The Inventory of Catherine Jagiellon’s dowry 1562¹

¹ Translation by the author of the thesis: Urszula Frick
Anno Domini 1562, 8th October
The dowry of Her Highness Catherine of Poland, the Duchess of Finland etc.
With all kinds of things noted below from Vilnius to [Duchy of] Finland in the
year and a day stated above.
The things listed below were viewed, described and valued by the below signed
men [appointed] by Her Highness and by His Highness Duke of Finland.
As follows:
Reverend Father Piotr Myszkowski, dean of Cracow, Parson of Gniezno,
Minister of the Crown
Reverend Father Stanislaw Czarnkowski, custodian of Leczyca and the canon in
Cracow, Referendary of His Majesty
Mr Jan Kostka from Stembork, Castellan of Gdansk, Treasurer of Prussian
Lands,
Mr Stanislaw Wloszek, The Governor of Zizmorski district, Court Treasurer of
Grand Duchy of Lithuania.
Mr Hans Flamming, Mr Henrich Klaus, Mr Hans Sztoch, the advisors and
officials of His Highness Duke of Finland
There was as also Jan Konieczki, courtier of the princesses
There were also as appraisers, goldsmiths and embroiderers from Polish as well
as from His Highness duke of Finland’s side
Jewels and its valuation

Necklaces with gems:

1. First necklace, golden with five emeralds and six pairs of big oriana pearls. With it a cross with five emeralds and a big hanging pearl. Valued at: 6400 thaler

2. Second necklace, golden with three table cut diamonds, two table cut rubies, six oriana pearls and pendant, in which one big table cut diamond is placed on the inner side with one table cut ruby on the outer side. Below big hanging pearl. Valued at: 16800 thaler

3. Third necklace, golden with three emeralds and two rubies, in between which there are six rows of pearls with 4 pearls in each row. Pendant with triangular ruby at the top and table cut diamond and emerald with a big pearl at the bottom. Valued at: 4600 thaler.

4. Fourth necklace with four table cut diamonds, three table cut emeralds, 2 table cut rubies, six pairs of small pearls and pendant with a table cut ruby at the bottom and a table cut diamond at the top. Hanging pearl below. Valued at: 4720 thaler

5. Fifth necklace. golden with four rubies, three emeralds and eight pairs of pearls. Pendant with an elongated emerald surrounded with rubies and a table cut diamond, and with big pearl hanging below. Valued at: 3700 thaler

6. Sixth necklace with the table cut diamond in the middle, surrounded by two rubies and two raut cut diamonds and four roses. Roses made of four pairs of pearls. Pendant with one ruby in the middle and three diamonds, hanging pearl at the bottom. Valued at: 3200 thaler

7. Seventh necklace with three table cut diamonds, two table cut rubies and four pairs of pearls. Pendant with table cut ruby. Four smaller diamonds and hanging pearl. Valued at: 1800 thaler

8. Eighth necklace with three roses made of diamonds, two roses made of rubies and six pair of pearls. Pendant with a diamond rose and table cut emerald, below two table cut diamonds and hanging pearl. Valued at: 2000 thaler

Oriana pearls are the most expensive kind of pearls imported from the Middle East (region of Red Sea) and Asia (for example Kolkata in India), after: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozatkanckie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX wieku, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 194
9. Ninth necklace with a diamond in shape of “pontu” (lat. ponto – a ship?)\(^3\), surrounded by two rubies, two diamonds and six pair of elongated pearls. Pendant with a diamond and pearls. Valued at: 1400 thaler

10. Tenth necklace with the table cut diamond in the middle, surrounded by four rubies, two emeralds and eight pair of pearls. Pendant with an emerald in the middle surrounded by three table cut diamonds and one table cut ruby. Hanging pearl at the bottom. Valued at: 3300 thaler

11. Eleventh necklace made of seven parts, with two table cut diamonds and six pair of pearls in each. Pendant with a letter “C” made of diamonds, with the ruby crown above. A pearl at the bottom. Valued at: 800 thaler

12. Twelfth necklace composed of ten balas rubies and eighteen pearls strung on golden wires. Valued at: 1500 thaler

13. Thirteenth necklace composed of eight rubies, seven sapphires surrounded by pears on golden wires. Pendant with big table cut sapphire with balas rubies and five pearls at the top. Valued at: 926 thaler

14. Fourteenth necklace in shape of golden rim, decorated with three balas rubies and three table cut sapphires. Eight pearls on golden wires next to each gem. Valued at: 1000 thaler

15. Fifteenth necklace without gems, composed of enameled feretki connected with chains. Valued at: 15 thaler 25 groschen


17. Seventeenth necklace without gems, made of six bigger parts, enameled and with a pearl in each part and six smaller parts without pearls. Valued at: 41 thaler 26 groschen

**Pendants without necklaces**

1. With golden cross, decorated with ten diamonds, with three hanging pearls below. Valued at: 900 thaler

2. The smaller golden diamond one, with seven table cut diamonds and hanging pearl. Valued at: 1000 thaler

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\(^3\) Turska Krystyna, Wyprawy ślubne dwóch Jagiellonek: Jadwigi (1475) i Katarzyny (1562), in: *Kwartalnik Historii Kulury Materialnej*, vol 1, 1992, p. 27
3. In shape of a knot with sharp balas ruby in the middle, surrounded with three table cut sapphires, four round sapphires and pearls. Above two balas rubies surrounded by pearls with two big pearl at the top. Valued at: 580 thaler
4. With table cut elongated sapphires and hanging pearl. Valued at: 300 thaler
5. Pendant with a table cut sapphire and a hanging pearl. Valued at: 30 thaler
6. With an emerald in the middle, surrounded with three table cut rubies, and table cut diamond below with hanging pearl at the bottom. Valued at: 300 thaler
7. Triangular with table cut diamond and table cut ruby, with emerald and hanging pearl. Valued at: 400 thaler
8. Medallion with six table cut diamonds and rubies, ruby roses, *ponto shaped* diamonds, and *raut* cut diamond. Valued at: 400 thaler
9. With the letter “Q” and six table cut rubies, four pearls and table cut diamond. Valued at: 220 thaler
10. Golden one, with four diamond lilies, one with a hanging diamond. Valued at: 250 thaler
11. In shape of a crown, made of table cut diamonds, rubies and pearls. With a table cut emerald at the bottom. Valued at: 350 thaler
12. Golden one, enameled, with table cut ruby in the middle, surrounded with four table cut diamonds. Valued at: 500 thaler

**Bramki⁴ and Zawicie⁵:**

1. Bramka made of oriana pearls, pattern: emerald in the middle, surrounded by two rubies, two ponto cut diamonds and two table cut sapphires, valued at 6000 thaler⁶

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⁴ *Bramka, brama* (pol. plur: *bramki*) is a decorative part of a headwear (mostly mob cap) worn by polish women in 14th and 1st half of 15th century, often made of cloth of gold and embroidered with pearls. After: Turnau Irena, *Słownik ubiorów, Tkaniny, wyroby pozatkačkie, skóry, brôn i klejnoty oraz barwy znane w Polsce os średnioścza do poczàtku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 28

⁵ *Zawicie* is a decorative cloth or a kind of vale worn by polish women in 15th After: Turnau Irena, *Słownik ubiorów, Tkaniny, wyroby pozatkačkie, skóry, brôn i klejnoty oraz barwy znane w Polsce os średnioścza do poczàtku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 202

⁶ Both emerald and rubies have preface „*wag*” in the inventory, which according to Ewa Letkiewicz suggests some unspecified feature of the stones, maybe connected to their tone. After: Letkiewicz Ewa, *Klejnoty w Polsce. Czasy ostatnich Jagiellonów i Wazów*, Lublin, 2006, p. 571
2. Zawicie made of four parts of pearl fabric. In each part there are pieces of gold with 40 table cut diamonds and 40 table cut rubies. And there are quite a few of wonderful big, round oriana pearls. Valued at: 2400 thaler

Bracelets or manille\(^7\):

1. The pair of bracelets or manille, in which there are seven pairs of table cut triangular diamonds and five rubies, and twelve big round pearls. Valued at: 400 thaler
2. Second pair of manille, in each of them are four pairs of ruby granules\(^8\) and four pairs of small pearls. Valued at: 300 thaler
3. Third pair of manille with rubies, diamonds and a big oriana pearls which (Chelmicki? Name? illegible) lost and given back. This didn’t make a difference of value, but at least: 600 thaler

Chains with gems:

1. The chain with various enamels, in which twelve “klodeczki”\(^9\) with two rubies in each and twelve “klodeczki” with two pearls in each. Valued at 600 thaler
2. The chain with various enamels, in which five “apples”\(^10\) with two table cut diamonds in each and five “apples” with two rubies in each and 20 chain links with pearl in each. Valued at: 400 thaler
3. The chain with white and black enamel, in which five pieces. Each with fifty (illegible) small pearls, with a small cross hanging from it made of seven table cut diamonds, with an elongated pearl hanging beneath. Valued at 1100 thaler

Belts with chains:

1. Golden belt with various enamels, in which three big table cut balas-rubies, four big table cut sapphires, and seven roses made of one big pearl in the middle surrounded by six small pearls. Valued at 1100 thaler

\(^7\) Manille, from lat. Manicula- bracelet, handcufs, from manus- hand; from it. Maniglia- handle, strap. Bracelets, as worn on the wrists of the left and right hand as well as on the forearms. After: Letkiewicz Ewa, Klejnoty w Polsce. Czasy ostatnich Jagiellonów i Wazów, Lublin, 2006, p. 503

\(^8\) Granule stone was the old polish description of gems without cut or grinding, that were only polished to keep the biggest mass of the stone untouched. After: Letkiewicz Ewa, Klejnoty w Polsce. Czasy ostatnich Jagiellonów i Wazów, Lublin, 2006, p. 580

\(^9\) Klodeczki were a polish name for a kind of decorative chain link used in XVth century, known from archives but not fully recognized today. The name can descend from the polish word kłoda, which translates to a log. With this interpretation klodeczki would have had a cylindrical shaped chain links. After: Letkiewicz Ewa, Klejnoty w Polsce. Czasy ostatnich Jagiellonów i Wazów, Lublin, 2006, p.483

2. Second golden belt with various enamels, in which there are nine sharp cut diamonds and nine rubies and with eighteen pairs of round pearls. Valued at: 1560

**Biretki**\(^\text{11}\) with gems:

1. Biretek made of red velvet, on which four big triangular fittings
2. (decorative clasps) with diamond in each, with ruby above and a pair of table cut rubies beneath. Four big round fittings with a table cut ruby in each, with ponto cut diamond above. Surrounded by three table cut diamonds, eight small fittings with table cut ruby and table cut diamond in each. Between big fittings there are eight smaller ones with pearls and thirty-six fittings in shape of roses and forty-eight smaller fittings with 3 small pearls in each. Valued at: 3000 thaler
3. Biretek made of black velvet, on which there are four table-shaped fittings, each decorated with table cut emerald surrounded by two table cut rubies and two table cut diamonds. This Biretek is also decorated with six emeralds, three table cut rubies, sixteen bigger fittings with two round oriana pearls and twenty-four smaller fittings with 3 small pearls in each. Valued at: 1600 thaler
4. Biretek made of brown velvet, on which four big fittings, in each table cut diamond and a pair of table cut rubies, with eight smaller fittings with table cut diamond and ruby each. With eight fittings in shape of roses, with six round oriana pearl in each. In between quite a few smaller fittings, each decorated with three pearls. Valued at: 1300 thaler
5. Black velvet summer hat, girded with a golden trim, on which there are nine emeralds, eight balas-rubies and sixteen big round pearls. Valued at 1100 thaler

**Sable with gems:**

1. Black sable stitched out of two single ones. Its head and four of its paws are made of gold and decorated with gems. In the head: eight rubies, eight table-cut rubies, eyes two balas-rubies, at the top of the head one elongated emerald, four raut-cut diamonds, twenty-two table-cut diamonds. Golden chain is hanging from the fangs coming out of its mouth, and there is a ruby on top of each front and back paw. Valued at: 1400 thaler.

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\(^{11}\) Biretek was a female headwear in a shape of biretta, decorated with feathers and gems, worn by polish women in 15th century. After: Irena Turnau, ubiorów, Tkaniny, wyroby pozakaccie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p.
**Chains without gems:**

1. Eleven golden chains with diverse enamel decoration. Weight in red zloty: 405\(^{12}\). Valued at: 638,6 thaler
2. Seven chains without enamel, one with a face of Her Majesty, second one with a face of Isabel of Aragon, Duchess of Milan, third one with a face of Gian Galeazzo Sforza, Vicecomte of Milan. Weight in red zloty 585. Valued at: 921,21 thaler
3. Chain with a hare made of pearl. Valued at: 150 thaler
4. Chain made of oriana pearls outside and golden apple chain links inside. Valued at: 1320 thaler
5. Five golden chains with various enamels. Wight in red zloty 142. Valued at: 223,25 thaler

**Manille without gems:**

1. Manille or bracelets in shape of rings and hoops, the second ones with a folding table, two pairs. Wight in red zloty 137. Valued at: 215,29 thaler

**Golden belts without gems:**

1. Five golden chain linked belts with various enamels. Weight in red zloty 507,5. Valued at: 799,23 thaler
2. Golden belt with knots, in shape of rope made of pearls. Pearls valued at 200 thaler. And gold weight in red zloty 245. Valued at 587,2 thaler
3. Belt on the golden fabric, on which there are 26 big fittings made of gold, weighing 85 red zloty. Valued at: 133,31 thaler
4. Belt on the golden fabric with red lace on which there are sixteen fittings made of gold. Valued at: 50 thaler

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\(^{12}\) Red zloty was a currency used in Poland between 15\(^{th}\) and 18\(^{th}\) century, known also as polish ducats or florins. The coins were made of gold and were also used as a weight measurement, as one red zloty contained around 3,5 grams of pure gold ore. After: Aleksander Brückner, *Encyklopedia Staropolska*, Warszawa, 1990, vol II, p.143
Biretki decorated with fittings without gems:
1. Biretek made of red velvet with twenty-four golden fittings in shape of roses. In each rose there are four pearls. Valued at 360 thaler
2. Biretek made of green velvet, on it thirty-nine fittings and thirty-nine fittings. Valued at: 60 thaler
3. Black biretek with twenty-seven golden fittings and forty-five enameled aiglets in between them. Valued at: 54 thaler
4. Black biretek with thirty enameled sphere-shaped fittings, with golden chains plaited in shape of roses. Valued at 150 thaler
5. Biretek made of black velvet with thirty-six Spanish enameled fittings. Valued at 120 thaler
6. Biretek made of black velvet with twenty golden, wide Spanish enameled fittings. In between them there is a chain with two rows of flat, black enameled circles. Valued at: 40 thaler
7. Biretek made of red velvet with one hundred of smaller and bigger fittings. Valued at: 40 thaler
8. Biretek made of brown unshorn velvet, with sixty golden fittings in shape of sculls, without enamel. Valued at: 70 thaler
9. Biretek made of brown smooth velvet, with twelve big, enameled fittings and thirty-six smaller ones and with forty-eight with white enamel. Valued at: 50 thaler
10. Biretek made of white velvet, with thirty-eight circular, red enameled fittings, the trim around biretek made of golden chain. Valued at 60 thaler
11. Biretek made of black velvet, with forty-two golden fittings, without enamel. Valued at: 50 thaler
12. Biretek made of black velvet, with thirty-six fittings and fifty-six aiglets in between them. Valued at: 80 thaler
13. Biretek embroidered with pearls and gold, weighing 100 red zloty. Valued at: 156,19 thaler

Kirtles with fittings:
1. Kirtle made of black velvet with a trim embroidered with a golden chain, on it fifty-three Spanish fittings. Valued at: 270 thaler
2. Second kirtle made of black velvet with nineteen circular, flat white and red enameled fittings. Valued at: 70 thaler
The list of pearls:

1. The chain made of big oriana pearls. Valued at 1000 thaler
2. Necklace made of round oriana pearls. Valued at: 985 thaler
4. Pearls on the teleta\textsuperscript{13} fabric or red-gold undergarment. Valued at: 1348 thaler
5. Pearl on the red velvet cassock without lining. Valued at: 1130 thaler
6. Pearls on the red velvet cassock, with sable fur lining. Valued at: 770 thaler

Bramki made of pearls, without gems:

1. First bramka made of oriana pearls in shape of “S”. Valued at: 405 thaler
2. Second bramka made of round oriana pearls composed in thirteen rows, with 21 pearls in each. In between the rows there are 27 golden fittings with black enamel. Valued at: 1909 thaler
3. Five bramki made of various pearls. Valued at: 235 thaler
4. Eight bramka made of big oriana pearls. Valued at: 220 thaler
5. Ninth bramka with oriana pearls, with embroidered pattern of a tree and in between them forty-three big oriana pearls. Valued at: 166 thaler
6. Tenth bramka made of black velvet with oriana pearls with golden fittings in between and small golden chain. Valued at: 80 thaler
7. Eleventh bramka decorated with pearls in shape of roses. Valued at: 25 thaler

Pearl bonnets:

1. First bonnet made of big pearls. Valued at 335 thaler
2. Second golden bonnet, on which there are pearls in shape of roses and in between them small golden fittings. Valued at: 130 thaler
3. Third Hungarian type golden bonnet called pearl tip. Valued at: 200 thaler
4. fourth Hungarian type bonnet called tip. Valued at: 160 thaler
5. Fifth bonnet with fittings made of silver. Valued at: 100 thaler
6. Sixth bonnet with enameled fittings made of gold. Valued at: 96 thaler
7. Seventh bonnet made of black silk with fittings made of silver. Valued at: 60 thaler

\textsuperscript{13} Teleta, from italian, was a silk fabric in type of taffeta, woven with addition of golden or silver threads, sometimes decorated with patterns. It was produced since 15\textsuperscript{th} century in Italy and since then imported to Poland. It was used mainly for women dresses and coverings of fur garments. After: Turnau Irena, \textit{ubiorów, Tkaniny, wyroby pozatkačkie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.}, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 187
8. Eight bonnet with pearls. Valued at: 74 thaler
9. Ninth bonnet made of black silk with oriana pearls. Valued at 282 thaler. Bramka for this bonnet is made of black velvet and embroidered with pearl eagles. Valued at: 200 thaler
10. Tenth golden bonnet with pearls. Valued at: 60 thaler
11. Eleventh bonnet made of golden taffeta decorated with gold and oriana pearls, with two bramki made of gold and pearls. Valued at 110 thaler
12. Twelfth bonnet with two bramki made of golden taffeta, with gold and pearls. Valued at: 150 thaler
13. Thirteenth bonnet with two bramki made of golden taffeta with pearls. Valued at: 40 thaler

Ruffs\textsuperscript{14}:

1. First ruff made of black silk, embroidered with gold and pearls. Valued at: 200 thaler
2. Second ruff embroidered with gold and big and small pearls. Valued at: 250 thaler
3. Third ruff made of white cloth, embroidered with gold and pearls. Valued at 162 thaler
4. Fourth ruff made of white cloth, embroidered with gold and pearls. Valued at: 150 thaler
5. Fifth ruff woven with golden thread and embroidered with oriana pearls. Valued at: 80 thaler
6. Sixth ruff made of white cloth, embroidered with oriana pearls. Valued at: 120 thaler
7. Seventh ruff embroidered with pearl roses. Valued at: 110 thaler
8. Eight ruff with a pearl rim. Valued at: 60 thaler
9. Ninth ruff embroidered with gold and pearls. Valued at: 30 thaler

Chemise with golden wire. Valued at: 100 thaler
Three pearl wreaths. Valued at: 337 thaler
Gold Zaprawki\textsuperscript{15} for hair with pearls. Valued at:354 thaler
Belt woven with gold [thread]. Valued at :40 thaler

\textsuperscript{14} In the original document the description used here is “gurgielle or kosulki”. Gurgielle was a polonized version of Spanish gorguera which means ruff collar and originated from there. Ruff collars were known in Poland since 16\textsuperscript{th} century and it was often connected with a short shirt, so caller kosulka. Both names were used to describe the same item, after: Turnau Irena, \textit{Słownik ubiorów, Tkaniny, wyroby pozatkackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.}, Wydawnictwo naukowe Semper, Warszawa, 1999, p.64

\textsuperscript{15} Zaprawka, plur. zaprawki was supposedly a kind of decorative hairpin used in Poland in 15th and 16th century, after: Turnau Irena, \textit{Słownik ubiorów, Tkaniny, wyroby pozatkackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.}, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 201
Thirteen pairs of treparelle\textsuperscript{16}, made of gold and pearls. Valued at: 70 thaler

Two silver woven belts. Valued at: 50 thaler

**Fittings on the apparels and its value:**

1. Seventy fittings on the flesh colored or red-ornate teleta apparel. Valued at: 120 thaler
2. One-hundred-eight French fittings and one hundred-six elongated and circular aiglets in between them, on a brown, ornate, teleta apparel. Valued at: 328 thaler
3. Forty-nine Spanish fittings on the black teleta apparel, decorated with gold. Valued at: 262
4. One-hundred-twenty-eight fittings on a plain, white teleta apparel, embroidered with silver. Valued at: 328
5. Sixty-six spherically shaped fittings on an apparel made of white cloth of silver. Valued at: 315 thaler
6. Seventy-two gold fittings and one-hundred-forty-six elongated aiglets on an apparel made of crimson red velvet. Valued at: 450 thaler
7. Seventy-four Spanish fittings on an apparel made of black velvet with gold. Valued at: 316 thaler
8. Two-hundred-eighty fittings on the sleeves the apparel made of brown velvet. Valued at: 147 thaler
9. Two-hundred-eighteen fittings on the puffy sleeves of the apparel made of black velvet. Valued at: 312 thaler
10. One-hundred-eighty-four gold fittings on the sleeves of the apparel made of black velvet, with cube or triangular pattern. Valued at: 285 thaler
11. One-hundred-ninety-four triangular fittings and circular aiglets on the black, velvet apparel with a big cubic pattern. Valued at: 203 thaler
12. One-hundred-ninety-eight fittings in shape of trumpets on the black, velvet apparel, made after Spanish pattern. Valued at: 160 thaler
13. Seventy-six fittings on the white satin apparel. Valued at: 126 thaler

\textsuperscript{16} It is hard to deduct what traparelle really was. In *Słownik ubiorów, Tkaniny, wyroby pozatkačkie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.*, the definition says that it is a type of collar or a finish to collars and cuffs originated from italian and spanish fashion in 16\textsuperscript{th} century. The word comes from old Italian word meaning a flag - *trapello*. Krystyna Turska though, in her article: *Wyprawy ślubne dwóch Jagiellonek: Jadwigi (1475) i Katarzyny (1562)*, writes that traparelle can be understood as small handkerchiefs or as decorative cuffs, which would explain why traparelle were always listed in pairs in different inventories.
The list of silvers and its weight in Cracow’s weight

It is important to know, that:

The silver which is completely gilded is valuated for every grzywna according to Cracow’s weight 12,5 thaler

The silver that is partially gilded is valuated for every grzywna of this weight 10,5 thaler

The silver that is not gilded, white silver, is valuated for every grzywna of this weight 8 thaler

Firstly

Gilded cups of her majesty

Bigger gilded cups with covers of Nuremberg work with the coat of arms of her majesty

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Smaller gilded cups with covers of Nuremberg work, there is 12

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Grzywna is the name of the weight measurement used in Poland since middleages. It was also known as mark
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<td>9/6</td>
</tr>
<tr>
<td>11</td>
<td>8/6</td>
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<tr>
<td>12</td>
<td>3/15</td>
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</tbody>
</table>

Various cups of her majesty

M/S/Q

1st cup of Nuremberg work weights 6/13/12

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<tbody>
<tr>
<td>2</td>
<td>8</td>
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<tr>
<td>3</td>
<td>6/16</td>
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<tr>
<td>4</td>
<td>4/14</td>
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<td>5</td>
<td>4/1</td>
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<tr>
<td>6</td>
<td>3/21/2</td>
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<tr>
<td>7</td>
<td>3/21/2</td>
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<td>8</td>
<td>3/13/2</td>
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<tr>
<td>9</td>
<td>4/10/2</td>
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<tr>
<td>10</td>
<td>4/6</td>
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11 of Hungarian work 4/11/2

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<thead>
<tr>
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<tbody>
<tr>
<td>12</td>
<td>4/6</td>
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</table>

12 of those 4/6

13 of Hungarian work with a lid or cover, with white flowers weights 8/4

<p>| | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>14</td>
<td>7/10/2</td>
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<tr>
<td>15</td>
<td>6/9</td>
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<tr>
<td>16</td>
<td>7/12</td>
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<td>17</td>
<td>6/7/2</td>
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<tr>
<td>18</td>
<td>7/3</td>
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<tr>
<td>19</td>
<td>7/20</td>
</tr>
<tr>
<td>20</td>
<td>6/16/2</td>
</tr>
</tbody>
</table>
Cups of her majesty given to her already during the journey

On the first night in Werki

From the father bishop of Vilnius: a double cup, entirely gilded

Next day during the breakfast

From the Prussian duke: two cups

Silverware of her majesty

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver flask partially gilded</td>
<td>11/8/2</td>
</tr>
<tr>
<td>Partially gilded tub for plates</td>
<td>27/15</td>
</tr>
<tr>
<td>10 big not gilded bowls</td>
<td>87/13/2</td>
</tr>
<tr>
<td>6 not gilded platters</td>
<td>28/7/2</td>
</tr>
<tr>
<td>6 smaller not gilded platters</td>
<td>29</td>
</tr>
<tr>
<td>6 smaller platters</td>
<td>16/3/2</td>
</tr>
<tr>
<td>6 not gilded appetizer dishes</td>
<td>15/13</td>
</tr>
<tr>
<td>5 gilded plates</td>
<td>16/12</td>
</tr>
<tr>
<td>24 silver, white plates with gilded coat of arms</td>
<td>47/4/2</td>
</tr>
<tr>
<td>25 silver, white spoons</td>
<td>9/17/2</td>
</tr>
<tr>
<td>Gilded spoon and fork</td>
<td>1/1/2</td>
</tr>
</tbody>
</table>

Werki is the name of the village close to Vilnius, where polish king Wladislaw Jagiello founded a diocese at the end of the 14th century.
Big fork /17/
Flask 12/1
Partially gilded bowl 11/6
Water pitcher partially gilded 10/10
2 silver pottles 19/17/2 "
Partially gilded salt cellar 1/2/2
1 golden spoon and 1 golden fork that weight 36,5 of Hungarian zloty which is 57/17 thaler

Comorne silver¹⁹
M/S/Q
Small silver, white basin 7/21
White pitcher 9/16
Gilded inkwell 7/22
Silver, white small cauldron 2/21
Small gilded goblet 1/9
Small cup with a cover 1/9
White cup with cover /20/
2 silver, white, rectangular candlesticks 3/9/2
Silver mirror, partially gilded 10/12
White silver jug 1/19
White silver round candlestick 2/16

Bath silver
2 deep white silver basins 24/13
White silver beaker 1

Liturgical silver
Gilded chalice with and a paten, weight 3/18
Silver cruets 2/18

¹⁹ Comorne- komorne from komorzy, podkomorzy which was the office held in Polish Kingdom. Komorzy or podkomorzy was responsible for royal apartments and it equipments.
Gilded pax 3
Silver cauldron for the holy water 1/12
Partially gilded bell /3
Silver handle for aspersillum 1/1
Partially gilded jar for sacramental bread /18
Two silver candlesticks 13/18
Books or a missal covered with red velvet with gilded corners decoration in the middle, and gilded clasps 14
The list of garments of Her Royal Majesty Catherine of Poland and Duchess of Finland

Gowns of Her Royal Majesty

Firstly

Made of cloth of gold:

1. A loose gown made of golden *altembas*\(^{20}\), with red velvet, with silver flower pattern, with puffed sleeves
2. A gown made of golden *altembas*, with brown velvet, with two sleeves
3. A german style gown, made of plain cloth of gold, with pattern made of brown silk,
4. Loose gown style dress, made of plain cloth of gold, with yellow silk, with wide cut opened sleeves
5. Loose gown made of plain cloth of gold, with brown silk, sleeves with slashes, decorated with *pajączki*\(^{21}\) made of golden thread

Made of *teleta*\(^{22}\)

6. A gown made of skin-coloured or red teleta, with a cubic pattern, with one wide pearl trimming around the bottom; on (?) and sleeves also pearl trimmings, as on each sleeve has three wide pearl trimmings along them, with 70 French round fittings in between them. For this gown there is also a sack of thin fabric
7. Loose gown made of brown teleta with pattern, with two sets of sleeves; one pair without fittings and not slashed, the other pair with slashed roses, with 108 French brown and white enameled fittings, and 106 elongated copper pontal\(^{23}\)
8. Loose gown made of black teleta with gold, without pattern, with sleeves decorated with 49 Spanish fittings, and densely slashed in between them

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\(^{20}\) Altembas was a type of velvet brocade fabric, in which parts of the background or pattern are woven with additional golden or silver thread and the parts of a pattern are sheared in different highs. It was produced in Italy and Spain from 15\(^{th}\)-16\(^{th}\) century, after: Turnau Irena, *Słownik ubiorów, Tkaniny, wyroby pozakackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 29

\(^{21}\) Pajączki, in Polish: spiders, a kind of decoration on the sleeves, maybe in for of decorative knots?

\(^{22}\) Teleta, from Italian: teletta, a silk fabric in type of taffeta, with woven additional threads of decorative silver or golden tinsel type foil, sometimes with pattern. Produced in Italy in 16\(^{th}\) century and during this time imported to Poland, mainly from Florence. It was used for dresses and as a cover for fur capes, after: Turnau, Irena *Słownik ubiorów, Tkaniny, wyroby pozakackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 187

\(^{23}\) Pontal- (from Italian puntale)- polish name of small decorative objets in form of flowers, leaves of s-shapes, made of metal, sometimes gilded, sewn to the garments since 16\(^{th}\) century, after: Turnau, Irena *Słownik ubiorów, Tkaniny, wyroby pozakackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 144
9. A gown made of white teleta with silver, with sleeves slashed in roses, with 128 round fittings with brown and green enamel, and triangle-shaped fittings with brown, white, red, and green enamel

10. A gown made of white cloth of silver, covered with black velvet with slashed pattern, Sleeves with small slashed pattern, with 66 round, sphere-shaped fittings

11. A loose, German-style dress, made of white cloth of silver, with pattern

12. A gown made of skin-coloured plain teleta, without pattern, decorated with pearl trimmings and fittings, with slashed sleeves without fittings

**Made of tabi**

13. A loose gown made of golden brown tabi, with a pattern. On it 10 trimmings from golden brown fabrics with silver, same trimmings along slaves and a bodice

14. A loose gown made of red tabi with gold, with trimmings along the fold made of golden and blue silk.

15. A loose gown made of black tabi with three golden trimmings made of altembas and cloth of gold

**Made of velvet**

16. A loose gown made of crimson red velvet, with three pearl trimmings at the bottom, with golden trimmed lace next to them, the bodice of this gown also decorated with pearl trimmings, each sleeve with three pearl trimmings along them, with 72 French round, brass fittings with white and brown enamel in between the trimmings.

Elongated pontal with cubes and same enamel there is 146. For this gown there is also a sack of thin fabric.

17. A loose gown made of black velvet with gold pattern of small cubes. Slashed sleeves with 74 spanish fittings.

18. A loose gown made of brown unshorn velvet. Slashed sleeves with 280 skull-shaped fittings without enamel

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24 Tabi (from Italian: tabi, tabinetto, tabinazzo), was one of a variety of silk textiles imported to Europe during renaissance period firstly from Ottoman Empire, and later from Italy, after the production established in cities, like: Lucca, Florence, Venice, Genoa, Milan. Tabi was similar fabric to damask. After: The Greenwood Encyclopedia of Clothing through World History, Greenwood Publishing Group, 2007, p. 14

25 Altembas (Italian altobasso), a type of velvet brocade fabric, in which background or pattern parts are made with an additional metal gold or silver thread. It was produced from 15th-16th century in Italy and Spain. After: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozatackie, skóry, broni i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p. 29
19. A loose gown made of black unshorn velvet, with a carp scales pattern. Sleeves with small slashes, decorated with 218 black and white enameled fittings.

20. A loose gown made of black velvet with triangular cube pattern. Sleeves with 184 round fittings without enamel.

21. A loose gown made of black velvet with high cube pattern. Sleeves with small slashes. On this gown 104 triangular fittings with black enamel, and in between them 90 round embossed fittings.

22. A gown made of black velvet, made after Spanish style, under the throat, with puffed sleeves. Sleeves and bodice decorated with 198 trumpet-shaped fittings.

23. A loose gown made of grey velvet with golden thread, with small cube pattern, without fittings.

24. A gown made of brown velvet, with one golden embroidered trimming at the bottom, Sleeve also with embroidered trimmings.

25. A gown made of plain red velvet, with a trimming at the bottom, made of cloth of gold covered with red velvet with slashed flower pattern.

26. A gown made of carmine red velvet, made after Spanish style, under the throat, with puffed sleeves, with fittings.

27. A loose gown made of velvet with cross-cubic pattern, hexagon-shaped. Sleeves with small slashes without fittings.

28. A loose gown made of black velvet with a big pattern, sleeves without fittings.

29. A loose gown made of black unshorn velvet, sleeves with small slashes, without fittings.

30. A new loose gown made of plain black velvet, sleeves with small slashes without fittings.

31. An old loose gown made of black velvet, with two sets of sleeves.

32. A gown under the throat made of plain black velvet, sleeves with small slashes without fittings.

Made of satin

33. A gown made of white satin with 4 trimmings at the bottom made of golden and silver thread. A bodice and sleeves also trimmed this way, with 76 red enameled fittings.

34. A gown made of brown satin, decorated with golden thread trimmings along the fold.
35. A loose gown made of dark red/brown satin\textsuperscript{26} with 7 trimmings made of sheared cloth of gold with silver edges, Brown satin let out of the slashes

36. A loose gown made of dark red/ brown satin, with 9 velvet trimmings with a grey taffeta let out at the edges

37. A gown, under the throat, made of black satin, with 8 black velvet trimmings with small slashes. Sleeves trimmed with check pattern.

38. A gown, under the throat, made of black satin. A bodice and sleeves with velvet trimmings, lined with sable and beaver fur.

\textbf{Made of damask}

39. A loose gown made of green damask, with wide trimming at the bottom made of cloth of gold with red silk and covered with green velvet with slashed pattern. Golden thread pattern on the green silk trimming. The same trimming on the bodice and along the sleeves.

40. A loose gown made of grey damask, with 6 velvet trimmings. The edge of every trimming is decorated with double silver thread. Sleeves trimmed with doubled check pattern, also with the same silver thread decoration.

41. A loose gown made of black damask, with 9 velvet trimmings, with a black taffeta let out from the edges of each trimming. Sleeves with 4 trimmings along them

42. A gown under the throat, made of grey damask, with 5 trimmings made of sheer velvet with small slashes. Sleeves decorated along with the same trimmings.

\textbf{Kirtles or garments made of wool, lined with furs}

43. Kirtle made of flesh-colored satin, lined with sable furs.

44. Kirtle for doublet, made of black patterned satin, lined with sable furs.

45. Kirtle for doublet, made of red patterned satin, lined with marten throat-furs.

46. Kirtle made of red taffeta lined with dormouse belly-furs.

47. Kirtle made of black satin, lined with dormouse back-furs.

\textsuperscript{26} In the original document the color of this gown is described as \textit{dziki}, which translates for wild or wild bore, but during 16\textsuperscript{th} century it also referred to the dark brown or red color, the blend of black and red, after: \textit{Słownik polszczyzny XVI wieku} \url{https://spxvi.edu.pl/indeks/haslo/50948#znaczenie-12} (2019-03-26)
Summer kirtles

48. Kirtle made of sheer red velvet with gold, lined with red taffeta.

49. Kirtle for the red doublet with thread decoration, lined with ed cloth.

Outerwear of Her Majesty the Princess

Firstly

Made of cloth of gold

50. A cassock made of cloth of gold, altembas, with red velvet. Decorated with silver sheared flowers and lined with sable furs.

51. A cassock made of cloth of gold, altembas, with black unshorn velvet, lined with sable furs.

Made of teleta

52. A cassock made of plain white teleta, with silver pattern, lined with sable furs.

53. A cassock made of plain black teleta with gold, lined with lynx belly-furs.

Made of velvet

54. A cassock made of carmine red velvet, lined with sable furs. Around the bottom, on the sleeves, on the breasts and lapels there are pearl trimmings with trimmed golden lace.

55. A cassock made of black unshorn velvet, lined with sable furs.

Made of satin

56. A cassock made of black velvet, lined with lynx noses. Around the bottom, on the sleeves, on the breasts and lapels there are wide trimmings made of white cloth of silver, covered with velvet with slashed pattern.

57. A cassock made of velvet for black doublet decorated with thread, lined with sable-furs.

58. Giermak\(^27\) made of dark red/brown satin decorated with a golden strip with silver, lined with sable furs, with beaver [collar]

\(^27\) Giermak (from Turkish *germek*), was a type of long cloak inspired by a national Hungarian costume, buttoned with buttons and froggings, with wide fur collar and attached sleeves, sometimes with tightened cuffs. It was worn by men since 1492 until 17\(^{th}\) century, and by women as an outerwear, after: Turnau Irena, *Słownik ubiorów, Tkaniny, wyroby pozałakackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 62
59. Giermak made of grey satin, decorated with grey silk strip, lined with sable furs, with beaver [collar]
60. Giermak made of black satin, decorated with black silk strip, lined with dormouse back-furs, with beaver [collar]
61. Half-giermak or Carwatka\textsuperscript{28}, made of black satin, with black velvet trimming, lined with dormouse furs.

**Made of damask**

62. A cloak made of brown/red damask with old pattern, lined with sable furs.
63. Giermak made of red damask, with old pattern, decorated with silver and golden strip, lined with sable furs, with beaver fur [collar]
64. Giermak made of black damask, with new pattern, around it black silk strip, lined with sable furs, with beaver furs.

**Made of wool**

65. Giermak made of Italian grey wool, decorated with silk grey strip, lined with sable furs, with beaver fur.
66. Half-giermak made of grey wool, decorated with silk grey strip, with 5 pairs of silver hooks and eyes, lined with lynx back-furs.

There is a pair of silver hook and eye in all of the giermaks mentioned above, as well as in a brown/red damask.

**Summer outerwear of Her Majesty**

**Firstly**

**Made of cloth of gold**

67. A cassock made of cloth of gold altembas with red velvet, decorated with sheared silver. Lapels made of plain red teleta with gold. Lined with red taffeta.
68. A cassock made of cloth of gold altembas, with black velvet. Lined with black taffeta.
69. A cassock made of plain cloth of gold, with black silk pattern. Lapels made of plain black teleta with gold, lined with black taffeta.

\textsuperscript{28} Half-giermak and Carwatka or Karwatka describe the same garment.
Made of teleta

70. A cassock made of white sheared cloth of silver. Lapels made of patterned white unshorn teleta lined with white taffeta.

Made of tabi

71. A cassock made of black patterned tabi, with gold. Lapels made of cloth of gold with black silk. Lined with black taffeta.

Made of velvet

72. A cassock made of carmine red velvet, with 3 wide pearl trimmings. Lapels, sleeves, breast and around lapels decorated with trimming made of cloth of gold and embroidered with golden thread. Lined with red taffeta.

73. A cassock made of black velvet, with lynx nose-fur lining inside the bodice. Lapels made of multicolored velvet.

74. A cassock made of brown velvet, with golden thread embroidered trimming around, lined with brown taffeta.

75. A cassock made of red velvet with 3 trimmings made of cloth of gold. Lined with red taffeta.

Made of Satin

76. A cassock made of black satin. At the bottom, on the lapels, around the lapels, on the sleeves, on the breast there is a wide trimming made of cloth of silver, covered with black velvet with slashed pattern.

Fur cape of her Majesty

77. Fur cape made of sable furs with beaver fur.

78. Fur cape made of marten furs with beaver fur.

79. Fur cape made of ermine furs.

80. Fur cape made of winter lynx furs with beaver fur from Mr Ostaff.

81. Fur cape made of dormouse back-furs with beaver fur.

82. Szorek\textsuperscript{29} made of sable furs.

\textsuperscript{29} Szorek was a type of women outerwear lined with fur, popular in 16\textsuperscript{th} century Poland., after: Turnau Irena, \textit{Słownik ubiorów, Tkaniny, wyroby pozatackie, skóry, broń i klejnoty oraz barwy znane w Polsce os \red{średn}nieowieczna do początku XIX w.}, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 179
Doublet

83. A doublet made of black velvet with sleeves and a cape. Lined with sable and beaver furs.

Coats of Her Majesty, for rainy weather

84. A scarlet red coat, trimmed with red velvet at the bottom, lined with red taffeta.
85. A coat made of grey Italian wool trimmed with black velvet at the bottom, lined with grey taffeta.

Livery for the Ladies in waiting

Gowns

1. Gowns made of flesh-colored damask with 8 trimmings made of cloth of gold with white and green taffeta, for 8 ladies and 2 female court dwarfs
2. Gown made of yellow damask with 9 trimmings made of black velvet, with blue and flesh-colored taffeta, for 8 ladies and 2 female court dwarfs
3. Gowns made of black velvet, for 8 ladies and 2 female court dwarfs

Outerwear for the ladies lined with furs

4. Coast made of black damask, lined with marten furs and beave fur, for 6 ladies and 2 female court dwarfs.
5. Coates made of black camlet, lined with fox furs, two. One for the Maid of the Bedchamber, and second one for the female court dwarf.
6. Coats made of black Italian wool, lined with marten and beaver furs for 2 old ladies
7. Coats made of grey purpurian\(^3\) lined with fox and beaver furs, for 7 ladies and 2 female court dwarfs.
8. Karwatki made of grey Italian wool, decorated with silk grey froggings, lined with fox furs without beaver fur, for 3 ladies

Livery of the lower ladies in waiting

9. Gowns made of grey purpurian with bodice and sleeves trimmed with velvet, for 4 ladies.

\(^3\) Purpurian was a type of woolen fabric in different colors, produced in 16\(^{th}\) and 17\(^{th}\) century, after: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozatkackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p.152
10. Coats made of grey purpurian, lined with fox furs, for 4 ladies.

Livery of page boys

11. Jerkins, hats, and other garments made of black velvet, for 4 page boys.

Livery of servants

12. Jerkins, hats and other garments made of black velvet, for 4 servants.

Livery of dwarfs

13. Jerkins, hats and other garments made of black velvet, for 2 dwarfs

A sheet made of red taffeta for carrying the clothes

Various hats lined with furs

1. 2 hats made of black velvet, lined with dormouse furs, with folds decorated with fine sable and beaver furs. For those hats there are two tied red boxes.

2. A hat with ear made of black velvet, lined with dormouse and beaver furs.

Summer hats

3. A sunhat made of red velvet, lined with red taffeta, decorated with silk red string around, with sewn inside a silk red string with tassels.

4. A sunhat made of black velvet, covered with black taffeta.

5. A sunhat made of black velvet, decorated with silk black string, with another one with tassel, sewn inside. LINED WITH BLACK TAFFETA.

Wide sunhats made of black taffeta

6. 2 with silk strings with tassels sewn inside.

7. 1 tied with silk string with knafliki31.

Except those hats, that the Maid of the Bedchamber hides in the chamber,

Silk bed linens of Her Highness

Firstly

1. Made of brown saten

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31 Knafel- a round decorative button made from various material, from precious stones and metals to wood., after: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozatackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p. 88
Covers made of brown satin for the big pillows-2
For the smaller pillows-2
For 2 duvets-2
Mattresses made of brown satin-2
4 big Lunskie bundles for this bed linen.

2. **Made of red satin**

Covers made of red satin for the big pillows-2
For the smaller pillows-2
For 2 duvets-2
Mattresses made of brown satin-2
4 big Lunskie bundles for this bed linen.

3. **Bed linen made of red taffeta**

Duvets made of red taffeta with embroidery-3
Big pillow cover with embroidery-1
Small pillow covers with embroidery-4
1 big red Lunski bundle for this bed linen.

4. **Bed linen made of red taffeta without embroidery**

Pillow covers made of red taffeta-4, that is 2 for big pillows and 2 for smaller pillows
For this bed linen there are 2 bundles made of red velvet with silk strings for tying.

2 bundles made of cloth of gold for duvets
1 big bundle made of cloth of gold for the mattress
4 bundles made of cloth of gold for pillows, bed canopies, duvets
A hanging made of cloth of gold for a coach, instead of a carpet
2 bundles made of red velvet for duvets
4 small bundles made of red satin, with silk red strings for tying, and in every corner of those bundles there are 4 silk red strings for tying inside the coach.
Big bundle made of red satin with silk red string for tying, in which there is a mattress

Bundles for all the bed linens are made of Lunski wool.

32 Lunski wool- (from German fein lundish), also called falendysz, was a type of thick woolen fabric made in England, Low countries and Italy, imported to Poland since 14th century., after: Turnau Irena, *Słownik ubiorów, Tkaniny, wyroby poczatkacie, skóry, broni i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.*, Wydawnictwo naukowe Semper, Warszawa, 1999, p.52
Bed linen made of black taffeta

Pillow covers for four pillows made of black taffeta, as long as they are wide- 4
Pillow covers for big thin pillows-2
8 bundles made of black Lunski wool for this bed linen, with silk black strings for tying. And to tie those bundles inside the coach there are 4 silk black strings in every corner of those bundles.

Various duvets for beds of Her Majesty the Princess

1. Duvet made of cloth of gold (szczokowana)
2. Duvet made of brown satin, decorated with embroidery, lined with brown taffeta.
3. Duvet made of red satin, with pattern embroidered with silk red string, lined with red taffeta.
4. Duvet made of grey taffeta, with embroidered pattern.
5. Duvet made of black taffeta, lined with white cloth.

Various Canopies for beds of Her Majesty the Princess

Firstly

1. A canopy made of Turkish red damask with gold pattern on both sides, of which there is 11 pieces, that is
   • 1 top cover made of red silk with gold, decorated with fringe, lined with flesh-colored taffeta.
   • 6 fringed curtains made of red silk with gold, with iron loops on the edges.
   • 2 (curtains), for covering the bottom sides of the bed.
   • 2 (curtains) lined with flesh-colored cloth
All the pieces mentioned above are made of red silk with gold and decorated with fringe.

2. A canopy for this bed made of brown cloth of gold, decorated with big pattern made of brown velvet with circle pattern, with fringe made of gold and brown silk on the top, bottom and sides.

3. A canopy for the French bed, made of red damask, decorated with fringe made of red silk, of which there are 7 pieces, that is
   • 1 top cover
   • 2 curtains with iron loops
   • 2 (curtains) lined with flesh-colored cloth
• 2 (curtains) for headboard and footboard, lined with flesh-colored cloth

For this bed there are 4 silver orbs with eagles for the top of the bed, that are in the casket.

4. A canopy for this bed, made of black taffeta, decorated with fringe made of black silk on the top, bottom and sides.

5. A canopy for the Italian bed, made of grey and red taffeta, decorated with fringe made of grey and red silk, and with the hood for the top cover.

6. A bed canopy made of red/brown taffeta, decorated with fringe made of black silk, and with the hood for the top cover.

7. A crimson red canopy for the Italian bed

2 big German folding beds, each stored in its individual chest.

1 small French folding bed, for Her Majesty’s coach.

Covers for bottom sides of Italian bed

1. Cover made of black taffeta with gold cubic pattern, with fringe made of gold and black silk.

2. Cover made of white velvet, with fringe made of white silk.

3. 1 tapestry with royal coat of arms and eagles

4. 1 black tapestry of Lithuanian work, for covering the sides of the bed of Her Majesty.

Liturgical implements, given to reverend Lenard by Mr. Włoszek

1. A chasuble and frontal with all the decorations made of sheared patterned cloth of gold and red silk


3. A chasuble and frontal made of brown and yellow silk kamka33.

4. A chasuble and frontal made of black damask, with all the decorations. With a cross made of damask.

5. A missal covered with red velvet, with gilded silver fittings

33 Kamka (from Russian), was a type of fabric with velvet pattern on gold background, produced in Persia and central Asia, mainly in 16th - 17th century. It was imported to Poland through Russia., after: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozłatkackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p.79
6. A chasuble and frontal made of black satin, with all the decoration that reverend Lenard took from Her Royal Highness Princess Anna
7. A silk red tablecloth, partially embroidered with gold thread, with gold laces and red silk trimmings around the edges.
8. A yellow Turkish carpet to cover the floor in front of the altar.

The uncut silk and cloth of gold fabrics
1. 14 ells of cloth of gold, altembas
2. 22 ells of brown unshorn velvet
3. 40 ells of flesh-colored satin
4. Multicolored cloth of gold from the Governor of Vilnius, two pieces of 19 ells

White items of Her Highness the Princess
Firstly
1. Bed linens embroidered with gold s-shaped patterns.
2. Fleecy bed linens, golden with acorns.
3. Bed linens with (...) red silk and gold.
4. Bed linen with red silk with gold eagles.
5. Gold bed linen, tied, lined with red satin.
6. Bed linen with blue and red silk
7. Chemise with pearls, sleeves uncut, and a pearl night cap.
8. 11 chemises with gold sleeves
9. 5 chemises with 3 trimmings at the bottom, and all of them with embroidered sleeves and gold collars.
10. 5 chemises, embroidered lengthwise, with gold collars.
11. 2 chemises with embroidered sleeves and gold collars.
12. 1 chemise with decorated collar.
13. 5 chemises with embroidered sleeves and black collars.
14. 3 chemises with multicolored silk.
15. 2 chemises with black collars.
16. 8 nightcaps with gold.
17. 6 Italian nightcaps with gold.
18. 15 embroidered nightcaps.
19. 2 gold cloths.
20. 12 handkerchiefs with gold.
21. 22 embroidered handkerchiefs.
22. A bed canopy with golden thread.
23. A bed canopy with black silk and wide golden curtains.
25. A bed canopy embroidered with black silk.
26. A black woven bed canopy.
27. An Italian bed canopy with holes.
28. Silk red bed linens with embroidery.
29. Silk red bed linens.
30. Black and white bed linens with slashed pattern.
31. Embroidered bed linens.
32. Embroidered bed linens.
33. 3 shawls with gold, and 4th with silver for arms.
34. 5 pairs of sheared sleeves with gold.
35. 1 pair of sleeves with red silk.
36. 2 pairs of Italian sleeves with gold.
37. 2 aprons, 1 with embroidery, and 1 with braided textiles.
38. 10 black Gurgielle. 34
39. 2 white Gurgielle.
40. 1 pair of white sleeves.
41. 10 pairs of black sleeves.
42. 6 treperelle with pearls, for hand. 35
43. 21 treperelle with gold, for hand.
44. Chemise embroidered with gold thread, with a silver shawl.
45. 26 Gurgielle with gold.
46. 24 gold caps.
47. 14 embroideries with gold.

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34 Gurgielle- (from Spanish gorguera), ruff or decorative collars, worn in Spanish fashion in 16th century. In Poland it was often combined with short shirt., after: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozatkaackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p. 64
35 Treperelle- (from old Italian tropello-banner), ruffs or other decorations of the collar or cuffs in Italian and Spanish fashion in the 16th century, after: Turnau Irena, Słownik ubiorów, Tkaniny, wyroby pozatkaackie, skóry, broń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w., Wydawnictwo naukowe Semper, Warszawa, 1999, p. 187
48. Pearl hair decorations.
49. 3 embroideries with pearls.
50. 5 pearl caps.
51. 3 caps with fittings.
52. 7 Gurgielle with pearls.
53. 2 embroidered laces for wrapping.
54. Italian shawl with gold.
55. 9 laces with gold.
56. 9 belts with gold.
57. 3 laces with pearls.

Wall tapestries for the chamber of Her Highness the Princess
1. 8 big and small tapestries with figures of Absalom.
2. Big green tapestries without figures- 12,5 ells
3. Second tapestry like that- 7,5 ells
4. Second like that- 6 ells
5. 7 bench covers, green on black background, without battens.
6. 30 yellow Turkish carpets with various battens.
7. 1 big yellow Turkish carpet for the table.
8. Second big Lithuanian carpet to put on the floor in the chamber.
9. Big red woolen cloth to put on the floor in the chamber. Or for dancing.
10. 3 pieces of green woolen fabric for the tables.

Pillows for the coaches
1. 6 red velvet pillows for coaches.
2. Folding chair covered with red velvet.
3. For this chair there is a red velvet pillow.

Tin
1. Big case with 12 big tin bowls.
2. 20 tin platters.
3. 2 cases with 24 tin plates.

Tablecloths for the table of Her Highness the Princess
1. 2 lengths of 9 ells of long Cologne tablecloths\(^{36}\).

Tablecloths for the tables of the Ladies in waiting and servants
1. 2 lengths of 5 ells of short tablecloths for the Ladies in waiting and servants.

For Chambermen
1. Chambermen got a piece of cloth to use as a tablecloth.

For the Kitchen
1. 4 twill tablecloths for the kitchen
2. A piece of cloth for the napkins and other tablecloths.

For the Lower Ladies in waiting
By mistake the Lower Ladies in waiting did not get any tablecloths.

For chaplains
1. A piece of cloth for chaplains to use for tablecloths.

Tuualle\(^{37}\)

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\(^{36}\) Cologne cloth- was a type of thin linen cloth, imported to Poland since late Middle Ages from Cologne, or the region of Rhineland, after: Turnau Irena, \emph{Słownik ubiorów, Tkaniny, wyroby pozatkackie, skóry,броń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.}, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 90

\(^{37}\) In the original document the word used here is tuualle, probably polonized version of Italian word tovaglia, which since 16th century was used to describe a kind of wide towel, after: Turnau Irena, \emph{Słownik ubiorów, Tkaniny, wyroby pozatkackie, skóry,броń i klejnoty oraz barwy znane w Polsce os średniowiecza do początku XIX w.}, Wydawnictwo naukowe Semper, Warszawa, 1999, p. 189
1. 12 thin Cologne tuuall for wiping hands of Her Hignhness the Princess, in 1 length of 3.5 ells

**Towels**

1. 12 thin Cologne towels for wiping hands for Ladies in Waiting

12 Cologne towels for bringing (the dishes with food)\(^{38}\)

2 towels made of red taffeta for covering the barrels with food, each 4 ells long

A piece of cloth for the loundress, for bedsheets, and for the sacks for the towels

A piece of simple cloth for the towels to clean the silver with

**Items added to the silverware**

**Firstly**

1. One big tin pottle for bringing beer to the table
2. Second smaller tin pottle
3. Tin flask for vinegar
4. Second tin flask for olive oil
5. Big copper jug for washing the silverware
6. Second smaller copper jug
7. Third even smaller jug for brewing cinnamon vodka
8. Big copper basin for washing the silverware
9. Copper tub for chilling the wine

**For the loundress**

1. 2 big cauldrons
2. 2 dinari

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For the wine cellar
All the dishes and other things that are needed, flasks etc. from The Lithuanian Treasury marked and paid. Many smaller things from The Lithuanian Treasury were paid.

Kitchenware given to Mr Manowski, the chef of Her Highness the Princess

Firstly
1. 1 big cauldron (sagan)
2. 1 half a cauldron (sagan)
3. 8 big cauldron
4. 12 smaller cauldrons
5. 1 pan for bijanka
6. 8 ladles
7. 4 wooden dough bowls
8. 6 cake platters with covers
9. 4 Italian platters with handles
10. 2 colanders
11. 1 pan for eggs
12. 2 oven-pan
13. 1 pan for pate
14. 1 saltbox
15. 4 cauldron-covers
16. 6 pans of which 2 big ones, 2 smaller ones and 2 small ones
17. 12 barrels with covers, big and small
18. 1 big tin flask for olive oil
19. 2 smaller tin flasks for wine and vinegar
20. 1 casket (scatulla)
21. 2 big barbecues
22. 3 smaller barbecues
23. 2 small barbecues
24. 2 sokha
25. 2 fire dogs
26. 1 gridiron
27. 1 shovel
28. 1 kumar

The list of horses and carriages

This is to be reviewed by Mr Nagórski, The Equerry of Her Higness the Princess. He is to report about hangings and (...) for the couches, about horses, about grooms and coachmen.

The members of the court, and all the servants that travelled from Vilnius to Finland with Her Highness the Princess

Firstly

The main chef
Jan Manowski

For maintaining of stuff
Stanislaw Pierchlinskj

For maintaining silver and setting the royal table
Piotr Zawadzki

For the wine cellar
Cola-The Italian

Higher stewards- 4
Ruszkowski
Sieczminski
Stradomski
Thessner

Page boys-4
Rilski
Zerek
Tobias Konieczki
Manowski

Court dwarfs-2
Macziek
Siemionek

Servants-4
Fabian
Sebastian
Boreiowski
Hans Zlotniczek

Chaplains-2
Priest Woiciech
Priest Jakub

Reverend-1
Priest Lenard

Ushers-2
Chwiedor
Phillip

For cleaning the garments-2
Wasko Rochaczewski
Jakub Rochaczewski

For silver-2
Mikolaj
Hrisko

Servants of Ladies in waiting-2
Tharar
Stanislaw the tailor, husband of the loundress

Chamber servant-1
Stanislaw Krawczik

The Apothecary
Mathias Louis

The Barber
Stanislaw

The Loundress
Stanislawowa, the wife of the tailor

The master cooks-4
Master cook Stanislaw Leszczynski
Marcin Radowski
Hans Czerlinski
Stanislaw

The Baker
Marcinek

Kitchen apprentices-2
Stanislaw Gebicki
Stas

This Stanislaw Gebicki died during the first night in Werki, the 12th October. On his place, his Majesty the King, ordered the chef Stanislaw from his kitchen to follow the Her Highness the Princess.

Kitchen boys-4
Bieniasz z Zacharowa
Wojciech z Stafek
Cristoff Milszek
Stanislaw Goliczki

Old ladies and ladies in waiting that followed with Her Highness the Princess

Firstly

Old ladies-2
Mrs Biechowska
Mrs Ostolska

Ladies in waiting of a higher rank-6
Barbara Wąsowiczowna
Marusza Krupska the younger
Helena Krupska the older
Orsula Niemaiowska the older
Dorota Niemaiowska the younger
Anna Biechowska

The Maid of a Bedchamber
Anna Withtkowska

Female court dwarfs-2
Dośka
Baśka

Ladies in waiting of a lower rank-4
Jadwichna
Ostolska
Cristinka
Dośka