

Kazimierz Łatak CRL

 <https://orcid.org/0000-0003-2471-6372>

Cardinal Stefan Wyszyński University in Warsaw

The Album of the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ at the Corpus Christi Church in Krakow

A Gem of Old Polish Sacred Art and an Invaluable Historical Source

Introduction

The author of the present description intends to make a preliminary presentation of the Album of the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ, which has been active at the Corpus Christi Church in Krakow's Kazimierz district since the first half of the 14th century. To date unexplored in source queries and studies of manuscripts, the album is a manuscript volume, an original, impressive work of artistry made in the 17th century in one of local bookbinding workshops. Its form, shape, and artwork refer to Mediaeval and Renaissance codices decorated with paintings. Some of its sheets are whole-page paintings with figural scenes focusing on the themes of the Passion and the Eucharist, and constitute a deepened interpretation of the content. The oldest section of the album contains records copied from a previous manuscript, executed from 1551 to 1612, which resulted in dating the inception of the manuscript to the mid-16th century in the early 20th century.¹

1. M. Bartynowski, J.A. Błachut, *W pięćsetną rocznicę założenia klasztoru Bożego Ciała na Kazimierzu w Krakowie (1405–1905). Szkice z dziejów opactwa XX. Kano-ników Regularnych Laterańskich*, Kraków 1905.

This valuable and rare object is kept in the archive of the monastery of Canons Regular of the Lateran, who, thanks to a royal endowment, settled next to the Corpus Christi Church in the early 15th century. Although almost four hundred years have passed since its inception, the use of the album has not ceased. As a result, it is still a work in progress: a relatively rare, if not exceptional phenomenon of this kind in Poland. There are few other instances where transience and permanence, civilization and cultural transformations, as well as the evolution of ideas and artistic sensibility are as perceptible and identifiable as in the album, which links the past and the present into a comprehensible whole.

Despite its originality, artistry and content, which is exceptionally helpful in research on the past and the religious and social culture of Kazimierz and the urban area of Krakow, the album has never been the subject of a separate study or description. It was merely mentioned in other studies, mainly in the context of research on the history of the Corpus Christi Church and Monastery, the monastic archive or the confraternity itself.² Prior to its presentation, however, I would like to characterize briefly the environment in which it was created and in which it is still kept: the Corpus Christi Church, the Archconfraternity, and the Monastery of Canons Regular of the Lateran with its archive.

Location of origin and storage

No later than in 1334, King Casimir III the Great (†1370) gave permission for a new town to be built on an already partly inhabited area south of Wawel and Krakow, covering ancient settlements around Skałka and the Bawół Hill. The town was named after the king and has been known as Kazimierz ever since. The nascent town was granted its location privilege from the king on 27th February 1335.³ The construction of the Corpus Christi

2. K. Łatak, *Kanonicy regularni laterańscy na Kazimierzu w Krakowie do końca XVI wieku*, Kraków 1999, p. 292; Idem, *Archive of the monastery of Canons Regular of the Lateran in Krakow*, in: *Historia, archiwistyka, informacja naukowa*, ed. M. Świ-goń, Olsztyn 2009, pp. 187–213; H. Zaremska, *Bractwa w średniowiecznym Krakowie. Studium form społecznych życia religijnego*, Kraków–Wrocław 1977.
3. B. Krasnowolski, *Układ przestrzenny krakowskiego Kazimierza w wieku XIV*, "Rocznik Krakowski" vol. LIV (1987), pp. 17–57; Idem, *Ulice i place krakowskiego Kazimierza*, Kraków 1992; K. Łatak, *Kanonicy regularni laterańscy na Kazimierzu w Krakowie do końca XVI wieku*, op. cit., passim; M. Schmidt, M. Starzyński, *Szkic do dziejów społeczno-gospodarczych podkrakowskiego Kazimierza*, "Kwartalnik

parish church started in the early years of the town.⁴ The oldest mention of the Corpus Christi Church and its parish in the sources dates back to 1343. It appears in the accounts concerning the collection of outstanding amounts of Peter's Pence, presumably from 1341 or 1342, which indicates that the construction of the church and the location of the parish should be dated back to a much earlier period, perhaps even before 1335.⁵ Reverend Krzysztof Łoniewski, who in the first half of the 17th century witnessed comprehensive construction projects and related excavations at the site, in a note on the endpaper of one of his books mentioned the discovery of a foundation stone with the year 1330 carved on it.⁶ The original church building was wooden, as noted on the verso of the indulgence bull of 1347.

The construction of the brick basilica, which is now considered one of the finest monuments of Krakow's Gothic architecture, started around the mid-14th century under the auspices and strong support of the royal court. The construction was completed in 1500 with a monumental western façade, decorated with several stone sculptures presenting Casimir IV

Historii Kultury Materialnej" 1 (2015), pp. 15–27; M. Starzyński, *Średniowieczny Kazimierz, jego ustrój i kancelaria*, Kraków 2015.

4. It is occasionally reported that St. Lawrence's Church was the first parish church in the newly chartered town. It was the parish for Bawół village and many other settlements situated to the south and the southeast. Nevertheless, St. Lawrence's Church could not have been the original parish church for the town, as the king took over Bawół from the Krakow cathedral chapter as late as 1340, and afterwards it remained a prebend independent of the Corpus Christi parish. It was incorporated into the Corpus Christi parish and the Canons Regular monastery only after 1439.
5. J. Wyrozumski, *Dzieje Krakowa*, vol. 1, Kraków 1992, pp. 244–245; K. Łatak, *Kanonicy regularni laterańscy na Kazimierzu*, op. cit., pp. 94–140. According to Jan Długosz, the foundation, location and dedication of the church was inspired by an incident in which the Blessed Sacrament exposed in a monstrance during the Corpus Christi octave was desecrated by a group of starving people. They stole the monstrance, which they presumed was made of gold, from the All Saints' Church in Krakow. When it turned out that the object was not gold, the thieves abandoned it in marshy brushwood in Bawół. It appears that the monstrance was found there by children playing nearby, who noticed it glint in the thicket. The king considered the event a sign of Providence, an act of God. Thus, he decided that the place where the monstrance had been found should become the site of a new church, dedicated to the Body of Christ.
6. K. Łatak, *Notaty historyczne ks. Krzysztofa Łoniewskiego CRL (1576–1656) na temat początków kościoła i klasztoru Bożego Ciała Kanoników Regularnych Laterańskich na Kazimierzu w Krakowie*, in: *Klasztor Bożego Ciała Kanoników Regularnych Laterańskich w Krakowie w okresie przedtrydenckim. Ludzie – wydarzenia – budowlę – kultura*, ed. K. Łatak, Łomianki 2012, pp. 431–450.

Jagiellon's coats of arms, Queen Elizabeth von Habsburg, King John I Albert and Cardinal Frederick the Jagiellon.⁷ Until the end of the first quarter of the 14th century, the interior of the church was decorated in Gothic style, with a marked presence of figural stained-glass windows in the chancel, a winged altarpiece in the shape of a Gothic monstrance and the *Theatrum Passionis Domini* in the nave section.⁸ In the 1620s, at the initiative of Provost Marcin Kłoczyński (+1644), the Gothic elements along with the main altar were gradually replaced with Renaissance and Baroque pieces, of which a new multi-level altarpiece, canon stalls and a boat-shaped pulpit represent the Polish art of woodcarving and sculpting on a European level. The redecoration was completed in the 1760s with the construction of a bombastic organ gallery above the main entrance and a set of Passion figures at the rood arch separating the chancel from the nave section.⁹

In the Old Polish period, the church was treated as a sanctuary of Corpus Christi, and the foundation for this was laid by a legend that a stolen monstrance with the Blessed Sacrament was abandoned and later miraculously found in this place; the story was recorded in the 15th century by master chronicler Jan Długosz (1415–1480). During indulgence feasts, the location was visited by processions from all Krakow churches, and the octave of the feast was culminated with a procession from the Wawel Cathedral usually led by the bishop in the assistance of the royal court.¹⁰

7. The construction of the façade began in ca. 1487 under the patronage of Casimir the Jagiellon. After his death in 1492, the work was supervised by King John I Albert (†1501), Queen Mother Elizabeth von Habsburg (+1505) and Cardinal Frederick the Jagiellon (†1503). This information may be found in a monastic obituary next to an entry made by King Casimir the Jagiellon and next to an entry by King John I Albert.
8. B. Krasnowolski, *Sredniowieczne wnętrze kościoła Bożego Ciała w świetle kroniki ks. Stefana Ranatowicza CRL*, in: *Klasztor Bożego Ciała Kanoników Regularnych...*, op. cit., pp. 269–284.
9. K. Łatak, *Kongregacja krakowska kanoników regularnych laterańskich na przestrzeni dziejów*, Kraków 2002; Idem, *Poczet rządców opactwa Bożego Ciała Kanoników Regularnych Laterańskich w Krakowie*, Kraków 2005.
10. Z. Jakubowski, *Początki Bractwa Najświętszego Sakramentu przy kościele Bożego Ciała w Krakowie*, "Nasza Przeszłość" vol. 36 (1971), pp. 164–166; H. Zaremska, *Bractwa...*, op. cit., passim; Eadem, *Procesja Bożego Ciała w XIV–XVI wieku*, in: *Kultura elitarna a kultura masowa w Polsce późnego średniowiecza*, Wrocław–Warszawa–Kraków 1978; K. Łatak, *Kanonicy regularni laterańscy...*, op. cit., pp. 275–280; Idem, *Kult eucharystyczny w parafii...*, op. cit., pp. 217–231; A. Bruzdziński, *Bractwa w siedemnastowiecznym Krakowie*, in: *Historia świadectwem czasów. Księdzu Profesorowi Markowi Tomaszowi Zahajkiewiczowi*, eds. W. Bielak, S. Tylus, Lublin 2006, pp. 103–147.

In 1343, the Confraternity of the Blessed Sacrament was established at the church – the oldest lay confraternity to ever appear in the urban area of Krakow and actually in the entire Lesser Poland.¹¹ The confraternity was created by members of two guilds, cloth-makers and butchers, which were active in the emerging town. The creation of the confraternity was inspired by clergymen connected to the Krakow cathedral, namely Jan Deczkonis,¹² and the following vicars: Rev. Jarosław, who was also the first parish priest in the Corpus Christi,¹³ Rev. Maciej, Rev. Piotr Kietlicz, Rev. Mikołaj Wegrzyn, Rev. Albert, Rev. Albert Wojcieszyc, Rev. Rudolf.¹⁴ The oldest historical source which confirms the existence and activity of the Confraternity is an indulgence document, lavishly illuminated, issued in Avignon on 15 April 1347, brought to Krakow undoubtedly by Bishop Bodzanta and preserved in its original form to this day.¹⁵ Over time the Confraternity was called the 'councilors' confraternity' as well as the 'the Confraternity of Blessed Virgin Mary.'¹⁶ In the second half of the 16th century the confraternity had a period

11. Archives of the Corpus Christi monastery (hereinafter ABC), Parchments, no. 6; Z. Jakubowski, *Początki bractwa...*, op. cit., p. 163; H. Zaremska, *Bractwa...*, op. cit., pp. 51, 84; K. Łatak, *Kanonicy regularni laterańscy...*, op. cit., pp. 290–292; W. Szymborski, *Średniowieczne dokumenty odpustowe ze zbiorów Archiwum Klasztoru Bożego Ciała*, in: *Klasztor Bożego Ciała Kanoników Regularnych...*, op. cit., pp. 269–284, 333–353.
12. Canon Jan, son of Deczkonis of Racibórz (Joannes Deczkonis de Rathibor), master of decrees, cantor in the Krakow cathedral and parish priest in Igołomia. On 9 December 1350, Pope Clement VI granted a request by Casimir the Great, and allowed Jan also to receive the prebend and canonicate in the Wrocław cathedral. Jan died soon afterwards, in 1354. His image survives on the confraternity's indulgence bull of 1347. See *Słownik Historyczno-Geograficzny Ziemi Polskich w Średniowieczu*, part II, p. 157.
13. Rev. Jarosław, a priest from the Krakow diocese, born around 1300, affiliated with the Krakow cathedral and the court of Casimir the Great, first parish priest and organizer of the Corpus Cristi parish in the newly chartered Kazimierz. Died before 1369; in any case, the oldest municipal book of Kazimierz (with first entries in 1369) indicates that the office of the parish priest was then held by Rev. Michał.
14. All those clergymen were mentioned in the indulgence bull of 15 April 1347.
15. W. Szymborski, *Średniowieczne dokumenty odpustowe...*, op. cit., pp. 338–344. It should be noted that it is one of only eight surviving indulgence documents of this type in Poland.
16. Popular names were derived from everyday practice. In the 14th and 15th centuries, the Confraternity was governed by town councillors, benchers and guilds, whose members identified mainly with the German element. Hence the Confraternity's colloquial name: the German Confraternity, occasionally used as late as 1573–1578. In August 1410, Canons Regular, who were settled next to the parish church, put into use the Chapel of the Assumption of Blessed Virgin Mary and the Magi, where a copy of an allegedly miraculous painting of Mother of God

of some stagnation due to the general situation of the Church in Poland. In July 1616, in the aftermath of post-Trent changes in theology, ministerial strategy and ecclesiastical piety, as well as after obtaining Roman privileges, the Confraternity was reformed, with the addition of the cult of Christ's wounds to its culture, as reflected in the change of its name. From then on, the Confraternity was officially known as the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ.¹⁷ The new formula was warmly welcomed in the community, leading to the Confraternity's revival. Its invaluable heritage includes surviving indulgence documents from the 14th-18th century,¹⁸ the interior of the confraternal chapel,¹⁹ flags and vexillology, *libri precum* published from 1644 to 1870,²⁰ and an impressive

brought from Kłodzko was made available for worship. Before 1616, the chapel doubled as the Confraternity's chapel; an annual congregation of the Confraternity was held there as late as 29 September 1616. Hence the Confraternity's other colloquial name Councillors' Confraternity of Blessed Virgin Mary, recorded in the sources from the second half of the 15th century (1470, 1480, 1489, 1578, 1604). Overleaf the indulgence document is a note added in the first half of the 16th century, which sheds some light on the origins and later history of the Confraternity. It reads: "The first letter, in which certain priests, along with a Krakow canon, pulled together the cloth-makers' and butcher's guilds to form the Confraternity of Corpus Christi after finding the wooden Sacrament [monstrance] in Anno Domini 1347, then after the church and the Virgin Mary's Chapel were built by the confraternity, they moved there and obtained *confusim* with the church and indulgences as *manus adiutrices*, and have since been called the Councillor's Confraternity of Virgin Mary."

17. A. Bruździński, *Bractwa...*, op. cit., passim; K. Łatak, *Kult eucharystyczny w parafii...*, op. cit., passim.
18. W. Szyborski, *Średniowieczne dokumenty odpustowe...*, op. cit., passim.
19. As already mentioned, before 1616 the confraternity used the Chapel of the Assumption of Blessed Virgin Mary and the Magi, which was dismantled in 1650 when the Chapel of the Annunciation of Blessed Virgin Mary was built in its place. In 1616, the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ received St. Anne's Chapel. See Z. Jakubowski, *Podziemia kaplicy św. Anny w kościele Bożego Ciała*, in: *Studia z dziejów kościoła Bożego Ciała w Krakowie*, ed. Z. Jakubowski, Kraków 1977, pp. 177–190; J.J. Kopeć, *Interpretacja malowideł pasyjnych na szafach brackich z kaplicy św. Anny w krakowskim kościele Bożego Ciała*, in: *Studia z dziejów kościoła Bożego Ciała*, op. cit., pp. 211–300.
20. The first prayer book was edited and published in 1644 by Rev. Ludwik Fańciszewski, promoter of the confraternity; the second was published in 1674 by Rev. Michał Maciej Rusiecki. The author of the third one, published in 1707, was Rev. Michał Akwilin Gorczyński. The prayer book published by Rev. Gorczyński was re-issued on many occasions until as late as the second half of the 19th century. See M. Łobaza, *Piśmiennictwo hagiograficzne kanoników regularnych laterańskich kongregacji krakowskiej w średniowieczu i w czasach nowożytnych*, "Textus et Studia" 3 (2017), pp. 99–127.

album with the list of the members. Although the Confraternity still exists at the church, its contemporary activities are limited mainly to liturgical acts.

In March 1405, King Władysław II Jagiełło allowed Canons Regular to settle in the church, which was still under construction. The monks were brought from the provostry in Kłodzko, with which the Polish royal couple, Jadwiga and Władysław Jagiełło, had run a confraternity since at least 1395. In May 1405, the royal foundation was confirmed by Piotr Wysz, and in July 1426 by Pope Martin V.²¹ The monastery quickly became part of the capital landscape and has remained an important part of the city's infrastructure as well as ecclesiastical, social and cultural climate to this day.²²

The monastery of Canons Regular had its golden age in the 15th century when it was a vital center of the reform in the spirit of the Czech trend of *devotionis modernae* for the Krakow community. Even Jan Długosz, who was usually reserved in his expression of praise, did not spare words of appreciation when writing about the church, the monastery, monastic life, work and further endowments in *Liber beneficiorum* of the Krakow diocese.²³ The position and cultural significance of the monastery in the community was also emphasized in documents issued in connection with the establishment of its branches in Kłobuck (1454), Kraśnik (1468), and Kurozwęki (1487). After a brief period of crisis, which started in the second quarter of the 16th century and was caused by the absorption of the trends of Renaissance Humanism and the Lutheran Reformation, a new spirit was brought to the monastery by Rev. Marcin Kłoczyński (1562–1644), a close collaborator of Jerzy Radziwiłł, Bernard Maciejowski, and papal nuncio Francesco Simonetti; Kłoczyński was appointed provost in February 1612.²⁴ Initiated by his reform, the monastery's golden age lasted almost until the end of the 18th century. The congregation increased the number of locations to fourteen monasteries in Lesser Poland and the Grand Duchy of Lithuania. However, the fall of the Polish-Lithuanian

21. K. Łatak, *Kanonicy regularni laterańscy...*, op. cit., pp. 47–62; Idem, *Kongregacja krakowska...*, op. cit., passim; Idem, *Notaty historyczne...*, op. cit., passim.
22. J. Adamczewski, *Kraków od A do Z*, Kraków 1986; M. Rożek, *Przewodnik poabytkach i kulturze Krakowa*, Kraków 2000, pp. 437–446; Idem, *Sekrety Krakowa. Ludzie – Zdarzenia – Idee*, Kraków 2004, pp. 304–313, 362–363; Idem, *Kraków. Historie nieopowiedziane. Ludzie – Zdarzenia – Obyczaje*, Kraków 2004.
23. J. Długosz, *Liber beneficiorum dioecesis Cracoviensis*, vol. 3, published by A. Przędziecki, Kraków 1864, p. 143; T. Gliński, *Kanonicy regularni (Bożeciołki) w opinii Długosza*, in: *Studia z dziejów kościoła Bożego Ciała...*, op. cit., pp. 191–204.
24. J. Bieniarzówna, Kłoczyński Marcin, PSB, vol. XIII, p. 56; K. Łatak, *Poczet rządców...*, op. cit., pp. 85–96.

Commonwealth and the ensuing partitions caused tremendous hardship to the monastery, both in organizational and financial terms.

The number of monks fell dramatically, and Sebastian Gwirard Kwiatkowski (+1814) had to sell liturgical vessels to support the convent and protect the buildings from falling into ruin. In 1856, the monastery was left with only twelve monks, half of whom were incapable of performing their regular parish duties due to old age and ill health; Friedrich von Schwarzenberg from Prague, visiting inspector on behalf of the Holy See, concluded that the financial circumstances and the condition of the building were deplorable. In order to save the provostry from total decline, Stanisław Dominik Slotwiński (+1905), who was appointed provost in 1857, decided about its accession to the Roman province of Canons Regular of the Lateran, with all legal consequences. The incorporation, signed on 30 September 1859 by Abbot General of the order Carlo Izzi, was approved on 28 January the following year by Pope Pius IX. This was the beginning of new, more favorable times and activities, which soon led to the congregation's revival. At the session of 21 September 1861, the general chapter of the monastery elevated the provostry to the rank of abbey, and on 4 May 1952, after the Polish province of the order was established, it was selected as the seat of the provincial authorities.²⁵

The archive was an important institution in the provostry's internal structure. The history of the archive started with the monastery's foundation, albeit the oldest preserved document dates back to 9 June 1289. The congregation took over the entire documentation of the Corpus Christi parish church, and in 1439 also documents from the nearby St. Lawrence's Church, which was built in the third quarter of the 13th century at the latest.²⁶ The archive's resources grew quite rapidly, since in the 15th century the order was granted many privileges, endowments, donations and indulgence bulls, it established confraternities with Polish and foreign monasteries, bought and sold goods, regularly corresponded with various people and

25. K. Łatak, *La provincia polacca dei canonici regolari lateranensi e i suoi visitatori, "Salvator Mundi"* 123 (2001), pp. 31–34; Idem, *Kongregacja krakowska kanoników...*, op. cit., passim.

26. K. Łatak, *Archiwum klasztoru kanoników regularnych laterańskich w Krakowie*, in: *Historia. Archiwistyka. Informacja naukowa. Prace dedykowane Profesorowi Bohdanowi Ryszewskiemu*, Olsztyn 2009, pp. 191–192; K. Łatak, S. Nalbach, *Ze studiów nad kulturą umysłową kanoników regularnych krakowskiej prepozytury Bożego Ciała w XV i XVI wieku*, Kraków 2009.

institutions, and kept a detailed record of its activity. Notes made overleaf surviving documents are a convincing proof that for the first time its resources were thoroughly organized not later than the third quarter of the 15th century. The resources were categorized according to their contents, and chronologically, on an additional level. The documents were kept in leather bags, which were in turn placed in closed armaria.

The archive was repeatedly damaged by fire in the 16th century. However, the biggest damage was sustained in the years 1655–1657, when the Swedish army led by King Carl Gustaf stationed in the monastery. The king stayed there for four weeks in 1655 until his forces broke into Krakow. The monastery suffered many losses under the Swedish occupation. The buildings were ruined, the library and the archive ransacked, the church treasury emptied and works of arts were taken away. After the Swedes retreated from Krakow and the damage was estimated, provost Jacek Liberiusz commented that only a third of the book collection (*vix tertia pars*) held by the monastery before the "Swedish deluge" remained in the library. Nothing could be recovered from the archived items which the Swedes used to light the fire in the monastery's kitchen.²⁷ So far, queries in Swedish libraries and archives has revealed very little; in fact, many of the works taken away from the monastery had been lost before they reached Sweden. Today, archival resources include documents prepared on parchment and paper, fascicles of loose files, chronicles, personal files, inventories, cartularies, confraternal books, sermons, books of announcements, registers of three Kazimierz parishes, valuable items of sacred and pragmatic writing, precious (rare) prints, maps, floor plans, photographs, seals, medals, coins, orders – a total of 3000 items.²⁸ Among them, as previously mentioned, is the Album of the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ, a hidden gem of Poland's ancient culture, an exquisite work of Old Polish sacred art, an important source in terms of both the religious history of Kazimierz and the entire urban area of Krakow.

27. S. Ranatowicz, *Casimiriae civitatis, urbi Cracoviensi confrontatae, origo. In eaque ecclesiarum erectiones et religiosorum foundationes, nec non series, vitae, res gestae praepositorum conventus Canoniorum Regularium Lateranensium S[ancti] Augustini ad Ecclesiam S[acratissimam] S[ancti] Corporis Christi descriptae a Stephano Ranothowicz eiusdem Conventus et Ecclesiae canonico*, MS 17th c., BJ, ref. 3742, p. 141; K. Łatak, *Archiwum klasztoru...*, op. cit., passim.

28. K. Łatak, *Archiwum klasztoru...*, op. cit. passim.

Nevertheless, the album has not always been stored in the archive. Prior to the partitions, it was a property of the Confraternity, kept together with other precious items in the armaria of the sacristy of St. Anne's confraternal chapel, in a chest with three locks [in Capella Divae Annae in cista Confraternitatis]. This is mentioned in the confraternal congregation's book of minutes under the year 1673 and 1683²⁹ as well as confraternal inventories of 1706 and 1813.³⁰ Although in 1877 the album was already in the monastic archive, the question when and how it was moved there remains as yet unanswered. It is likely that the change of the album's location was decided upon by Abbot Stanisław Dominik Słotwiński (1827–1905), who became head of the monastery and the parish in 1857. Along with that function, he also assumed the duties of the Confraternity's protector and promoter. Another question still to be answered is whether the book was transferred to the monastic archive for purely pragmatic reasons or due to concerns about the security of this beautiful and valuable item of cultural heritage. Being part of the monastic archive's resources, the album still serves the confraternity and it also remains available to researchers of various branches of science and enthusiasts of culture. Admittedly, its long history and use left a permanent mark on its present condition, but have not compromised its artistic or scholarly value.

The album, its history and structure

The album is a manuscript volume of the following dimensions: length 32 cm, width 20 cm, height 8 cm, written in by many clerks and decorated by several artists. It contains 407 paper leaves of excellent quality, in gatherings of several sheets each, cut evenly and sewn together with a linen thread. The gatherings were assembled from whole sheets. The watermark indicates that paper from Krakow paper mills was used. The album does not have a reference number as it is still in use; most recent entries were

29. ABC, *Protocolon Actorum Confraternitatis Sacramenti Sanctissimi et Quinque Plagarum Domini Nostri Jesu Christi in Ecclesia Collegiata Canonicorum Regularium*, MS w/out ref., pp. 111, 120, 135.
30. The first entry in the Confraternity's inventory of 1706 under the item "Confraternal Books" reads: "A book bound in Crimson Velvet in which Brothers and Sisters make their entries, with silver enclosures next to the Book, and silver Coats of Arms in the middle of the Book, surrounded by margins on Velvet, silver lace on both sides." The book was kept in a green chest in the sacristy of St. Anne's confraternal chapel. See ABC, *Protocolon Actorum Confraternitatis...*, op. cit., p. 435.

made on 6 May 2003. Its full Latin title reads in extenso: *Liber Vitae Eorum Quos Deus Elegit Ut Hereditatem Capiant Sempiternam: Ad Ephes[ios] Cap[ut] I: Sive Album Dominorum Sodalium Utriusque Status Et Sexus Venerabilis Confraternitatis Sanctissimi Sacramenti Et Quinque Plagaarum Domini Nostri Iesu Christi Casimiriae Ad Aedes Sacratissimi Corporis Christi Canonorum Regularium Lateranensium Erectae Et Institutae*. Translated into English, the above could read as follows: *The book of life of those who God has chosen to partake in the eternal inheritance (Ephesians I), that is the List of Members of Both Estates and Sexes of the Honourable Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ in Kazimierz constituted and established at the Corpus Christi Church of Canons Regular of the Lateran*.

So far, the book is only half-full. It was undoubtedly started in the 1670s. In July 1674, the book was already in use, and a special note specified that the album had been made anew [de novo comparato]. The note concerns the merits of Krakow Suffragan Bishop Mikołaj Oborski, who on 28 July 1673 accepted to be the Confraternity's protector, and in the next year not only allowed the publication of a new prayer book edited by promoter Rev. Michał Maciej Rusiecki, but also requested his admission to the Confraternity and his name to be entered in the confraternal register.³¹ Rev. Rusiecki, professor of theology in the monastic school, was appointed to the office of promoter on 24 September 1673.³² In the same year, he initiated many changes in the Confraternity, from piety and liturgy to structure and administration. At the session of 16 October 1673, along with the Confraternity's board, resolutions were adopted on changes in the current collective piety.³³ On Sunday 12 November, a decision was made to implement structural changes, e.g. to refurbish liturgical vestments (books, vessels, garments, procession paraphernalia), purchase two silver candelabra [cadelabra argentea maiora]

31. "[...] et Nomen suum inscribi mandavit huic Libro Confraternitatis de novo comparato piis fidelium elemosinis". See ABC, *Liber Vitae... seu Album*, op. cit., sheet 47.
32. The book of minutes from annual congregations of the confraternity contains the following: "Adm[odum] R[everen]dus D[omi]nus Michael Matthias Rusiecki, Canonicus Regularis Lateranensis Sacrae Theologiae Doctor ... vir religiosae observantiae ac morum integritate vitae exemplaris eloquentia conspicuus. Huius Confraternitatis et aliarum in Ecclesia S[acratissi]mi Corporis Christi reformator ac collapsae devotionis erector zelosus". See ibidem, sheet 51.
33. ABC, *Protocolon Actorum Confraternitatis...*, op. cit., pp. 109–111. At the time, the board was made up of councillors: Albert Zawada, senior brother, Stanisław Borski, Maciej Zawada, Franciszek Sochacki, and Jakub Groszkiewicz.

for the confraternal chapel, as well as to inspect and tidy up the confraternal archive.³⁴ To this end, 300 florins were allocated from the confraternal budget.³⁵ At the session of 16 December 1673, a decision was made to issue a prayer book, the cost of which was 100 Polish florins.³⁶

The decision to finance the new album was undoubtedly made together with other resolutions on Sunday 12 November 1673 concerning the confraternal archive. In any case, the album was ready to use in 1674. Undoubtedly, its creation was a gradual process. The first stage involved copying entries from what was then two separate catalogues onto separate gatherings. The catalogues were copied by two copyist. The entries from the oldest catalogue from the years 1551–1612 were copied as one continuous section without chronological divisions, while the entries from the later catalogue (1616–1673) followed a different pattern, i.e. they were grouped in by decades. In spring 1674, the copying was finished, paintings and decorations were added and the entire album was handed over for binding. The binding itself was performed at a local bookbinder's workshop. There were several of such workshops in 17th-century Kazimierz, including ones owned by Benedykt Kujamiński and Antoni Milowski, members of the Confraternity, whose services were used by the monastery. Each commission, including highly valuable covers for missals, was recorded in the church's surviving

34. "Statum est ut omnes res ad Confraternitatem spectantes de novo revideantur ..." To enable this, a committee was set up composed of: Albert Zawada, Stanisław Borski, Maciej Zawada, Franciszek Sochacki, Jakub Groszkiewicz, confraternity's clerk and promoter. See *ibidem*, pp. 111–112.
35. The gilder, whose name was sadly not mentioned, had already received 40 florins for the commissioned work. See *ibidem*, p. 112.
36. "Propositum est de novo libello Confraternitatis typis tradendo et de sumptu pro illo percipiendo deassumque est a Confraternitate ut pro typo praefati libelli accipitur centum florenum Polonicales". See *ibidem*, p. 116. The prayer book left the printing house in mid-1674. None of the copies issued at that time has survived to this day; the publication is known only from a note in the album of the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ, as well as in the album of the Literary Confraternity of the Annunciation of Blessed Virgin Mary. The prayer book's title was cited in an abbreviated form: "Trojakię źródło nabożeństwa". See ABC, *Liber vitae ... seu Album*, op. cit., p. 48. It is likely the same prayer book as the one issued in 1707 by Rev. Michał Akwilin Gorczyński under his authorship: *Źródło Troiste Nabożeństwa z trojakięgo bractwa literackięgo Najświętszego Sakramentu, pięciu ran Chrystusa Pana, zwiastowania Najświętszej Panny Maryi na Kazimierzu przy Krakowie w kościele Paraftalnym Bożęgo Ciała XX. Kanoników Regularnych Congregationis S[anc]tissimi]. Salvatoris Lateranensis*. The prayer book was reprinted for the last time in 1870 at the initiative of Abbot Stanisław Dominik Słotwiński.

expense register.³⁷ Unfortunately, it does not contain any mention of the album, since the latter was property of the Confraternity, and confraternal expenses were not recorded in the church's or the monastery's accounts.

One page of the album mentions that the book was financed from pious donations by the faithful [*de novo comparato piis fidelium elemosynis*].³⁸ Accordingly, money needed to cover the cost was taken not only from the confraternal budget but also from donations made for that purpose by various benefactors, including the Confraternity's wealthy protectors. The book of minutes from annual confraternal congregations does not mention the amount paid for the work, and the confraternal book of accounts of the period has not survived. Nevertheless, the implementation of the project must have involved the work of multiple clerks, a book painter, a bookbinder and a gilder.

The pages, written verso and recto, in Latin and Polish, do not contain any traces of sloppy handwriting. There are, however, mirror images of certain entries, mostly headings — obviously caused by closing the book before the ink was dry.³⁹ The paper is in a very good condition. The same may be said of handwriting, although the color intensity varies depending on the ink used. The clerks used ink of various quality and colors. Brown ink was the most frequent choice, but black, crimson, blue, green, or even gold were also utilized. The writing pattern was used consistently until 1674, which proves that this part of the album is the original one and was created before the cover was added. In the last quarter of the 17th century, when the block was supplied with a strong cover, previous rules of making entries were abandoned, and freedom of form, manner of writing and calligraphy was accepted. As a general rule, text was written in a single column across the width of the entire page or two columns, and each admitted group of members was preceded with a heading, which may be considered an incipit. Until the end of the 17th century, entries were usually made by municipal

37. ABC, *Expensa pecuniae thesauri Sacrarum Ecclesiae Sacratissimi Corporis Christi 1616—1676*, MS, no ref.: "za rejest nowy introligatorowi do krztu" ("for e new christening register to the bookbinder," p. 4), "za mszały weneckie introligatorowi" ("for Venetian missals to the bookbinder," p. 17), "za srebro i od oprawy mszału Panu Dominikowi dalem" ("for the silver and the missal binding, I gave to Sir Dominic," p. 29), "od naprawy Graduału, Antifonarza i Procesyonału dalem introligatorowi" ("for the binding of Gradual, Antiphonary, and Processional, I gave to the bookbinder," p. 132).

38. ABC, *Liber vitae ... seu Album*, op. cit., sheet 48.

39. Ibidem, sheet 10v, 13v.

clerks, who doubled as monastic clerks, and less often by clergymen in the position of promoters. From the 1700s, entries were usually made by promoters of the Confraternity. Since the early 19th century, entries were made both by the Confraternity's promoters and clerks. In exceptional circumstances they were made by artists invited for that purpose.

The contents of the album include: copies of indulgence documents awarded to the confraternity by popes, papal legates and bishops, admission ceremonies and lists of confraternal duties, consecration and blessing formulas, lists of members admitted in the years 1551–1612, a description of the reform of 1616, lists of members admitted from 1616 to 1673, and lists of members admitted from 1673 to 2005. The cover of the manuscript block has the form of two profiled planks over which crimson velvet is stretched. A fastening protecting the book against unfavorable external conditions⁴⁰ is supplied in the form of two leather straps covered with velvet, with brass hardware. As previously mentioned, the cover was most probably the work of a local bookbinder, since the same workshop bound the mediaeval treatise *Formula Novitiorum*, attributed to St. Stanisław Kazimierczyk, and conservation specialists working on the book had no doubt that it had been made in Kazimierz. So far, the name of the craftsman has not been ascertained. Both covers of the block of the album, front and rear, are decorated in the same way. The book is decorated with a visual ornament of elaborate composition, made of silver: a 1.5 centimeter-wide filigree border resembling a flower plaiting, two plaques with the confraternal coat of arms⁴¹ and eight precision-made corners with floral elements. The design of the corners includes poppies, which in Christian symbolism are associated with drops of Christ's blood, his passion, death, and entombment. The plaques with the coat of arms were placed in the center of both the front and back cover, while the cornerpieces in corners of the covers, with flowers facing the plaques. On both sides of the emblem, on the surface of the coat of arms, the following letters were

40. The purpose of the fastening was to prevent damage and help to store the book correctly. It protected the sheets from wrinkling and effects of humidity. Tight fastenings protected book sheets and enabled keeping them in good condition.

41. The coat of arms is made up of a Spanish shield, surrounded by palm branches, with a hoop crown on top and the emblem on the surface of the shield. The emblem contains a heart and a chalice with the Host, wounded hands in the upper section of the shield and wounded feet in the lower section of the shield.

engraved: *AC SS et VP DNIC Cas ad Crac*. The inscription should be interpreted as: *Album Confraternitatis Sanctissimi Sacramenti et Quinque Plagarum Domini Nostri Iesu Christi Casimiriae ad Cracoviam* (The Album of the Confraternity of the Blessed Sacrament and Five Wound of Our Lord Jesus Christ in Kazimierz near Krakow). The edges of the book are gilded. The book was a beautiful and majestic whole, a work of art executed with refined taste and grandeur.

The album does not have consistent pagination. In the oldest section, pagination was supplied in crimson ink by the clerk himself; numbers 1 to 80 were only placed on the verso side of the leaves. Later on, until sheet 201, numbers were written in pencil, without doubt in 1931, while sheets 202 to 220 bear page numbers written with the use of a ball point pen. The remaining sheets of the manuscript, from 220 to 407, lack page numbers.

The pages were planned as the work progressed. On each of them, until sheet 82, the clerk drew subtle margins. In this way an area to be filled with texts and lists of names was obtained. This area contained from 27 to 35 lines, depending on the size of the letters and decorations. Clerks adhered to the margins until the end of the 17th century; it was only later that glosses were placed on the margins to supplement information or provide an explanation.⁴² Decorations also spilled into the margins, albeit infrequently.⁴³ Handwriting, its type and artistry are epoch-related. Until 1675, entries were made by the same clerk. His handwriting could be described as italicized with a slight inclination towards the right. The form of letters, both uppercase (majuscule) and lowercase (miniscule) proves the writer's skill. In the 18th century section, we notice considerable arbitrariness, and in 19th and 20th centuries, frequent cases of plainly negligent handwriting.

The contents of the album are structured logically. It opens with protective and title sheets. Then, as mentioned above, there are copies of indulgence documents and confraternal privileges (sheets 4–9v); the ritual of the consecration of the Chaplet of the Holy Wounds (sheets 10–10v); the ritual of the admission to the confraternity (sheets 11–12v); the list of fraternal duties (sheet 12v); an exhortation to honor the Holy Wounds (sheet 13); a copy of the contents of the album from the years 1551–1612

42. Ibidem, sheet 11, 12, 50v, 55, 71v, 72, 78.

43. Ibidem, sheet 49, 79v, 81.

in continuous form (sheets 14–18)⁴⁴; a copy of the contents of the album from the years 1616–1673 (sheets 18–46) split into decades;⁴⁵ information on the reform of 1674 and making a new album in 1616 (sheets 47–48v);⁴⁶ current entries from 1673 to 2003.

As already emphasized, the album is an elegant codex. Originally meant to be a symbol of the Confraternity's internal culture, it functioned as a prestigious work, which could be proudly shown to honorable guests and protectors. Accordingly, it was a work of high quality. However, the passage of time, as well as increasingly frequent and not always careful use, took their toll, i.e. led to damage, wear and tear. Sheets were soiled and contained traces of exposure to humidity, stains and ink pinholes. The outer material of the cover was also soiled. As a result, in 2012 it was decided that the book should be handed over for maintenance and restoration. During conservation, damaged edges of some of the sheets were secured and completed, areas where paper was missing were lined and repaired, endpapers were replaced, and three protective sheets were added at the front and at the rear, the cover and fastenings were refurbished. The restoration was successful. Thanks to this, the album regained its former splendor and all the aspects of a magnificent book.

44. Entries transferred from the catalogue were entitled as follows: *Catalogus Sodalium Antiquorum ex primaevo Confraternitatis Libro in hoc novum Album translatorum Ab Anno D[omini] 1551 usque ad A[nnum] D[omini] 1612.*
45. *Incipit Novus Catalogus Confraternitatis Sacramenti et Quinq[ue] Plagarum D[omi]ni Nostri Iesu Christi in Ecclesia Sacrat[i]S[imi] Corporis Christi Canonico[rum] Regul[ularium] in Casimiria ad Crac[oviam] erectae et Archiconfraternitatis eiusdem Sacrat[i]S[imi] Sacramenti et Quinq[ue] Plagarum D[omi]ni N[ostri] Iesu Christi in Ecclesia Romana ad Sanctum Laurentium in Damaso aggregatae An[n]o D[omi]ni 1612 sub pontificatu Pauli Divina Providentia Papae V Anno eius Octavo. Iste autem Catalogus inchoatus est de licentia loci Ordinarii Reverendissimi D[omi]ni Petri Tylicki Ep[iscop]i Cracoviensi Anno D[omi]ni 1616 Die 10 Iulii.*
46. *Anno Domini Iesu Christi nati nos Vere amantis et in Passione sua Dolentis ad Sacratissimum Corpus Dei et Mariae Filii Debitorum et Dolorum nostrorum Haeredis Iesu Christi in SanctiS[imo] Sacramento Absconditum in Cruce cunctis Expositum quinis saucium Vulneribus Congregatae in sinu Dolorosae Matris Aquilae hoc est Devotae Dolentium et Amantium Animae pio gratitudinis affectu dictante Sanctae Christoque gratae et charae Venerabilis Sacramenti simulque Quinq[ue] Plagarum Salvatoris Nostri Confraternitati seipsas integre devoventes In hoc novum Confraternitatis Album nomina sua inscripserunt per A[dm]odum Reverendum D[ominum] Michaellem Rusiecki Directorem pro tunc Confraternitatis M.DC.LXX.III.*

Purpose of the album

The album contains neither an introductory nor any other text revealing its purpose. Minutes of annual confraternal congregations do not contain any direct discussion or a decision on the replacement of the old album with the newly financed one. We may only presume that the book in use up to that point had been already worn out, and that it came in two volumes, of which one from the years 1551–1612 and the other one from 1616–1673. When Rev. Rusiecki took the office of the Confraternity's promoter, many changes were made in its operations. The reform involved new forms of piety, but also organizational and administrative changes related to the equipment and confraternal books, the way in which they were kept and stored. This fact was mentioned by Rev. Michał Akwilin Gorczyński in the monastery's monograph published in 1707.⁴⁷ The minutes of the meeting of the Confraternity's board on 12 November 1673 suggest that two previous catalogues were simple, regular books.⁴⁸ Commissioning a new, artful and expensive album was therefore meant to systematize the then practices, and at the same time encourage members to undertake and implement the planned reforms. The exquisiteness of the new book in which names were to be entered, its symbolically rich decorations: all of this signified the new beginning and motivation for a new mindset, an effective tool of apostolic strategy. Of particular importance were symbols, which constituted an endless source of inspiration. Mysteries were concealed behind them; even if they eluded the understanding of an ordinary man, they were still treated as *sacramentum*, a mystery which emanated metaphysics transcending the earthly reality and opening doors to otherworldly spaces and realms. Indeed, the book must have made a strong impression on the confraternity's former and new members, since they asked for their deceased spouses, who were only sympathizers instead of members of the confraternity, to be entered in the book on grounds of the matrimonial privilege.

47. "[...] eo ipso tempore cultum Divinum in Ecclesia Dei sollicitè promovens, Confraternitates S[acrat]i[sim]i Corporis Christi et Annuntiatae Virginis sub titulo Literatorum, ordinatissime restauravit, hoc presertim unice intendens, ut quemadmodum aliae religiones promovent devotionem S[acrat]i[sim]i Rosarii, Scapularis, etc. Eisdem Confraternitates pretiosa supellectili per varios benefactores exomari curavit, et ad promovendas devotis animis ministrans spirituale pabulum, Librum intitulatum Tres Fontes notabiliter auctu affectuosissimis preculis, edidit". See M.A. Gorczyński, *Schema de Canonicis Regularibus Lateranensibus Congregationis Cracoviensis*, op. cit., p. 96.

48. ABC, *Protocolon Actorum Confraternitatis*, op. cit., p. 112.

Ornamentation

The album is a decorated book. As already mentioned, this beautiful work was intended to speak in words and images. Because of its decorations, with a wealth of figural and ornamental details, as well as the variety of colors, it was meant to be an exceptional tool in the mission of the confraternity, which considered itself the first one in the town, and a sign of prestige. Images played a complementary role to the words, offering their interpretation, supplementing records which linked together people embarking on a similar, elite path of religious life. A decorative mosaic is made up of title sheets,⁴⁹ fourteen whole-page paintings with figural scenes,⁵⁰ over a dozen sheets with floral and allegorical ornaments,⁵¹ over a dozen coats of arms,⁵² initials — large and small, a calligraphic ornament and other small drawings. The floral ornament is associated with Christological, Passion, and Eucharistic symbolism. In the ornament, we may distinguish vine shoots, bunches of grapes, palm, acanthus and laurel twigs, thorn shoots, flowers, as well as garlands and wreaths of plaited flowers. As regards the flowers, poppies, roses, soft acanthus, lilies and dahlias were the most frequent choice. The calligraphic ornament is made up of thin and winding lines in colors such as purple scarlet, violet, green, blue, amaranth, and yellow used to imitate gold, drawn with a pen. Initials were incorporated in handwritten columns; several of them, most often coats of arms, are distinguishing markers pertaining to people or institutions, and placed inside an oval or a square. Family crests include only the coats of arms of Jan III Sobieski,⁵³ Ludwig III of Bavaria,⁵⁴ Vice Chancellor of the Crown Karol Tarła and his wife Jadwiga Lanckorońska,⁵⁵ Jan Preysz and his wife Zofia,⁵⁶ Krakow Starost Franciszek Wielopolski,⁵⁷ Zofia Łącka,⁵⁸ Katarzyna Wereszczyńska,⁵⁹ Bishop Piotr Tylicki,⁶⁰

49. See *Liber vitae ... seu Album*, op. cit., sheet 1, sheet 13b.

50. Ibidem, sheet 3, 61.

51. Ibidem, sheet 49, 49v, 82, 101.

52. Ibidem, sheet 13, 47, 68v., 79v, 80, 194.

53. Ibidem, sheet 68v.

54. Ibidem, sheet 190.

55. Ibidem, sheet 79v.

56. Ibidem, sheet 79v.

57. Ibidem, sheet 80.

58. Ibidem.

59. Ibidem.

60. Ibidem, sheet 13b.

and moreover the crests of the Corpus Christi Monastery,⁶¹ the city of Kazimierz,⁶² the University of Krakow.⁶³

Whole-page paintings show: Christ at a Mystical Wine Press,⁶⁴ the Crucifixion,⁶⁵ the Holy Trinity, and others. The paintings were made in various historical periods and do not form a stylistically or artistically consistent set of works. The oldest of them – Christ at a Mystical Well – was undoubtedly created in 1674, whereas the last one – the Crucifixion – in 1933. An outline was first made with a stylus, and subsequently paint was applied. In several instances, the paintings were enriched with thin and winding lines drawn with a pen in red, blue, green, blue. Title pages feature smaller, narrative illustrations. Titles, arranged in a column, were placed both in a Baroque cartouche⁶⁶ and in a structure reminiscent of Baroque *retabula*.⁶⁷ Ascertaining the authors of the decorations proved impossible. Nevertheless, the works are not particularly refined or original. In addition, a comparative query indicates that original concepts appeared in model books, which had been published much earlier. We may thus conclude that the authors were not supreme artists. However, the decorations are very clear in conceptual terms. They manifest Christ's divinity, soteriological value of his passion, death, his own body surrendered and blood spilled, as well as his sacramental presence under the species of bread and wine. The images are of a devotional but also a narrative character. In a word, *Biblia pauperum*, a visual and complementary comment to the message communicated in writing, in which images served as a silent language.

Clerks

In the Old Polish period, entries in the confraternal album were made by the Confraternity's consecutive clerks, each of whom was the municipal clerk/notary (*notarius civitatis*).⁶⁸ The oldest mention of the Confraternity

61. Ibidem.

62. Ibidem.

63. Ibidem.

64. Ibidem, sheet 3.

65. Ibidem, sheet 203.

66. Ibidem, sheet 1.

67. Ibidem, sheet 13b, 47.

68. Research by prof. M. Fridberg revealed that the duties of the municipal notary were often performed by rectors of the parish school. As late as 1485, the schools' rector was also the municipal clerk, see M. Fridberg, *Kancelaria miasta Kazimierza pod Krakowem 1335–1802*, "Archeion" vol. 36 (1962), pp. 137–170.

keeping a catalogue of its members was recorded in December 1496,⁶⁹ whereas the oldest mention of the municipal clerk also working as the confraternal clerk dates back to 1480.⁷⁰ The information that the confraternal clerk doubled as the municipal clerk in the 16th and 17th centuries is contained in the album itself. In 1618–1640, the function was held by *notarius civitatis* Jan Iskrzyc Pokorowicz;⁷¹ in 1641–42 by Stanisław Aleksander Lutecki; in 1642 the confraternity admitted Aleksander Ligoński with his wife Barbara — Aleksander was “publicus et Magistratus Civitatis Casimiriensis nec non Confraternitatis huius notarius;”⁷² from 1643 to 1647 the function was performed by Marcin Goliński, who later became the town's councillor and chronicler;⁷³ in 1648–1658 Mikołaj Lutecki was “publicus et civitatis Casimiriensis notarius”; from 1662 to 1675 Andrzej Suszycki was “artium et philosophiae baccalaureus actorum utriusque spectabilis Magistratus Casimiriensis notarius ... et Confraternitatis notarius.”⁷⁴ At this point I will not elaborate on confraternal clerks before 1673, as we are primarily interested in the Confraternity's album rather than the Confraternity itself, and the album was created in 1673/1674.

The oldest part of the album, which actually duplicates the contents of two former albums, was copied by two clerks. The content of indulgence documents and other confraternal documents were copied by one clerk, and the other one wrote down the list of members. In both cases the handwriting is neat, which suggests that both were people of certain artistic sensibility. At the time, the position of the clerk was held by Andrzej Suszycki, but a comparison of the entries with municipal records reveals that it was not him who copied the entries from the old catalogue to the new one. This was presumably done by his collaborator in the municipal clerk's office.

After Suszycki, the function of confraternal clerk was held by the following: Paweł Nieśniowski (1675–1675), Jan Wiechowski (1677–1679), Stanisław Wachowski (1683–1690), and Tomasz Smardzowski (1699–1702).

69. The catalogue was referred to in an indulgence document of 1 October 1496, issued by nineteen Roman cardinals. See ABC, Parchments, no. 104; W. Szymborski, *Sredniowieczne dokumenty odpustowe...*, op. cit., pp. 349–350.

70. ABC, *Protocolon Actorum Confraternitatis...*, op. cit., p. 15.

71. “Brothers asked Jan Iskrzyca Pokora, the municipal clerk in Kazimierz, to be the Confraternity's clerk who would also sit with the councillors and deal with books, bonds, legacies, testaments, registers and privileges ... and keep appropriate records for all of these.” See *ibidem*, p. 39.

72. ABC, *Liber Vitae [...] seu Album*, op. cit. sheet 29v.

73. ABC, *Protocolon Actorum Confraternitatis*, op. cit., sheet 68.

74. *Ibidem*, sheet 51.

Sometimes, however, the entry was made by the very promoter who admitted the candidates. In the 18th century, the duties of the Confraternity's secretary were performed, among others, by Jakub Bukowiecki (1706), Stanisław Pęcherzyński (1708), Ignacy Miechalewski (1710), Tomasz Domicz (1722), Jan Okoński (1743), N. Kościński (1746), Jakub Dominik Chodani (1764), Jan Albert Machciński, doctor of philosophy and parish school rector, Aleksander Młyński, doctor of philosophy and parish school rector (1770), Jan Nepomucen Wisłocki (1784–1793), Kajetan Miśkiewicz (1794–1800). On multiple occasions, mainly in the case of small groups of candidates and exceptional admission dates, they were entered also by promoters effecting the admission: Rev. Adam Akwilin Kotuliński, Rev. Józef Euzebiusz Szymkowski, Rev. Wawrzyniec Tomicki, Rev. Paweł Teodoryk Ławski, Rev. Antoni Jan Smagalski, Rev. Franciszek Holleczek, Rev. Wojciech Koderski.

Album entries from the 19th century were made almost exclusively by promoters – Canons Regular. We can identify several styles of handwriting, including those by Rev. Antoni Unger (1800–1813), Rev. Antoni Boliński (1813–1821), Rev. Kazimierz Maniurski (1822–1823), Rev. Jan Widz (1825–1828), Rev. Augustyn Skibicki (1835–1837), Rev. Remigiusz Miłkowski (1839–1845), Rev. Franciszek Eusebiusz Kubala (1846–1849), Rev. Andrzej Remigiusz Sobański (1849–1855), Provost Remigiusz Miłkowski (1855–1856), Rev. Franciszek Faber (1856–1858), Rev. Antoni Chalcarz (1859–1863), Rev. Franciszek Faber (1864–1867), Rev. Antoni Chalcarz (1870–1881), Rev. Edward Piotr Gajowy (1891–1897). In the 20th century, entries were also made by promoters including Rev. Albin Głowacki (1909–1910), Rev. Józef Augustyn Błachut (1916–1924), Rev. Abbot Józef Maria Górny (1924–1932), Rev. Stanisław Tokarz (1933–1938), Rev. Tadeusz Adamus (1959–1960), Rev. Franciszek Grabiszewski (1961–1970), Rev. Mieczysław Madej (1980–1986), Rev. Zenon Skóra (1994), and finally Rev. Tadeusz Masłowski (2000–2003).

It should also be noted that persons admitted to the Confraternity after 1674, mostly important figures, made their entries by hand or affixed their signatures below the entry. Among those who made handwritten entries were Helena Przerębska (1674),⁷⁵ Teodor Lacki,⁷⁶ Anna, Samuel and Krzysztof Gosławski, Maciej and Marianna Kruszyński (1697),⁷⁷ Stanisław

75. Ibidem, sheet 55. Sącz and Szydłów chatelaine, daughter of Tuszyn's starost.

76. Ibidem, sheet 49v.

77. Ibidem, sheet 80. "Burgrabia Palatinatus Siradiensis". The following children were also admitted to the Confraternity: Stanisław, Franciszek, Teofil, Michał and Teofila.

and Zofia Potulicki,⁷⁸ Franciszek Wielopolski (1701),⁷⁹ Karol Tarło (1701),⁸⁰ Adam Tarło (1701),⁸¹ Stanisław Zdanowski (1703),⁸² Barbara Potocka with her daughter Zofia (1712),⁸³ Antoni de Słupów Szembek with his wife Ewa and son Józef (1712),⁸⁴ King Ludwig III of Bavaria (1915),⁸⁵ Duchess Jadwiga Lanckorońska,⁸⁶ Duchess Anna Małachowska,⁸⁷ Wojciech Zukowski "Vexilifer Vendensis,"⁸⁸ Albert Kazimierz Rezler "Phil[osophiae] et Medicinae Doctor S[acrae] R[egiae] M[aiestatis] Botanicus,"⁸⁹ Rev. Samuel Jan Podgórski (1703),⁹⁰ Rev. Andrzej of Niedola Łacki (1701),⁹¹ Rev. Jan Kazimierz Danielczyk (1759),⁹² Rev. Zygmunt Golian.⁹³

Album-keeping practices

The album was a solemn book made according to an original and ambitious design, adhering to high aesthetic standards. However, the practices according to which it was kept are inconsistent; they depended mostly on

78. Ibidem, sheet 80. Chamberlain of Poznań.
79. Ibidem, sheet 80. Starost of Kraków. Admitted to the Confraternity 25 September 1701.
80. Ibidem, sheet 79v. Royal pantler, voivode of Lublin, starost of Janów. Deceased in 1719.
81. Ibidem, sheet 79v.
82. Ibidem, sheet 81v. Kraków burgrave and municipal clerk, father of Rev. Zdanowski.
83. Ibidem, sheet 81. Deputy Master of the Pantry's wife.
84. Ibidem, sheet 82. Kraków burgrave.
85. Ibidem, sheet 194. Louis III, Count Palatine of the Rhine (1845–1921), the last Bavarian king, whose reign covers the period from 1913 to 1918. During his stay in Krakow, on 27 June 1915 he arrived at the Corpus Christi monastery and church and enrolled in the Confraternity when visiting St. Anne's chapel.
86. Ibidem, sheet 78. Jadwiga of Tarła, wife of Jan Kazimierz Lanckoroński, Radom chatelain.
87. Ibidem. Anna Konstancja of the Lubomirski family, 1voto Wielopolska, 2voto Małachowska, owner of Sucha Beskidzka.
88. Ibidem, sheet 109v. It is worth noting that there is no record of Zukowski vel Żukowski ever holding the position of the standard-bearer of the Wenden Voivodeship, or any position of a Livonian official.
89. Ibidem, sheet 68. Wojciech Kazimierz Rezler, professor of the Medical Faculty of the University of Krakow since 1684.
90. Ibidem, sheet 82. "Magnificus Samuel Joannes Podgórski Ph[ilosophiae] D[oc]tor Sancti Adalberti in Circulo Cracoviensi Praepositus".
91. Ibidem, sheet 81. Chancellor of Gniezno, Łowicz canon, mitred prelate of Ołyka.
92. Ibidem, sheet 107v. "Joannes Antonius Danielczyk, in Alma Universitate Cracoviensi exoticarum linguarum, et Matheseos Professore".
93. Ibidem, sheet 133v. Rev. Zygmunt Golian (1824–1885), graduate of the universities of Krakow, Louvain and Rome, professor of the Roman Catholic Theological Academy in Warsaw (1862–1867), parish priest in Wieliczka, preacher and polemicist. Admitted to the Confraternity in 1862.

the level of sophistication of those who formed the core of the Confraternity's authorities. The oldest section, as was emphasized, is of significant value both in terms of craftsmanship and record-keeping. Care was taken to plan out the sheets, and attention was paid to ornamentation and calligraphy. Details were polished. Entries were made clear within the page layout, defined by margins drawn in red ink. Headings were written in red or yellow ink (imitating gold). Several sheets were decorated with whole-page paintings⁹⁴ as well as a plant ornament of flowers and leaves.⁹⁵ The images were made by artists whose names are presently unknown.

Note that entries in the oldest section duplicate the contents of two previous catalogues — one from the years 1551–1612 and another one from 1616–1673. The entries from the first catalogue were copied in a continuous manner, without any chronological division, which poses a considerable challenge for the contemporary researcher. The only hints to chronology come in the form of the names of the monastery's provosts, town mayors, and clerks. Provosts were usually entered in the album whenever they were appointed to the post, and dates of such appointments are known from other sources. Mayors', councilors', and clerks' terms of office can be ascertained on the basis of surviving complete municipal records. The entries from the second album were segmented into decades. Each of them was made visually prominent with a larger and more decorative heading. We do not know whether this was the clerk's or the promoter's idea.

Current entries start from 1674. They were copied mostly from draft notebooks. It appears that candidates' personal details were already noted down during recruitment and entered in the album only after the ceremony of admission. The album has been kept as a bound book since 1674. This made it more difficult to plan and decorate pages. Page planning was abandoned in the 18th century, and ornamentation was reduced to headings, coats of arms of wealthy protectors and benefactors, and multi-colored and elaborate floral elements. Initials and letters written in gold are also present. Moreover, there appear blank spaces, where a decorative element of some description was supposed to be placed, but never was. The clarity of entries gradually decreases. The book was sometimes closed before the ink dried. As a result, there are mirror reflections of the text on

94. Ibidem, sheet 47, 68.

95. Ibidem, sheet 49, 61, 79v, 80, 81, 81v, 82, 82v, 83, 100.

the next sheet. The 19th century entries are rather substandard examples of the way the album was maintained but they perfectly illustrate the ongoing decline of the culture of the community. Sloppy handwriting and a lack of care for the manuscript is evident almost on every page. The 20th century saw a change in this respect and brought noticeable attempts at returning to the standards of the 17th century. Whole-page, multicolor paintings reappeared⁹⁶ along with beautiful and elaborate floral elements,⁹⁷ color initials,⁹⁸ headings made in color, and golden embellishments.⁹⁹ Still, the handwriting is strikingly sloppy on many occasions. Most entries were made directly in the book, which affected their aesthetic level; only paintings and embellishments had been prepared beforehand. Entries were made by the promoter, who doubled as clerk. Members often signed up with their own hand, which may be interpreted, on the one hand, as an attempt to raise the person's status, but, on the other hand, as a sign of political circumspection and a proof that literacy was common. Some pages contain only one entry, though this happens rather rarely; examples include entries by Ludwig III of Bavaria in 1915¹⁰⁰ and Bishop Stanisław Smoleński in 1973.¹⁰¹

Both in the Old Polish period and more recent times, variety was occasionally added to entries by including direct biblical or patristic quotes, or religious adages. Biblical quotes come from the Gospels and the Pauline epistles. An example of this is contained in the very title of the album: *Liber Vitae Eorum Quos Deus Elegit Ut Hereditatem Capiant Sempiternam Ad Ephe[sios] Cap[ut] I*. From among religious adages, I will quote only the most often used one: "Vulnera Christi Quina, Sint Tibi Medicina."

Abbreviations were used in titles, headings and entries by the members. In the 1990s, Rev. Zenon Skóra made attempts to expand many of them, adding completely unnecessary glosses, supplements, comments, and sometimes inaccurate translations from Latin into Polish.¹⁰² Topographical names were used in accordance with the current administrative division during a given period. Names of lands, regions and cities were supplied both in

96. Ibidem, sheet 203, 213.

97. Ibidem, sheet 192, 203, 212, 214.

98. Ibidem, sheet 188, 194, 204, 212, 213, 214.

99. Ibidem, sheet 189, 194.

100. Ibidem, sheet 194.

101. Ibidem, sheet 213.

102. Ibidem, sheet 11.

Polish and Latin version. The longest names were abbreviated as follows: Episc. Crac. [Episcopus Cracoviensis], Dioec. Crac. [Dioecesis Cracoviensis], pptus Mstovien. [praepositus Mstoviensis], pptus Sterbergen. [praepositus Sternbergensis], etc. Some names are marked with a cross or underlined with a blue pencil. These are clearly traces of the work of genealogists, who in this way marked persons of interest to them and individuals they were looking for.¹⁰³

Entries: an attempt at analysis

Statistical information on the number of entries indicates that the album contains personal details of 6510 people of both sexes. This, however, does not represent the total number of the members. In the 18th and 19th centuries, admissions were often made collectively and only an approximate number of new members was recorded. Take, for example, the town of Gorlice and village of Stróža near Myślenice. In Gorlice, on 24th April 1701, Rev. Adam Akwilin Kotuliński founded a confraternity which was meant to be a branch of the parent organization Krakow. At that time, he entered names of 130 individuals, closing the list with the words "and many more."¹⁰⁴ In 1864, Rev. Franciszek Faber signed up Ludmiła Sobieniowska, heiress of Stróža village, along with 200 peasants from the village.¹⁰⁵ Moreover, there were cases, as suggested by headings and blank spaces, when the ceremony of the admission to the Confraternity was held on a scheduled day, but personal details of the new members were not copied from the draft.¹⁰⁶ Therefore, it seems that the total number of the Confraternity's members from first entries in 1551 to the most recent in 2003 can be estimated at about 7000. Let us carry out a detailed analysis of surviving entries.

In 1551–1612, the Confraternity admitted 299 new members, and nearly all of them were from Kazimierz. How often admissions were made is unknown: each entry, as already mentioned, is a copy of the content of the book from a specific period. Personal details were transferred from the book to the new album in a continuous manner, with no chronological key. A careful analysis of this group of entries allows us to suspect that they were made at quite extensive time intervals. The Confraternity was

103. Ibidem, sheet 134, 154, 175, 175v.

104. Ibidem, sheet 84–85.

105. Ibidem, sheet 141v.

106. Ibidem, sheet 89, 96v, 102, 105v–106; 184–184v, 207v–209.

an organization of a definitely urban character, and its members hailed exclusively from Kazimierz. There were no members recruited from Krakow, and only one person from another town: Anna of Lublin.¹⁰⁷ Seven members were admitted from the nobility, 5 from clerical communities¹⁰⁸ and 20 from monasteries.¹⁰⁹ No persons were admitted from the academic community. This is a clear indication that prior to the reform of 1616 the Confraternity was a municipal-parochial institution with no interest in the recruitment of members from other centers or individuals who stayed in Kazimierz only temporarily. All admissions were citizens of Kazimierz: *civis Casimiriensis*.

The situation changed radically after the reform in 1616. There was a surge of new admissions. In 1616–1674, the Confraternity admitted 1887 members; more specifically, there were 485 admissions in 1616–1630, 174 admissions in 1630–1640, 275 admissions in 1640–1650, 359 admissions in 1650–1660, 203 admissions in 1669–1673, and 387 admissions in 1673–1674. Inhabitants of Kazimierz made up a significant proportion of the new intake, but there was no shortage of people from the entire urban area of Krakow, other, frequently distant locations,¹¹⁰ and even neighboring countries.¹¹¹ New admissions also included diocesan and monastic clergymen,¹¹² professors of the University of Krakow¹¹³ and students (36). Entire female convents were admitted, too.¹¹⁴

107. Ibidem, sheet 14v, 15v., 16v, 17v.

108. Those included Canons Regular from the Corpus Christi Monastery, the provost of the Order of the Holy Sepulchre in Stradom and a cathedral psalmist.

109. Those were presumably nuns from the Third Order of Saint Francis, housed right next to the Corpus Christi Church. See *ibidem*, sheet 15, 15v, 16, 16v, 17.

110. Krzyżanowice, Igołomia, Wieliczka, Opatów, Taranowice, Kamieniec, Hża, Bochnia, Kroczyce, Łowicz, Biecz, Lanckorona, Poznań, Marcyporęba, Poręba, Sandomierz, Radomsko. Olkusz, Opatkowice, Kraśnik, Lipnica, Kłobuck, Lublin, Wysocka, Bytom, Żarki, Lelów, Kalisz, Dąbrowice, Zakliczyn, Krzyszkowice, Przedbórz, Krosno, Trzemeszno, Czerwińsk, Krzepice, Vilnius, Smoleńsk, Kaunas.

111. Šternberk in Moravia, Olomouc, Košice, Transylvania.

112. Among monks, Canons Regular of the Lateran from various monasteries, mainly from the Krakow monastery, were the majority. Franciscans, Benedictine, Camaldolese were also present but rare.

113. Professors entered in the album include: Rector Sebastian Krupka, Jan Szaborovius, Jan Augustyn Rybkowicz, Jan Łoza, Maciej Bielawski, Sylwester Urbankowicz, Maciej Kazimierz Treter, Sebastian Jan Podgórski.

114. Augustinian nuns from St. Catherine's Monastery in Kazimierz, Bernardine nuns from St. Agnes's Monastery in Stradom (sheets 28–28v), Poor Clares from St. Andrew's Monastery in Krakow (sheet 23v–24, 59–59v), Dominican nuns from the Krakow monastery (sheets 40v–41), Bridgettines from the Lublin monastery (sheet 43v), Benedictine nuns from the monastery in Staniątki (sheets 58–58v), Canonesses Regular of the Holy Spirit de Saxia (sheet 109).

The Confraternity enjoyed even a greater recognition after the next reform in 1673/1674. New admissions were made on an annual basis, and in exceptional situations twice a year or even more often.¹¹⁵ The ceremony was usually held on the confraternal feast of Finding the Holy Cross, which fell on May 3, and the Triumph of the Cross, which was observed on September 14. Admission on fixed dates were abandoned in the 18th century. Accordingly, the Confraternity accepted new members several times a year, sometimes even in groups of up to five. For example, there were four admission ceremonies in 1732, and five in the next year; the ceremony was held fourteen times in 1743 and in 1751, while as many as twenty times in 1759. Admissions often took place on the feast of the Holy Name of Jesus, celebrated on January 1, the feast of Our Lady of the Candles, held on February 2, the Annunciation feast celebrated on March 25, the feast of the Finding of the Holy Cross on May 3, the Feast of the Visitation of the Blessed Virgin Mary, celebrated on July 2, the feast of the Exaltation of the Holy Cross, celebrated on September 14, the feast of the Immaculate Conception of Mary, which is celebrated on August 8. Movable feasts that were selected most frequently included Corpus Christi and the Pentecost.

In the 19th century, the practice of multiple admissions throughout the year, even if they concerned only one person on a particular day, continued.¹¹⁶ It was modified only after the end of World War II in 1945 due to the new socio-political circumstances in Poland at this period. From 1950, when religious associations were suspended, there were no new entries in the album. Naturally, this does not mean that there were no admissions to the Confraternity. Regular entries appear only in 1959, but they are undated and made in handwriting by new members. The album contains no entries from the years 1967–1971. Entries were resumed in 1972. The number of newly admitted members in a single group rarely exceeded fifteen. From 1990, we may notice certain changes

115. In 1682, on Sunday 1 September, the outgoing promoter, Rev. Krzysztof Piasecki, made an extraordinary admission of 12 students of the University of Krakow and the parish school at the Corpus Christi Church. In 1683, the Confraternity admitted Jan III Sobieski with his wife Maria and children Jakub, Aleksander, Zygmunt and Konstantyn; the circumstances of the admission were also extraordinary. Having returned from Vienna, the king went on a pilgrimage to Skałka. On the way, he also visited the Corpus Christi Church with the grave of St. Stanisław Kazimierczyk. This seems to have been inspired by secretary Rev. Mikołaj Maciej Wyżycki, the then provost of Mstów, and earlier canon of the provostry of Corpus Christi. See *ibidem*, sheet 64.
116. On 19/3/1833 only Jan Kanty Siwecki was admitted, while on 8/4/1833 only Wojciech Dobrzański, municipal administrator of the Free City of Krakow.

indicative of a crisis. In that period, admissions were made both in long intervals and small groups. From 1980 to 2003, there were only 60 people signed up.

Although in the 17th and 18th century we find representatives of various regions of the Polish-Lithuanian Commonwealth, after its decline we notice a scale-down to the confines of the Krakow's urban area and towns and villages in its nearest vicinity. It was only in the second half of the 19th century that collective entries of new members from various Galician towns, as well as from Upper Silesia, started to appear. It seems that these groups could have visited Krakow as part of their religious and patriotic pilgrimages. The first such group, totaling 22 members under the collective name "ex Borussia," was entered in the album on 27 May 1864.¹¹⁷ The same year also saw the admission of other groups: from the village of Stróža near Myślenice and from the parish of Czarny Dunajec; large groups from Leżajsk, Giedlarowa, Leszno, and the Kingdom of Poland were signed up in 1865; groups from Orava, Prussian Silesia, Kaunas, and Świątniki were admitted in 1870.

Most members of the Confraternity were townspeople. Magnates, like Church hierarchs, were usually protectors of the Confraternity and benefactors of the Order of Canons Regular. Low-rank diocesan clergy, monks¹¹⁸ and nuns,¹¹⁹ professors and students of the University of Krakow were quite a numerous category. We also find entries by town and parish officials,¹²⁰ teachers and students of parish schools,¹²¹ physicians, pharmacists, painters,¹²² architects,¹²³ musicians, goldsmiths, librarians, bookbinders, wood-carvers, and carpenters. Therefore, the album is invaluable as a source of information for various applications.

117. Ibidem, sheets 136v–137.

118. Most of them were Canons Regular of the Lateran from various monasteries: Mstów, Czerwiński, Trzemeszno, Sternberg, Fulnek, Kłobuck, Krzepice, Kłodawa, Lubraniec, Kalisz.

119. In the 18th century, the Confraternity admitted whole convents from various orders and monasteries such as Augustinian nuns from the Krakow monastery (sheets 99–99v), Poor Clares from the Krakow monastery, Bernardine nuns from the Krakow monastery, Benedictine nuns from the monasteries in Staniack and Słonim, Norbertines from the Krakow convent, Bridgettines from the Lublin and Sambor monasteries.

120. Parish officials include nearly a complete list of organists, cantors, vice-cantors and bell-ringers.

121. The list includes teachers and students of two schools in Kazimierz: at the Corpus Christi parish and St. James's parish.

122. Painters include e.g. Albert Wiśniowski and his son Mikołaj.

123. Architects include e.g. Jan Zaor, resident of Kazimierz, and his wife Agnieszka. Zaor worked at Canon monasteries in Krakow, Vilnius, Sucha.

Bibliography

Primary sources

The Archive of the Monastery of Canons Regular of the Lateran in Krakow

Expensa pecuniae thesauri Sacrarum Ecclesiae Sacratissimi Corporis Christi 1616–1676, MS, no ref.

Liber vitae eorum quos Deus elegit ut hereditatem capiant sempiternam ... seu Album dominorum sodalium utriusque status et sexus Venerabilis Confraternitatis Sanctissimi Sacramenti Quinque Plagarum Domini Nostri Iesu Christi Casimiriae ad Aedes Sacratissimi Corporis Christi Canonorum Regularium Lateranensium, MS, no ref.

Parchments, no. 6, 104.

Protocolum Actorum Confraternitatis Sacramenti Sanctissimi et Quinque Plagarum Domini Nostri Iesu Christi in Ecclesia Collegiata Canonorum Regularium, MS, no ref.

Jagiellonian Library

Casimiriae civitatis, urbi Cracoviensi confrontatae, origo. In eaque ecclesiarum erectiones et religiosorum foundationes, nec non series, vitae, res gestae praepositorum conventus Canonorum Regularium Lateranensium S[ancti] Augustini ad Ecclesiam S[acratissimam] S[ancti] Corporis Christi descriptae a Stephano Ranothowicz eiusdem Conventus et Ecclesiae canonico, MS 17th cent., ref. 3742.

Printed sources

Długosz J., *Liber beneficiorum dioecesis Cracoviensis*, vol. 3, A. Przeździecki, Kraków 1864.

Gorczyński M.A., *Źródło troiste nabożeństwa trojakiego Bractwa Literackiego Najświętszego Sakramentu, Piąciu Ran Pana Jezusa, Zwiastowania Najświętszej Maryi Panny*, Kraków 1707.

Secondary works

- Adamczewski J., *Kraków od A do Z*, Kraków 1986.
- Bartynowski M., Błachut J.A., *W pięćsetną rocznicę założenia klasztoru Bożego Ciała na Kazimierzu w Krakowie (1405–1905). Szkice z dziejów opactwa XX. Kanoników Regularnych Laterańskich*, Kraków 1905.
- Bieniarzówna J., *Kłoczyński Marcin*, entry in *PSB*, vol. XIII.
- Bruździński A., *Bractwa w siedemnastowiecznym Krakowie*, in: *Historia świadectwem czasów. Księdzu Profesorowi Markowi Tomaszowi Zahajkiewiczowi*, eds. W. Bielak, S. Tylus, Lublin 2006.
- Fridberg M., *Kancelaria miasta Kazimierza pod Krakowem 1335–1802*, „Archeion” 36 (1962), pp. 137–170.
- Gliński T., *Kanonicy regularni (Bożeciołki) w opinii Długosza*, in: *Studia z dziejów Kościoła Bożego Ciała w Krakowie*, ed. Z. Jakubowski, Kraków 1977.
- Gorczyński M.A., *Schema de Canonicis Regularibus Lateranensibus Congregationis Cracoviensis*, in: *Joannis de Nigra Valle Genealogia Sacri et Apostolici Ordinis Canonicorum Regularium*, Kraków 1707.
- Jakubowski Z., *Początki Bractwa Najświętszego Sakramentu przy kościele Bożego Ciała w Krakowie*, „Nasza Przeszłość” 36 (1971), pp. 164–166.
- Jakubowski Z., *Podziemia kaplicy św. Anny w kościele Bożego Ciała*, in: *Studia z dziejów kościoła Bożego Ciała w Krakowie*, ed. Z. Jakubowski, Kraków 1977.
- Kopeć J.J., *Interpretacja malowideł pasyjnych na szafach brackich z kaplicy św. Anny w krakowskim kościele Bożego Ciała*, in: *Studia z dziejów kościoła Bożego Ciała w Krakowie*, ed. Z. Jakubowski, Kraków 1977.
- Krasnowolski B., *Układ przestrzenny krakowskiego Kazimierza w wieku XIV*, „Rocznik Krakowski” LIV (1987), pp. 17–57.
- Krasnowolski B., *Ulice i place krakowskiego Kazimierza*, Kraków 1992.
- Krasnowolski B., *Średniowieczne wnętrza kościoła Bożego Ciała w świetle kroniki ks. Stefana Ranatowicza CRL*, in: *Klasztor Bożego Ciała Kanoników Regularnych Laterańskich w Krakowie w okresie przedtrydenckim. Ludzie – wydarzenia – budowle – kultura*, ed. K. Łatak, Łomianki 2012.
- Łatak K., *Kanonicy regularni laterańscy na Kazimierzu w Krakowie do końca XVI wieku*, Kraków 1999.
- Łatak K., *Kongregacja krakowska kanoników regularnych laterańskich na przestrzeni dziejów*, Kraków 2002.

- Łatak K., *Poczet rządców opactwa Bożego Ciała Kanoników Regularnych Laterańskich w Krakowie*, Kraków 2005.
- Łatak K., *Kult eucharystyczny w parafii i w klasztorze Bożego Ciała w Krakowie na przestrzeni wieków. Zarys problematyki*, in: *Przemijanie i trwanie. Kanonicy Regularni Laterańscy w dawnej i współczesnej Polsce*, eds. K. Łatak, I. Makarczyk, Kraków 2009.
- Łatak K., *La provincia polacca dei canonici regolari lateranensi e i suoi visitatori*, „*Salvator Mundi*” 123 (2001), pp. 31–34.
- Łatak K., *Notaty historyczne ks. Krzysztofa Łoniewskiego CRL (1576–1656) na temat początków kościoła i klasztoru Bożego Ciała Kanoników Regularnych Laterańskich na Kazimierzu w Krakowie*, in: *Klasztor Bożego Ciała Kanoników Regularnych Laterańskich w Krakowie w okresie przedtrydenckim. Ludzie – wydarzenia – budowie – kultura*, ed. K. Łatak, Łomianki 2012.
- Łatak K., *Archiwum klasztoru kanoników regularnych laterańskich w Krakowie*, in: *Historia, archiwistyka, informacja naukowa*, ed. M. Świgoń, Olsztyn 2009.
- Łatak K., Nalbach S., *Ze studiów nad kulturą umysłową kanoników regularnych krakowskiej prepozytury Bożego Ciała w XV i XVI wieku*, Kraków 2009.
- Łobaza M., *Piśmiennictwo hagiograficzne kanoników regularnych laterańskich kongregacji krakowskiej w średniowieczu i w czasach nowożytnych*, „*Textus et Studia*” 3 (2017), pp. 99–127.
- Rożek M., *Przewodnik po zabytkach i kulturze Krakowa*, Kraków 2000.
- Rożek M., *Sekrety Krakowa. Ludzie – Zdarzenia – Idee*, Kraków 2004.
- Rożek M., *Kraków. Historie nieopowiedziane. Ludzie – Zdarzenia – Obyczaje*, Kraków 2004.
- Schmidt M., Starzyński M., *Szkic do dziejów społeczno-gospodarczych podkrakowskiego Kazimierza*, „*Kwartalnik Historii Kultury Materialnej*” 1 (2015), pp. 15–27.
- Starzyński M., *Średniowieczny Kazimierz, jego ustrój i kancelaria*, Kraków 2015.
- Szyborski W., *Średniowieczne dokumenty odpustowe ze zbiorów Archiwum Klasztoru Bożego Ciała*, in: *Klasztor Bożego Ciała Kanoników Regularnych Laterańskich w Krakowie w okresie przedtrydenckim. Ludzie – wydarzenia – budowie – kultura*, ed. K. Łatak, Łomianki 2012.

- Zaremska H., *Bractwa w średniowiecznym Krakowie*, Kraków—Wrocław 1977.
- Zaremska H., *Procesja Bożego Ciała w XIV—XVI wieku*, in: *Kultura elitarna a kultura masowa w Polsce późnego średniowiecza*, Wrocław—Warszawa—Kraków 1978.
- Wyrozumski J., *Dzieje Krakowa*, vol. 1, Kraków 1992.

Abstract

Kazimierz Łatak CRL

The Album of the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord Jesus Christ at the Corpus Christi Church in Krakow. A Gem of Old Polish Sacred Art and an Invaluable Historical Source

The Album of the Archconfraternity of the Blessed Sacrament and Five Wounds of Our Lord ff Jesus Christ at Kazimierz in Krakow was made in the 17th century, but its oldest section duplicates the contents of an earlier catalogue comprising entries from 1551–1612. The album is a large-sized manuscript volume, an original and ambitious work, a gem of the Old Polish sacred art, a genuine document of several cultural epochs and an invaluable historical source. However, to date it has been largely ignored by researchers, although it has been referred to and used as a source on multiple occasions in studies on the Corpus Christi Church and the history and resources of the monastic archive. The album had a representative function, and the very act of opening its pages must have evoked excitement as the book was beautifully executed. In its form, shape, and artwork, it resembles lavishly decorated Mediaeval and Renaissance codices. Many of its sheets are in fact whole-page paintings with figural scenes; it also features impressive floral and heraldic elements as well as initials. Despite the passage of four centuries since its inception, it is still in use, and has therefore become a link between the past and the present. Its scholarly, cognitive and application-related value was noticed by researchers only in the early 20th century. It was Rev. Józef Augustyn Błachut, author of the first modern monograph of the monastery, published in 1905, who introduced the album into scholarly circulation. Today, it is one of the most frequently consulted sources in the archive of the monastery, drawing attention of historians, art historians, culture historians and religious geography historians, but also culture enthusiasts who visit the monastery and its library. It is a remarkable memorial of cultural heritage of the nation and the Church, and a source to be used in research on Poland's religious life, population mobility, reception and transmission of ideas, cultural exchange, ties of the monastery with its surroundings; it provides research data for studies on the demography, system of government, culture and infrastructure of Kazimierz and the entire Krakow urban area.

Keywords:
church
confraternities
in Krakow, culture
of writing, sacred
art, archive of
the Monastery
of Canons Regular
of the Lateran
in Krakow

Abstrakt

Kazimierz Łatak CRL

Album Arcybractwa Najświętszego Sakramentu

i Pięciu Ran Pana Jezusa przy kościele Bożego Ciała w Krakowie.

Perła staropolskiej sztuki sakralnej oraz bezcenne źródło historyczne

Słowa kluczowe:

konfraternie kościelne w Krakowie, kultura pisma, sztuka sakralna, archiwum klasztoru kanoników regularnych laterańskich w Krakowie

Album Arcybractwa Najświętszego Sakramentu i Pięciu Ran Pana Jezusa, działającego przy kościele Bożego Ciała w Krakowie na Kazimierzu, został wykonany w XVII wieku, aczkolwiek jego najstarszą warstwę stanowi wartość skopiowanego wcześniejszego katalogu obejmującego wpisy z lata 1551–1612. Jest księgą rękopiśmienną dużego formatu, dziełem oryginalnym i ambitnym, perłą staropolskiej sztuki sakralnej, autentycznym dokumentem obyczajowości kulturowej kilku epok, bezcennym źródłem historycznym. Dotąd pozostawał jednak w cieniu zainteresowań naukowych, chociaż w studiach nad kościołem Bożego Ciała oraz nad dziejami i zasobem archiwum klasztornego był niejednokrotnie przywoływany i wykorzystywany. Album pełnił rolę reprezentacyjną, emocje przy jego otwieraniu były niewątpliwie spore, należy bowiem do kategorii pięknych ksiąg. W swojej formie, kształcie i sztuce nawiązuje do średniowiecznych i renesansowych kodeksów bogato dekorowanych. Niejedna z jego kart jest całostronicową malaturą ze scenami figuralnymi, posiada nadto okazałe elementy florystyczne, heraldyczne oraz inicjały. Mimo upływu niemal czterech wieków od fundacji nie przestał być używany, co sprawia, że traktuje się go jako klamrę spinającą przeszłość z terażniejszością. Wartość naukową poznawczą i aplikacyjną, a także kulturową Albumu naukowcy zauważyli dopiero na początku XX wieku. W obieg naukowy wprowadził go ks. Józef Augustyn Błachut, autor pierwszej nowoczesnej monografii klasztoru, opublikowanej w 1905 roku. Dzisiaj Album jest w zasobie archiwum klasztornego jednym z najczęściej konsultowanych źródeł przez historyków, historyków sztuki, historyków kultury oraz historyków geografii religijnej, a równie chętnie oglądany przez wizytujących klasztor i jego bibliotekę miłośników kultury. Stanowi bowiem niezwykle pomnik narodowego i kościelnego dziedzictwa kulturowego, a zarazem źródło do badań nad religijnością polską, mobilnością ludności, recepcją i transmisją idei, wymianą kulturową, kontaktem

klasztora z jego otoczeniem; dostarcza materiału do poznawania demografii, ustroju, kultury oraz infrastruktury podkrakowskiego Kazimierza i całej aglomeracji krakowskiej.