

# Patron Saints of the Grand Duchy of Lithuania According to the Liturgical Calendars of the Lithuanian Catholic Dioceses

**Liudas Jovaiša**

## *Summary*

The paper is devoted to the history of the liturgical cult of the patron saints of Lithuania (both proper and common with the Kingdom of Poland) from the Late Medieval Ages to the early 21st century. The research is primarily based on the printed liturgical calendars which have been preserved from the 1st half of the 18th century.

The first patron saints of the Grand Duchy of Lithuania, St. George and St. Nicholas, must have chosen no later than in the 16th century, and in 1602 the cult of St. Casimir, who subsequently became the main patron saint of Lithuania, was officially approved. After the successful reconquest of the city of Polatsk during the war with Moscow on August 30, 1579, the special feast of Sts. Felix and Adauctus was introduced into the calendars of Lithuanian dioceses of Vilnius and Žemaitija (*Samogitiae vel Mednicensis*).

The Grand Duchy of Lithuania, which constituted a part of the Commonwealth of Two Nations since 1569, also inherited a numerous group of patron saints of the Polish Kingdom. Some of them (e. g., Bl. Josaphat Kuntsevych) were provided with the feasts which were of higher rank in Lithuania than in Poland. The cases of the common saints with a higher status in Poland, however, were much more numerous.

The established tradition of the commemoration of the patron saints of Lithuania and Poland was more or less continued after the partitions of the Commonwealth of Two Nations, both in the old dioceses (of Vilnius and Žemaitija) and in the new ones. i. e. archdiocese of Mohilev and diocese of Minsk, subject to the metropolitan see in Mohilev, and diocese of Sejny / Augustów, subject to the metropolitan see in Warsaw.

The reform of the Roman breviary in 1911 considerably affected the liturgical calendars of the Lithuanian dioceses starting from the years 1914 and 1915. Numerous patron saints were deprived of their honourable status and high rank of liturgical commemoration. Instead of them, St. Casimir and St. George stood out as the main patron saints in the period between the two World Wars in the ecclesiastical province of Lithuania (with its metropolitan see in Kaunas). In the archdiocese of Vilnius, in addition to St. Casimir and St. George, St. Nicholas and St. Bruno of Querfurt were declared secondary patron saints on the eve of the Second World War. The tradition

of the liturgical commemoration of these four patron saints, though fairly modest, still seems to be in practice within the Catholic Church in Lithuania in the beginning of the 21st century.

## The unique community of saints at the church of St. Catherine in Vilnius

**Darius Žukauskas**

### *Summary*

The church of St. Catherine in Vilnius stood out among the Benedictines in the Grand Duchy of Lithuania with a thoughtful multi-layered iconographic program based on the spirituality of the monastery and its baroque artistic tendencies. The sculptures of Benedictines created by John and Joseph Hedel that decorated the interior of the church are distinguished by the iconography reduced up to the minimum. Therefore, in many cases, only the underfoot inscriptions and inscriptions accompanying the side altar's sculptures, verbally telling what is not expressed by artistic means or attributes, allow identification of persons.

Insignia given to the images express their hierarchical status. It allows us to state that figures in altars are grouped on a hierarchical basis. Another decisive factor in choosing a particular person – as turned out the examination of the hagiography of saints – are individual connections with the primary topic of the altar.

Only three sculptures have individual attributes. The symbol of the Trinity represented in the cartouche held by Blessed Alcuin commemorates the most famous written work of the Saint dedicated to defending the doctrine of the Trinity when it was endangered by the heresy of the adoptionism. Saint Leander and Saint Hildegard trampled a head of Medusa, human and mythological monster, that symbolizes the heretical movements of Arius and Cathar, in which theology the main question was also the Trinity, defeated in the polemical struggle. The highlighting of these individuals can be understood as the purposeful implementation of a solution that becomes a key revealing the essential idea of the iconographic program. The collection of Benedictine images used for the altars, in its broadest sense, expresses a community of saints in the heaven that adore the St. Trinity painted on the second condignation of the high altar. The visual totality of the altars can be perceived as the peculiar fulfilment of the iconographic type that formed in the glory of the Trinity of the post-Tridentine period baroquely synthesizing paintings and sculptures into one whole.

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## Life and works of St. Anthony of Padua in the vault painting of the Franciscan church in Vilnius

### Gabija Surdokaitė-Vitienė

#### Summary

For the first time in Lithuania, the article presents painting compositions on the vault in the central nave of the church of the Assumption of the Virgin Mary (Franciscan Conventuals). The study aimed to reconstruct and analyse the structure and iconography of the painting and reveal the conceptual program of all figurative compositions of the vault. The cycle of paintings on the vault in the central nave of the Franciscan church in Vilnius is an exceptional reflection of the devotion to St. Anthony of Padua in the late

Baroque art of the Grand Duchy of Lithuania. The cycle has no analogues in Lithuania, and the closest example is the wall painting in the Bernardine church in Warsaw.

The study analyses 22 scenes that are currently more or less visible; five of which are in central frescoes and 17 in the accompanying lunettes. In addition, the cycle is supplemented by ten emblem compositions whose extremely poor condition does not allow to understand the depicted motifs and symbols. At present, it is almost impossible to decipher their inscriptions or fragments, which would allow to understanding the meaning and language of the emblems. Therefore, the study does not analyse the emblematic compositions.

Vault frescoes form a continues iconographic program depicting the most famous miracles and essential moments of the life of St. Anthony of Padua. Antanas Karenga, the guardian of the monastery, is hypothetically considered the creator of the iconographic program. Scenes were identified using the illustrated book *Effigies S. Antonij Paduani* by Johann Kauffmann about the life of Saint Franciscan and miracles published in Augsburg in 1699 and other pictorial analogues present in the European art. In addition, life descriptions of St. Anthony of Padua were used: the first one – Assidua, the second – Juliana and later – Dialogus, Benignitas and Raymondina. *Life of St. Anthony* by Vergilio Gamboso and the work *Iconographie de l'art chrétien* by Louis Réau as well as *Žyvatai šventųjų* by Motiejus Valančius were also used.

The cycle of frescoes on the vault of the central nave in the Franciscan Church in Vilnius consists of these scenes: 1) Ferdinand's calling to join the monastery; 2) St. Anthony of Padua joins a Franciscan monastery (receiving the Franciscan habit or clothing); 3) Humble work of St. Anthony of Padua in the kitchen of the monastery; 4) St. Anthony of Padua response to the Dominican sermon; 5) The appearance of St. Francis of Assisi during the sermon of St. Anthony at the Arle Chapter (or the bilocation of St. Anthony of Padua in Montpellier or Limoges); (6) Ship's rescue from the storm; 7) Miracle with a talking baby; 8) Miracle in Lisbon (Resurrection of the murdered to testify the innocence of St. Anthony's father); 9) The re-attached foot; 11) St. Anthony of Padua has dinner with heretics (or „miracle of unbroken glass“); 12) St. Anthony of Padua sermon to the fishes; 13) The vision of St. Anthony of Padua (the apparition of the Holy Child to St. Anthony of Padua); 15) The angel messenger; 17) Sermon to the people; 18) Hair regrowth for a woman; 19) The salvation of the calling; 20) Miracle of the mule (miracle with the Blessed Sacrament); 21) Satan disturbs the preaching of St. Anthony. Due to the lack of prototypes and fragmentary visible images, scenes in frescoes No. 14, 16 and 22 remain unidentified. The ongoing restoration of the frescoes may in the future revise the names of the scenes, uncovering all details of the images that would allow specifying and identifying the unknown

scenes. The restoration of the emblematic compositions would allow a more in-depth and precise understanding of this iconographic program.

The iconography of the vault is directly related to the miraculous image of St. Anthony of Padua and upheld devotion to Saint Franciscan. Selected plots of frescoes have originated from several sources written by the Saint's contemporaries and later authors who documented the popular legends. The plot on the vault emphasizes the influence of the sermons of St. Anthony of Padua, his struggle against heresies and the dogma of the Incarnation. The particular importance was given to the Sacrament of Penance.

## Paintings of saints and Blessed Michał Giedroyc in the canon penitentiary church in Videnišķiai

**Asta Giniūniene**

### *Summary*

The article analyses the artistic values of the church in Videnišķiai that belonged to the Regular Canon Penitentiary monastic order. Changes in the titles of altars and paintings over the centuries are investigated on the basis of archival sources and survived works. The study also reveals the principles of the iconographic program formed by the Order of Canon Penitentiary that revealed in the decoration of the church in 1618–1832. Attention is focused on surviving paintings of saints and especially to the origin and iconography of the image of Michał Giedroyc in the church in Videnišķiai that was proclaimed blessed in 2018. The painting was restored on this occasion by Jūratė and Rimvydas Derkinčiai.

In the late 17<sup>th</sup> century, there was a painting in the church in Videnišķiai depicting saints of the Order of Canon Penitentiary. In the first half of the 18<sup>th</sup> century, a separate altar of St. Augustine, whose teaching was followed by the monks, with the titular painting was built. The church in Videnišķiai is named after the martyr St. Lawrence who is connected with the origins of this order. His painting was placed into the second condignation of the side altar in the mid-18<sup>th</sup> century. His image never hung in the high altar because this most venerated place was dedicated to the divinity of Christ – glorify the revelation and the Immaculate Conception of the Virgin Mary. Side altars were dedicated to the representations of the passion of Jesus and the Virgin Mary.

The saints of other monastic orders were also venerated in the church in Videnišķiai. However, the canon penitentiaries chose not the founders of other monastic orders but other saint men distinguished by various charisma – Franciscan St. Anthony of Padua, Dominican St. Vincent Ferrer (not survived) and later – Jesuit St. Francis Xavier. St. Casimir, the patron of Lithuania and contemporary of the Blessed Michał Giedroyc, was venerated in the church in Videnišķiai. The monks also upheld the cults of saints popular in the universal church. In the early 19<sup>th</sup> century, the paintings of St. Joseph and St. Jude Thaddaeus supplemented the set of pictures of the saints. In the church in Videnišķiai, without particular respect to the Virgin Mary, the cults of the saint men dominated. There were no images of the saint women in the altars.

To this day, the old painting of rare iconography depicting St. Augustine's vision and a subtle painting of St. Anthony of Padua (both from the first half of the 18<sup>th</sup>

century) have survived. The paintings of St. Lawrence and St. Casimir were replaced by new ones in 1850–1856 that could have been painted by the artist Kanutas Ruseckas or his apprentice.

Canon Penitentiary monastic order and benefactors Giedroyć family took care of the spread of the cult of the blessed Michał Giedroyć in the church in Videniškiai. The old and alive tradition of the devotion of this blessed man is evidenced by the altar of the Blessed Michał Giedroyć in the church with ex-votos, a sign of grateful believers, and a large old painting with scenes of miracles mentioned in the document of the late 17<sup>th</sup> century. Up to this day, an image of the Blessed Michał of the contemplative composition has survived, which may have been painted on the occasion of the consecration of the church in 1684 or several decades later. Its artistic expression is typical to the paintings of the second half of the 17<sup>th</sup> century. The carving of the similar composition of Blessed Michał by Tarasevičius (the 1680s) could serve as an iconographic archetype for the painter. The painting of the Blessed Michał is covered by silver casings made in the second half of the 18<sup>th</sup> century. It is the only known image of the Blessed Michał with such type of decorations not only in Lithuania but also in Poland. In the early 19<sup>th</sup> century, the chapel of Giedraičiai was built to the church, and the painting was transferred to the altar there, where it remains to this day.

## Representation of the saints of the order of preachers in Lithuanian churches

**Dalia Vasiliūnienė**

### *Summary*

The monastic orders formed their identities following the spiritual, ethical and historical values that were important to them, and a whole approach was reflected in their theological, historiographic and hagiographic texts. A similar approach can be used evaluating the objects of art that functioned in monasteries. The knowledge of past events recorded in the descriptions of the life of the Saints and works of art was an important set of ethical and moral examples that led to comparisons, acceptance of correct decisions and creation of standards. The iconography of the Saints reveals the priorities of the Order and historical tradition.

The article gives an overview of the representative images of the Saints of the Order of Preachers in the Dominican churches in Lithuania. The study aims to ascertain, which aspects of the activities and virtues of the Dominican Saints were highlighted in the images, what examples of the values they were and what they messaged about the Order of Preachers. A hagiographic work „Żywoty SS. BB. y WW. Braci, y Sióstr zakonu Kaznodzieyskiego“ by Zigmunt Hilarion Piskowski published in 1760 was used to compare verbal and visual representation.

A review of the surviving altars images from the Dominican churches in Lithuania (predominate works of the 18th century), and comparing them with the hagiographic literature of the same period, it was noticed that the totality of the images does not reflect the full diversity of the activities and spiritual characteristics of the Saints recorded in the texts. Only the most important and essential images representing the Saint person (preacher, martyr, mystic) were depicted in the works of art. The iconographic structure of each work is usually made up of several saint-specific attributes that supplement the underlying visual representation with secondary meanings and nuances. St. Dominic is venerated in the Dominican church in Lithuania as the founder of the Order and the creator of Dominican spirituality. The images of St. Thomas Aquinas express the teachings of the Order of Preachers and the value of education in strengthening the Catholic faith. St. Vincent Ferer implies the intense preaching as the main priority of the Order. The images of St. Peter of Verona express his willingness to die for the faith. The priority of mystical experience is assigned to St. Catherine of Siena. The images of St. Hyacinth express

piety to the Virgin Mary, the patron of the Dominican Order. In the 18th century, the representation of active pastoral work based on deep piety and education was of great importance in the Dominican Order.

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## Trinitarian Saints in the churches of the Grand Duchy of Lithuania

### Regimanta Stankevičienė

#### Summary

The Order of Barefoot Trinitarians (Barefoot Brothers of the Most Holy Trinity and of the Captives) formed the province of St. Joachim in the Polish-Lithuanian Commonwealth. They have been active in the Kingdom of Poland since 1685 and started the activity in the Grand Duchy of Lithuania (GDL) in 1693. Nine Trinitarian monasteries were founded in the GDL before 1802: three in the present-day Lithuania (in Vilnius–Antakalnis and Trinapolis—and in Jonava) and six in Belarus (in Orsha, Brest, Vitebsk, Maladzyechna, Krivichi and Babinavichy). They accounted for almost one-third of the monasteries of the said province (five were established in Poland and the remaining more than ten in the territory of Ukraine). However, in the GDL the monasteries were still active during 1800–1830, while in the Kingdom of Poland the majority of them was already closed. The monastery in Antakalnis existed until 1864.

The article is devoted to the images of the Saints and the Blessed of the Order previously held in the Trinitarian churches (and monasteries) in the GDL as well as to works on this subject outside the Order. For the first time, data on them is systematized, and the iconography of surviving works is discussed. The article is devoted only to the Trinitarians in the GDL. However, the study is essential to gain knowledge on the Trinitarian art in the entire province of St. Joachim.

Images of the patriarchs of the Order—St. Jean de Matha and St. Félix de Valois (both canonized in 1666)—used to be in every Trinitarian church of the GDL. The high altar was dedicated to them in Trinapolis Church and side altars in seven other churches. More often, the altars used to be built for the painting showing the founders of the Order adoring the Holy Trinity. Altars with a painting of each of the patriarchs

were a much rarer case. Several images of the founders of the Order meant for other purposes are also known. The activity of the Trinitarians (establishment of the Holy Trinity confraternities, etc.) in the GDL resulted in the paintings and statues of these saints also appearing in several churches not belonging to the Order.

The images of the Blessed Simón de Rojas (beatified in 1766, canonized in 1988) were not present in each Trinitarian church in the GDL. Altars of this title with an appropriate painting were in three churches and small images of the Blessed Simón under the main paintings of a differently titled altars were in two. The paintings of the Blessed Saint Miguel de los Santos (beatified in 1779, canonized in 1862) were more common: four Trinitarian churches had altars with the titular image of this saint, one church had a small image in the lower tier of the altar and two churches had freely hanging images. No images of St. Juan Bautista de la Concepción (proclaimed venerable in 1760, beatified in 1819, canonized in 1975) are mentioned in the sources, and only one picture is identified as depicting him.

Paintings dominated in the investigated topic with very little data on sculptures available. Only a few images of Trinitarian Saints have survived in Lithuania and Belarus, and the majority of them are no longer in their original places. The origins and identification of some images are still problematic.

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## Reliquaries found in the Church of the Holy Spirit in Vilnius: their decoration and relics

### Asta Giniūnienė, Svetlana Poligienė

#### Summary

The article discusses twenty-seven reliquaries recently found in the Church of the Holy Spirit in Vilnius. In Soviet times, the church has become the storage of church art valuables, and the liturgical inventory from closed churches in Vilnius was stored there. In the 1960s, the reliquaries were sheltered by believers, fearing that they might be expropriated, destroyed (recast) or desecrated.

The found collection consists of reliquaries from the end of the 17th – 19th centuries. The article discusses the shape of these goldsmiths' works, the main elements of the décor, the way of composition and the features of displaying the relics. The Baroque-style sarcophagus-shape reliquaries representing the high level of craftsmanship of the second quarter of the 18th century are of exceptional artistic and typological value. The wares without analogues in Lithuania are also exceptional by the largest known collection of relics in Lithuania; more than 72 relics are protected in them. These are relics of the early Christian martyrs and two relics of the then Blessed Vincent de Paul. The early relics of the founder of the Order of Missionaries testify the origins of his cult in Lithuania related with the establishment of the monastery in Vilnius.

Three retable-type spectacular and ornate reliquaries created in the 18th century distinguishes by exclusive craftsmanship; they were made when Vilnius became a famous centre of goldsmithing in the Grand Duchy of Lithuania. Based on the stylistic features of the décor, these reliquaries may be associated with the artistic heritage of the Bernardine(s). The collection presents a real retrospective of the Regency goldsmith' works of the 18th century, revealing the typological change of forms and the development of the décor from the earliest known works of this style in Lithuania up to the Rococo reliquaries. The heritage of goldsmiths' works is complemented by several reliquaries of the classicism style and more straightforward works of the 19th century.

The relics of the early Christian martyrs predominates in the found reliquaries. Many of them belong to „the catacomb saints“ whose hagiography began with the archaeology of Jesuits in the 17th century. From a religious point of view, relics (skulls) of saints and martyrs Celestine and Victoria *insignes* (first-class) are very important. Presumably, they were transferred to the glass-case tin reliquaries made in 1775–1799. Noteworthy are also *exiquae* (small) relics with inscriptions of Carmelite St. Mary Magdalene de' Pazzi, Jesuit Martyr St. Andrew Bobola, St. Stanislaus Kostka, St. Paul the Apostle and St. Teresa. The figuration of surviving relics – decorations with *paperoles* technique, shreds of cloth, wax and jewellery stones witness the handicraft traditions of the Carmelites, Benedictines and other women convents in Vilnius.

In 2019, this collection was taken over by the Church Heritage Museum in Vilnius, and the reliquaries were professionally restored. The collection of reliquaries from the Church of the Holy Spirit in Vilnius is undoubtedly significant from the historical, artistic, typological and religious point of view. It is one of the more substantial and significant discoveries (after the „treasury“ of the Church of the Visitation of the Blessed Virgin Mary in Trakai) after Lithuania regained its independence.

The case of the formation of the St. Anne's devotion  
centre in the Samogitian Diocese:  
the miraculous sculpture of St. Anne in Batakiiai

**Lijana Birškytė-Klimienė**

*Summary*

The St. Anne sculpture's environment as recorded by written sources shows that the cult of St. Anne was formed in the Batakiiai parish church of the Samogitian Diocese until the mid-16th century. The phenomenon overstepped the local boundaries and became significant in a wider region. An important manifestation of this cult is veneration towards the miraculous sculpture of the Virgin and Child with St. Anne (*The St. Anne Trinity* or *Anna Selbdritt*) that is revealed with generous donations and votive offerings of believers in the post-Tridentine period. Canonical coronation of the sculpture, dressing, changing of dresses, decorating with jewellery and ex-votos and hiding under curtains or other painting can be described as evidence of a cult image and respect to it. The covering of the image and supplementing with new elements testifies the concept of the archaic ecclesiastical image typical to the Grand Duchy of Lithuania (hereinafter GDL).

It is the only known dressing case of the sculpture of St. Anne in Lithuania, the tradition which continued even until the 20th century. Like many miraculous images of the GDL, which graces were not recorded in the books of miracles, the miracles of this sculpture were not officially confirmed by the authority of the Church. However, the sculpture environment recorded by written sources shows that it was venerated as miraculous. It allows us to conclude that the sculptural group of *The St. Anne Trinity* in Batakiiai formed a famous miraculous place based on the connection of saints and believers. In the 16<sup>th</sup>–17<sup>th</sup> centuries, an important centre of the St. Anne's cult was formed in Batakiiai, which has partially lost its importance only in the 19th century. The case of the sculpture cult of St. Anne in Batakiiai may be considered as exceptional in the GDL. However, in the absence of detailed historical research in other GDL's regions, now it is not possible to answer a question about uniqueness of this case.

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## The phenomenon of the miraculous paintings of St. Anne in Lithuania: the cases of churches in Alvitas, Lentupis and Duokiškis

**Lijana Birškytė-Klimienė**

### *Summary*

The studies of art history of recent decades reveal that most often paintings of the Blessed Virgin Mary and less often of Jesus Christ were used as the cult images in the Grand Duchy of Lithuania. The miraculous images of St. Anne, mother of the Blessed Virgin Mary, in this context are rare. Previously, the author had investigated one of the early miraculous cases of the dressing of the 16th century sculpture of St. Anne in Batakiai (Samogitia). In this article, the study on the miraculous images of St. Anne is pursued in the Diocese of Vilnius, which also belonged to the Polish–Lithuanian Commonwealth. Based on the cases in three parish churches (Alvitas, Lentupis and Duokiškis) of this diocese, it was pursued to ascertain whether the paintings of St. Anne in these churches were acknowledged by believers to be miraculous, and which peculiarities of the cult development of St. Anne led to the transformations in their veneration.

The research revealed that the painting of St. Anne from the chapel of Duokiškis did not become miraculous, though a legend spread around it as a precedent for the rise of the cult.

It is common in the churches of St. Andrew the Apostle in Lentupis and St. Anne in Alvitas that the paintings of the Blessed Virgin Mary have long been venerated

for their miracles. With the decline of its popularity, the veneration to the miraculous paintings of St. Anne increased for a while. The cult of St. Anne in Alvitas gain popularity in the 19th century, and in the first half of the last century, even overshadowed the regionally famous miraculous cult of the Blessed Virgin Mary of Loreto that was popular since the 17th century. According to written sources, the painting of *the Ascension of the Virgin Mary* in the church of Lentupis in the third quarter of the 18th century was respected and considered miraculous. However, its popularity decreased in the first half of the 19th century. The painting of St. Anne in Lentupis for the first time was named miraculous in 1924.

In both churches of Alvitas (1621) and Lentupis (1759), St. Anne's fraternities were found to propagate the cult of this saint, as well as the feast day St. Anne was celebrated. The fraternity in Lentupis declined in the first half of the 19th century. After the fall of the Polish–Lithuanian Commonwealth, Alvitas was incorporated into the Kingdom of Poland. The Alvitas fraternity was active until the late 19th century and accomplished many works for the parish. Presumably, due to the efforts of the fraternity, the relics of St. Anne were purchased in the 19th century and exposed on the altar of the fraternity.

The miraculous painting in Alvitas was lost during the church bombing in 1944. Its composition can be deduced from the surviving publication in the press. It was a painting of *the Holy Family* depicting St. Anne, St. Joachim, the Blessed Virgin Mary, St. Joseph, the Baby Jesus, and a dove of the Holy Spirit above them. This painting is probably identifiable with the painting from the 17th century mentioned in the inventory of the church in 1700, which was covered by Baroque casings since the second half of the 18th century. It is not the only identified image in Lithuania depicting *the Holy Family* as „St. Anne the seventh together“, but also the example of the old tradition of representation of St. Anne.

Relatively late (the 19th – first half of the 20th century) veneration to the miraculous images of St. Anne in the churches of Alvitas and Lentupis points to the archaic world-view that is associated with the veneration to miraculous images and has remained in the society from the Baroque period. Like with the cases of miraculous images of the Blessed Virgin Mary and Jesus, the same model of veneration is repeated in the veneration to miraculous images. Hence, the cases of veneration to the miraculous images of St. Anne in Lithuania illustrate the construction of the phenomenon when the image of the saint becomes miraculous.

## St. Philomena – saint of the catacombs discovered in the 19th century and manifestations of her cult in Lithuania

**Rūta Janonienė**

### *Summary*

The article draws attention to one of the most controversial saints of the Catholic Church – St. Philomena, whose remains were discovered in the Catacomb of Priscilla (Rome) in 1802. In 1961, her feasts were removed from all liturgical calendars; however, her cult is still alive. In 1805, the relics of St. Philomena were placed in the city of Mugnano del Cardinale, where they are still protected. Very soon, the newly discovered martyr's cult spread in Italy and France and later reached other European countries. John-Marie Vianney, the parson of Ars, was a great promoter of her cult. In the second half of the 19th century, St. Philomena was one of the most popular saints of the Catholic Church, and her relics are subject to miraculous healing. The visions of the tertiary Dominican nun in 1833, to whom St. Philomena told the story of her life and martyrdom, greatly influenced the spread of the cult of St. Philomena.

The article presents the spread of the cult of St. Philomena, the signs of devotion in Lithuania and discusses the reasons for the popularity of this cult. The main topic of the presentation is an altar painting “St. Philomena” by Jonas Zenkevičius for the church of Širvintos in 1861. The studies have shown that the message about the saint of the catacombs reached Lithuania rather quickly. The clergy encouraged the devotion to St. Philomena as well as the aristocracy and the emerging intellectuals. The revitalizing of the Catholic religious industriousness was likely related to the cult of St. Philomena as well as the hopes to strengthen the spiritual ties with Rome. The primary distribution means of the cult were religious literature, altar paintings and graphics.

## Drawings by Szymon Czechowicz (1689–1775) from the collection of the Rokiškis manor: from the Saints to prodigals

**Aušra Vasiliauskienė**

### *Summary*

The National M. K. Čiurlionis Art Museum holds a small collection of six sketches by Szymon Czechowicz (1689–1775), the famous painter of the 18<sup>th</sup> century, which, together with other works, entered the museum from the Rokiškis manor in 1941 and so far was not investigated. The article presents the history of the collection, analyses the iconographic aspect of the topic of drawings, the prototypes and works for which the sketches were made.

Valuable data on the history of the collection was provided by Aleksander Przeździecki in an article *The news about the sketches by Szymon Czechowicz* (*Wiadomość o szkicach Szymona Czechowicza*) published in 1842, which helped to reconstruct the „journey“ of the collection from Czechowicz, the manors in Pastovys and Rokiškis to the Vytautas the Great Culture Museum. The collection Konstantin Tyzenhaus got a smaller part of the initial set of drawings, which, after the death of S. Czechowicz, went to the Smuglewicz, and only six drawings survived to this day. The works of the painter reveal a talent for spontaneous and bold drawing.

Based on comparative analysis and synthesizing the observations already made by other authors, it was found that three sketches were made for the altars of two churches in Poland (*Assumption of the Virgin Mary* in Odra and *Saint Anne Teaching Mary* in Siedlce) and St. Gertrude for the church of St. Catherine in Vilnius. Based on the sketch depicting St. Gertruda, an image was painted in the Pidhirtsi palace in Ukraine. For the other three sketches, neither prototypes nor works for which they were likely made remain unclear. The works by S. Czechowicz mostly depict the Saints. This collection is not an exception and includes scenes with the Blessed Virgin Mary, St. Gertrude, St. Anne and St. Joachim. From a formal point of view, a particularly original approach of the figure of St. Joachim is distinguished in the composition *Saint Anne Teaching Mary*. The exceptional in the theme is a drawing *The Blessed Virgin Mary Directs the Angel of Wrath to Drop a Sword*. This story is related to a local historical event – the plague of Vilnius. Two drawings depicting life scenes of the prodigal son are also intriguing. They can also be made for paintings or even for the cycle of paintings.

The drawings were unknown for a long time and started to investigate and present to the society only at the beginning of this century. The drawings fill another small gap in the history of the painter's Czechowicz's creative heritage.

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## The rare representations of saint patrons in the folk sculpture

### Skaidrė Urbonienė

#### *Summary*

The article discusses the rare representations of saints in the traditional folk sculpture. Attention is drawn to the representations of the saints who had one or another role in the folk piety.

By carving sculptures, self-taught craftsman – god carvers tried to make an easily identifiable saint. Therefore, they followed to church iconography, depicted the most typical attributes, clothing, gestures or postures of the saints, sometimes used a more familiar, closer attribute to rural people from their everyday environment.

When constructing a monument on the homestead, people often mounted the figures of saint patrons whose names correspond to names of their family. Besides, elsewhere, when building a monument with a specific intention, especially when making a vow, people often mounted the figure of a saint whose name and the names of benefactors match. The benefactors of common monuments in a village or town often wished to have a representation of the saint patron whose names correspond to their names. The cemetery monuments also contained a sculpture of the patron saint of the name of the deceased. The figures of rarely depicted saints were in the monuments of the afore-mentioned places. Rarer sculptures also appeared when the figure of a saint was placed in the monument (both in the churchyard and elsewhere) in whose name was a parish church or the feast day in a parish. The god-carvers made the figures of saint patrons with rarer names for the churches. The peculiarities of the parish's piety and their folk conception also influenced the orders for such sculptures.

In the folk piety, saints often receive functions related to the traditional lifestyles, economic activities and folk calendars, in addition to the areas of piety determined by the Church. A large part of the saints mentioned in the article (Apollonia, Rosalia, Ignatius of Loyola, Lawrence, Benedict of Nursia, etc.) in the folk tradition were associated with the prevention of certain diseases or ailments. Peasant calendar connected many saints with various farm works, the harvest of certain crops, care of livestock and fowls. For example, Saint Helena, Petronilla and Mary Magdalene were associated with the flax harvest. The apostles Mark, Matthew and Bartholomew were considered the patrons of the harvest. Saints Lawrence and Benedict were believed to protect against storms and thunderstorms that often cause fires.

However, based on the surviving limited data on the selection of the rare names of saints sculptures, it is supposed that the rarely depicted saints, although with a specific position in the folk piety, in most cases should not be connected to the folk conception or function in the peasants calendar of works but with patronage of a person with the same name because the holy patron obtained with the baptismal name was important in the personal devotion seeking for daily support and patronage.