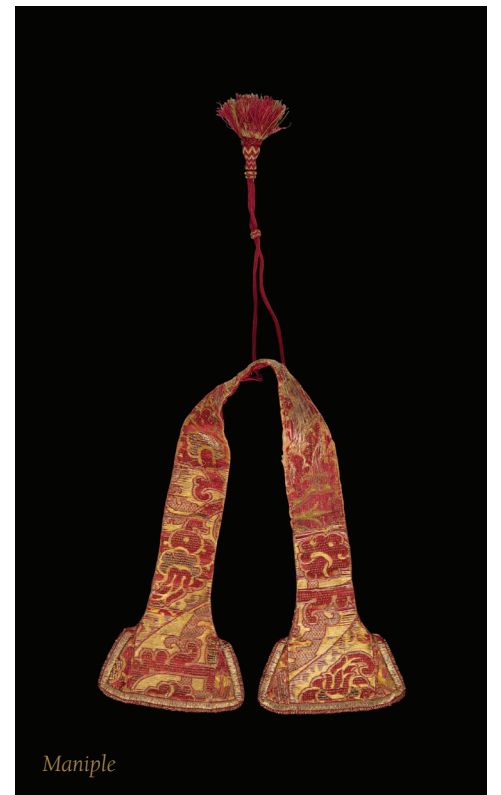
*Collars*



*Stole*



*Front of Chasuble*



*Manipule*



*Back of Dalmatic*



*Front of Dalmatic*