REFERENCES TO MEDIEVAL ART IN TWENTIETH–CENTURY INSIGNIA OF THE PRIMATE OF POLAND

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Abstract
The subject discussed is the antinomy between the conventional and modern character—both in form and content—of insignia of ecclesiastical authority dating from the second half of the twentieth century. This discussion concerns insignia from the collection of the Primate of Poland, and is limited to references to the history and art of the Middle Ages (including copies and travesties of prominent pre-Romanesque works, imported insignia, in which form an interpretation of the Romanesque patterns was made, as well as pastiches of Gothic works). Their symbolism traditionally derives from the Bible, and also science and history of the Church, but usually allude to contemporary religious events and even popular art.

Key words: *twentieth century, insignia, Primate of Poland, pectoral cross, goldsmithery*

1. INTRODUCTION

The insignia of ecclesiastical authority in Poland which were made in the twentieth century, especially in its second half, are far more numerous than historical insignia. This concerns insignia in the narrow sense, i.e. the ring and crosier, as well as those that belong to this category in its broader sense thus including the pectoral cross and mitre. At the turn of the century, the most important collection of objects of this kind belonged to Cardinal Józef Glemp, the Primate of Poland, and was housed in the Archbishop's Palace on Miodowa Street in Warsaw.[1] It consists of more than thirty pectoral crosses, about ten rings, five crosiers and a mitre. A significant number of these objects were made in the second half of the twentieth century. The insignia have different origins: some of them were commissioned by Cardinal Glemp,[2] some were inherited by him from earlier primates, some were donated by Pope John Paul II (the cardinal's ring) and by previous popes; some of them are gifts from specific social milieux—secular and church groups—both in Poland and abroad; the mitres were ordered by the future Primate. Cardinal Glemp's wish was that after his death his insignia would be bequeathed to an Institute which bore his name, opened in 2009 in Inowrocław.[3]

The Warsaw collection of primates' insignia has a particular importance, owing to the Primate's position Primate as head of the Roman Catholic Church in Poland. This is evident primarily from a

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[1] I discussed this collection in an unpublished paper in the Warsaw Section of the Association of Art Historians in 2005 (Bogacka 2005).

[2] Cardinal Józef Glemp, Primate of Poland (b. 18 December 1929; d. 23 January 2013); 1979–81 Bishop of Warmia; from 1981 Metropolitan Archbishop of Gniezno and Warsaw; from 1983 Cardinal Presbyter with the title Sanctae Mariae trans Tiberim. In 1992 after liquidation of the personal union of the archdioceses of Gniezno and Warsaw, Cardinal Glemp no longer held the office of Archbishop of Gniezno, retaining the title of Primate of Poland as "custodian of the relics of St. Adalbert, venerated in Gniezno Cathedral" (Bull of Pope John Paul II, 25 March 1992). By decision of Benedict XVI (2006) the title of Primate of Poland was restored to future Metropolitans of Gniezno and Cardinal Józef Glemp held the title until he turned 80. According to the Bull, "(In consequence of the legal and historical arguments in favour of Gniezno as Capital, namely as the first Polish Metropolitan Archdiocese, where the relics of Saint Adalbert the Martyr, Patron of Poland, are preserved, this title after such time will return to the Archbishop of Gniezno". Since the inauguration of Archbishop Henryk Muszyński as Polish Primate on 19 December 2009 in Gniezno, the lifelong title of Senior Primate belonged to Cardinal Glemp (*Józef Glemp* www) (Gołąb 2013).

[3] I owe his information to His Eminence the late Primate. See also the website of Institute of Primate Józef Glemp (*Instytut Prymasa Glempa* www).

relatively large number of gifts, which often commemorate important events in the life of the Church and in Polish history. The most obvious criterion for classifying the insignia of ecclesiastical authority relating to the period in question—not just those in the Warsaw collection—is how their form relates to ancient sacral art and how their symbolism relates to the tradition of communicating the theological message.

In formal terms, the insignia in the Primate's collection, dating from the second half of the twentieth century, constitute a very diversified group. They include both copies and travesties of historical objects (but not of insignia), inspired—in a more or less clear way—by the past, and those that primarily reflect aspirations of modern art. Their symbolism dates back to events in the Church in Poland's millennial history. In the following text, I attempt to consider the nature of the perceived antinomy between two opposite tendencies to emphasize—both in form and content— the conventional or modern character of these insignia. This discussion is limited to references to the history and art of the Middle Ages.

2. COPIES AND TRAVESTIES OF PRE-ROMANESQUE WORKS

The first of the aforementioned categories contains two pectoral crosses that are modern copies of two pre-Romanesque crosses discovered during archaeological excavations on the Isle of Lake Lednica (Polish: Ostrów Lednicki) and in Wroclaw respectively, and a ring modelled on the latter. The insignia were made in connection with the celebration of the Church entering the third millennium of Christianity, whereas their models can be dated to the period between the Baptism of Poland (966) and the Congress of Gniezno (1000).



Figure 1. Pectoral cross - copy of the lid of Lednica Staurothec, 10th century;

Photo Katarzyna Bogacka

The first of the pectoral crosses of Cardinal Glemp discussed here is an exact copy of the lid of the Lednica Staurothek[4] and was probably made in 2000 to commemorate a Poland-wide youth meeting on the Isle of Lake Lednica (Polish: Ostrów Lednicki). In the "Dictionary of Lednica Symbols" it is defined as a Large Lednica [pectoral] cross (*Słownik symboli lednickich* www).[5] The Primate's pectoral cross has a compact shape emphasized by a plain rim; its central part takes the form of a square; the arms are broad, with semicircular ends. The axes have characteristic oblong openwork within plain frames that form a cross. The surface of the obverse is engraved—like in the original—with four rosettes and the Greek hierogram of Christ (the letters XC on the right arm of the cross). (The reverse of the pectoral cross has not been described.)[6]

The accuracy of the copy reflects the rank of its original and indicates the importance of the historical events with which it is linked. The Congress of Gniezno and the establishment of the first Polish metropolis was the crowning point of efforts to establish—in the country of Boleslaw the Brave—the evangelizing role of the Church which depended solely on the Holy See. Since baptismal fonts were discovered in the chapel on the Isle of Lake Lednica (Ostrów Lednicki), it is regarded as the place where Mieszko I and his entourage were baptized, and Lake Lednica itself is regarded as the "Polish baptismal font" (Józefowicz 2004). The copy of the Staurothek also alludes to the evangelizing role of Lednica in the recent history of the Church—during the annual gatherings of Polish Catholic youth, which became a symbol of the revival of religious life in Poland during the pontificate of John Paul II.[7]

The conviction of the importance of Ostrów Lednicki was, indeed, widespread in the twentieth century. The place has been visited by many important personages: scientists, politicians and religious representatives of the Church, including three consecutive primates of Poland: Cardinal August Hlond (5 July 1936, during the celebrations of the 970th anniversary of the baptism of Mieszko I),[8] Cardinal Stefan Wyszyński (in August 1965) and Cardinal Józef Glemp.

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[4] Staurothek in the shape of a Greek cross, made of gilded bronze, bound in a leather and jet case, according to Janusz Górecki it probably dates from the turn of the tenth / eleventh centuries, and comes from Byzantium or from the territory of the East Franks [843–962]; it was probably brought to Poland by Otto III during the Congress of Gniezno in 1000 (Górecki www). It was discovered in the early 1960s in the rubble of a room adjacent to the sanctuary of the temple II. Jerzy Łomnicki described the cross as "an archshephard's pectoral cross" (Łomnicki 1968, pp. 31, 33). Since the ring and crosier were not found (or were destroyed), it is difficult to ascertain whether the dignitary buried with the pectoral cross and liturgical comb could have been a bishop or abbot (Bogacka 2008, pp. 94–5).

[5] Small "Lednica crosses" – small brass pectoral crosses – "replicas of the oldest cross found on the Isle of Lake Lednica" were received by all participants in the divine service of the Covenant, Incarnation and Redemption of Lednica in 2000 (Petrus 2003).

[6] Pectoral cross of. Cardinal Józef Glemp, Primate of Poland. Dimensions: 7.7 (with loop 8.4) x 6.3 cm, length of openings: 1.1 – 1.6 cm, length of chain 2 x 49.5 cm, clasp 3.5 cm. No goldsmith's marks. Copy of the cover of the staurothek (in the form of a cross) found in Lednica, made for Cardinal Józef Glemp (?); cross gilded, irregular, mat in the central concave part, openwork. Gold-plated chain, twisted. Archbishop's Palace, Warsaw.

[7] The new evangelization was carried out by the Dominicans at the monastery in Poznań, particularly by the Rev. Jan Góra OP who established the Lednica Meetings. The first Academic Appeal of the Third Millennium was held during Pope John Paul II's pilgrimage to Poland in 1997. Since then meetings have been held every year on the eve of Pentecost (which is a moveable feast). Throughout the year Lednica is visited by pilgrims and tourists. Before the first Meeting the Third Millennium Gate was installed on the shores of Lake Lednica, in the form of fish – a symbol of entry into the third millennium of Christianity. The activities are coordinated by evangelizers working at the Dominican monastery in Poznań, called the Community of St. Jacek, under the care of Rev. Adam Pawłowski (Więckowska 2012, p. 22).

[8] 5 July 1936, during celebrations of the 970 anniversary of the baptism of Poland, received by Duke Mieszko I (father of the first king of Poland), Rev. Wawrzyniak called: "I appeal to walkers and tourists and all of you who in the future direct your footsteps to Lednica, that you will always want to remember, that here thousand years of our historical existence look down upon us, that every stone ruins tells us about these characters: Mieszko, Dąbrówka, Bolesław the Brave, who laid the foundations for the construction of our country, that here every stone tells us about military units of our first historical rulers, which were the beginnings of our valiant and heroic army. And speaking to us about it, every stone is calling to us to respect these monuments so dear to every Pole, as sincere admirers of our glorious Polish past". (Renn 2009)

Soon after the discovery of the staurothek, its importance was emphasized in a homily delivered by the Primate, Cardinal Stefan Wyszyński in connection with the jubilee of the baptism of Poland, who spoke about Polish cultural heritage in Wrocław: "A few days ago I stood on the Isle of Lake Lednica near Gniezno. Next to one temple, another was excavated there in recent months. At the bottom of the ruins of the temple, probably dating from the time of Dąbrówka [Bohemian princess, wife of Mieszko I], a bishop's cross [staurothek] was discovered. In this way our past is being enriched".[9]

Primate Glemp received the pectoral cross—a copy of the staurothek—probably in 2008 as a keepsake/gift commemorating the Mass celebrated on the Eve of Pentecost. Similar pectoral crosses are also given to other bishops who celebrate Masses on Ostrów Lednicki. (*Jutro Lednica*… 2008)



Figure 2. Alfreda Poznańska (1939-2001), Copy of the cross from the keystone from the tenth century, found in 1978 in Wroclaw, located in the wall of St. Martin's church, 2000. Poznańska (2001)

A small cross to be worn on the neck, dating from the tenth century and discovered in 1978 during archaeological excavations conducted on the Cathedral Island (Polish: Ostrów Tumski) in Wrocław,[10] served as another early model for a pectoral cross. In the literature it is compared to neck crosses from Great Moravia. Its dating shows that Christianity was present in Silesia already in the tenth century, but full Christianization was accomplished together with the establishment of the Bishopric of

[9] Homily preached on 31 August in Wrocław during the anniversary celebrations; quoted in: (Renn 2009).

[10] A Greek pectoral cross (i.e. with all arms of equal length), with schematic relief figure of Christ that fills the entire space. Height with eyelet 3 cm; silver cast, chiselled. It comes from excavations carried out in 1978 on Wroclaw Cathedral Island (layer T). Tenth century. It could come from Great Moravia or Bohemian. Department of Archaeology, University of Wrocław, inv. 165/d/78. (*Ornamenta Silesiae* 2000, p. 63, No. 9), (Kaźmierczyk, Kramarek, Lasota 1980, pp. 80–1, Fig. 7).

Wrocław in 1000—under Bolesław the Brave. The cross dates from a time when it did not yet serve as a pectoral episcopal insignia, and could be worn by both the clergy and laymen as an emblem of their faith.[11]

The cast formed on the basis of it was used to make a few copies (they were 2.6 times larger than the original) that were worn as pectoral crosses by the Primate[12] as well as other bishops.[13] While the obverse is a copy (except for a few details mentioned above) of the original, the reverse was completely revised. At the intersection of the arms is a large coat arms of Nysa in relief (these arms were acquired by the bishops of Wroclaw as Princes of Nysa). The fields of the quadripartite shield are adorned with a pattern of six lilies alternating with an eagle—the coat of arms of the Piast dynasty (founded by Mieszko I). Below, on the lower arm of the cross, is engraved the capital letter "M"—the monogram of Mary.

This same motif, but 2.5 times smaller, also appears on bishop's rings made at the same time as the pectoral crosses,[14] including that worn by the Primate. The front of the open ring is thickened and bears a square engraved field with a relief crucifix that has only a general semblance to that on the pectoral cross. The figure of Christ is rendered much more schematically—without a crown (the "cord-like" outline of the crucifix is closed at the top), in a tunic and the legs are shown as oblique lines. The figure is more stocky and the face wider. The inner side of the ring contains a rectangular hollow for relics.

The apparent intention of the designer of the pectoral cross and ring, Alfreda Poznańska, was to make them resemble copies of the pre-Romanesque original and constitute a set. In reality, however, the pattern was modified—enlarged (in the case of the pectoral cross) and diminished (in the case of the ring) and subjected to a form of "restoration". The rooting of this twentieth-century set of insignia in the Polish tradition is a conscious decision to show the durability and popularity of the ancient (elitist) pattern.

The set expresses Alfreda Poznańska's fascination with the Wrocław prototype: "The crucifix bears an extraordinary image of Christ. So strange and surprising is its form that it is difficult to appreciate its beauty. You have to unravel its meaning and understand it. Archaic and slightly awkward, it is so different from the representations known to us that only with some difficulty did I realize that it is an ideogram expressing the Resurrection of Christ. A few days later, as if to order, I heard some important words. It was 24 May 2000, during a Wednesday audience. The Holy Father in his reflections on the Lord's Ascension quoted the Apostles John and Paul, who showed the Resurrection of the Lord as an elevation, or admiration of the Crucified, the Cross becoming a throne on which sits Christ—our Saviour and the Lord of All Time.

This is how Christ is presented in this tiny crucifix, although the form is so far removed from a realistic rendition of the human body. Tiny in size, the cross becomes monumental in terms of its message and full of meaning. Its isosceles shape is evidence of Greek origins, but it dates to the time when the Church of Christ was still in the original unity before the East-West schism. This cross is also a good sign for today's ecumenical efforts that are taking place in front of Christ "enthroned" on the cross, the Saviour of the World. I began to carve enlarged copies of the cross, which was not easy

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[11] The earliest tombs of bishops in Poland, in Poznan and Gniezno, did not contain pectoral crosses. In contrast, the oldest pectoral acting as insignia (funerary objects) may be the lead cross in a grave in Tyniec Abbey dating from the first half of the eleventh century (Walicki 1971, p. 293). The form and iconography of the Wrocław pectoral cross from the tenth century is the precursor of a number of later Roman crosses (Bogacka 2008, pp. 92–3).

[12] Pectoral cross of Cardinal Józef Glemp, Primate of Poland, modelled on the tenth-century crucifix from Wroclaw. Dimensions: 6.3 (8.0 with eyelet) x 6.5 cm, thickness 0.3–0.6 cm, silver cast, chiselled, engraved. Wrocław, goldsmith: Alfreda Poznańska (1939–2001), after 1978, Archbishop's Palace, Warsaw.

[13] Almost identical pectoral crosses belonged to Andrzej Śliwiński (1939–2009), Bishop of Elbląg (since 1992 until his resignation in 2003) and Teofil Wilski (b. 1935), the Auxiliary Bishop of Kalisz (since 1995 until his resignation in 2011).

[14] Such rings were owned by Bishop Śliwiński and Bishop Wilski.

in view of the above remarks. The uniqueness of its form has proven to be absolute. The copy that was but an approximation of the original cross has become the motif of my own works—a few millennial crosses, a medal commemorating the millennium of the Bishopric of Wrocław and the work that was titled »Keystone« (Pol: Zwornik)". (Poznańska 2001)

The motif of the simplified figure of Christ alludes not only to works of early medieval art, but also to children's earliest drawings. The way it is stylized is meant to point, on the one hand, to the age-old tradition behind the insignia, and, on the other hand, to a child-like freshness to the experience of faith. Similarly to the Lednica pectoral cross, also this one, from Wroclaw, is not a unique, individual piece; the abandonment of individuality serves to spread the idea of returning to true faith in the undivided Church, which they symbolize.

3. TWENTIETH-CENTURY INTERPRETATION OF MEDIEVAL MODELS IN IMPORTED PECTORAL CROSSES

Some insignia that were made in the second half of the twentieth century did not directly adopt solutions applied in mediaeval art, but transformed them and added new elements to them. (This was the case of the reverse of the pectoral cross modelled on the crucifix from Wroclaw.) This method was also fully used in the case of one of the pectoral crosses,[15] donated to the Polish Primate probably by a representative of the German Bishops and probably in connection with the Eucharistic Congress which took place in 1997 in Wrocław.[16] It takes the form of an irregular even-armed cross. The etched and patinated background bears the inscription in German ICH BIN BEI DIR—"I am with you"—spread symmetrically around the central relief showing the Eucharistic symbols: a chalice and two pieces of bread.

The proportions of the cross and its clear symbolism alluding to the basic principles of faith connect the pectoral cross to the insignia described above. The inscription, rendered in the vernacular, emphasizes the direct reference to God. The symbols and words used point to the importance of the Eucharistic mystery. They can be interpreted in the context of the encyclical *Ecclesia de Eucharistia*, announced in 2003. "And in the *Roman Missal* the celebrant prays: »grant that we who are nourished by his body and blood may be filled with his Holy Spirit, and become one body, one spirit in Christ«" (*Ecclesia de Eucharistia* 2003, 1, 17)—because "The ecclesial communion of the Eucharistic assembly is a communion with its own *Bishop* and with the *Roman Pontiff*" (*Ecclesia de Eucharistia* 2003, 4, 39).

[15] Pectoral cross of Cardinal Józef Glemp, Primate of Poland. Dimensions: 8.9 x 8.5 cm. Without the chain. Brass (?) Cast, etched, patinated, chiselled. Germany, 1980–2004. Archbishop's Palace, Warsaw.

[16] The International Eucharistic Congress held from 25 May to 1 June 1997 in Wrocław, under the banner of *Eucharist and freedom* become the opportunity for the fifth visit of Pope John Paul II to his homeland. On 31 May, the Holy Father presided at the Great Ecumenical Prayer in the People's Hall in Wrocław.



Figure 3. Pectoral cross with Eucharistic symbols and the inscription "ICH BIN BEI DIR", Germany, late 20th c.; Photo Katarzyna Bogacka

The popularity of the words inscribed on the pectoral cross in the cultural milieu in which it was made is evident in the religious hymn "Ich bin bei dir" with text and the music by Daniel L. Burgess, translated into German by Birgit Dornen (*Ich bin bei dir* 1972). It refers to the words of Psalm 23.4: "Because even if I walk in the midst of the shadow of death, I will fear no evil, for you are with me" (Goethe 1988, pp. 213–4) In German literature, these words were popularized by Johann Wolfgang von Goethe in the poem "Nähe des Geliebten", where the lyrical subject reassures his beloved: "Ich bin bei dir, du seist auch noch so ferne" (*Ibid.*).

Another pectoral cross that alludes to Romanesque art, primarily through its simplified, expressive ornamentation, is the Italian pectoral cross with the image of the Crucified Christ.[17] It is a Latin cross and the upper part of the vertical beam is short, with an engraved decoration. On the obverse, against a background of oblique lines, is the figure of Christ, whose arms, which look as if they have been forced out from the pectoral girdle, constitute a particularly poignant image. The reverse of the bottom part of the vertical beam bears an engraved schematic figure of a woman (Mary or St. Veronica with the veil?), whereas the Italian inscription ANDATE / E / ANNUN- / ZIATE / IL VANGELO A TUTTE LE GENTI / BATTE ZZANDOLE NEL NOME DEL PADRE / DEL FIGLIO E DELLO SPIRITO SANTO / ECCO CHE IO SONO CON VOI FINO ALLA / FINE DEL / MONDO appears on the upper part of the cross and its arms.

[17] Pectoral cross of Cardinal Józef Glemp, Primate of Poland. Dimensions: 10.85 (11.7 with eyelet) x 8.85 x 0.35 cm. Without the chain. Silver (?) gold-plated, cast, engraved, patinated. Hallmark "850". Italy, 1980–2004. Archbishop's Palace, Warsaw.

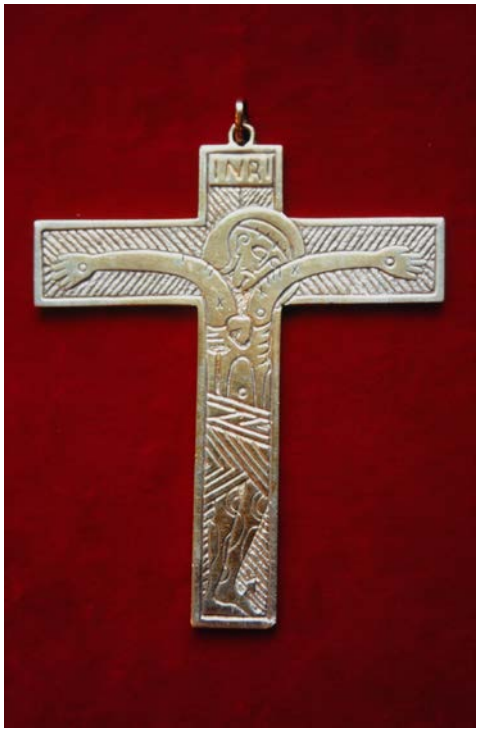


Figure 4. Pectoral cross, Italy, late 20th c. – on obverse: the image of the Crucified;

Photo Katarzyna Bogacka



Figure 5. Pectoral cross, Italy, the end of the twentieth century – on reverse: the image of Mary and the inscription; Photo Katarzyna Bogacka

Simplified representations supplemented with long inscriptions were means of expression used by artists in the early twentieth century such as Arthur Eric Rowton Gill (1882–1940), a British sculptor associated with the Arts and Crafts movement. (Their art, writes Irena Kossowska, "borders with modernism" (Kossowska 2006).

The inscription on the reverse is a slightly shortened and modified end of the Gospel of St. Matthew: "Andate [*dunque*] e *ammaestrate* tutte le *nazioni*, battezzandole nel nome del Padre *e* del Figlio e dello Spirito Santo, [*insegnando loro ad osservare tutto ci che vi ho comandato*]. Ecco io sono con voi [*tutti i giorni*] fino alla fine del mondo." (Matt 28: 19-20) (*Vangelo* 1983)[18]—"Go ye therefore, and teach all nations, baptizing them in the name of the Father and of the Son, and of the Holy Ghost [. Teaching them to observe all things whatsoever I have commanded you: and lo] I am with you [always, even] unto the end of the world" (Mt 28:19-20). The iconography and inscription on the pectoral cross point to the bishop's mission as a witness to the Crucifixion and the executor of Christ's will—again, with an emphasis on the ecumenical mission.

4. NEO-GOTHIC PECTORAL CROSSES DATING FROM ON THE END OF THE TWENTIETH SENTURY KDNOGRAPHY AND

Gothic inspiration was not a new trend in contrast to the post Conciliar fascination with pre-Romanesque and Romanesque art, which gave birth to quasi-copies of works of art from those periods—ideologically amounting to being merely attempts at a "strict observance" of the spirituality of the early period of Christianity in Poland and Europe. In the late nineteenth and early twentieth centuries, the impact of Gothic art competed with the still vibrant tradition of the Baroque, and later manifested itself in works that were not numerous, but artistically significant.

Two pectoral crosses belonging to Primate Józef Glemp which are examples of the "neo-Gothic art of the late twentieth century" are the result of two different artistic concepts. The first is a pastiche combining elements of several medieval works, while the other is a miniature copy of a contemporary work—strongly ideologically charged—inspired by Gothic art.

The former takes the form of a crucifix with flat gilded beams, ending with round, silver medallions with symbols of the Evangelists shown in relief. The rims of the beams and medallions are formed by a loosely twisted "cord".[19] The representations of the symbols of the Evangelists are quite faithful copies of the plaques—dating from c. mid-fourteenth century—on the frame of the Byzantine mosaics in the Kraków convent of St. Clare. (Samek, 1988, Figs. 13 & 14) The figure of the crucified Christ only vaguely alludes to Gothic representations, where portrayals of Christ with His arms raised diagonally and with His hands above His head—like in Thiele Dagistr von Lorich's reliquary dating from 1388—were very rare. (Samek 1988, Fig. 20) None of the Gothic figures of the Crucified Christ was faithfully rendered in the pectoral cross discussed here, because an iconographic mistake was made, Christ's left foot is shown as the one on top.[20] The peculiarity of this insignia results from the details being copied from a work other than a crucifix, which gives the appearance of fidelity to style, when in fact it is a kind of pastiche.

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[18] Fragments of the Gospel which have been omitted or changed in the inscription have been indicated in italics.

[19] Pectoral cross of Cardinal Józef Glemp, Primate of Poland, silver, partly gilded, dimensions: 12.5 (13.5 with eyelet) x 10.6 cm, diametre of medallion 2.5 cm, height of figurine 4.2 cm; Silver marks: hallmark "800" and illegible (master's ?) mark, Poland, second half of the twentieth century, Archbishop's Palace, Warsaw.

[20] This happens when the figure is copied as an engraving and is reflected inversely in relation to the original, an example of which is the aforementioned painting *Christ on the Cross* by Franciszek Lekszycki, 1659–1664 in the Bernardine church in Kraków. It was modelled on a copperplate by Bolswert, a mirror image of van Dyck's composition in St. Nicholas' church in Ghent. (Ryszkiewicz 1971, p. 370, no 139).

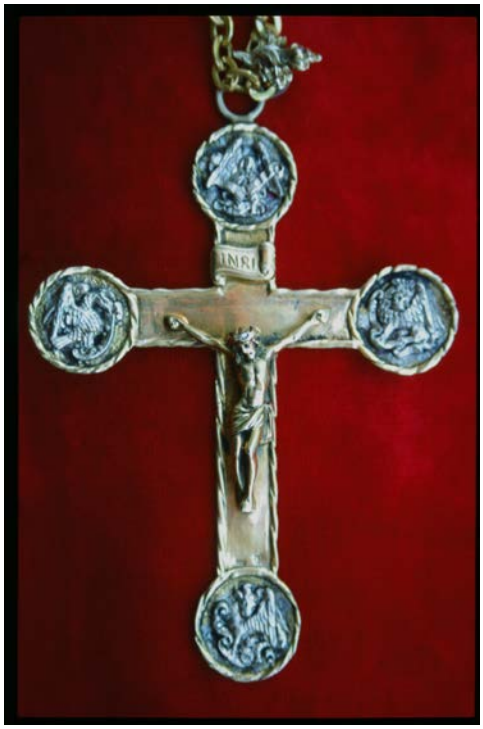


Figure 6. Neo-Gothic pectoral crucifix with symbols of the Evangelists, 2nd half of the 20th c.;

Photo Katarzyna Bogacka

The other pectoral cross, which is a miniaturized copy of the Papal ferula that belonged to John Paul II almost twenty seven years, is an interesting example of an indirect borrowing from Gothic art. Its upper part has the form of the mystical crucifix with gnarled beams, on which the twisted body of the tormented Christ is shown.[21] The S-shaped figure of the Crucified Christ began to appear in works of art at the end of the twelfth century; in the fourteenth century it appeared on monumental, mystical Gothic crucifixes, such as the one from the Wroclaw Corpus Christi Church—dating from c. 1380–90—housed at the National Museum in Warsaw. (*Muzeum Narodowe...* 1998, p. 105, No. III.22) The image of the suffering Saviour was chosen by the Holy Father and has been associated with him ever since. The use of the form of the Papal ferula is part of a broader phenomenon of the adoption of this symbol by contemporary culture.[22]

5. CONCLUSION

The above examples suggest that answering the question about the antithesis of "modernity vs. conservatism in the case of the Primate's insignia" requires careful consideration of many formal and ideological aspects. This antithesis is noticeable in the formal differentiation, as well as in drawing inspiration both from historical and contemporary models—that can be interpreted on many different levels—to achieve artistic expression. The possibility of identifying the model allows one to reconstruct the meaning that is associated with a particular form of the work of art. This applies both to the pectoral crosses that were modelled on historical objects (like the Lednica staurothek), as well as those that were modelled on contemporary, well-known works (the ferula of Pope John Paul II). This

[21] Pectoral cross – mystical crucifix of Cardinal Józef Glemp, Primate of Poland (miniature of ferula of John Paul II), dimensions 10.55 x 4.25 cm, height of figure of Christ 5.3 cm, chain length 2 x 43.7 cm; two silver marks on lock and two other on eyelet of the pectoral cross; Poland, after 1978, Archbishop's Palace, Warsaw.

[22] I wrote about this earlier in relation to mass culture. (Bogacka 2004, pp. 33–4)

meaning is a point of departure for an interpretation of the entire iconographical scheme. Its complexity is constructed mostly by combining historical and contemporary aspects, as well as those that are universal and local.

The way of using or transforming a particular model, on the other hand, allows one to unravel the creative intentions of the artist and testifies to the originality of his creation. When an artist, like Alfreda Poznańska, speaks about their work, the audience can confront their experience of a contemporary work of art and its historical model, with that of the artist's.

This brings us to another point: the episcopal insignia becoming part of public discourse. They have been present in it since the beginnings of the Church, but the nature of the contemporary world has blurred the connection between them and their audience. When one looks at works of art created after the Second Vatican Council, one has the impression that there is a strong, conscious tendency to restore this connection. This can be achieved by referring to contemporary religious events, in which the faithful participate en masse, and to spiritual experience in general. The same applies to references to art, which does not have to be sacral, as in the case of the pectoral cross with the inscription "Ich bin bei dir", from Goethe's poem *Nähe des Geliebten*.

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