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Saint Cajetan of Thiene – the Patron of the Resurrectionists in the Context of the Congregation’s Charism

San Gaetano Thiene – il Patrono dei Resurrezionisti nel contesto del carisma della Congregazione

Questo articolo pone l'attenzione sulla figura del secondo patrono dell'ordine, accanto a San Giuseppe: San Gaetano Thiene. Il patrocinio di San Gaetano non fu casuale. Esso derivava direttamente dal carattere clericale della Congregazione, avendo origine dalle riforme volte al rinnovamento della vita religiosa nella Chiesa. La Congregazione dei Chierici Regolari fu fondata sull'onda di un movimento iniziato all'interno della Curia romana e della Corte papale, nell'ambiente dell'Oratorio Divino Amore a Roma, che coinvolgeva sia laici che chierici i quali, nello spirito della perfezione evangelica, si riunivano per pregare e si impegnavano in varie forme di attività caritatevoli. Dei fondatori dei Chierici Regolari, solo Gaetano Thiene fu elevato agli onori degli altari. Il culto di San Gaetano si sviluppò anche nell'Ordine dei Trinitari (Ordine della Santissima Trinità dalla Redenzione degli Schiavi), che lo ripresero dai Teatini e dagli Armeni di Leopoli. Nonostante il patrocinio di San Gaetano alla congregazione dei Resurrezionisti, le sue immagini pittoriche e scultoree non sono numerose. L'iconografia degli altari è incentrata sui temi della Resurrezione, della Beata Vergine Maria e di San Giuseppe. La nutrita iconografia di San Gaetano, ancora non pienamente identificata a causa della confusione con altri santi che vengono contraddistinti da attributi simili, è praticamente scomparsa nel XIX secolo. È probabilmente questa la ragione per cui,

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nonostante i chiari riferimenti al carisma del Santo negli scritti dei fondatori dei Resurrezionisti, come sottolineato sopra, le sue immagini non hanno trovato posto negli altari o nei programmi iconografici delle chiese di culto. È opportuno riflettere su questo aspetto quando si progettano nuovi elementi decorativi o si modellano i programmi ideologici di nuovi templi.

Parole chiave: San Gaetano Thiene, I Resurrezionisti, Rivolta di Novembre, Grande Emigrazione Polacca, ordini religiosi.

Słowa kluczowe: św. Kajetan z Thieny, zmartwychwstańcy, powstanie listopadowe, Wielka Emigracja, zakony.

Keywords: Saint Cajetan of Thiene, The Resurrectionists, November Uprising, Great Polish Emigration, religious orders.

In the Catholic Church, the patronages of saints have a special meaning. Their origins date back to the first centuries of Christianity, when places where people gathered for prayer were dedicated to God, the Holy Mother, angels and saints. This is confirmed by the foundation plaques, as well as the iconography associated with the décor of church interiors, the context of which refers to the patrocina.¹

The emerging cult of martyrs, the translocation of relics and pilgrimages to the saints' tombs led to the practice of offering churches to their protection. This custom of dedicating each temple under construction to the protection of saints became more and more common.² This is because patronage involved not only the dedication of a church to a saint or later on a specific altar, but – according to the Roman definition – obligated the Patron to provide guardianship.³

1 R. Knapieński, *Titulus ecclesiae. Ikonografia wezwań współczesnych kościołów katedralnych w Polsce*, Warszawa 1999, p. 9.

2 *Leksykon liturgii*, ed. B. Nadolski, Poznań 2006, p. 1161.

3 A. Witkowska, *Titulus Ecclesiae. Wezwania współczesnych kościołów katedralnych w Polsce*, Warszawa 1999, p. 53.

Within the protection of the saints were placed not only churches and chapels, but also dioceses, cities, countries and religious communities.⁴ The monastic entities offered themselves most often to the protection of God and the Blessed Virgin Mary, angels, as well as patriarchs and prophets. Among religious communities, in addition to the saints-founders – the patriarchs of the order, the popular patron saint was St. Joseph, as demonstrated by the numerous religious churches dedicated to him.⁵

St. Joseph is also the patron saint of the Congregation of the Resurrection. The cult of the saint, popular in the Polish territories in the 17th century, began to thrive throughout the entire Church in the 19th century. This was associated with the currents of religious revival that occurred in the period of religious fights, the French Revolution and the Napoleonic Wars. They were concentrated and developed in great centers such as France, Vienna, West Germany, as well as Turin, Rome, England and Spain.⁶ Simultaneously, in these centers, especially in France, which was the main hub of the political life of Polish emigration after the November Uprising,⁷ anticlerical and atheistic inclinations came to the fore.⁸ Therefore, there was a need for a patron for the difficult times the Church was facing. In 1847, just a year after his election to the See of Peter, Pope Pius IX extended the celebration of St. Joseph to the entire Church, and

- 4 These matters are regulated by the norms of the Holy See's Congregation for Divine Cult: *Sacra Congregatio pro Cultu: Divino, Normae circa patronos constituendos et imagines B. M. Virginis coronandas De patronis constituendis* 19 III 1973; Polish text: *Normy dotyczące ustanawiania patronów*, „Anamnesis” 85 (2016) no 2, pp. 15–17. From the legislative side, the issue is discussed by K. Świdorski, *Ustanowienie świętego patrona miast, gmin, powiatów i województw*, „Studia Prawa Publicznego”, 2022, no 1 (37), pp. 29–60, DOI: 10.14746/spp.2022.1.37.2.
- 5 W. Rozynkowski, *Św. Józef patron kościołów zakonnych w Polsce ok. 1772 roku*, „Kalińskie Studia Teologiczne”, 3 (2004) pp. 131–137.
- 6 T. Fitych, *Polska książka o św. Józefie w XIX wieku*, „Archiwa, Biblioteki i Muzea Kościelne”, 65 (1996) pp. 255, DOI: 10.31743/abmk.8660.
- 7 More on the matter, S. Kalembka, *Wielka Emigracja: polskie wychodźstwo polityczne w latach 1831–1862*, Warszawa 1971. See also: E. Tarkowska, *Początki Wielkiej Emigracji. Polacy w Besançon w latach 1832–1833*, „Rocznik Biblioteki Naukowej PAU i PAN w Krakowie”, 66 (2021) pp. 21–45, DOI: 10.4467/25440500RBN.21.003.16085.
- 8 T. Fitych, *Polska książka o św. Józefie w XIX wieku*, pp. 255–256.

in 1870, on the day of the Immaculate Conception of the Blessed Virgin Mary, proclaimed him the Patron of the Church.⁹

Within the emigration circles deprived of their own homeland, experiencing the bitterness of defeat and in many cases loneliness, it became necessary to provide proper pastoral care. In the first period, this role was performed by military chaplains, who found themselves in exile alongside their soldiers, and subsequently by clergymen who left the Polish territories between 1846 and 1849. There was also a large part of the clergy in France, who had already decided on the priesthood in exile.¹⁰ Their ministry, however, proved insufficient, especially in the context of the influence of atheistic revolutionary movements spreading in Western Europe as well as because of the messianic theories of Towiański, which could cause heresy within the Church.¹¹

These threats were accurately formulated by Bogdan Jański (1807–1840), a seeking émigré who, after numerous turns, returned to the Church and discovered within himself the mission of founding a congregation to help compatriots in the country and abroad in their moral rebirth.¹² The community he founded in 1836 was turned into a religious congregation when, on March 27th, 1842, the first seven Resurrectionists took their vows in the catacombs of St. Sebastian in Rome and began to live according to the rule developed in accordance with Jański's ideals by Father Semenenko. The rule emphasized the immensity of God's love for the sinner that is humanity and the glory of God, in praise

- 9 J. Bujak, *Św. Józef – Patron Kościoła powszechnego w wybranych dokumentach Stolicy Apostolskiej*, „Rocznik Skrzatuski”, 9 (2021) pp. 48–49.
- 10 J. Kuzicki, *Duchowni i duszpasterstwo polskiej emigracji w krajach Europy Zachodniej w I połowie XIX wieku. Przegląd problematyki badawczej*, „UR Journal of Humanities and Social Sciences”, 11 (2019) no 2, p. 9, DOI: 10.15584/johass.2019.2.1.
- 11 On the philosophical theories and personality of Towiański, see: J. Mazurkiewicz, *Andrzej Towiański. Studium psychologiczne*, Warszawa 1902; J. Ujejski, *Naundorf, Vintras i towiańszczyzna*, „Pamiętnik Literacki”, 25 (1928) no 1/4, pp. 406–438; M. Kowalczyk, *Prorok magnetyczny, czyli Andrzej Towiański wobec mesmeryzmu*, „Zeszyty Naukowe Uniwersytetu Jagiellońskiego. Studia Religiołoga”, 44 (2011) pp. 147–159, DOI: 10.4467/20844077SR.11.011.0255.
- 12 B. Jański, *Dzienniki 1830–1839*, Rzym 2000; W. Staich, *Apostoł tułaczy Bogdan Jański*, Katowice 1934; M. Chotyńska, *Bogdan Jański i jego współczesni*, „Perspektywy Kultury”, 29 (2020) no 2, pp. 25–41, DOI: 10.35765/pk.2020.2902.04.

of which the congregation was founded. The indirect goal, on the other hand, was to help Poles (in the country and abroad) in their inner revival. The paths leading to it were writing, preaching and educational activities amongst the youth. Great emphasis was also put on the education of the clergy.¹³ From that time on, the Resurrectionists gradually began to take over the leadership role over the religious life of the Great Emigration, establishing a pastoral center at the Church of the Assumption of the Blessed Virgin Mary, which they were granted for permanent use by the Bishop of Paris in 1849.¹⁴

The work of the Resurrectionist Congregation in various aspects has led to a number of insightful publications, some of which have already been cited above. For this article, I would like to draw attention to the figure of the order's second patron besides St. Joseph – St. Cajetan of Thiene. The role of St. Joseph, to whose special care the Church was entrusted in the difficult historical times during which the Resurrectionist Congregation began its activities, has been already discussed. The patronage of St. Cajetan was also not accidental. It derived directly from the clerical character of the congregation, having its origin in the reforms aimed at the renewal of religious life in the Church. The Congregation of Clerics Regular was founded on the wave of a movement initiated inside the Roman Curia and the Papal Court, in the circles of the Oratory Divino Amore in Rome, involving laymen and clergy who, in the spirit of evangelical excellence, gathered in prayer and were involved in various charitable activities, ministering among others in hospitals.¹⁵ In 1524, Giovanni Pietro Carafa (later Pope Paul IV), Cajetan of Thiene, Bonifacio dei Colli and Paolo Consigliari took vows of poverty, chastity and obedience at the confessional in St. Peter's Basilica in Rome. They still remained part of the Roman clergy, while becoming the first Clerics Regular.¹⁶ Among the founders of the Clerics

13 For more on the formation of consecutive editions of the Rule: W. Młeczko CR, *Nauka i świętość. Formacja kapłańska w myśli i działalności Zmartwychwstańców*, Kraków 2014, pp. 80–90.

14 J. Ziółek, *Ze studiów nad życiem religijnym Wielkiej Emigracji*, „Studia Polonijne”, 16 (1994) pp. 105–106.

15 A. Iwaszczonek CR, *Narodziny Kleryków Regularnych*, „Życie Konsekrowane”, 2022, no 2 (154) p. 16.

16 *Ibid.*, p. 19.

Regular, only Cajetan of Thiene was raised to the altars, becoming the patron of clerical congregations from that time, but also locally of other monastic communities and the Eastern Churches.¹⁷

For the moment, may we focus on the figure of St. Cajetan. He was born in 1480 in Vicenza, to Gaspar Thiene and Maria da Porto. He was early orphaned by his father and was raised along with his brothers by his mother. In 1500, he began his law studies at the University of Padua, graduating with a doctorate of both laws. In 1504 he received a lower ordination (tonsure), and after arriving in Rome in 1507, he began his career at the papal court, serving as pontifical protonotary. He also obtained the titular rectories of St. Mary's in Malo near Vicenza and in Bressanvido. He was ordained as a priest as late as September 30, 1516, but celebrated his first Mass on Christmas Eve. At that time he experienced an epiphany of the Mother of God, handing him the infant Jesus into his embrace.¹⁸ This scene would later become one of the more popular iconographic motifs in representations of St. Cajetan.¹⁹

St. Cajetan became associated with the Roman community of the Oratory Divino Amore and began his charitable activities. In 1519, he established the Confraternity of Saints Clement and Jerome to care for the poor and sick. Three years later, he founded the Incurabili Hospital in Venice, providing care for the terminally ill, the homeless and the abandoned. Upon his return to Rome, he and several other members of Divino Amore formed the Clerics Regular in 1524. During the Sacco di Roma in 1527, he was arrested by the troops of Charles V and brutally tortured. After his release, he took refuge back in Venice. In that year, he also accepted the office of the order's provost. Under his leadership, the order was engaged in combating heresy and in the moral renewal of the faithful. In 1533, at the request of Pope Clement VII, Cajetan and his confrere, the later Blessed Giovanni Marinoni, traveled to Naples, where they took spiritual care of the Sapienza women's convent and the Incurabili hospital.

17 See for example, A. Witko, *Gloria Tibi Trinitas et captivis libertas: del pasado y el presente de la Orden Trinitaria = Z przeszłości i terażniejszości Zakonu Trynitarского*, transl. D. Kucala, Kraków–Roma–Valencia 2000, pp. 137–139.

18 A. Iwaszczonek CR, *Narodziny Kleryków Regularnych*, p. 21.

19 P. Kondraciuk, *Obraz św. Kajetana z kościoła ormiańskiego w Zamościu*, „Zamojsko-Wołyńskie Zeszyty Muzealne”, 1 (2003) pp. 197–202.

Besides ministering among the sick and abandoned, Cajetan fought the heretical teachings of Luther, Juan de Valdés, Pietro Martire Vermigli and the Capuchin Bernardino Ochino. He spent the late years of his life between Venice and Naples.²⁰ In the face of the civil war in Naples, Cajetan offered his life with the intention of stopping the bloodshed. He died in aura of holiness on August 7th, 1547. Pope Urban VIII counted him among the blessed in 1629, and Clement X canonized him, extending the cult to the entire Church in 1671.²¹

The Congregation of Clerics Regular has since 1604 adopted the additional term Theatines (*Ordo Clericorum Regularium vulgo Theatinorum*), after Theate (Italian Chieti) – the bishop's capital of one of its founders – Giovanni Pietro Carafa.²² Besides their pastoral activities, the Theatines also carried out missionary work among the Eastern Churches. It is important to emphasize their mission in Armenia for the union with the Roman Church, as well as their further activity among the Uniates. In this context, it is relevant to note the presence of the Theatines in Poland. Their first outpost was Lviv, where they arrived in 1664, and the following year they founded in the city the Pontifical Armenian College, which played a significant role in educating the Armenian clergy and consolidating the union of Armenians with the Catholic Church in Polish territories.²³ In addition, it contributed to the expansion of the cult of one of the order's founders, St. Cajetan. Besides the College in Lviv, the Theatines also had an outpost in Warsaw, where they were brought at the turn of the 17th and 18th centuries. They organized there a boarding school, transformed in 1737 into the first noble college (*Collegium Nobilium*) in the territory of the Republic of Poland.²⁴

The cult of St. Cajetan has also developed in the Trinitarian Order (Order of the Holy Trinity from the Redemption of Slaves), who took it over from the Theatines and Armenians of Lviv. Lviv was the first Trinitarian redemption

20 A. Iwaszczonek CR, *Narodziny Kleryków Regularnych*, p. 22.

21 J. Duchniewski, *Kajetan z Thieny*, w: *Encyklopedia katolicka*, vol. 8, ed. A. Szostek, Lublin 2000, col. 339–340.

22 A. Iwaszczonek CR, *Narodziny Kleryków Regularnych*, p. 28.

23 S. Koczwarą, *Dzieje Kościoła ormiańskiego w Polsce na tle pasterskiej działalności jego arcybiskupów (Rys historyczny)*, „*Vox Patrum*”, 40 (2001) pp. 132–133, DOI: 10.31743/vp.7974.

24 R. Pelczar, *Teatyni w Warszawie w XVIII w.*, „*Nasza Przeszłość*”, 108 (2007) pp. 156–157, DOI: 10.52204/np.2007.108.147-181.

on Polish soil. The monks arrived in Lviv from Spain in 1685, and here they were kindly taken care of by the Theatines and the Armenian diocese. Presumably, they also received help from Armenians in contacts with the Ottoman Empire, as it related to their main area of activity. Contacts with Armenian circles in Turkey as well as activities of the Theatine missions in the area, meant that in many respects the charismata of the two orders were very close. This, arguably, led to the inclusion of St. Cajetan among the patrons of the Trinitarian Order and the promotion of his cult initially in the Polish redemptions, and later beyond the borders of the Republic.²⁵

Let us now relate the contexts mentioned above to the situation of the Catholic Church in general and the Catholic Church in Poland specifically in the 19th century, during the period when the idea of establishing a new religious congregation and its charism was being formed. In the 16th and 19th centuries, the threats to the Church were similar. In the 16th century they were the moral decline of the clergy, the Reformation and the religious wars, in the 19th century, the Napoleonic wars, being the aftermath of the French Revolution, the laicization of the clergy and the moral collapse of the society.²⁶ On one hand, the Catholic Church was confronted with revolutionary currents destroying it from within (including Josephinism and the revival of Gallicanism and Phebronianism under the influence of Enlightenment movements), on the other – it healed the wounds inflicted by the French Revolution. The Church in the territories of the former Republic, deprived of the protection of the non-existent state, whose religious structures and scientific and charitable institutions were subjected to various types of repression and cancellations, was losing its intellectual base forced to emigrate, slowly becoming a people's Church. Providing pastoral support to emigrant communities cut off from their natural, religious and national roots became, therefore, an urgent and necessary action. And just like in the 16th century, the congregation of Clerics Regular, later known as the Theatines, was born from a group of charismatic clerics and laymen gath-

25 A, Witko, *Gloria Tibi Trinitas et captivis libertas*, pp. 137–139; Idem, *Sztuka w służbie Zakonu Trójcy Świętej w siedemnastym i osiemnastym stuleciu*, Warszawa 2002, pp. 383–385.

26 On the situation of the Church in the modern era: S. Litak, *Od reformacji do oświecenia. Kościół katolicki w Polsce nowożytnej*, Lublin 1994.

ered around the Oratory *Divino Amore*, three centuries later in Paris, the congregation of the Resurrectionists grew out of a group of people gathered around the “Jański House”.

Jański, similarly to the founders of the Clerics Regular, saw the need to renew religious and parochial life based on the model of apostolic Christian communities. This goal would be achieved by the revival of Catholic schools and colleges, religious orders and parishes, which in his opinion should be efficient centers for the renewal of Catholicism.²⁷ He strongly emphasized the proper way to treat people, based on love of neighbor: tactfulness, gentleness, helpfulness, modesty in behavior. His pedagogical talent and passion for sharing knowledge with others, as well as his caring nature, attracted and encouraged lay people to be true witnesses of the Gospel. He attached great importance to printing as an essential tool in the apostolate. He treated his flaws with great severity, while placing great trust and faith in God’s providence. The program he developed for the community involved basing its activities on educated clergymen with higher ordination, who should devote themselves to work among the communities in exile. He suggested opening a library, a vocational school, a seminary, a nursing home, and an art school for Poles in Paris. He was particularly concerned with converting the émigré „left wing” and masonry, regarding them as an area of activity for lay Catholic circles. Bogdan Jański was a romantic, longing for freedom for the oppressed homeland, which he saw as a moral rebirth based on the Christian order.²⁸

Jański was connected with St. Cajetan by entrusting himself to Divine Providence, like the saint did during his life, and after his death became Its patron²⁹. The later activities of the Resurrectionists were also close to the communities patronized by St. Cajetan. The congregation’s interest in missions to the Eastern Churches is particularly noteworthy. The Resurrectionists had, as one of their main goals, the reunion of the entire Slavic region with the Church. For this

27 Jański claimed a personal devotion to St. Cajetan and encouraged brothers to pray for his intercession; A. Kardaś, *Droga charyzmatyczna Hieronima Kajsiwicza*, Kraków 2006, pp. 69, 214.

28 More on the matter: J. Iwicki CR, *Charyzmat Zmartwychwstańców*, transl. W. Mleczko, J. Piątkowska-Osińska, B. Tischner, Katowice 1990, pp. 8–102.

29 *Nowenna do świętego Kajetana Prowadzicy Boskiej Patrona*, Kraków 1723.

reason, they also educated and ordained priests in the Eastern rite, directing them to work among the Uniates.³⁰ The missionary activity among the Bulgarians on the territory of Turkey in Adrianople was of great importance.³¹ The faithful of the Armenian-Catholic Church also identified with the spirituality of the Resurrectionists. The last Archbishop of Lviv of this rite, Josef Teodorovich, considered himself a spiritual member of the Resurrectionist family.³² Such an interest in Eastern spirituality was reflected in art, especially in the architecture of Resurrectionist churches erected in the mission territories, as well as in Poland.³³

Despite St. Cajetan's patronage over the Resurrectionist congregation, his pictorial and sculptural representations are not common. The iconography of the altars revolves around the themes of the Resurrection, the Blessed Virgin Mary and St. Joseph. A good example of this is the Church of the Resurrection in Poznań, designed and built for the Resurrectionists by Aleksander Kapuściński between 1923 and 1926. The church, an outstanding example of neoclassical architecture, houses the main altar with the figure of the Risen Christ and the flanking altars of the Immaculate Conception of the Blessed Virgin Mary and St. Joseph. The altars of Saint Therese of Lisieux and Saint Anthony, designed by Kapuściński, have not been preserved.³⁴ The iconography of the church is complemented by a tall slender bell tower, in the style of an Ital-

30 S. Koperek CR, *Misja bułgarska. Historia – wspomnienia – nadzieja na przyszłość*, in: *Misja bułgarska zmartwychwstańców: 150 lat w służbie Kościołowi i społeczeństwu*, eds. W. Misztal, W. Mleczek CR, Kraków 2013, pp. 39–41.

31 K. Popek, *Misja polskich zmartwychwstańców w Adrianopolu. Wybrane problemy*, „Zeszyty Naukowe Towarzystwa Doktorantów UJ. Nauki Społeczne”, 2018, no 23 (4), p. 129–144, DOI: 10.26361/ZNTDsp.09.2018.23.07.

32 W. Mleczek CR, *Arcybiskup Józef Teodorowicz – przyjaciel zmartwychwstańców i znawca duchowości semenenkowskiej*, in: *Sługa Boży o. Piotr Semenenko CR i zmartwychwstańcza szkoła duchowości. Materiały symposiumu*, eds. W. Misztal, W. Mleczek, Kraków 2011, pp. 145–164.

33 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza w kościołach Zmartwychwstańców we Lwowie i Krakowie*, in: *Misja bułgarska zmartwychwstańców*, pp. 163–184.

34 H. Hałas, *Neoklasycystyczne kościoły i kaplice Poznania. Projekty, realizacje i konserwacja wybranych obiektów*, „Ochrona Zabytków”, 54 (2001) no 3 (214), pp. 317–321.

ian campanile, erected in 1937 based on the design of Tadeusz Hornung, which is decorated with stone figures of Polish saints chiseled by the Poznań sculptor Jan Żok: Andrzej Bobola, Stanisław the Bishop, Kazimierz and Jan Kanty.³⁵ A similar iconographic program is found in the Church of the Resurrectionists in Kościerzyn and other religious institutions. The Church of the Resurrection in Wola Duchacka in Cracow, which has a comprehensive, rich iconographic program designed by Prof. Wiktor Zin and executed by his team, also has no references to St. Cajetan.³⁶ The only image of the saint known disclosed to the author from the Resurrectionist circle is located in the Seminary in Cracow. It is a contemporary copy of a painting by Giovanni Battista Tiepolo (1696–1770).³⁷ The painting in the Baroque style shows the saint in a half-figure, wearing a black robe, standing next to a table covered with a blue cloth, upon which lies a crucifix and stands a large book in a red frame, on which the saint rests his left hand while supporting a white lily, his right hand slightly raised. The saint is depicted here in the typical convention of a devotee, as evidenced by the raised right hand, cross, book and white lily. As the iconographic type also refers to the founders of religious congregations, we can interpret the book seen in the painting as the Gospel or the rule of the order.

Among the representations of St. Cajetan, the predominant images are those in which he is shown in a scene of mystical vision, during which he holds in his arms the infant given by Mary.³⁸ There are also known solitary images, showing the Saint in a standing pose, with the infant Jesus in his arms. Such a scheme is represented by a painting from the former Trinitarian church in Lutsk (now in the collection of the Volyn Landscape Museum), which shows a Trinitarian monastery in the background, with golden ears falling from the sky – a symbol of Divine Providence and one of Cajetan's

35 Ibid., p. 322.

36 M. Ćwiek CR, *65 lat Parafii Zmartwychwstania Pańskiego na Woli Duchackiej w Krakowie*, Kraków 2014, pp. 44–47.

37 The painting is located at the National Museum of Fine Arts in Rio de Janeiro, Brazil. It previously belonged to the collection of Angelo Antonio Rosea, acquired by the Imperial Academy of Fine Arts in 1874, and handed over to the NMOFA in 1937.

38 M. Ołdakowska, *Przyczynek do ikonografii świętego Kajetana z Thieny*, „Artifex”, 11 (2009) pp. 18–21.

attributes.³⁹ In the 18th century, the depictions of the Saint were quite numerous and rich in substance. This was connected to the spreading cult of Divine Providence.⁴⁰ In the area of the Zamość decanate of the former Chełm diocese that the author investigated, the images of St. Cajetan were present in 10 churches, most of them in altars dedicated to him. I will not analyze these depictions, most of which are still preserved to this day. The attention should be drawn to one of the paintings in the altar of St. Cajetan from the church in Józefów in the Diocese of Zamość-Lubaczów. It shows the Saint on a rock with his arms spread in a prayerful gesture during the vision of Mary with the Child. The background of the composition is filled with figures of soldiers with pikes emerging from behind the rock. Two angels are shown at the feet of St. Cajetan. One, looking at the viewer, points his finger upward, while the other holds in his outstretched hand a bunch of rye ears – a symbol of divine providence. This rare iconographic depiction references the already mentioned heroic fact of the Saint's life, who, during the threatening civil war in Naples, offered his life to God through fasting and mortification of the flesh with the intention of stopping the bloodshed.⁴¹

The rich iconography of St. Cajetan still not fully recognized due to confusion with other saints who are identified by similar attributes,⁴² virtually disappeared in the 19th century. This is probably the reason why, despite the clear references to the saint's charism in the writings of the founders of the Resurrectionist Congregation, as highlighted above, his images have not been included

- 39 P. Kondraciuk, *Św. Kajetan ze zbiorów Muzeum Krajoznawczego w Łucku. Analiza ikonograficzna obrazu*, in: *Volyns'ka ikona: doslidzenia ta restavracia*, Lutsk 2006, pp. 35–38.
- 40 Z. Pałubska, *Kult Opatrzności Bożej w Kościele katolickim w Polsce*, „Rocznik Teologii Katolickiej”, 9 (2010) pp. 180–207, DOI: 10.15290/rtk.2010.09.13.
- 41 L. Réau, *Iconographie de l'Art Chretien*, vol. III, part. II, Paris 1958–1959, pp. 553–554; F. Tschochner, *Kajetan (Gaetano) von Thien*, in: *Lexikon der christlichen Ikonographie*, ed. Wolfgang Braunfels, vol. 7, Freiburg im Breisgau 1974, col. 261–263.
- 42 The example is the described painting from the Museum in Lutsk, where the saint was once identified as Anthony, other times as Stanisław Kostka and even Ignatius Loyola (P. Kondraciuk, *Św. Kajetan ze zbiorów Muzeum Krajoznawczego w Łucku*, p. 37) or the altar painting from the church in Kijany in the Lublin archdiocese, where he was identified as Jan Kante (M. Ołdakowska, *Przyczynek do ikonografii świętego Kajetana z Thieny*, p. 20).

in the altars or iconographic programs of religious churches. This is worth considering while designing new décor elements or shaping the ideological programs of new temples.

Abstract: This article focuses on the figure of the order's second patron, next to St. Joseph: St. Cajetan Thiene. The patronage of St. Cajetan was not accidental. It derived directly from the clerical character of the Congregation, originating from the reforms intended to renew religious life in the Church. The Congregation of the Clerics Regular was founded on the wave of a movement initiated within the Roman Curia and the papal court, in the circle of the Oratorio Divino Amore in Rome, involving both lay people and clerics who, in the spirit of evangelical perfection, would gather to pray and engage in various forms of charitable activities. Among the founders of the Clerics Regular, only Cajetan of Thiene was raised to the altar honors. The cult of St. Cajetan also developed within the Order of the Trinitarians (Order of the Holy Trinity from the Redemption of Slaves), who adopted it from the Theatines and the Armenians of Lviv. Despite the patronage of St. Cajetan to the congregation of the Resurrectionists, his pictorial and sculptural images are scarce. Altar iconography is centered on the themes of the Resurrection, the Blessed Virgin Mary and St. Joseph. The extensive iconography of St. Cajetan, still not fully recognized due to confusion with other saints who are characterized by similar attributes, virtually disappeared in the 19th century. This is probably the reason why, despite the clear references to the saint's charisma in the writings of the founders of the Resurrectionists, as noted above, his images have not found their way onto the altars or into the iconographic programs of churches of worship. It is worth considering this aspect when designing new decorative elements or shaping the ideological programs of contemporary temples.

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