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The iconographic programme of the Poor Clares' church in Cracow¹

The main transformation of the interior of St. Andrew's Church took place under the auspices of Anna Elżbieta Tyrawska, who was abbess during the years 1693–1706. Her initials, together with the year 1701, were added to the cartouche in the western gallery. On 9 November that year, sculptor and stuccowork master Baldassare Fontana acknowledged that he had received his fee for his work at the Krakow church of St. Anne, likewise noting that he had been paid 100 Polish złote for his work at St. Andrew's, but that the Poor Clares still owed him 1400 Polish złote.² The authorship of the paintings has not been confirmed in archival sources, but a comparison with the frescoes in St. Anne's indicates that they were executed by Innocente Monti.³ The date of 1702 on the cartouche under the gallery most probably refers to the completion of the work.

The iconography of the interior of the St. Andrew's Church has not attracted a great deal of academic interest to date. Adam Małkiewicz is the only scholar to have carried out a study, and although his assessment is accurate, it is decidedly concise, owing to constraints. He recognised Father Sebastian Piskorski (eminent writer on religious matters and former rector of Cracow University)

¹ I would like to thank the Poor Clare Sisters for their help in the preparation of this essay. They kindly agreed to take and put at my disposal a considerable number of photographs. I am especially grateful to Sister Elżbieta Sander for her help in accessing the archives, and for countless valuable remarks.

² M. Kurzej, *Siedemnastowieczne sztukaterie w Małopolsce*, Kraków 2012, p. 447–450.

³ M. Karpowicz, *Baldasar Fontana 1661–1733. Un berniniano ticinese in Moravia e Polonia*, Lugano 1990, p. 168, 211–212; J. Zapletalová, *Působení Innocenza Montiho v Krakově*, [in:] *Barok i barokizacja. Materiały sesji Oddziału Krakowskiego Stowarzyszenia Historyków Sztuki, Kraków 3–4 XII 2004*, red. K. Brzezina, J. Wolańska, Kraków 2007, p. 211 (*Ars Vetus et Nova*, 28, red. W. Bałus).

as unequivocally being the author of the programme.⁴ However, although this is of course an accurate conclusion, in the light of references in the convent's chronicles, it is worth stressing that Abbess Tyrawska was the co-author of "the invention" of the church's transformation.⁵

Małkiewicz recognised that a monastic theme dominated, with a particular emphasis on the Blessed Salomea, combined with the theme of the Passion in a key compositional element, namely the centrally placed crucifix⁶ (fig. 1, 10). The latter observation is especially relevant, for this motif not only connects all the strands of the interior decoration of the church, it also constitutes an intersection of two different, yet partly intertwined iconographic programmes. These programmes were intended for two groups of recipients, and they remained strictly separate within the interior, due to the specific way that the enclosed religious order functioned.

The interpretation of the contents depicted in this sacred interior is problematic, owing to subsequent alterations to the edifice. Adjoining annexes were simply demolished (the western one, housing an ossuary and the Chapel of the Calvary met such a fate in 1843, as did the northern one with the porch midway through the 20th century).⁷ What is more, several of the paintings in the choir were completely painted over, and all the altars were either replaced or modified. Nevertheless, it is known that the main altarpiece was dedicated to St. Andrew,⁸

⁴ A. Małkiewicz, *Przemiany artystyczne kościoła św. Andrzeja w epoce nowożytnej (wieki XVI–XVIII)*, [in:] *Pax et Bonum. Skarby klarysek krakowskich. Katalog wystawy*, Kraków 1999, p. xxiv. The paintings in the church were studied in Weronika Ptak's master's thesis, which includes some accurate remarks on the theme of the programme, but also several mistaken iconographic conclusions. See: W. Ptak, *XVIII-wieczna polichromia kościoła św. Andrzeja w Krakowie*, master's thesis written at IHSiK УРPIИ under the supervision of Dr. K. Kuczman in 2014.

⁵ Archiwum Klasztoru ss. Klarysek w Krakowie [further referred to as: AKKK], *Najstarsza kronika klasztoru św. Jędrzeja*, 1596–1747, A34, p. 23.

⁶ A. Małkiewicz, *Przemiany artystyczne...*, op. cit., p. xxiv.

⁷ A. Małkiewicz, *Przemiany artystyczne...*, op. cit., p. xxi, xxiii.

⁸ The main altarpiece was created thanks to a donation of 2000 zł from Anna Zbąska, during the tenure of Abbess Ludwina Salomea Zamoyska (1690–1693) owing to "a request" from the latter and A. Bogucka (undoubtedly Anna Bogucka, abbess in the years 1666–1675). On the previous altar there was "a very beautiful, old-fashioned" painting depicting *The Dormition of The Virgin Mary* surrounded by the apostles, which was transferred to the church in Grodzisko, while the altarpiece itself was given to the church in the neighbouring town of Skała (AKKK, *Inwentarz kościelnego skarbu*, 1718, B1, p. 94), and it is most probably the very same main altarpiece that endures there to this day. The theory relating to the provenance of the Skała altar was cultivated in that town into the 20th century. See: J. Wiśniewski, *Miasto Skała i Grodzisko w Olkuskiem*, Mariówka 1934, p. 6. The current altar in St Andrew's Church was created during the tenure of Abbess Ludwi-

while at the beginning of the 18th century one could also find altars dedicated to Our Lady of the Snows,⁹ St Anne,¹⁰ as well as a pulpit,¹¹ while in the choir there were altars dedicated to the Madonna and Child, St. Mary Magdalene and St. Andrew, and there was also as a statue of Mary with the infant Jesus.¹²

The remodelled church was not endowed with ornamentation on the exterior, yet one of the chief concerns was that the structure should be more exposed from Grodzka Street, when viewed from the side of the Main Market Square. This purpose was served by the helm roofs, which were added to the towers around the year 1640.¹³ Two gates leading into the terrain of the convent were also designed to emphasize this approach to the complex. It is not known precisely when they were erected, but one can assume that it was around the same time as the execution of the interior decoration.¹⁴ The figures atop the gates are to a degree in keeping with the two aforementioned iconographic programmes.

At the turn of the 18th century a similar structure to the eastern gate existed in its immediate vicinity, and it was apparently aligned with it, slightly to the north, leading to the little square in front of the Jesuit church of St. Peter and

na Potocka (1741–1744), and its structure was replaced in the years 1906–1908. The current painting is later than the altar (see: A. Małkiewicz, *Przemiany artystyczne...*, op. cit., p. XXVI) – one can approximately date it to the first quarter of the 19th century.

⁹ The altar described as “Our Lady of Rome”, was created owing to an initiative of Abbess Jadwiga Tarłówna (1648–1651) and it bore a painting in a metal casing (AKKK, *Inwentarz...*, 1718, B1, p. 94).

¹⁰ In 1718, the altar of Our Lady of Myślenice was also recorded, “newly installed by the grille and the confessionals” (AKKK, *Inwentarz...*, 1718, B1, p. 94), and thus probably under the arcade of the southern gallery, where the current altar of Our Lady of Perpetual Succour is located. However, one can surmise that the description “newly installed” means that it was created after the current interior decoration.

¹¹ A pulpit that was commissioned by Marianna Czaplńska, abbess in the years 1681–1687, existed before the current one was made (E. Sander, *Ksienie klasztoru Klarysek pw. św. Andrzeja apostoła w Krakowie w XVII–XVIII wieku*, “Pietas et Studium” 2 [1999], p. 620).

¹² AKKK, *Inwentarz...*, 1718, B1, p. 86–89. For the theme of the sculptures, see A. Olszewski, A. Włodarek, *Matka Boska z Dzieciątkiem II*, [in:] *Pax et Bonum...*, op. cit., p. 74–75.

¹³ Architectural modellos of these roofs have survived until this day, and the design is often incorporated into Cracow’s distinctive nativity scenes, which echo the shapes of the church facades in the city.

¹⁴ In *Katalog zabytków the southern gate (leading to the church) is dated to the end the 17th century, and the eastern one (leading to the convent) to the first quarter of the 18th century* (*Katalog zabytków sztuki w Polsce*, t. 4: *Miasto Kraków*, pt. 2: *Kościół i klasztor Śródmieścia*, 1, red. A. Bochnak, J. Samek, Warszawa 1971, p. 61). The second gate is possibly the very one that was raised by Zofia Głowińska, abbess in the years 1651–1657 (see: E. Sander, *Ksienie klasztoru...*, op. cit., p. 619), but the figures that adorn it are in all probability later.

Paul. A statue of Christ, as well as those of the patron saints of the church, were arrayed atop it (these were later transferred to the façade St. Thomas' Church¹⁵). Thus, the representation of St. Andrew crowning the entrance to the Poor Clares' Convent was in the vicinity of a statue of his crucified brother, stressing his role as a disciple and follower of Christ. Statues of the founders of the order, St. Francis and St. Clare, were installed below St. Andrew, on the left and the right side of the gate's upper level, while one of the foundress of the Cracow convent, the Blessed Salomea, was placed in a niche in the middle. Her life is also briefly described in the upper level of a grand portal leading to the convent. The portal was erected twenty years after her beatification, owing to an initiative of Abbess Ludwina Salomea Zamoyska. Launched along such lines, the programme addressed to the nuns thus emphasized the theme of the foundress as a special patron, lower in rank, who nevertheless continued the work of the creators of the order, living in a similar state of asceticism, and cultivating the piety of the Passion.

The theme of the Passion of Christ begins by the entrance to the church, by the western wall of the chapterhouse, where one finds a representation of his last chronological experience, with the Tomb, in which there is a statue of the Dead Christ.¹⁶ It is continued opposite in the paintings *The Flagellation of Christ and Christ Falls on the Way to Calvary* on the outer side-walls of the bays of the choir,¹⁷ and above all in the rood. The upper part of the figure of Christ rises into the space of the dome that covers the crossing, in such a way that from the gallery one can clearly see the sculpture, as well as the representation of glory surrounding it, with the painted figures of weeping cherubs, and also the personifications of Fortitude and Prudence, who gesture towards the sculpture. However, it is more difficult to see the painting that covers the interior of the dome (fig. 1). A further element of this theme was the Chapel of the Calvary, facing the choir with a grille.¹⁸

¹⁵ The gate was dismantled in 1723, so as to be replaced by a more refined enclosure with the figures of the 12 apostles, while the old sculptures, executed by Kazimierz Kaliski, were sold to the Carmelites, who used them to adorn the façade of St. Thomas' Church. See M. Kurzej, *Kazimierz Kaliski i syn – rzeźbiarze krakowscy ostatniej tercji wieku XVII*, "Rocznik Krakowski" (2011) 77, p. 45.

¹⁶ The subject of this Holy Sepulchre is explored by P. Krasny in: *Chrystus w grobie*, [in:] *Pax et Bonum...*, op. cit., p. 91–92.

¹⁷ There is no certainty that these scenes belong to the original programme. They were completely painted over and they do not have any visible fragments of layers of paint from around 1700.

¹⁸ See: A. Małkiewicz, *Przemiany artystyczne...*, op. cit., p. XXI. At the beginning of the 19th century the Chapel of the Calvary was a place where "elderly and weak" nuns could listen to the liturgy taking place in the church, while a chapel was created for servants of the convent in the

A Christo-mimetic theme was developed around the portrayal of the Crucifixion, the first element of which was the patron saint of the church. The glory of the first apostle and his brother (fig. 2), the disciples of Christ who were likewise crucified,¹⁹ are depicted in the vaults of the transept arms. If one assumes that the entirely repainted image of St. Andrew has retained its original composition, then one can state that both saints, who are depicted being borne aloft by angels, gaze towards the crucifix. Geniuses were painted on the four smaller walls between the vaults, with the incipit of Psalm 133: „Ecce quam bonum | et quam iucundum | habitare fratres | in unum”. Stucco figures of adoring and praising angels were also placed at the sides of the windows. St. Francis, the Great Imitator of Christ, is commemorated in the central bay of the choir (fig. 3), and he is depicted in the vault, borne aloft by cherubs, with a cross and a skull – attributes which allude to his mortification of the flesh. A scene of the saint receiving the stigmata is portrayed on one of the walls between the vaults, complemented by an image of a seraph in one of the medallions on the vault, and opposite it a painting of a vision experienced by a figure who continued his work – St. Anthony of Padua, who Jesus appeared to as an Infant (fig. 4).

The glory of the founder of the Cracow Congregation is depicted in the bay between the towers next to the lower vault (fig. 5). Two rulers, most probably Coloman, husband of Salomea, and her brother Bolesław the Chaste, are depicted on the intrados' of the arcades bearing the vault on the southern side, while St. John Cantius and St. Sebastian were painted on the opposite side – accentuating the connection between the convent and the university, and recalling the personage of Father Piskorski. A portrayal of Salomea takes pride of place in the middle of the vault. She is borne aloft on a cloud, accompanied by angels playing instruments and holding a crown and a ribbon over her head, the latter with the inscription *Virga Aaron Flor[uit]*. This is indeed one of the Marian metaphors.²⁰ In this manner, the mother of the congregation is likened to the Virgin Mary, who is referred to in the gilded medallions at the sides, with depictions of *The Annunciation* and *The Nativity Scene*. In these portrayals, Mary submits to the will of God, and expresses adoration for the newly born Jesus, thus setting an example of monastic piety. The introduction of a Marian theme in this manner was continued at the other end of the axis of the church, where

former ossuary. (See: W. Bałus, *Architektura sakralna w Krakowie i Podgórzu*, [in:] W. Bałus et al., *Sztuka sakralna Krakowa w wieku XIX*, pt. 1, Kraków 2004, p. 100–101 [Ars Vetus et Nova, 12]).

¹⁹ A. Małkiewicz, *Przemiany artystyczne...*, op. cit. p. XXIV.

²⁰ See: H. Marraccy, *Polyanthea Mariana*, Coloniae Agrippinae 1684, p. 301.

The Coronation of the Virgin was painted in the conch of the apse, a scene that is clearly visible from the choir (fig. 9). This is a foretoken of her posthumous reward and an emphasis on the sanctity of the Virgin Mary, being – according to the sermons of Piskorski – a complement to the Holy Trinity.²¹ The placing of this scene over the main altar echoes its location in the convent church of the Poor Clares at Grodzisko, near Cracow, where the statement “Universum Trinitatis Complementum” is marked beneath it. The portent of a reward for atonement and asceticism can also be found in the scene of *The Last Communion of St Mary Magdalene* (fig. 4), which was painted over the entrance to the chapterhouse.

The programme aimed at laypeople begins at the second gate, which is adorned with figures of especially popular saints – Anthony, Jerome,²² and John of Nepomuk, who above all connect worship with the Incarnation and Crucifixion of Christ. The decoration of the entrance is thus a precursor of a hagiographical theme, which develops in the space under the choir, and which serves to include the foundress of the convent among the patron saints of Poland and the order. A cartouche was placed there noting the date of the completion of the work, with a citation from the Book of Genesis (28:17) emphasizing the dignity of this house of worship: vere non est hic aliud | nisi domus dei et porta | caeli | a.d. mdccii. A stucco relief of frolicking cherubs, some of whom play instruments, is featured on the vault panels of the central bay, whereas in the bay between the towers one finds a painting of an angel blowing a trumpet the sides of which there are large stucco seashells. The iconography of the latter space is connected with the adjacent ossuary, which was set up below the Chapel of the Calvary – the angel has called forth the bones of the nuns located there for judgement, and the shells symbolise their eternal souls, called to the glory of Heaven together with the canonised representatives of the nation and the order.

Depictions of Polish saints, complementing the painting of the “vestibule of heaven”, can be found in the medallions on the transverse arches dividing the central bay. St. Adalbert and St. Stanislaus are depicted by the entrance, opposite St. Casimir and St Florian, while on the eastern side we find two crowned ladies, most probably St. Hedwig of Silesia and St. Hedwig of Anjou (St. Hedwig of Poland). Furthermore, two members of the Poor Clares were painted beneath the arcade of the southern gallery, probably the Blessed Yolanda (with a cross)

²¹ S. Piskorski, *Kazania na dni pańskie*, Kraków 1706, p. 441–442. This concept was taken from the reflections of Louis-François d'Argentan. See L. F. d'Argentan, *Conferences theologiques et spirituelles sur les Grandeurs de la Tres-Sainte Vierge Marie Mere de Dieu*, vol. 1, Rouen 1680.

²² In *Katalog zabytków...*, op. cit., p. 61, he was mistakenly identified as St. Sebastian.

and St. Catherine of Bologna (with the Christ Child). This arcade is located on the axis of a miniature chapel dedicated to St. Clare, who is referred to in the decoration of the medallions under the gallery opposite, in which cherubs were painted brandishing lilies. Figures of cherubs pointing towards the altar were placed on the pilasters at the entrance to the chapel (currently the secondary one²³), while the founder of the order was painted onto the vault, borne aloft on a cloud by angels.

A second, even smaller chapel dedicated the Blessed Salomea was created in a recess under the window of the southern wall of the chancel, making use of an older altar.²⁴ This very small space nevertheless received monumental decoration with obliquely arranged pillars bearing a curved entablature. A light-well concealed behind it directed rays of light onto the stucco figure of Salomea adorning the altar, with a silver lily and a crucifix in her hand, and a silver crown with gold plate on her head.²⁵ If one assumes that this sculpture was executed by Baldassare Fontana, along with other stucco elements in the church's interior, then one can conjecture that it echoes art from the Roman circle of Bernini, much as the stone figure of the Blessed Salomea does in Grodzisko, showing her borne aloft on a cloud, gazing upwards to the source of light (fig. 6). It is not ruled out that this very figure from the altar of St. Andrew's Church was the model which Piskorski instructed the sculptor Kazimierz Kaliski to make a stone copy of to adorn the side-altarpiece of the church in Grodzisko.²⁶

Salomea and her Christological devotion to the Passion connects both interior programmes. Scenes from her life, painted over the arcades of the galleries following engravings from *Flores Vitae*,²⁷ present her as a role model not only for the nuns, but also for laypeople. The latter, wanting to become better acquainted with her life and piety, would be able to make a pilgrimage to Grodzisko, and

²³ The previous altar is mentioned in AKKK, *Inwentarz...*, 1718, B1, p. 94.

²⁴ For information about this altar see M. Wardzyński, *Marmur i alabaster w rzeźbie i małej architekturze Rzeczypospolitej. Studium historyczno-materiałoznawcze przemian tradycji artystycznych od XVI do początku XVIII wieku*, Warszawa 2015, s. 570.

²⁵ AKKK, *Inwentarz...*, 1718, B1, p. 94. There the figure is described as being made of gypsum, and it is noted that the altar had already been repaired thrice, which allows us to assume that it had some sort of constructional defect, which created the necessity to remove the sculpture and replace it with a painting.

²⁶ On the subject of Kaliski's work at Grodzisko, see M. Kurzej, *Kazimierz Kaliski...*, op. cit., p. 43.

²⁷ A. Małkiewicz, *Przemiany artystyczne...*, op. cit., p. xxiv; J. K. Ostrowski, *Flores Vitae B. Salomeae. Nieznany cykl graficzny Jerzego Eleutera Szymonowicza-Siemiginowskiego*, "Biuletyn Historii Sztuki" 35 (1973), p. 49.

seek self-communion and contemplation there. The Cracow church was visited frequently, owing to its location in the bustling city centre, and thus the exposure given to the theme of the founder is in part an encouragement to visit the sanctuary that lay beyond the city. The church acts as a form of advertisement for that sanctuary, and at the same time its natural complement, as a place in which the work of Salomea is continued – in other words a blossoming of Aaron's Rod, which is embodied by the convent founded by her.

Six events described in *Flores Vitae* are arranged in the spandrels in pairs, and the composition is unified by the omission of allegorical scenes of secondary importance, and the filling of the narrow space between the scenes with images of angels, the figures of which repeat the scheme used by Innocente Monti in St. Anne's Church. From the north, the princess is shown speaking the first words (which were the names of Jesus and Mary), and taking her vow of chastity, from the west the royal couple are portrayed taking religious vows of the Third Order, and Salomea is shown at prayer, and from the south her last moments are depicted together with the vision of the Virgin Mary (fig. 7). The last scene, which portrays the transfer of the relics of the founder of the Poor Clares, was painted on the southern walls below the gallery, recalling that this very church is the place in which some of them are stored.²⁸

The iconography of specific events is dependent on the engravings of Sieminiowski, but it does not repeat them precisely. The most significant changes were made in the second scene, in which Salomea dedicates her chastity to Christ, who is shown not as a lamb, but as Risen from the dead, brandishing the cross. Major changes are likewise evident in the third scene, where rather than praying before an altar she adores the crucifix held in her hands. Furthermore, Mary, appearing to a dying nun, is portrayed as with the Christ Child in her hands (fig. 8). These depictions of Christ emphasize the similarity of Salomea to his most distinguished followers, the figures of whom adorning the gate connect her life to the main theme of Christology and the Passion.

The continuation of the life of Salomea is her posthumous glory, which is not only depicted in the vault between the towers, but also in the chancel, where she is portrayed kneeling on a cloud, accompanied by Kinga and Clare, the latter in the middle holding the Host and a monstrance, which Salomea adores

²⁸ Besides fragments of the Blessed Salomea's bones, her cilice can also be found at the convent. A further memento of the foundress is a mosaic icon (see A. Różycka Bryzek, *Matka Boska Hagiosoritissa*, [in:] *Pax et Bonum...*, op. cit., Kraków 1999, p. 43) and relic of the Holy Cross donated by her (AKKK, *Inwentarz...*, 1718, B1, p. 4).

(fig. 9). Images of the Polish Poor Clares are also repeated in the medallions at the base of the vault, which are more visible at the level of the galleries. The nuns are accompanied by angels in the painting, as well as putti brandishing crowns. They are a reference to the vision of Spanish mystic Marina de Escobar, which accounts for the arrangement of this scene with a representation of the Coronation of Mary. The vision was described by Piskorski in a sermon on the feast of the Annunciation, delivered in St. Andrew's Church:

Sister maiden Marina de Escobar, under the power of the Holy Ghost, saw this day's festivity of the Annunciation of the Blessed Virgin Mary, celebrated by all the holy maidens in heaven in honour of the queen of all maidens, in such a manner: the Blessed Virgin Mary appeared on the throne of divine Glory in sublime majesty, her robes gleaming with all the heavenly splendours, with a crown on her head wonderfully created with all the jewels of the countless graces of God, bringing joy to all the heavens. The Holy Angels stood in a circle, beautifully arrayed in their choirs, offering their applause with their sweet singing and their playing, giving due honour to their Lady, Queen of Angels. Before the throne, all the holy maidens appeared in gold crowns, and also those commanding their legions, approaching the majesty of their Queen in pairs, falling before her in humility, casting all their gold crowns at the foot of the Blessed Virgin. Duly the Lord's Angels raise the crowns aloft, and place them on the heads of the rising and departing maidens. As you can understand, my listeners, among them stood a pair of wise maidens, the pair that was the holy mothers [of the order], your Saint Clare, your blessed mother, and the Blessed Salomea, our benefactress, and foundress. Verily they did not permit others faithful to Our Lady to precede them in humbly submitting to their observancy.²⁹

The crucifix on the rood, as seen from floor level, likewise has a triumphal character, as it is accompanied in the dome and the adjacent arcades by painted angels holding the *Arma Christi* and a ribbon with the inscription *magnum pietatis opus* – which is an excerpt from the antiphon for the feast of the Exaltation of the Cross³⁰ (fig. 10). The work of Divine Mercy was depicted here as the highest possible good, surrounded by personifications of the cardinal virtues, which are indicators of his achievements.

²⁹ S. Piskorski, *Kazania...*, op. cit., p. 461–462. The Life of Marina de Escobar (1554–1633) by Luis de la Puente was swiftly translated into Latin (see L. de la Puente, *Mirabilis vita venerabilis virginis Marinae de Escobar...*, transl. M. Hanel, pt. 1, Pragae 1672, p. 148).

³⁰ See W. Ptak, *xviii-wieczna polichromia...*, op. cit., p. 39.

Both ways of reading the iconographical programme of the interior, although constructed with common elements, nevertheless differ from each other in the didactic message. It was desired that the nuns who were resident at the convent were to be encouraged to reflect on the Passion of Christ, while laypeople were to marvel at his glory, which the canonised participated in. Although the programmes are not especially complicated, the arrangement of the Cracow church of the Poor Clares certainly counts among the most outstanding of those to be realised in the early modern churches of the female religious orders.

Translated by Nicholas Hodge

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Abstract

The main transformation of St. Andrew's church interior took place in 1701-1702 during the rule of Abbess Anna Eliżbieta Tyrawska, according to a concept developed by her together with priest Sebastian Piskorski. Stucco decoration was made by Baldassare Fontana, while the wall paintings are most likely by Innocenzo Monti. Its contents were arranged in two interwoven programmes, addressed respectively to the nuns assembled in the choir in the gallery and the faithful in the main space of the church. Their common element is the rood, which seen from the galleries is part of a series of representations of the Passion on the walls of the choir, accompanied by images of Franciscan worshippers of Christ – St. Francis, St. Anthony and the Blessed Salomea as well as St. Mary Magdalene. On the other hand, the crucifix viewed from below presents itself as a symbol of the triumph of the Saviour, accompanied by a depiction of the glory of the crucified Apostles Peter and Andrew. On the vault of the chancel is a depiction of the glory of nuns: St. Clare, St. Kinga and the Blessed Salomea. They are juxtaposed with the coronation of the Virgin by the Holy Trinity in a manner inspired by the vision of Marina de Escobar. The figure of the Blessed Salomea, foundress of the monastery which

houses some of her relics, connects both programmes. Episodes of her *Vita*, showing her Christological piety, were painted on the arcades of the galleries. In this way, the interior decoration of the Cracow church encouraged the faithful to visit the pilgrimage destination in Grodzisko, designed to promote the cult of Salomea.

Keywords

iconographic programme, Poor Clares' church in Cracow, Innocente Monti, Baldassare Fontana

Abstrakt

Program treściowy wystroju kościoła Klarysek w Krakowie

Zasadnicze przekształcenie wnętrza kościoła św. Andrzeja miało miejsce w latach 1701–1702 za rządów Anny Elżbiety Tyrawskiej, według koncepcji opracowanej przez nią wspólnie z ks. Sebastianem Piskorskim. Dekorację sztukatorską wykonał Baltazar Fontana, a malarską najprawdopodobniej Innocenty Monti. Jej treść ułożono w dwa przeplatające się ze sobą programy, adresowane odpowiednio do zgromadzonych na chórze zakonnic i wiernych znajdujących się w korpusie kościoła. Ich wspólnym elementem jest krucyfiks na łuku tęczowym, który widziany z empory wpisuje się w cykl przedstawień pasyjnych na ścianach chóru. Towarzyszą im wizerunki franciszkańskich czcicieli Chrystusa – św. Franciszka i Antoniego oraz bł. Salomei, a także św. Marii Magdaleny. Natomiast krucyfiks oglądany z dołu prezentuje się jako symbol triumfu Zbawiciela, towarzyszą mu przedstawienia chwały ukrzyżowanych apostołów Piotra i Andrzeja, a w prezbiterium – chwała ss. Klary, Salomei i Kingi, zestawiona z koronacją Marii przez św. Trójcę w sposób inspirowany wizją Mariny de Escobar. Oba programy łączy też postać założycielki klasztoru – bł. Salomei, której żywot, z zaakcentowaniem pobożności chrystologicznej, namalowano na arkadach empor, przypominając, że w klasztorze znajdują się jej relikwie. W ten sposób wystrój krakowskiego kościoła zachęcał też wiernych do odwiedzenia założenia pielgrzymkowego w Grodzisku, które służyło popularyzacji kultu Salomei.

Słowa kluczowe

program treściowy, kościół klarysek w Krakowie, Innocenty Monti, Baltazar Fontana



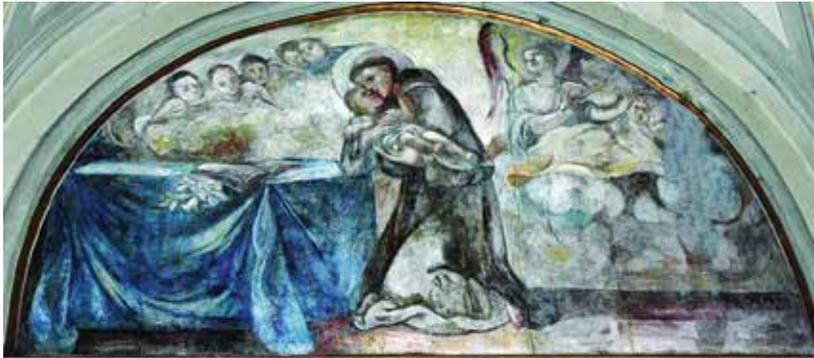
1. Cracow, Poor Clares' church, interior view from the gallery. Phot. T. Jabłoński



2. Cracow, Poor Clares' church, paintings *The Glory of St. Peter* and *The Glory of St. Andrew* on transept vaults. Phot. M. Kurzej



3. Cracow, Poor Clares' church, painting *The Glory of St. Francis* on the vault above the gallery (central bay). Phot. M. Kurzej



4. Cracow, Poor Clares' church, paintings on the side walls of the choir:
St. Francis Receiving the Stigmata, The Vision of St. Anthony
and The Last Communion of St. Mary Magdalene.
Phot. Convent of the Poor Clares



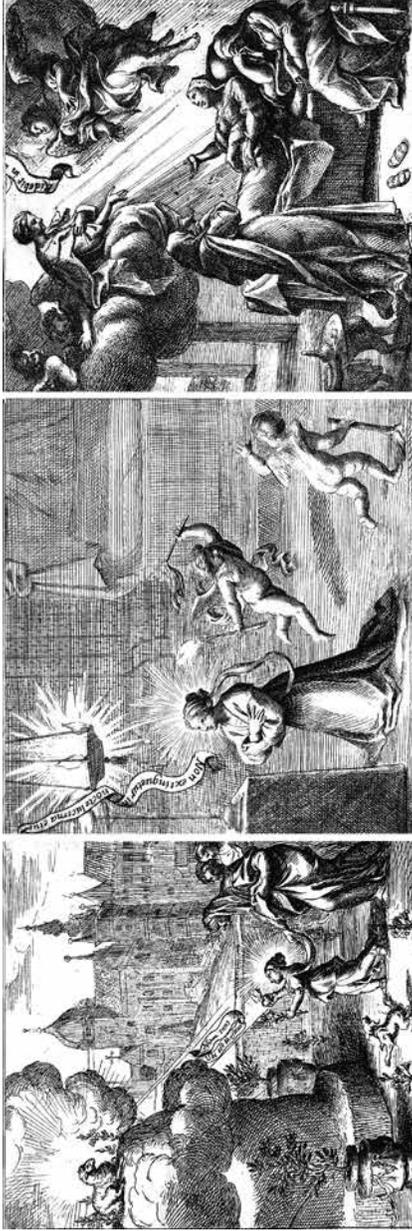
5. Cracow, Poor Clares' church, painting *The Glory of Blessed Salomea* on the ceiling above gallery (eastern bay).
Phot. Convent of the Poor Clares



6. Cracow, Poor Clares' church, chapel of Blessed Salomea, hypothetical reconstruction of the altar with a statue. Phot. M. Kurzej



7. Cracow, Poor Clares' church, episodes of Blessed Salomea's *Vita* painted above the arches of the gallery. Phot. M. Kurzej



8. Details on Episodes of Blessed Salomea's *Vita* painted in the spandrels of the gallery (above, phot. M. Kurzei) compared with engravings in *Flores Vitae* (below). From the left: *The vow of chastity*, *The prayer*, *The vision*



9. Cracow, Poor Clares' church, vault paintings in the presbytery.
Phot. M. Kurzej



10. Cracow, Poor Clares' church, vault of the central bay. Phot. M. Kurzej