

## Summary

The thesis, *Imago gratiosa – Crowned Madonnas in Central Europe in the Baroque Period* presents original research results primarily focused on the *Madonne Coronate* collection in the *Archivio Capitolo di San Pietro* at the Vatican Library, which was realised as part of Charles University grant project no. 356911 *Coronation of Merciful Marian Imagos in Central Europe in the 17<sup>th</sup> and 18<sup>th</sup> Century*.

To become merciful (*imago gratiosa*) or miraculous (*imago miraculosa*) a Marian imago must demonstrate *divine mercy* (save lives during a disaster, cause miraculous recovery from illness, conception, etc.). The greatest expression of veneration and devotion to a merciful or miraculous imago or statue of the Virgin Mary is its coronation.

The theological basis of this liturgical ceremony is the coronation of the Virgin Mary on her assumption to heaven.

On earth, the Virgin Mary was crowned with imitations of the crowns of worldly monarchs and her crowned imago placed on a royal throne or altar, usually made especially for this occasion *for greater honour and glory*. This was always the exquisite work of goldsmiths and silversmiths, which if not preserved until today, we can see in numerous manuscripts, prints and engravings specially published to mark the coronation.

The nature of the coronation ceremony developed over the centuries from a private act of piety, through diocesan coronation to the institutionalisation of the coronation cult, which occurred in the Baroque period, when, at the proposal of Marquis Alessandro Sforza Pallavicino of Piacenza, the Chapter of St. Peter in Rome was entrusted with administering coronations and approving and conferring golden crowns.

The first miraculous imago of the Virgin Mary and Child to be crowned in 1631 by the Chapter of St. Peter on the proposal of benefactor Marquis Alessandro Sforza Pallavicino was the *Madonna della Febbre* in the vestry of St. Peter's Basilica in Rome.

To ensure the continuation of this pious tradition after his death, the Marquis bequeathed a generous financial sum to the Vatican Chapter on 3 July 1636, which was initially used to pay for golden crowns for famous miraculous Marian imagos in Rome, and later all over the world. The Chapter of St. Peter laid down clearly formulated conditions for coronation and subsequently published a coronation code. The first ceremony conducted according to these regulations took place on 31 August 1637, honouring the Madonna in Michelangelo's famous sculpture, *The Pieta* in St. Peter's Basilica in Rome.

Detailed records of papal coronations of miraculous Marian imagos in 1631–1931 include petitions, correspondence, the cost of crowns, reports on coronation ceremonies including depictions of crowned imagos, records of concessions conferred by the Chapter of St. Peter and documents clarifying the establishment of Marquis Sforza's trust, including the trust's accounting records, all of which are kept in manuscripts, currently numbering a total of 36 volumes in the *Madonne Coronate* collection in the *Archivio Capitolino di San Pietro* at the Vatican Library.

Documents dating from 1932 – 1981 are kept in the *Archivio Capitolare, Madonne Incoronate* collection. Together, these collections cover the three hundred and fifty year history and development of the coronation ceremony from 1631–1981, during which time, the Chapter of St. Peter granted concessions for a total of 1,300 coronations all over the world.

Based on a study of the *Madonne Coronate* collection, it can be said that the number of annual coronations was influenced by political and culturally-historical events, such as the Great French Revolution (1789–1799), when only one or, in rare cases two Madonnas were crowned each year. In 1800, Napoleon Bonaparte seized Rome at the head of the French army, after which Rome was sacked, with rare historical monuments and works of art taken to Paris. Unfortunately many crowned Roman Madonnas lost their original golden crowns during this period. 1904 was a record year, in which a total of thirty-one coronations took place.

The first Madonna crowned outside Rome was the *Madonna dei Laghi in Avigliana* (Turin) in 1652 (14 April). This merciful imago was “re-crowned” twice on 30 April 1752 and 22 August 1852. The second most honoured Italian city, in terms of the number of coronations, was Naples where a total of twenty-eight merciful imagos were crowned, ten of these in the 18<sup>th</sup> century.

Coronations in the 17<sup>th</sup> century were conducted exclusively in Italy. The first coronation outside Italian borders did not take place until the 18<sup>th</sup> century in Dalmatia on 21 March 1715, when *Our Lady of Trsat* (Italian - *Tersatto*) was crowned. This was followed by the first coronation in Central Europe – the *Black Madonna of Częstochowa*, Queen of Poland (8 September 1717) and the coronation of other merciful imagos not just in Europe, but on other continents as well.

The first Madonna crowned outside Europe was *Our Lady of Guadalupe* in Mexico, which as Pope Pious XII said in 1945: “*was not painted by a hand of this world*”. The holy imago of *Our Lady of Guadalupe* was crowned by the Chapter of St. Peter on 1 October 1740. In 1910, the imago was declared the *Patroness of the Americas* and re-crowned by Pious X.

The imago of *Our Lady of Guadalupe* was crowned for the third time by Pious XII in 1946.

Outside Italy, coronations in the 18<sup>th</sup> century predominantly took place in Poland (a total of twenty-seven), followed by the Czech lands with three coronations (*Svatá Hora*, *Svatý Kopeček u Olomouce* and the *Madonna of St. Thomas in Brno*) and as already mentioned *Our Lady of Trsat* in Dalmatia and *Our Lady of Guadalupe* in Mexico.

In the 19<sup>th</sup> century, the most coronations took place in France (a total of sixteen), which was slowly recovering from the Great French Revolution. Important coronations outside France included the coronation of the *Virgin of Montserrat* in Spain on 11 September 1881 and the first coronation on the exotic Canary Islands – *Our Lady of Candelaria* on the island of Tenerife on 14 July 1889.

The coronation of merciful Marian imagos in the twentieth century is often closely linked to the Holy Pope Jan Pavel II, who personally crowned dozens of Marian imagos throughout Europe during his pontificate and who, by his authority, approved the new coronation code for imagos of the Blessed Virgin Mary “*Ordo coronandi imaginem beatae Mariae Virginis*”, which replaced the original coronation code of the 17<sup>th</sup> century in 1981.

This thesis deals with the coronation of Marian imagos and sculptures, limited to the geographic territory of Baroque Central Europe, including the lands of the Habsburg Monarchy and Polish-Lithuanian Union, based on a different concept and methodology, from an entirely new – iconographic perspective and, for the first time, answers the question of what iconographic types and forms of Marian imagos were most commonly crowned in Baroque Central Europe, examined in a wider culturally-historical context.

Thanks to the legacy of Marquis Sforza, the Chapter of St. Peter crowned various works of art (frescoes, panel paintings, sculptures, reliefs, mosaics) with a golden crown over the centuries, irrespective of the material from which they were made. Crowned imagos and sculptures include one of the greatest artworks of all time – *Michelangelo's Pieta*, the magnificent mosaic *Madonna di San Prassede*, the most famous and widely copied Marian icon *Our Lady of the Snows from Santa Maria Maggiore*, as well as frescoes and panel paintings whose artistic value is disputable, at the very least.

Crowned imagos and sculptures also confirm that the artistic value of the work was not, and is not a criterion for coronation, but that it is the fame of the imago and the period for which it has been venerated and adored by the faithful as a merciful or miraculous image.

While frescos and mosaics are a frequent form of imago crowned in Italy, no such form was crowned anywhere else in Baroque Central Europe at any time.

The most frequently crowned imagos in Rome, and as was later shown throughout the world, were Marian icons legendarily attributed to St. Lucas,

of the iconographic type *Hodegetria* (She who shows the way), in various versions and copies. It can be generally said that, thanks to its transfer and countless versions created in the West, an icon originally intended for personal piety in the East became the subject of a cult and the most venerated imago in the West.

In legends associated with these merciful crowned imagos, their origin is predominately considered “made without hand” (*acheiropoieta*), as previously mentioned, often combined with anti-Turkish, anti-Cossack, anti-reformation or anti-plague motifs.

*Hodegetria* also became characteristic crowned imagos in the geographic territory of Baroque Central Europe, where fifteen of this iconographic type of imago, of the total thirty coronation ceremonies, received a golden crown from 1717–1786.

This primarily included copies and variations of the famous Roman imago *Our Lady of the Snows* from Santa Maria Maggiore and imagos painted in the style of the *Black Madonna of Częstochowa*.

Sculptures and reliefs of medieval origin were the second most commonly crowned forms of Marian images in Baroque Central Europe.

These were followed by imagos, sculptures and reliefs of various iconographic types: *Immaculata* (the Immaculate One), *Glykophilousa* (Sweet Kisses), *Mother of Sorrows* or *Pieta*, *Nikopoia* (Bringer of Victory), the *Holy Family* and others.

The coronation of miraculous Marian imagos became an excellent opportunity to promote secular and ecclesiastic powers and their mutual anti-reformation connections. While in the lands of the Habsburg Monarchy triumphal arches built to mark famous coronations celebrated the imperial and papal majesty and cohesion of the reigning dynasty and Holy Throne, triumphal arches in the Polish-Lithuanian Union also glorified the papal office, but were largely a celebration of the aristocratic families taking part in financing coronation festivities. Coronation ceremonies also significantly contributed to the cohesion of Catholic churches in the Rzeczpospolita state.

The coronation cult gradually developed from the medieval private form of papal coronation, through famous Renaissance and Baroque processions carrying ancient miraculous imago through the streets, to the grand Baroque coronations of the Chapter of St. Peter.

The worldwide coronation cult of merciful Marian imagos has survived to this day.

This is therefore still a current, interdisciplinary topic crossing the borders of individual epochs and continents.