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### THE CULT OF SAINTS IN RELIGIOUS ORDERS: THE EXAMPLE OF THE CONGREGATION OF THE FELICIAN SISTERS

In every order or monastic congregation a group of 'favourite' saints can be selected. The reasons differ. Most often the foremost place goes to the congregation's founder or founders. It should be emphasized that in a number of orders, monastic congregations, monasteries, or abbeys the cult is given to benefactors and founders not formally canonized by the Church – for example in the abbeys of the Benedictine Sisters in Staniatki-Klemens, Reclawa and Wizenna<sup>1</sup>.

The other reason for the particular veneration of a saint was the fact of his composing a rule a given congregation followed. Often founder and 'rule provider' are one and the same person, but there are also cases when the founder of the order or congregation uses a rule composed by someone else and which is widely known. For example: Saint Norbert von Genepp introduced the Rule of Saint Augustine to the nuns of the Norbertine Order that he founded<sup>2</sup>.

The other group of saints venerated with a particular cult in congregations are those recognised as patrons or protectors of their congregations and saints and beatified coming from the ranks of their order. Deliberately, I avoid saints whose cult developed in a specific monastic church because of the location of a celebrated figure, picture, or relic not connected in any other way with the congregation. For such a cult does not always cover the whole monastic order but is characteristic only for a specific monastery or a province at the most.

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<sup>1</sup> J. Marecki, *Z czasem zapomniany kult błogosławionych fundatorów staniąteckich*, [in:] *Bibliografia literatura kultura*, ed. M. Konopka, M. Zięba, Kraków 1999, p. 401–419; L. Rotter, *Duchowość i historia benedyktynek w symbolice dekoracji malarzkiej kościoła w Staniątkach*, Kraków 2004, p. 83–85.

<sup>2</sup> J. Marecki, *Zakony w Polsce*, Kraków 2000, p. 160–161; B. Łoziński, *Leksykon zakonów w Polsce*, Warszawa 1998, p. 271–272; W. Załeski, *Święci na każdy dzień*, Warszawa 2000, p. 302–305; W. Kolałk, J. Marecki, *Leksykon godel zakonnych*, Łódź 1994, p. 142.

In the history of the *Congregation of the Sisters of Saint Felix of Cantalice Third Order Regular of Saint Francis of Assisi* we can clearly see the care of the cult of a number of saints and beatified who in a distinctive way affected the Congregation's spirituality and activity. First the founders of the Congregation, Blessed Honorat Kozminski (1826–1916) and Blessed Mother Angela Truszkowska (1825–1899), should be mentioned. From the beginning of its existence the Congregation was deeply rooted in Franciscan spirituality. The Congregation was established after approval by sisters of the Tertiary Order of Saint Francis of Assisi. It should not come as a surprise that in monasteries of the Felician Sisters the cult of Saint Francis of Assisi (1181–1226) and also of Saint Clare (1194–1253) was cherished with great popularity. The Saint to whom the Felician Sisters owe their name is Saint Felix of Cantalice (1515–1587), while in a special way the Congregation was entrusted to the care of Saint Joseph and Immaculate Heart of Mary<sup>3</sup>.

It is worth a few words on the general development of the cult of every above-mentioned saint and blessed. The development of a cult is often accompanied by the development of artistic hagiographic images and by symbolism inseparable from sacred art. It should be also emphasised that the images and symbolism they contain had a big impact equally on sisters and students and, simply, on the faithful visiting monasteries, expressing not only the life and activity of the saint but also propagating the spirituality of the congregation.

#### FOUNDER

The founders of the Congregation set up in 1855 and affiliated to the Capuchin Congregation in 1858 were Blessed Honorat Kozminski and Angela Truszkowska.

Blessed **Honorat Kozminski** was a Capuchin, an ascetic writer, and a valued confessor. He is known above all as a founder of multiple congregations. On his initiative 25 congregations were founded accepting the habit as their official attire. The three congregations which did not adopt the habit as their official attire (the Felician Sisters, the Capuchin Sisters, the Seraphic Sisters) remain an exception as far as their number is concerned<sup>4</sup>. No one else managed to found so many congregations.

<sup>3</sup>*Konstytucje*, art. 4, Rzym 1989, p. 37; *Statuty*, Rzym 1989, p. 16–17; J. Marecki, *Zakony...*, p. 160–161; B. Łoziński, *Leksykon...*, p. 271–272.

<sup>4</sup>Apart from the Felician and Capuchin till now exist: Missionaries of the Queen of the Sacred Heart of Jesus (1874), the Servants of the Immaculate Heart of Mary (1878), the Daughters of Our Lady of Sorrows (1881—the congregation initially hidden. Later they accepted habit for their official attire and it is known as the Seraphic Sisters) the Franciscan Sisters of the Poor (1882), Vestas of Jesus (1882), Brothers the Servants of Immaculate Mary (1883), The Servants of Jesus (1884) The Servants of Jesus, the Daughters of the Immaculate Heart of Mary (1885), Sisters of the Name of Jesus (1887), Little Sisters of the Immaculate Heart of Mary (1888), Apostles of the Holy Face (1888), Helpers of the Holy Souls (1889), Daughters of Immaculate Mary (1891), the Sons of Lady of Sorrows (1893), Consolers of the Holy Heart of Jesus (1894), Servants of Mother of the Good Shepherd (1895). Presently non-existent: Sisters 'Martanki' (1881), Sisters Nurses

ations. In a difficult political situation for the orders, after many dissolutions and repressions, Congregations of the Third Order set up by Kozminski turned out to have a beneficial influence on the history and development of the monasteries on Polish territory. In 1889, after obtaining confirmation for the existence of congregations from the Holy See, Father Honorat further expanded his activity in the founding of new orders. Sisters of new congregations were active mainly in the didactic-caring field. They ran 'okronki', nurseries, they taught in schools, and also ran kitchens for the impoverished; they worked in neglected social milieu and even left for Siberia to work among exiles. The brothers from the male congregations founded by Kozminski devoted themselves to similar work. Through his activity Father Honorat, despite unfavorable circumstances, contributed to the renewal of monastic life on Polish territory mainly in the areas under Russian rule<sup>5</sup>.

To Kozminski's activity of establishing new orders relate artistic images featuring his silhouette<sup>6</sup>. The Blessed is often portrayed with a piece of paper or book held in his hand. Russian governors did not permit the establishment of new monastic congregations so it was very difficult to run them. Father Honorat tried to rise to his task by corresponding frequently with all the congregations he founded. The Blessed Honorat's writing activity should not be forgotten. The book in his hand might refer to 130 publications written by him that were published and 40 scripts<sup>7</sup>. To the activity of founding new orders refer also other compositions featuring the Blessed among the group of his spiritual daughters and sons, or among names and coats of arms of congregations he founded (for example, the relict of the Blessed Honorat designed in 1988 by Czesław Dzwigaj). Also significant are images of the Blessed among the Franciscan symbols, which refer not only to the fact that Honorat Kozminski belonged to the Capuchin Order but also to the fact of his binding the second or third Franciscan Orders to congregations founded him<sup>8</sup>.

The most frequent artistic image of Father Honorat, his penitential service, is underlined through portrayals of him with a purple stole, sitting in the confessional or standing next to it. There are also known compositions that feature Father Honorat blessing the kneeling penitent with the figure of Christ in the background. The

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(1881), the Servants of Paralytics (1873), Sisters of Perpetual Adoration (1888), Mariavitae (1893), the Daughters of Mary from Jasnogora (1889), Evangelic Ladies (1893), Congregation Tertiarian (1894), Marian Priests (1894), the Servants of Holy Family (1894).

<sup>5</sup> Especially after the 'January Uprising' the dissolutions of convents, internment of friars and the prohibition of apostolic activity escalated.

<sup>6</sup> W. Zaleski, *Święci...*, p. 631-632; K. Bukowski, *Słownik polskich świętych*, Kraków 1995, p. 95-97; R. Prejs, *Środowisko zakonne bł. Honorata. Klasztory w Zakroczymiu i Nowym Mieście n. Pilicą w latach 1864-1916*, „Nasza Przeszłość”. Nr 74:1990, p. 5-33; D. Olszewski, *Sługa Boży ojciec Honorat na tle epoki*, „Ateneum Kapłańskie”. Nr 111:1988, p. 187-201; Z. Mielak, *Formy apostołstwa w ujęciu ojca Honorata*, tamże, p. 250-258.

<sup>7</sup> J. Bartoszewski, *Honorat Koźmiński*, [w:] *Encyklopedia Katolicka*, vol. 6, Lublin 1993, col. 1206-1209; M. Mazurek, *Bibliografia prac ojca Honorata, kapucyna (1829-1916)*, „Nasza Przeszłość”. No 28:1968, p. 24-38.

<sup>8</sup> Such a composition can be seen in the Capuchin Church in Nowe Miasto.

Blessed called 'prisoner of the Confessional' spent many hours hearing people's confessions. Through his service he tried not only to raise people but also showed the possibilities of spiritual self-development. Through his confession the Blessed moulded many men and women, who later became co-founders of new congregations or executors of Father Honorat's recommendations. Hours sacrificed on conversations and the confession of the penitents bore fruit in many vocations, and also to some extent in the formation in the society of a certain spiritual elite influencing their locale by the good example of their lives<sup>9</sup>.

The other attribute cross – refers to the work of the Blessed Honor as a preacher and popular missionary. As a young priest he sacrificed himself with a great enthusiasm to promote the word of God. To lesser known images of the Blessed belong compositions in which Father Honorat can be seen kneeling amongst thorns (symbol of adversity and the people's wrongdoings the Blessed fought with) in front of the Heart of Mary.

**Mother Angela Truszkowska** initially was bound with the Society of Ladies of Saint Vincent a Paulo, where she was active in the field of charity work, taking care of the sick and people in need. In 1855 she entered the Third Order of Saint Francis and, directed by Father Honorat, she contributed to the foundation of the Tertiary Congregation of Saint Felix of Cantalice, from which in 1860 the branch of the Capuchin of Poor Clares nuns based on the Second Franciscan Order emerged. In 1857 the Felician Sisters accepted habits as their official attire, thus becoming an active habit congregation, while in 1859 Mother Truszkowska became officially a superior – general directed by Honorat as the father of the congregation<sup>10</sup>.

Images of the Blessed Angela Truszkowska are based mainly on the surviving photographs. There are some characteristic elements that can be found on them, which in their symbolic character, can be regarded as attributes.

Blessed Mary Angela cherished the great cult of the Mother of God. She entrusted the new congregation to the care of the Heart of Mary. Therefore, all sisters as an expression of Mary's cult and their entrusting themselves to the Heart of Mary, accept during profession the first name Mary. To Truszkowska's iconography came the image of Our Lady of Czestochowa. In front of the picture of Black Madonna in the Capuchin Church in Warsaw in 1855 Zofia Truszkowska and Klotylda Ciechanowska took their vows in front of Father Honorat, and by joining the ranks of the Third Order of Saint Francis they devoted themselves in the service of Our Lady of Czestochowa 'to the holy will of Her Son'. Two years later

<sup>9</sup> Such compositions can be found in the Churches of Capuchin in Krakow and Warsaw.

<sup>10</sup> W. Zaleski, *Święci na...*, p. 622–623; M. P. Lenart, *Środowisko błogosławionej Marii Angeli Zofii Truszkowskiej (1825–1899)*, [in:] *Cracovia sacra. Krakowscy święci i błogosławieni przełomu XIX i XX wieku*, ed. J. Marecki, K. Panuś, Kraków 2004, p. 177–202; M. Winowska, *Idź i odnów mój dom*, Warszawa 1999, *passim*; P. Wiczorek, *Bl. siostra Maria Angela Truszkowska*, Kraków 2002, *passim*.

in the chapel of Shop of Saint Felix, and also in front of the picture of the Mother of God, the first Felician Sisters accepted habits as their official attire and took their novices' vows, while during solemn profession Blessed Angela dedicated herself and the whole congregation to the service of Our Lady. Mary Angela worshipped especially through Our Lady of Czestochowa. Often the Blessed could be seen praying in front of the copy of the picture of Our Lady of Jasnogora that was hung in her cell<sup>11</sup>.

The other element encountered in the pictures of Mary Angela is a document held in her hand. Such a symbol is often an attribute of holy founders of monastic congregations and usually refers to a formulated order or constitution. In reference to the Blessed Angela it can be interpreted in this way. She was a co-editor (together with Father Honorat Kozminski) of the constitution of the Congregation of the Sisters of Saint Felix of Cantalice. A document in Truszkowska's hands can be also a decree of Pope Leon XIII approving of the congregation. Mary Angela received this certificate a few months before her death<sup>12</sup>.

Mary Angela's great devotion to the Eucharist is testified in iconography by her portrayal with a monstrance. She strived for permission for continuous adoration of the Blessed Sacrament. The privilege of the daily adoration of the Blessed Sacrament was granted in 1881. This privilege is still owned by all provincial houses of the Felician Sisters<sup>13</sup>.

#### AUTHORS OF RULES

The newly created Congregation of the Felician Sisters adopted the Third Rule of Saint Francis<sup>14</sup>. It was then natural not only to live according to Franciscan spirituality but also to spread the cult of Saint Francis of Assisi. The Saint, whose altar or picture can be found almost in every church or chapel of the Felician Sisters, has a very rich iconography of portrayals referring to his life, activity and miracles.

Without any doubt the most characteristic sign of Saint Francis is a simple brown or black habit tied round his waist with a white rope with three knots or stigmata on his hands and legs<sup>15</sup>. Saint Francis attached importance to the piety of passion. He would often brood on the Lord's Passion. Due to his desire to participate in Christ's sufferings he was favoured with receiving the stigmata, which happened in 1224 on the Mount La Verna. On the pictures featuring Saint Francis there is very often a motif of a Seraphin appearing during his stigmatisation. Common is

<sup>11</sup> M. Winowska, *Idź i odnów...*, p. 50–51; P. Wiczorek, *Bł. siostra Maria...*, p. 17, 103.

<sup>12</sup> W. Zaleski, *Święci na...*, p. 623.

<sup>13</sup> *Konstytucje...*, p. 55; K. Bukowski, *Słownik polskich...*, p. 118–119; P. Wiczorek, *Bł. siostra Maria...*, p. 62–76.

<sup>14</sup> In the claustral branch of the Capuchin of Poor Clares the rule was changed to II Franciscan Order.

<sup>15</sup> Knots on Franciscan string symbolise three monastic vows: poverty, obedience and chastity.

also an image of the Saint holding a cross in his hand or his adoration of the crucified Christ, who leaning from his cross embraces Francis<sup>16</sup>.

To the numerous attributes of the Poor Person from Assisi also belong animals. In his desire to see God in His creation, Francis, with great humility and kindly love, referred to the surrounding world. Every creature he treated as his brother or sister. It does not come as a surprise that this found wide reflection in the sacred arts. One of the attributes of the Saint is a lamb, which leads us to the event of 1215, when, during one of his missionary journeys, Francis saw animals going to the slaughter in the market at Akona, among them a lamb. Because the animal reminded him of Christ, he bought it and gave it up to be raised on a farm. There were more incidents like that in the life of the Saint. A different story is connected with birds, which are an attribute as well. In Bevagna during Francis' preaching a flock of birds flew over to listen attentively and in silence to the Saint's words, flying away only after they had been blessed by him. Similarly with fish, which, having noticed Francis, came to the shore and, raising their heads from the water, carefully listened to the preacher's words. The other animal that deserves to be called an attribute of Saint Francis is the wolf. In the vicinity of the town Gubbio lived a wolf that was devouring herds of its inhabitants. Asked for help, the Saint entered into an agreement with the wolf that he would not devour the sheep and in exchange for his favor, the inhabitants of the town would provide the necessary food for the wolf to survive. As a sign of acceptance of the agreement the wolf stretched his paw to the Saint<sup>17</sup>.

The next attribute that should be mentioned are roses that not only symbolise purity but also refer to a specific event in the Saint's life. During temptations, Francis in order to alleviate them, threw himself onto the thorny rose bush. Noble flowers, with God's allowance, hid the thorns so that they did not hurt the Saint's body. Since then in the monastic garden at Portiuncula grow roses without thorns<sup>18</sup>.

Finally the Tau symbol should be mentioned. The letter refers to the sign the Saint used for his signature. In the Old Testament, in the book of Ezekiel (4, 9) the letter Tau appears as a sign of those chosen by God. Similarly in the lists of Roman legionaries, the letter was placed by the surnames of those who survived the fight. The shape of the letter refers to the sign of the cross<sup>19</sup>.

<sup>16</sup> As an example can serve the XVth century polychrome on cloisters of the monastery of the Franciscan Friars.

<sup>17</sup> F. V. Facchinetti, *San Francesco nella storia, nella leggenda, nell'arte*, Mediolan 1926, passim; P. Chioccioni, *San Francesco e l'arte*, Rzym 1964, passim; F. i G. Lanzi, *Jak rozpoznać świętych i patronów w sztuce i w wyobrażeniach ludowych*, Kielce 2004, p. 152–155.

<sup>18</sup> J. Marecki, L. Rotter, *Atrybuty świętych*, work sent to press.

<sup>19</sup> J. Marecki, *Godło franciszkańskie – jego historia i symbol*, „W nurcie franciszkańskim”. V. 7:1998, p. 263–272. Marecki, *Godło franciszkańskie*, [in:] *Komentarz do konstytucji generalnej siostr bernardynek*, Kraków 1999, p. 153–158. D. Vorreux, *Franciszkański symbol TAU: historia, teologia i ikonografia*, Warszawa 2001, passim.

In the monasteries and churches of the Felician Sisters **Saint Clare** is also cherished with the cult. The cult develops more in the monasteries originating in the Felician Sisters-Capuchin nuns as the Congregation adopted the Second Franciscan Order composed by **Saint Clare**<sup>20</sup>.

In the iconography **Saint Clare** is portrayed in a brown or black monastic habit tied with white rope with three knots around her waist and a black veil on her head. As the author of the monastic order she is pictured with a book held in her hand. The legal regulation and constitution of a quickly developing Congregation of 'Poor Ladies' from the church of San Damiano came across many obstacles<sup>21</sup>. Initially (1216) **Clare** obtained from Pope Innocent III the 'Privilege of Poverty'. The next privilege was granted in 1228. Despite the attempts to liberalize the Order of Poor Ladies by Popes Honorius III and Innocent IV, **Saint Clare** persistently aimed at recognition of the rules according to which the **Clare Sisters** were later to live. The confirmation of the new Order came in 1253. The attribute of a book can also be the symbol of Holy Scripture, which the **Saint** read and meditated often<sup>22</sup>.

The other frequent symbol that appears as an element of plastic compositions featuring **Saint Clare** is the lily – symbol of virginity and purity. **Clare**, inspired by the life of **Saint Francis**, decided, against the will of her parents, to consecrate herself God. She fled from her family home and, after taking a private vow of chastity, took shelter in the Monastery of Benedictine San Paolo in Bastia and then with the Benedictines in Panso. In time she moved with her sisters to the Church of San Damiano in accordance with the will of **Saint Francis**.

However, the most frequently encountered attribute of **Saint Clare** is a monstrance. In the life of the **Saint** the Eucharist played a vital role. Contemplation of the hidden Christ was for **Clare** the obvious way and hope for salvation. However, the attribute refers to a specific event from the life of the **Saint**. When in 1233 the Saracens besieged Assisi, the **Saint** came to the convent gate holding the Sacrament in her hands opposite the attackers. At the sight of the box held by the **Saint**, the Saracens abandoned the city in panic. Connected with Eucharistic piety and her equally deep passion – piety, **Clare** gave sacred art one more attribute – the Cross<sup>23</sup>.

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<sup>20</sup> J. Marecki, *Zakony...*, p. 136–137; B. Łoziński, *Leksykon...*, p. 226–227; W. Kolak, J. Marecki, *Leksykon...*, p. 135.

<sup>21</sup> On the Fourth Lateran Council the decision was made that the newly created monastic congregations and orders were obliged to accept one of the three well known rules: **Saint Benedictine**, **Saint Augustin** or **Saint Basil**.

<sup>22</sup> L. Iriarte, *Regula św. Klary litera i duch*, Warszawa 1993, passim; *Pisma św. Franciszka i św. Klary*, Warszawa 1992, passim; T. Lombardi, *Santa Chiara di Assisi. Fonti e spiritualità*, Ferrara 1982, passim; C. Niezgoda, *Święta Klara w świetle Poverella*, Kraków 1993, passim.

<sup>23</sup> P. Bergellini, *Kwiatki św. Klary*, Kalwaria Zebrzydowska 1989, passim; M. Gallo, *Gli attributi iconografici di santa Chiara da Assisi nella pittura italiana dal secolo XIV all'inizio secolo XVII*, in: *Associazione Internationale Reine Helene*, Montpellier 1994, p. 29–111; R. Gapski, *Święta Klara w sztuce polskiej*, [in:] *Święta Klara z Asyżu. W 800-lecie urodzin*, Niepokalanów 1995, p. 248–254.

## PATRON

Felician Sisters owe their name to **Saint Felix of Cantalice**. He was sixteenth century Capuchin Friar, and for most of his life fulfilled the function of a questor in the convent. In Rome where he petitioned for the poor and for the Capuchin Monastery of Saint Bonaventure, he was called 'brother *Deo gratias*', because in this way he was giving thanks for the alms he received. Because of his occupation as questor, he is often portrayed with a quest sack or a basket for alms. Despite his lack of education, he possessed the gift of God's wisdom and was eager to serve people in need with his advice. Strolling the streets of the city, he not only quested or distributed alms, but above all by the example of his life and his preaching transmitted the truths about God, surrounded especially by children<sup>24</sup>.

The most often encountered attribute of the Saint in sacred art is his holding the Infant Jesus in his arms. This attribute is connected with the visions and ecstasies of the Saint during which Mary with Infant appeared to him. In one of them the Mother of God gave Felix the Infant Jesus to hold.

The other attribute of the Saint is a group of children. The Saint took particular care of them. He met children on the markets, and taught them catechism and songs composed by himself. The poor he helped with a piece of bread (Blessed Felix is featured with a slice or piece of bread) but above all he taught how to live to become a good man. In such activities the Felician Sisters tried to imitate the Saint. Since the beginning of their existence the Felician Sisters worked with children and youths. They often taught catechism or prayed with a group of children at the altar of Saint Felix of Cantalice and at the Church of Capuchin in Warsaw. From here as the years passed, the colloquial name of the congregation 'Felicyjanki' was created.

Sometimes the Saint is portrayed with an infant in his arms but an infant without a halo – so it is not the Infant Jesus. Sometimes the infant is held in the arms of his mother. Such portrayals are connected with the history of a miracle performed by Saint Felix. A woman came to Felix seeking consolation after the death of her child. As was his habit when visiting sick children, the Saint anointed the dead child with olive oil stolen from the eternal tabernacle lamp in the monastic church. After his anointment of the child, the moment the Saint began his prayers the child returned to life. In memory of this event in Capuchin Churches on day of Saint Felix, the olive is blessed, with which later children are anointed<sup>25</sup>.

A crucial part in the spirituality of the Felician Sisters portrays **Saint Joseph Favourite** as a protector of the Congregation<sup>26</sup>. The iconography of Saint Joseph was taken from the pages of Holy Scripture and from the Apocrypha. The basic and most frequent attributes of the Saint are the Infant Jesus and the lily. These two at-

<sup>24</sup> H. Fros, F. Sowa, *Księga imion i świętych*, v. 2, Kraków 1997, col. 289–190; M. Alatri, *Fra Felice da Cantalice. Il Santo del popolo romano*, Rzym 1958, passim.

<sup>25</sup> J. Marecki, L. Rotter, *Atrybuty świętych...*

<sup>26</sup> *Konstytucje...*, p. 37.



tributes are connected inseparably with each other : Joseph as Jesus' carer (in iconography the Infant Jesus or Jesus as a little boy) lived with Mary in a virgin marriage (lily)<sup>27</sup>.

Saint Joseph is often depicted with a pair of doves. This attribute is connected with a text from the Holy Scripture:

When the time of their purification according to the Law of Moses had been completed, Joseph and Mary took him to Jerusalem to present him to the Lord (as it is written in the Law of the Lord, "Every firstborn male is to be consecrated to the Lord"), and to offer a sacrifice in keeping with what is said in the Law of the Lord: "a pair of doves or two young pigeons"<sup>28</sup>.

The dove and a staff with flowers (wand) that appear in the iconography of Saint Joseph are connected with two different sources: apocryphic script and the legend. According to the legend Joseph, who was keeping vigil over the newborn Jesus, began to have doubts in the Immaculate Conception. Teasing the Saint, the devil started to 'prompt' him that Mary's virginity was as impossible as that an old, dried up, staff on which Joseph was leaning could grow green branches. Then in a miraculous way, the staff grew green shoots immediately. The staff (wand) can also refer to Isaiah's prophecy: "A shoot will come up from the stump of Jesse; from his roots a Branch will bear fruit"<sup>29</sup> which is an announcement of the Saviour's coming into the world, and at the same time a reference to the Genealogy of Jesus, in which he states that Jesus was Jesse's ancestor<sup>30</sup>.

The staff appears also in the Protogospel of Jacob. Priests invited the candidates for Mary's hand and asked them to bring their staffs to the Temple. The staff that would bloom during the night would indicate Mary's future husband. According to a different version the sign was to be a dove that sat on Joseph's staff<sup>31</sup>. If a wanderer's staff (sometimes also with green shoots) was painted together with a water-skin then it could refer to that described in the Gospel of Saint Matthew's account of the flight to Egypt<sup>32</sup>.

Often encountered in the sacred arts are other attributes of the Saint: tools and a carpenter's shop. On the Saint's profession only lapidary fragments in the Bible can be found: "Isn't this the carpenter's son? (Matthew 13:55) Isn't this the carpenter? Isn't this Mary's son and the brother of James, Joseph, Judas and Simon? (Mark 6:3). More information regarding the theme of the profession executed by

<sup>27</sup> D. Forstner, *Świat symboliki chrześcijańskiej*, Warszawa 2001, p. 187–188.

<sup>28</sup> Luke 2: 22–24. *The Holy Bible, New International Version*®. Copyright © 1973, 1978, 1984 International Bible Society. Used by permission of Zondervan. All rights reserved.

<sup>29</sup> Isaiah 11: 1–3.

<sup>30</sup> Matthew 1, 1–16.

<sup>31</sup> *Apokryfy Nowego Testamentu*, ed. M. Starowieyski, Lublin 1980, p. 190–191.

<sup>32</sup> Matthew 2, 13–15.

Joseph can be found in the Apocrypha, among other scripts *The Legend of Joseph the carpenter*<sup>33</sup>.

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The cult of saints and the connected hagiographical iconography have always had an important place in the life of the Church. From the Middle Ages to modern times, especially during the Baroque era through to the fine art of the nineteenth and twentieth centuries, hagiographical symbolism harmonised with a growing cult of saints at the same time as fulfilling the needs of the Church<sup>34</sup>. In monastic churches iconography of this type had a particular justification. Pictures of saints provoked both the faithful and the monks to continuous efforts to emulate these models of sanctity, following routes they indicated. Such compositions were and are not only truthful, portrait-like reflections of the reality, but an attempt at showing a saint's interior, his upheavals and dilemmas, joys and worries, prayer ecstasies and moments of faith breakdowns. Most of all they show a particular trust and belief in the unceasing closeness of God.

translator Anna Todd

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<sup>33</sup> *Apokryfy Nowego Testamentu...*, p. 383–406; J. Marecki, L. Rotter, *Atrybuty świętych...*

<sup>34</sup> S. Rodziński, *Problemy współczesnej ikonografii sakralnej – między nieporadnością kontynuacji a dramatem współczesności*, [in:] *Cracovia sacra...*, p. 139–148; L. Rotter, *Duchowość i historia...*, p. 105–107, 119–120.