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NOT ONLY SOCKS WERE DARNED – SECONDARY TEXTILE USAGE AS A SOURCE OF MATERIAL CULTURE STUDIES

Abstract: When we obtain textiles during archaeological explorations (crypts, settlement sites), we do not realize in what forms they had functioned before they were deposited to the ground. In most cases their functions are identified as a result of conservation treatments, and this is the case with the objects described here – silk textiles and *kontusz* sashes, which belonged to the most expensive elements of the Polish male costumes worn from the 17th century till the 1840s. Therefore, their longevity in various forms is not surprising for researchers. They functioned in families from 40 to 60 years. As they were used for long, and were getting damaged in the course of time, they were repaired carefully, only fragments of them were frequently deposited to the ground with a dead body (frequently cut along its length), and well preserved fragments were donated in last wills to descendants or the Church for liturgical vestments and accessories. Apart from sashes, all kinds of garment were precious not only for heirs, but also for developing paper manufacturing. The article presents problem of secondary use, both silk and woollen textiles, which appear in archaeological material rather rarely.

Keywords: silk, wool, crypts, modern period, secondary fabric circulation, Poland

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Introduction

During archaeological exploration we obtain objects made of various materials and they are for us a mine of information on the history of material culture, not only in Poland,¹ but also other parts of the world.² Archaeological textiles can be found both in crypts, cemeteries and settlement layers. The most delicate artefacts include those made of vegetal³ and animal fibres⁴. The

preservation of these objects depends most often on environmental factors involving their deposition centuries ago (17th-19th centuries). It is difficult sometimes to interpret their history, as they could have been used by one person only, or also by that person's heirs. Some details shed light on object's history during conservation treatments, revealing information as to whether an item had one or more users. Sometimes *post mortem* inventories or wills provide information about the passing on of new or worn garments to the owner's named successors. We accept that information, but we rarely identify similar cases in excavated archaeological material. Can we trace these facts from excavated textiles? Textiles found include most often various kinds of silk,⁵ and wool – more rarely and barely a small percentage of linen and cotton. Sometimes, archaeological textiles reveal signs of various repairs, darning, patching and lining.

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¹ Kamińska and Nahlik 1958; Nahlik 1958; Nahlik 1959; Maik 1988; Maik 1997; Grupa 2012; Maik 2012.

² Barber 1991; Bender Jørgensen 1992; Zimmermann 2007; Grömer 2014; Grömer 2015; Rammo 2015.

³ Unfortunately, textiles made of vegetal fibres can decompose even during barely five years in poor conditions.

⁴ Kamińska and Nahlik 1958; Nahlik 1959; Maik 1988; Maik 1991; Maik 1996; Maik 1997; Grupa 1998; Drązkowska 2004; Grupa 2004; Drązkowska 2005; Grupa 2005; Grupa 2006; Drązkowska 2007; Grupa 2007; Drązkowska 2008; Grupa 2009a; Grupa 2009b; Maik 2009; Drązkowska and Grupa 2012; Grupa 2012b; Maik 2012; Grupa 2014; Grupa et al. 2014; Drązkowska et al. 2015; Dudziński et al. 2015; Grupa 2015; Grupa 2016; Grupa 2018.

⁵ Looking from the perspective of 25 years of work in the Institute of Archaeology of NCU in Toruń we know that silk is preserved primarily, while other fabrics, unfortunately, form barely 1% of collections.



Fig. 1. Radzyń Podlaski, The method of darning with two colour threads – sash head part – before conservation. Photo D. Grupa.



Fig. 2. Radzyń Podlaski. The method of darning with two colour threads – after conservation. Photo D. Grupa.

Secondary circulation of silk sashes

Silk sashes excavated rather rarely during archaeological excavations are the best evidence of it. They were produced mostly in Asia, and in 18th century also in Poland.⁶ Silk was the most expensive textile in the world for thousands of years. Manufacturers were beheaded in China for spreading the knowledge on its

production.⁷ Therefore, every piece, even the smallest, was used in every culture and time.

In 1982 the Czapskis Crypt of the Assumption of the Blessed Virgin Mary in Toruń (Kujawsko-Pomorskie Voivodeship) revealed two sashes (between 1724 and 1809), representing exceptionally expensive and luxurious accessories of a Polish male costume, in this case

⁶ Mańkowski 1935, 56, 71; Żelewska 1962; Taszycka 1985.

⁷ Gong Li 2017, 133-138.



Fig. 3. Radzyń Podlaski. *Czechman* found with a sash – after conservation. Photo D. Grupa.

silk *czechmans* (long silk robes).⁸ The Polish costume consists of a bottom garment called a *żupan* or *czechman*. However, dictionaries define *czechman* univocally as an upper garment, what is contrary to statements made by archaeologists.⁹

The first example with a uniform motif of palmette leaves (reminiscent of clover leaves) composed in a row had signs of intense use, where folded;¹⁰ it was very worn out and one of the heads had been cut off and carefully repaired.¹¹ The other *czechman* which contained more metal thread, and was therefore much more expensive,¹² also bore visible signs of intense use. Holes in one of the heads corners had been patched with

pieces of the same textile. One of the ends had been cut off and that piece may have been used to cover the holes.¹³ Placing carefully the sash on the *czechman*¹⁴ of a dead young man, all the patches were hidden in the object's rich ornamentation.

In the sash from Radzyń Podlaski (Lubelskie Voivodeship), holes made during wearing were darned and the repaired sash was deposited in the grave together with the body. Holes were found in two sash heads (Figs. 1 and 2). The *czechman* excavated with that man also must have been used for a long time (Fig. 3), but the golden satin of that long garment and its bicoloured sash (one side red and the other probably blue – Fig. 4:a-b),¹⁵ with a floral ornament matched with metal braiding thread lent an elegant and rich air to the mortal remains of the dead man.

The largest number of sashes or fragments thereof (seven items), found during archaeological excavations

⁸ Grupa 2005, 59, 97.

⁹ Grupa 2005, 56, 88-90; Nowak 2017a; Nowak 2017b, 174.

¹⁰ A *kontusz* sash was usually 30-40 cm wide and it was folded to a width of between 5 and 6 cm.

¹¹ Grupa 2005, 57.

¹² Grupa 2005, 94-95. Sash prices depended on the quantity of gold and silver used in textile weave. The posthumous 1777 inventory of Józef Dretner, a merchant and brewer, contains the following sashes: "Persian sash with gold, worth 72 zł, old fashioned sash, brown-yellow with silver, worth only 10 zł, Persian black sash from Mandil with gold – zł 45". An inventory of the possessions of the Poznań merchant Franciszek Pathum has information on the most expensive sash weighing in lots – "1 crimson, kukiewski weighing 44 lots (22 oz) – zł 63 gr 10".

¹³ Grupa 2005, 57-58.

¹⁴ Grupa 2005, 56, 88-90.

¹⁵ The red dye is only slightly dull, the other sash surface is tea colour with large green-blue spots. Decomposition of blue pigment was recognized during exploration in Szczuczyn, where it transformed in textile into green, next yellow or brown. Micro- and macroscopic analyses show that a sash from Radzyń Podlaski reports similar reactions.



Fig. 4. Radzyń Podlaski. Fragment of a sash. a – red side; b – blue side (?) – after conservation. Photo D. Grupa.

in Poland were registered in the crypts under the chancel of the Church of the Name of the Blessed Virgin Mary in Szczuczyn (Podlaskie Voivodeship),¹⁶ which is exceptionally interesting collection of objects manufactured in various workshops. Only one of them can be attributed without any doubts to the Gdańsk workshop of Besch, functioning between 1770–1790 (Fig. 5:a-d).¹⁷ The other objects require comparative studies with sashes from museum collections,¹⁸ although it is not always possible to identify the time of manufacture and their producers.¹⁹ The other four artefacts are in fact only in sash

fragments cut along, and bicoloured net sash (Fig. 6:a-b). Two of them are similar in ornamentation, both at the heads and in their decorative sections. The first was cut to a width of 13.5–15.5 cm.²⁰ The preserved length of about 305 cm without tassels had at least 15 signs of repair, made in different methods and using various silk threads. Some of them were made very precisely with beige thread, the same as the base colour (Fig. 7). There are also numerous signs of rubs, so it can be supposed that after mending the sash was used again. The other repairs were darned with red thread (Fig. 8), which even after 200 years has not lost its intensive colour and is discernible on the surface of the sash. The length of one head was shortened to 11 cm (Fig. 9), while the other is complete and measures 17.5 cm. The bottom border was repaired at 8 cm of its width, keeping 13.5 cm after

¹⁶ Grupa 2012a, 119-120; Grupa et al. 2013, 119; Majorek 2013, 203.

¹⁷ Grupa 2018, 36.

¹⁸ Taszycka 1985; Taszycka 1990.

¹⁹ Stylistic and quality analysis of Szczuczyn sashes will be published later, as it requires comparative studies of all possible objects.

²⁰ Majorek 2013, 205.

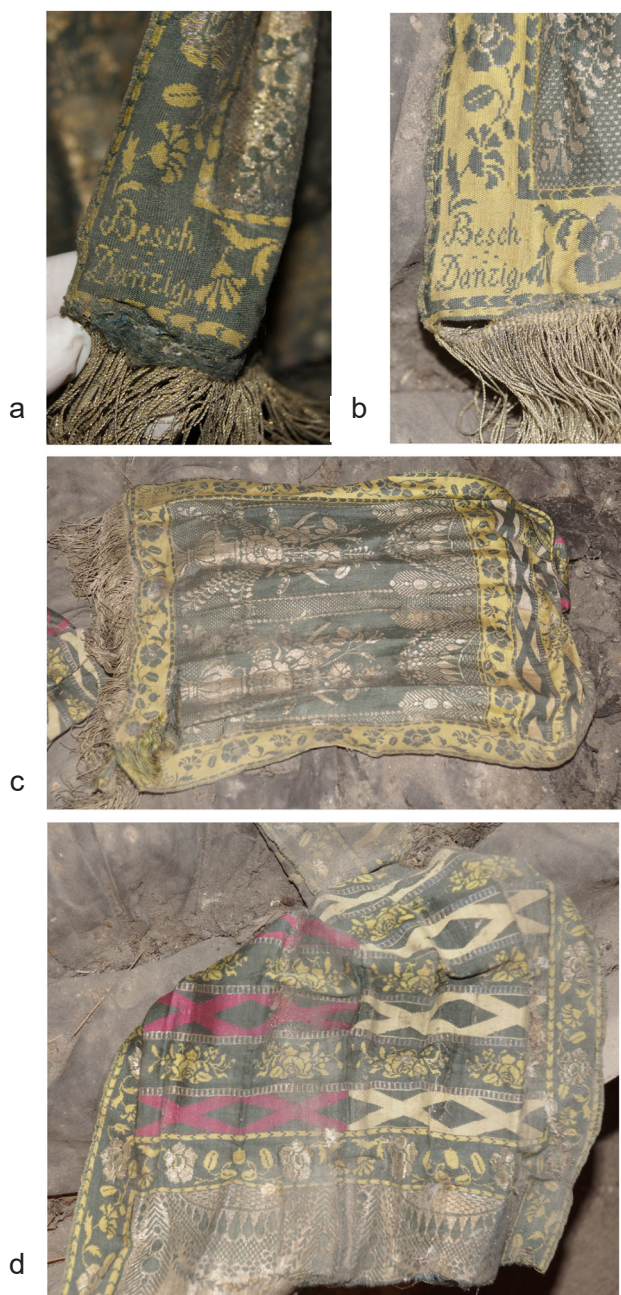


Fig. 5. Szczuczyn. A sash with a Besch Danzig manufacturer sign. Photo M. Przymorska-Sztuczka.

cutting the damaged part off. The border and a part of the opposite head may have been too damaged to repair. The other sash was cut to a width of about 9.8–11 cm, and its preserved length is 309 cm.²¹ It was made of thread in four colours (Fig. 10): red (probably maroon originally), beige, green-blue and golden. The thread with metal braiding is partly covered with a layer of silver corrosion present in the metal alloy – clearly discernible in the preserved sash head – Fig. 11). Rubs are darned in six places. Four are repaired with green thread

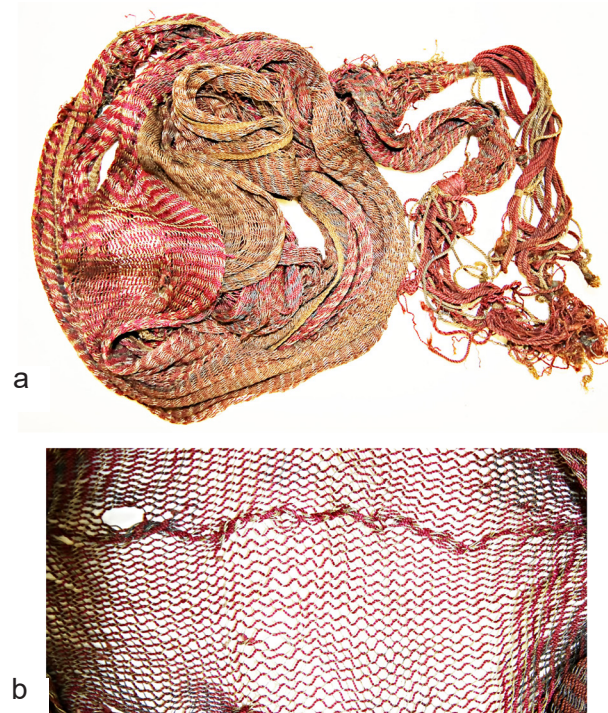


Fig. 6. Szczuczyn. A net sash made of coloured silk thread and silver braiding thread of silk core. Photo D. Grupa.

(Fig. 11), similar to the thread of the sash. The other two are mended with beige thread, identified in squares on the left. The right side has a thread of a golden colour. In both objects the cut fragment is not lined, so we can suppose that they were trimmed just before putting the deceased into a coffin (Figs. 7, 8, 9, 10 and 11) so there was no need to protect the edges. A green-golden sash found in the sand under the coffins in the eastern crypt A. It was cut to a maximum width of 25 cm (Fig. 12), the edge was carefully folded under, pressed and protected with green thread (Fig. 13).²² The metal thread of a golden colour has sharp edges and, when the pattern was shaped with it, it caused weft rubbing in adjacent sections. In fact, in all the preserved fragments, green squares consist first of all of warp thread or holes, made by rubbing out weft and warp thread (Figs. 12 and 13). Despite the large surface of damaged material, mainly in the area of green plain squares, no repairs were reported. The other sash section was also protected that way.

The time of repairs is difficult to establish, of course, and we do not know whether the garments were worn after these repairs or went straight to the grave as a relic. Perhaps they were even bought for burial purposes? Jędrzej Kitowicz remarks that many sashes were imported from different regions of Asia, but more important information is, that old sashes were

²¹ Majorek 2013, 204.

²² Grupa 2012a, 119; Majorek 2013, 204.



Fig. 7. Szczuczyn. Sash with an identified sign of darning along the cut part – after conservation, Photo D. Grupa.



Fig. 8. Szczuczyn. Sash demonstrating two ways of darning its head – with red thread and thread identical with background. Photo D. Grupa.

washed and ironed by Armenian craftsmen and sold as new ones (17th-18th centuries).²³ Their durability was of course much shorter. The other problem is how to treat sashes which only survive in halves²⁴ or even smaller fragments, cut lengthwise, and the biggest mystery lies

behind items cut to a width of about 11–15 cm. Such examples were excavated in Szczuczyn (Figs. 8, 9 and 12) on mummified remains. It would be astonishing if the other sash parts were used for other bodies,²⁵ or family members were still using them, or finally they were

²³ Kitowicz, *Opis obyczajów*, 251; Grupa 2005, 93-94.

²⁴ Grupa 2012a, 119; Majorek 2013, 204.

²⁵ The Szczuczyn crypts did not deliver any similar sash elements.



Fig. 9. Szczuczyn. Sash head cut with lining and pressing inside. Photo D. Grupa.



Fig. 10. Szczuczyn. The narrowest sash with repairs by darning along its width and the next hole. Photo D. Grupa.

simply sold? That cut fragment could have been bought to complete Polish national costume for the grave. *Post mortem* inventories contain information on the condition of sashes condition, mentioning, for example worn out sash, dirty sash, old sash, damaged with rubbed out ornament,²⁶ second-hand lemon coloured Chinese sash

with silver thread, ordinary Persian sash, old and torn, Persian sash with gold, damaged, used.²⁷ This information is usually completed with a note of their price, so we can suppose that they not only served as material to pay debts or inherited by family members, but also were sold as sashes for a coffin.

²⁶ Grupa 2005, 97. The expression ‘bad border’ can refer to a green-golden sash from Szczuczyn, where green sections were rubbed out by metal thread from adjacent squares.

²⁷ Turnau 1987, 430.



Fig. 11. Szczuczyn. Sash – darning with green thread. Photo D. Grupa.



Fig. 12. Szczuczyn. A half (?) of a green-golden sash – after conservation. Photo D. Grupa.

Kontusz sashes had entirely different function. Looking through museum collections²⁸ of liturgical vestments in Poland and Lithuania²⁹, we can observe that just sashes were common textile materials used for

sewing vestments because silk woven with gold or silver thread was very decorative. Local churches have collections of not only chasubles (Fig. 14), but also single items of liturgical copes and stoles.³⁰ General analysis of preserved collections shows that donating sashes for church vestments was very popular in the 18th and 19th centuries.

Catholic Church regulations define clearly, that vestments used directly for services should be made solely of silk textiles.³¹ Even many destructive wars and calamities in Europe and Poland did not affect donors' generosity, equipping churches with the world's most expensive textiles for the Glory of God.³² Hence, *inter alia*, sashes were used as basic part of chasubles. In 1761 Kazimierz Szymborski donated two sashes to a church in Kalwa, albeiton certain conditions: "[...] Two sashes should be sold, one Turkish *szalowy*, the other – silk with a flower pattern. These sashes or the money received from sale of them should be donated to Kalwa church [...]"³³ Testamentary bequests often inform us about donations of silk and woollen garments: *żupans*, *feryazes*, *kontuszes*, or ladies' dresses. In 1657 the Dobrzyń Land treasurer, Jan Świętosławski donated to the Carmelite Order: "a scarlet *feryaz* lined with lynx paws, as well as a scarlet satin *kontusz* [...]. Item *jamurkowe kontuszes* with samite borders for

²⁸ E.g. the diocesan museums in Drohiczyn, Pelplin, Płock, Przemyśl, Sandomierz, Siedlce, Tarnów, Włocławek, Museum of Pisz Land, Central Textile Museum in Łódź, Museum of Agriculture in Ciechanowiec or National Museum in Warsaw.

²⁹ Pauliukevičiūtė 2014, 127-166.

³⁰ Bender 2011a, 456-460.

³¹ Dudziński et al. 2017, 118.

³² Nowowiejski 1902, 25; Dudziński et al. 2017, 118.

³³ Nowosad and Kowalkowski 2016, 334.



Fig. 13. Szczuczyn. Left side of green-golden sash with seen signs of weft rubbing in green squares, lining – after conservation. Photo D. Grupa.



Fig. 14. Drohiczyn, Muzeum Diecezjalne. Chasubles made of sashes. Photo W. Nowosad.

church vestments for the Carmelites [...]”.³⁴ Jan Wiesiołowski made the following donations to churches in 1659: “a Persian tapestry to a Picture of the Holy Virgin Mary in Kowal parish church, also a Turkish robe for that church. A new yellow satin *żupan* to a Franciscan church in Dobrzyń for vestments [...]”.³⁵ Traditions of

donating garments did not change in the following century. Apart from sashes Kazimierz Szymborski offered the following clothes: “[...] My robes, sapphire blue *kontusz* from French cloth must be sold for a high price and the money should be given for Kalwa church vestments and decorations. Also my satin crimson *żupan* to Kalwa church for necessary vestments”.

Unfortunately, we cannot identify these gifts in vestment collections, as similar textiles were bought new

³⁴ Kowalkowski and Nowosad 2013, 261.

³⁵ Kowalkowski and Nowosad 2013, 274.

as well. Priests Franz Bock and Longin Żarnowiecki wrote about the decline in special church textile production, and it was difficult to distinguish material for vestments from beautiful dresses, as in the morning they were seen on chasubles in churches, while in the evening the same patterns were identified in dresses for the theatre, a ball and a concert.³⁶ It is difficult to speak about church textiles, when patterns consist of various arabesques, flowers, laces, vases, Japanese bonsai trees, and even dragons,³⁷ having no associations with Christian symbols.

Apart from male clothes, also female dresses were donated. The biggest collection of chasubles made of women's dresses is kept in the Kalisz Collegiate Church.³⁸ The lower parts of dresses, the skirts of which could measure from 3 to 6 m in perimeter were ideal for constructing rich liturgical vestments. A little less material was obtained from a traditional male costume, because the lower part of a *żupan*, *czechman* or *kontusz* contained only 3-4 m of fabric,³⁹ although this too sufficed. As it was with men's last wills or posthumous inventories, also women's bequests contained general information on donations, sometimes specifying a type of textile, colours or ornament. In 1753 the wife of the Royal Huntsman of Ostrzeszów, Krystyna Leśniewska, née Doruchowska donated her wedding dresses. In 1776 the daughter of the palatine of Kalisz donated a textile with silver and coloured flowers to make two chasubles.⁴⁰

Worn silk in liturgical grave robes

The history of using the same textiles for vestments and lay clothes can be read the best on an example of a grave chasuble excavated in the southern crypt of the church in Gniew (Pomorskie Voivodeship).⁴¹ The object was made of damask with a repeated decorative pattern, consisting of acanthus leaves, a vase, a crown and cordate leaves (Fig. 15), reportedly 120 cm high. Ornamentation on renaissance damasks usually consists of large rich compositions of various elements. The same motifs were identified on the textile of a dress belonging to Princess Anna Aleksievna Romanova, died in far-away Moscow in 1659, and was buried in the Church of the Dormition in the Kremlin.⁴² Metropolitan Varlaam of Novgorod was buried much earlier, in 1601,⁴³ and



Fig. 15. Gniew. Silk textile schedule, attempt of ornament reconstruction. Drawing M. Grupa, digital processing T. Dudziński.

his robes were made of ornamental composition almost identical to the Gniew and Moscow examples.⁴⁴ Further analyses of monastery collections let us register another example of damask with a 'crown' motif⁴⁵ in the Benedictine monastery in Żarnowiec (Pomorskie Voivodeship) (Fig. 16). The example is an antependium⁴⁶ made of a slightly faded green textile with an identical ornament. Textile archaeological artefacts are usually in various shades of yellow-brown, called 'tea colours', because vegetal dyes decompose in a soil and crypt environment⁴⁷ preventing the identification of their original hues. At this stage of study, it is difficult to recognize neither the original colours of the textiles from Gniew and Russia, nor the workshops which produced that design, but we can absolutely state that such textiles were used in both lay and ecclesiastical circles at the beginning of the 17th century.

³⁶ Żarnowiecki 1915, 127; Grupa 2010, 94.

³⁷ Dudziński et al. 2017, 52, 125, Figs. 13 and 14. This Author's own research fully confirms the remarks of Bock and Żarnowiecki.

³⁸ Bender 2011b, 404.

³⁹ The present Author's own study.

⁴⁰ Bender 2011b, 404.

⁴¹ Grupa 2015, 196-198; Grupa et al. 2015, 70-71, 110.

⁴² Orfinskaya 2009, 202-203.

⁴³ Orfinskaya 2009, 207.

⁴⁴ See note 5.

⁴⁵ The name was given by a conservation team restoring Gniew textiles.

⁴⁶ The present Author's own research.

⁴⁷ Grupa 2007, 208; Grupa et al. 2015, 42-43. Textiles deposited in the ground or crypts were exposed to the activity of microorganisms and chemical processes of a particular environment. The intensity of these processes depends on humidity and temperature changes, as well as types of soil and the kinds of materials placed together with textile in the ground and crypt.



Fig. 16. Żarnowiec. Green damask in antependium. Photo D. Grupa.



Fig. 17. Gniew. Reconstruction of a velvet chasuble, cat. no. 315. Photo D. Grupa.

The history of excavated liturgical vestments is much longer than that of lay costume, because according to synodic regulations, dead priests ought to be buried in vestment which served them during their lives, while celebrating Mass. Old, worn out vestments were recommended as grave attire, and this fact is confirmed exactly in many archaeological sites from all Polish

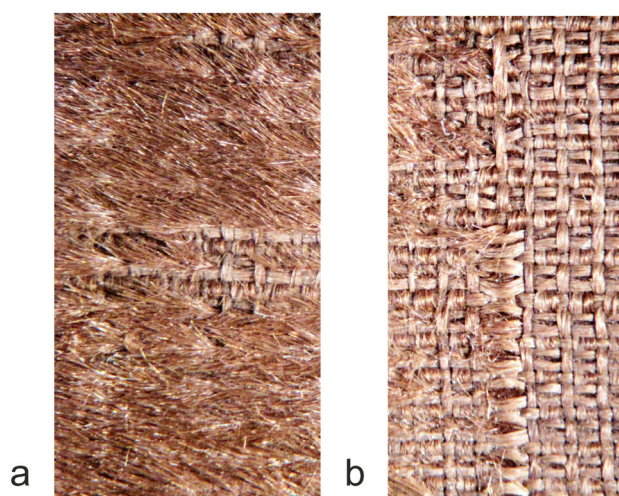


Fig. 18. Gniew. Velvet from chasuble. a – hair in velvet fabric; b – fabric surface after hair rubbing. Photo D. Grupa.

excavations of that kind. The Gniew material provides the most convincing evidence.⁴⁸ Textiles from the ossuary in the southern crypt required dividing into categories, and in the final stage we were able to distinguish relics of two velvet chasubles (Fig. 17), the one with a 'crown' and a stole. The velvet objects did not resemble artefacts known from museum collections,⁴⁹ because the hair cover from its surface had been rubbed out in the majority of cases, leaving its residual form in seams (Fig. 18:a-b).⁵⁰ It is not known, how long the chasubles had been used, but to leave such damage, it must have been at least 80-150 years. They may have been used originally for other purposes and the textile served later for sewing grave garments. Unfortunately, the segmentation of all the elements did not allow us to identify the kinds of seams joining particular columns.

⁴⁸ Grupa et al. 2015.

⁴⁹ Michałowska 1989; Okulicz 1999; Krupa 2013.

⁵⁰ Grupa 2015, 194-195; Grupa et al. 2015, 109-110.



Fig. 19. Szczuczyn. Burial of an unidentified clergyman – general view. Photo A. Wojciechowska.

A more understandable situation was registered in eastern crypt B in Szczuczyn (Fig. 19), because the Piarists deposited there were not moved from their coffins by intruders visiting the crypts. The Order had faced various financial problems from the very beginning of their functioning there, as was reflected in problems furnishing the church with proper fittings and vestments. We learn about these difficulties from a letter of the Order's rector, dated 13 Oct. 1718 to Konstancja Potocka (the widow of Stanisław Antoni Szczuka, who died in 1710): "[...] I do not know whether those pieces of poor textile were enough for making a chasuble for our church, but if it is ready, I would like to ask you kindly to send it to us, as our vestments are in rags"⁵¹ Their condition must have been very miserable, because when Jakub Ogorzelski died in June 1718, he was dressed in a chasuble quickly prepared, straight stitched pieces of poor raw silk fabric, not popular in the Catholic Church. The work was done in a hurry, as is evidenced by the lack of a side part on the left (typical finishing and stiffening the chasuble inside – between the lining and the top part). The statement can be questioned, of course, as linen used usually for that treatment decomposes quickly. In the Szczuczyn case we have another situation. Mummified remains have been preserved with all particular elements of the dead clothes, hence our suggestion that the lack of a lining and the missing parts of internal chasuble layers in Ogorzelski's grave chasuble is an obvious example of clothes prepared specially for a grave in a very economical form.⁵² The set consisting of a chasuble, a stole and a maniple was made of poor quality silk. Was it that textile category which was mentioned three months later by the Rector of Szczuczyn in his letter to Konstancja

Potocka? If liturgical vestments were in such a miserable condition, it is no wonder that the worst elements were deposited in the grave, because in the monks' opinion of course, even the worse quality fabric was very expensive), but still in accordance with Congregation of Ceremonies regulations. The Szczuczyn Piarist grave clothes collection is an exceptional source for the analysis of burial rites and grave goods. The 25 burials contain a variety of goods. In ten of them there were unique vestments, made of raw silk fibres. The present Author identifies this textile only in one more example in Poland. Bishop Hieronim Wielogłowski of Przemyśl (who died in 1765) may have been dressed in a chasuble of a similar textile, although its description gives information on black cloth.⁵³ It could be raw silk similar to Szczuczyn material, which can be easily mistaken not having examples to compare. During working *in situ* in Szczuczyn the material excavated there was also described first as a woollen cloth, but microscopic tests verified the opinion that it was silk.⁵⁴

The remaining material from 15 Piarist coffins is a perfect example of economic attitude to monastery property. As a rule, a chasuble, a maniple and a stole create one set, although that rule was not always obeyed in the Szczuczyn burials. In 5 coffins, particular elements belong to different sets, because each item could have been damaged or worn out in different times and the most destroyed parts, which could not be used in the liturgy were designed for burials.

Coffin no. 3 contained a chasuble made of a textile with golden flowers, originally probably red on white lining, while the stole and a maniple were made of black fabric. The stole was also lined with white textile and the maniple, – with blue. The chasuble

⁵¹ Dudziński et al. 2017, 92, 117.

⁵² Dudziński et al. 2017, 92.

⁵³ Drażkowska 2014, 235.

⁵⁴ Dudziński et al. 2017, 92.



Fig. 20. Szczuczyn. Zoom of silk textiles from a maniple and its repairs. Photo A. Wojciechowska.



Fig. 21. Szczuczyn. Striped textile, clear loos in threads (écru in colour) as a result of frequent maniple usage. Photo D. Grupa.

was lined with galloon, green at present,⁵⁵ and crosses on the stole and the maniple were prepared of bobbin lace with metal braiding of a golden colour.⁵⁶ As may be supposed from the description, every element

⁵⁵ Grupa 2013, 133-137; Grupa 2014, 18, 21. The surface of the galloon is covered with rust products indicating the predominance of copper in the metal alloy, which originally imitated gold braid.

⁵⁶ Dudziński et al. 2017, 90.

was made of a different textile, so all possible material available in the monastery was used, without any care for pattern or colour.

In coffin no. 7, a chasuble and maniple were made of the same textile, while the stole was absolutely different in ornament and colour. The large floral compositions of the chasuble (yellow and red) did not correspond at all with the small compositions in the stole (blue and brown). All missing parts were carefully repaired,



Fig. 22. Szczuczyn. Silk stole decorated with false galloon – after conservation and reconstruction. Photo D. Grupa.



Fig. 23. Szczuczyn. Silk satin biretta lining with over print, zoom of biretta printed filling. Photo A. Wojciechowska.

and holes darned (Fig. 20), to make the impression from a distance that the clothes were still sumptuous.⁵⁷

In coffin no. 8, the chasuble had signs of having been used for a very long time. Strip ornament was rubbed out in many places or warp threads were completely missing on the surface making strips (Fig. 21). The stole was made of a bright plain textile (Fig. 22), absolutely different from the dark chasuble material. There were also differences in linings. The chasuble was lined with plain linen textile in plain weave 1/1,

and the stole - with cotton-silk textile with a floral motif.⁵⁸ More sophisticated combinations were observed in the remaining coffins. A stole from coffin no. 9 was identical in material with the chasuble side columns and a maniple from coffin no. 21 – burial B. The side column of chasubles from coffins 8 and 9 were made of the same textile as the maniple heads from coffin no. 9. Based on these elements, we can suppose that the persons deposited in these coffins may have died in a similar period. Inscriptions on coffins 8 and 9

⁵⁷ Dudziński et al. 2017, 91.

⁵⁸ Dudziński et al. 2017, 91.

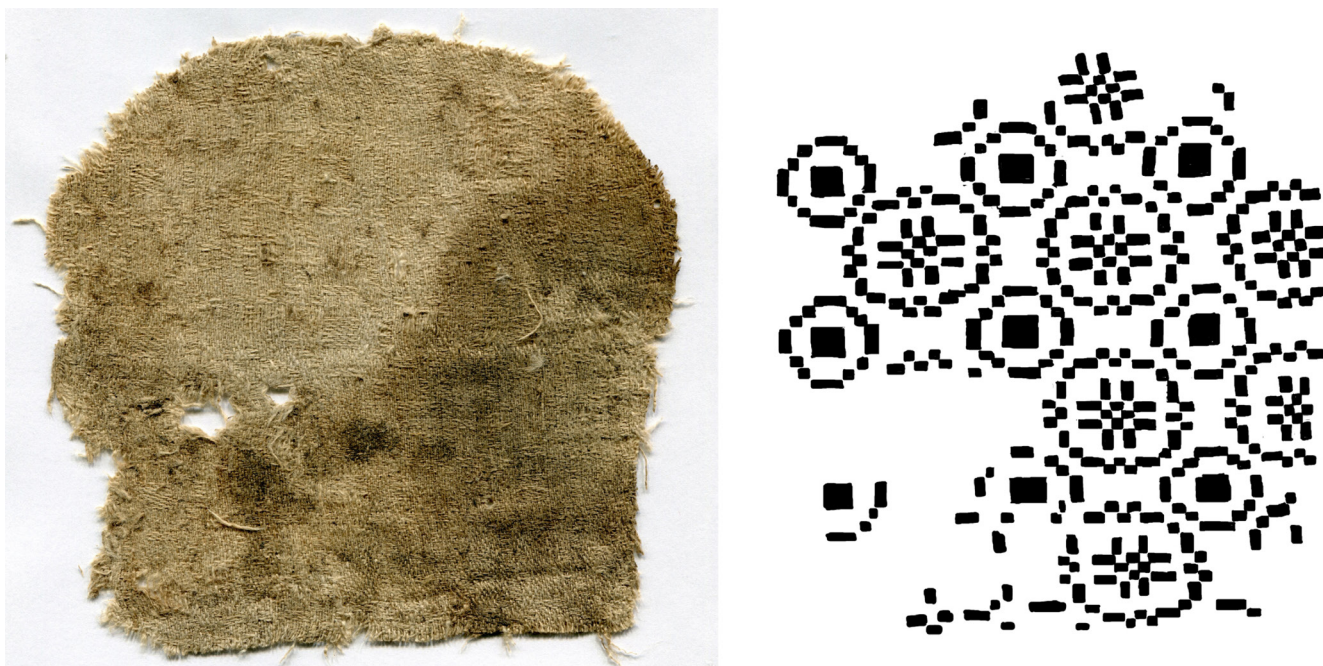


Fig. 24. Szczuczyn. Relics of biretta lining and reconstruction of geometrical ornament. Drawing M. Grupa.

confirm these observations, because the men resting in them all died in 1754.

Three silk maniples were found outside coffins in the sand of the crypt. The first was 90 cm long and made of beige silk textile in rep weave, the second, also silk was red. In this instance we suppose that this very damaged object with an ornament made with a silk core was lined with a plain weave silk 1/1. The third item was made of mixed textile, where the yellow warp is silk, and the white weft is linen. Attempts to adjust these maniples for any liturgical set are pointless due to lack of consequence in completing grave garments. The red maniple could be put together both with a black and a beige chasuble.⁵⁹ These repaired vestment elements could have been used in the liturgy for some time, because some popes, like Benedict XIII, passed a directive concerning the proper care of liturgical vestments; they tolerated poverty, but not laxity.⁶⁰ The discussed examples of darning textiles in vestments excavated in the Piarist coffins are the best example of the fact.

One more element of grave goods has attracted the attention of researcher. Generally, biretta construction dictates choosing the same textiles for its production. Here there were observable differences. Their construction was in fact identical, but the textiles used were different. The external cover was made of wool or silk (plain weave, satin weave), silk internal part, yellow at present and one red with overprint (Fig. 23). One lining was cotton with a geometrical pattern (Fig. 24).

Five preserved birettas had paper between their external and internal textiles. This was typical 18th century art paper, used here to stiffen and warm the construction. In three cases we can speak about secondary paper use, confirmed by fragments of writing still readable there. A biretta belonging to Piarist Bernard from John the Baptist (died in 1755) was very damaged and the paper lining was only in scraps with single letters „au”, „cm”, „u”, „m” and some others only in general outlines. They are scattered around and cannot be formed into words. The composition of the preserved material suggests that there were at least two paper layers with a layer of linen underneath, possibly protecting the paper from external moisture. Studying the handwriting, we can assume cautiously that the paper was a kind of draft or student notebook from the Piarist school.⁶¹

In the other instance⁶² the paper had longer notes. On a triangular strap, compatible to a triangular section of the biretta, we read as follows: in upper part a letter 'u' is readable, next comes an empty space and below four text lines (separated with a sign „/”). In brackets we suggest the missing fragments, according to context: „[p]rzykaz[a]ń Bo[skich] (God's Commandments) / t przykazań Kościel[nych] / (Church Commandments) st Sakramentów Świąty[ch] (Holy Sacraments) / iari czy do ...ć wie...”. In the bottom part, only the letters

⁶¹ Dudziński et al. 2017, 94.

⁶² The biretta belonged to Piarist Joachim from St. Calasanz (died in 1821), who remained in Szczuczyn after the order was secularized and taught at school.

⁵⁹ Dudziński et al. 2017, 91-92.

⁶⁰ Nowowiejski 1902, 111; Dudziński et al. 2017, 94.

„l” and „ni” were decipherable.⁶³ The next biretta had a paper insert of music paper with notes (Fig. 25). There is one very interesting textile coming from a biretta lining – red silk in satin weave 7/1 (the warp is very thin and red in colour and covers a yellow thick weft – Fig. 23), but it was not the textile which attracted our attention, but the overprint situated on it. It is an unrecognizable theological or philosophical Latin text, divided into chapters – at least twenty (indicated by one of the headlines – „XX”). The individual buried in coffin no. 15 cannot be identified, apart from the fact that he was a Piarist. The print itself and the decorations it used indicate both elements originate from the end of the 17th century and the second half of 18th century.⁶⁴ What the reason for making imprints on one of the most expensive textiles of that period was, we will never know, although the idea of using this type of fabric for a biretta lining seems original.

‘Czechmany’, dresses and a cassock

The Szczuczyn crypts, except for the Piarist burial place were primarily the location of the final rest of the family of Stanisław Antoni Szczuka (apart from his wife, who was buried in southern crypt of the Holy Trinity Church in Radzyń Podlaski), and local families belonging to the local elite of the 18th and the first half of the 19th centuries.⁶⁵ Analysis of these burial clothes provides a foundation for a rather complete knowledge of grave garments and funeral rites of that period. One of pieces of clothing is a *czechman*, discussed above and excavated mainly from 18th century burials. Until now, we have not been able to establish their name from the times before 1740, possibly żupans, although they differed with closed part of buttons – this details cannot be found in inventories and last wills. Our first information about a *czechman* is reported in Małopolska Lists,⁶⁶ and it describes it as a garment made of light woollen textile lined with Chinese silk. In archaeological material *czechmans* are detectable much earlier. An analysis of grave garments lets us distinguish different kinds of them. We examine very carefully all seams joining particular elements, collars, cuffs usually bearing signs of wear.⁶⁷ Sometimes we find holes, which, as in sashes, were patched. One of the Szczuczyn *czechmans* was torn in several places and was repaired in various ways – in two cases the same textile was patched on

torn sleeves, while another tear, also on a sleeve, was repaired with a round seam (Fig. 26:a-b).

An example of the long use of silk garments is a cassock excavated in the crypt under the chancel of the parish church in Końskowola, which may have been worn by a canon, since there was a wooden chalice in his coffin.⁶⁸ The cassock was probably made of black or dark brown satin in weave 7/1. Holes made during its exploitation were patched with satin of the same colour and weave (Fig. 27:a-b).

However, the most exciting objects include relics of women’s grave dresses excavated in the Czapski crypt in Toruń. Apart from *czechmans* and *kontusz* sashes found on male remains, the women buried there were wearing silk dresses, although they were only parts of frocks, worn during their lives. To make a grave gown, the trains of light rococo frocks and their sleeves as far as the elbows were used (Fig. 28:a-b). In this case the problem of the back part of the dress part was neglected, because the width of the train enabled draping the cloth to make an impression of a complete robe.⁶⁹ The third dress also lacked a back part but it was formed another way. The bodice front with carefully made vertical folds repeating every 4-5 cm was used, with the addition of sleeves, very carefully finished, although with wearing signs of rubbing out on the lining edges. The lower part of the dress (the skirt) was fastened to the top with very loose basting, and the bottom edge of the skirt was only pressed. We identified numerous dirty spots on the dress surface made during *ante mortem* use, which weakened fibres and rarefied the weave.⁷⁰ Only archaeological material can give us such information and observations. Requests regarding burials do not inform us about using only fragments of clothes for the purpose, as it must have been too shameful a matter to discuss in public.⁷¹ We will never know whether that fact was agreed with a person before his/her death, or the family made a decision when it dressed the body for burial.

The second cycle of woollen fabrics

Analysis of woollen textiles found most often in the damp environment of urban layers is another problem.⁷² These are usually small fragments of various kinds of textile and their function is practically impossible to define. Some of them must have served for making woollen garments, as holes left by a needle

⁶³ Dudziński et al. 2017, 94.

⁶⁴ Dudziński et al. 2017, 95-96.

⁶⁵ Grupa 2012a, 109-125; Grupa et al. 2013, 99-108; Grupa et al. 2014; Dudziński et al. 2015; Dudziński et al. 2017; Nowak 2017b, 173-185.

⁶⁶ Turnau 1991, 50; Stachoń 2001, 31.

⁶⁷ Grupa 2005, 70-72.

⁶⁸ Except for bishops only canons could have a chalice among their grave goods – the Author’s own studies.

⁶⁹ Grupa 2005, 69.

⁷⁰ Grupa 2005, 70.

⁷¹ Grupa 2005, 81.

⁷² Kamińska and Nahlik 1958; Nahlik 1959; Maik 1991; Maik 1997; Zimmerman 2007; Grupa 2012b, 250-252.



Fig. 25. Szczuczyn. Relics of biretta lining and filling with paper with music notation. Photo A. Wojciechowska.



Fig. 26. Szczuczyn. Holes in *czechman* sleeve. a – a hole repaired with round seam; b – with patches signs. Photo D. Grupa.

and thread and signs of felt confirm. Sometimes, we are able to distinguish pieces serving as seals or pads in all the collection (Figs. 29 and 30:a-b).⁷³ That they had been garment elements once is seen on edges, seams of borders or finishing with folds. All of them are of various size and shape and the largest number of them was identified in Gdańsk material, mainly

⁷³ Grupa 2012b, 250.

from Lastadia – from an about 400 m section of the Motława River bank, stretching 70 m wide.⁷⁴ From the Middle Ages⁷⁵ on, a prosperous shipyard functioned there, and apart from wood, a prosperous shipyard needed many other raw materials, which were excavated in the area. They included moss, animal bristle, hemp tow, pitched flax short fibres. All these materials were used for sealing spaces between ship plating planks. The collection possesses interesting fragments of string and ropes made of fleece wastes and sack-type fabric,⁷⁶ where dirt, cores and dead fleece are removed from wool. Guild regulations and crafts masters prohibited the use of such waste in woollen textiles, especially cloth production. Medieval societies did not waste any material which could be used for other purposes, so that this waste material was used as well as high-quality yarn. It served for making low quality products used in packing and hanging objects, when smooth fine ropes of vegetal raw material was not necessary. Ropes of flax and hemp were needed as precious ship ropes, and in other cases they were replaced by other products, which in this instance was waste from cleaning fleece.

⁷⁴ Kocińska and Trawicka 2005, 13-19; Grupa 2012b, 28-31.

⁷⁵ The earliest information on shipbuilding in this area comes from 1363 – Ossowski 2010, 51.

⁷⁶ Grupa 2012b, 136, 184-186.



Fig. 27. Końskowola. a – silk cassock after conservation and reconstruction; b – zoom of a cassock's repaired holes. Photo D. Grupa.

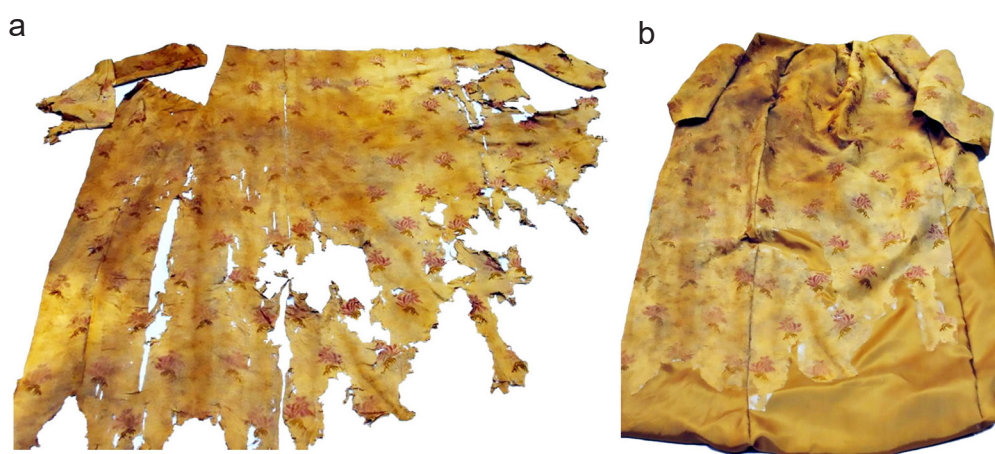


Fig. 28. Toruń. Grave robe. a – after conservation; b – without back part made of a frock train – after reconstruction. Photo D. Grupa.

Generally, unlike the case with silk finds,⁷⁷ the small base of woollen textiles⁷⁸ does not allow for detailed

interpretation. This the result, of course, of quick destruction processes and material fragmentation, but not

⁷⁷ Silk durability was historically depended mainly on the method of fibres processing and kinds of agents used during colouring treatments after textile manufacturing. Generally, silk fibres are resistant to fungi and most of bacteria attacks, although in some instances these factors can cause their decomposition and complete damage. A combination of all factors affecting silk in soil or crypts makes this material less resistant than when attacked individually – Grupa et al. 2015, 42.

⁷⁸ It is a large quantity, but in small fragments – from 1 to 10 cm² on average, it does not offer much possibility for interpretation, e.g. in costume design. Archaeological textiles have properties enabling their preservation in varied conditions for centuries. Such finds come from: ice, swamp, desert, ocean waters and layers of medieval towns. An environment is a common factor joining all

listed cases. As it can be observed, environmental conditions are very different – with various factors' activity: decreased moistness or temperature. In all cases, destructive process was reduced by too small or too large quantity of water in woollen fibres' structures or reduced temperature. When woollen textile was placed in given conditions, their most significant factor was preserving its stability, without rapid fluctuations. Textiles were deposited in various soil levels, therefore processes taking place in them were progressing without light and oxygen access. Wool fibre is a complicated structure. Its preservation state was also conditioned by factors acting on them before the textile was deposited to the ground (e.g. human sweat is also regarded as destructive element affecting chemical compounds contained in fibres) – Grupa 2012b, 259-260.

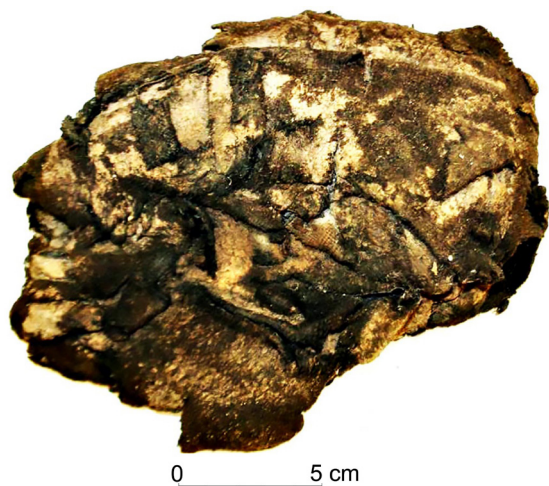


Fig. 29. Gdańsk-Lastadia. 13-layer pad of textile fragments with signs of lining. Photo D. Grupa.

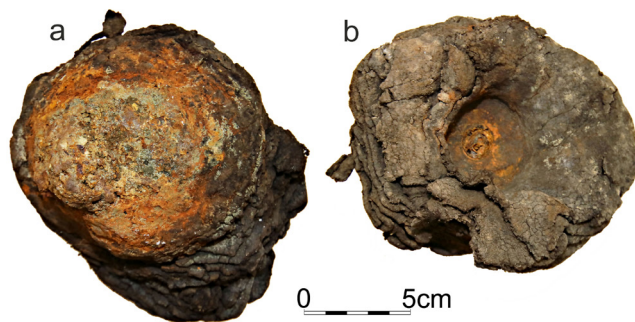


Fig. 30. Gdańsk-Lastadia. Multilayer pad of a uniform fabric: a – front; b – back. Photo D. Grupa.

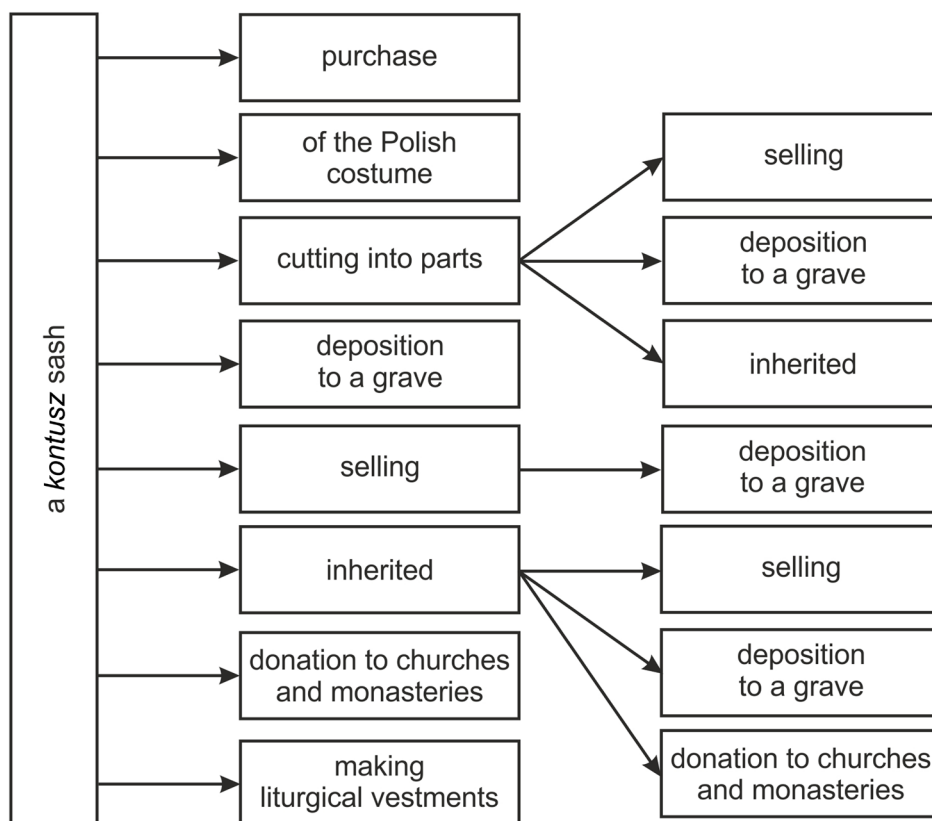


Fig. 31. Biography of the *kontusz* sash.

only. We should think also about the alternative use of old textiles, as for example the mass purchasing of old rags and textile fragments called in German Lumpen around Europe, used for paper production. Far-sighted rulers, such as Frederick the Great passed edicts prohibiting the export of rags from their realms. Bans did not secure borders from the export of textiles, what is obvious from the republication of the Edict from 1747

30 years later.⁷⁹ When paper-mills were deprived of production components of the proper quantity, they were closed and production declined.

⁷⁹ Ulewicz and Dąbrowski 2018, 12-17, 50-51.

Conclusions

Textile archaeological materials as exceptional knowledge source have their rightful position in the world history of material culture, although each researcher has his individual attitude to the subject. Most of them concentrate on technological analyses and the spread of textiles in particular regions. There are also elements of information on short or long use and these aspects are worth attention, because they also depict the attitudes of different social groups to material objects. The material presented here provides an opportunity to outline brief characteristics of the secondary use of not only various textiles waste,⁸⁰ but also of paper. Unfortunately, most of our information and conclusions are based on grave clothes, as they have been preserved, unlike other fabrics, but on this basis we are able to speak about the life of historical populations, decisions written in wills and fulfilled by their descendants. It is only one aspect of all life's activities, but it provides precious information unobtainable from other sources.

Following the information concerning repairs of *kontusz* sashes, we obtain a new look at their use (Fig. 31). In the beginning, the problem seems to be simple – a sash is an element of Polish national costume, but at least 6 cases of the studied artifacts demonstrate different use of the sash. The most intriguing issue, apart from numerous repairs, is that sashes were divided into parts and at least two or three separate accessories were made from the original sash width. By means of tracing their way from the moment of purchase to their deposition in a grave, we see how important role they played in Polish national dress and how precious they were in a budget of every noble or aristocrat. Donating them in last wills was completed by exactly defining their condition and valuation of every single item (a similar situation was observed in the case of other inherited garment elements). An exact survey of all these archaeological textiles enables us to verify testamentary legacies, which often specify material and market value of worn clothes, both silk and woollen.

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⁸⁰ Grömer 2017.

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Streszczenie

Nie tylko skarpety cerowano – wtórne użycie tkanin źródłem do badań kultury materialnej

Badania archeologiczno-konserwatorskie prowadzone w kościołach dostarczają materiałów tekstylnych zazwyczaj w znacznie lepszym stanie zachowania, niż w przypadku tych odkrywanych podczas wykopalisk archeologicznych np. w miastach. Po zabiegach konserwatorskich można poddać je dalszej analizie i – co istotne – w pełni zrekonstruować ubiór. Przede wszystkim jest to odzież z jedwabiu; niektóre tkaniny grobowe noszą ślady napraw. Jedwab był tak cenny, że nawet zużyte i dziurawe szaty z niego uszyte przekazywano w testamentach. W artykule zwrócono szczególną uwagę na pasy tekstylne, tzw. pasy kontuszowe, które były elementem męskiego stroju w Rzeczypospolitej w XVII wieku i w stuleciach następnych. Jak się okazuje nierzadko trafiały one do grobów już jako mocno zużyte (zacerowane dziury, podszycia – ze skróconych najczęściej głów pasów czy przycięte do 1/3 lub 1/2 szerokości wzdłuż całej długości). Wartość pasów kontuszowych potwierdza także zwyczaj ofiarowywania ich świętyniom i szycia z nich ornatów.

W materiałach archeologicznych znajduje potwierdzenie regulacja kościelna, zabraniająca chowania duchownych w szatach, które były używane w bieżącym czasie w liturgii. Z tego powodu ze zniszczonych tkanin jedwabnych wykonywano strój dla zmarłych księży. Dwa aksamitne ornaty z kolekcji gniewskiej miały prawie całkowicie wytarte runo, a np. w Szczuczynie szaty grobowe skomponowano z elementów pochodzących z różnych kompletów.

Niewiele informacji znajdujemy na temat wtórnego użycia tkanin wełnianych; włókno to zachowuje się zdecydowanie rzadziej, niż jedwab. W artykule przedstawiono sposoby wtórnego wykorzystania znoszonej odzieży wełnianej (uszczelki w stoczniach, młynach, produkcja papieru).