

„Angelus Silesius: Philosophy, Mysticism, and Art” – international conference

Book of extended abstracts

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„Everything that proceeds out of God’s will into its own will pertains to Babel”: the political theology of Jakob Boehme’s „A Fundametal Report” and Angelus Silesius’ „Cherubinic Wanderer”.

This paper aims to explore the political theology expressed by Jakob Böhme’s short text of 1620 *A Fundamental Report*. The latter, constitutes a short communication addressed by Böhme to his inner circle of personal acquaintances. The goal of this text is that of summarizing some of his main intuitions as well as providing directives for navigating the outbreak of the 30-years war. In particular, I will explore Böhme’s use of the figure of Babel – impregnated with the Biblical story of the “confusion of the languages” – as well as that of the Anti-Christ which he employs as symbols and types representing the sum total of the culture, religion, and spirituality that originates from the human rebellion against God. At the same time, I will discuss his proposed alternative of a religion and humanity based in asceticism and conformity to the divine will – the counter-Babel of the Church of Jesus Christ. I will then compare Böhme’s imagery with Angelus Silesius’ employment of the images of Babel in the *Cherubinic Wanderer*. While references to Babel in Silesius’ masterpiece are admittedly scarce, they are enough to point to a linguistic use which is like that of Böhme. In both cases, I wish to build on the metaphor of Babel to reflect on the politico-theological implications of mysticism and asceticism. Often, both these terms are connotated in conjunction with an attitude of aloofness and a-cosmism; i.e., the mystic normally represents the detached individual, uninterested in history and politics and busy with contemplating the profundities of the abstract deity. In turn, Böhme and Silesius prove through their writing how mystical and ascetic spirituality may constitute instead a political posture, rooted in the total and theological rebellion against the ruling Babel and Anti-Christ. This very same posture of rebellion and rejection goes in parallel with the concomitant effort of edifying the true Church of Christ. Indeed, the fact that this political posture is articulated in a mystical and theological vocabulary is not the fruit of a confusion between the

political and the religious, but rather springs from the recognition of the intersection existing between the realm of the political and that of the religious. Finally, I shall conclude my paper by discussing how Böhme's and Silesius' theologico-political posture paves the way for its contemporary secularized forms, such as it is visible in those ideologies and movements championed by those revolutionary leaders known for their austerity (e.g.: Lenin, Mao) who Bruce Mazlish has called the "revolutionary ascetic".

Bio: a theologian (PhD KCL, 2019) and philosopher (PhD University of Trento, 2023), with focus points on contemporary and medieval theology. He is a Research Fellow at the International Baptist Theological Study Center (VU Amsterdam), where he holds a course on Philosophical Hermeneutics. He is a Baptist pastor and ministers two congregations located in Northern Italy.

Dr Katarzyna Williams (Centre for European Studies, Australian National University, Melbourne)

Self-formation and self-writing in the text of Angelus Silesius

Over the centuries mysticism has been usually described as implying a "radical surrender of self to the loving embrace of the Other" (Perrin 2005). There are, however, examples within the tradition of Western mysticism which enforce a sense of individual selfhood and man's agency to shape identity. Mysticism developed by Angelus Silesius, with its universalism, ecumenism and attention devoted to inner self-constitution is one of such examples. Silesius gave a particular tone to mysticism as a visionary and mystic, as well as a poet and writer. His *Cherubinischer Wandersmann*, while metaphorical and contradictory, seems to challenge established canons of thinking about man in the categories of a formed identity (cf. Kosian). Like other mystical texts it deals with the union of man and God, but it encourages an active participation in a creative and self-conscious process leading towards self-knowledge. But it is not only the text that indicates that a man is capable of creating himself; Silesius seems to have skillfully constructed his authorly personae and fashioned himself as a modern man and a writer. While *Cherubinischer Wandersmann* is valued as a work of great poetic expression, *Heilige Seelenlust* is doctrinal and conventional in form and content, lacking suggestive power and author's own imagination (cf. Kołakowski). Some historians insist that Silesius' works simply cover different stages of his spiritual development. But perhaps this

duality can be approached as the act of self-fashioning, the process of constructing two different identities according to different sets of values and goals, and for two different groups of readers.

Bio: I am Deputy Director at the Centre for European Studies, Australian National University. Before joining the ANU, I was Assistant Professor at the Faculty of International Studies and Politics, University of Lodz (Poland), where I worked in research and teaching roles in cultural studies, Anglophone literatures and cultures, literary anthropology and translation. As Visiting Fellow I worked at the University of Ghent (Belgium), Freie Universität Berlin (Germany), University of Bamberg (Germany), Vaxjo University (Sweden), Monash University (Australia) and the Maastricht Center for Transatlantic Studies, Teikyo University (Netherlands)

Dr Aaron French, Ph.D. (Universität Erfurt)

Rudolf Steiner, Angelus Silesius, and modern Mysticism

Austrian-born philosopher and spiritual thinker Rudolf Steiner (1861-1925) became known for co-founding the Anthroposophical Society and for contributing to the creation of Waldorf pedagogy. But he began his career as an editor of literary texts and as an enthusiast of German Idealism. During his years in Berlin, he was involved with several radical literary and intellectual groups and struggled in his professional career, a period he referred to in his autobiography as a “testing of the soul.” Around the turn of the century, he had a mystical experience of the Christ, after which the course of his life began to change. He became involved in the Theosophical Society and from 1900 to 1901 gave lectures on esoteric subjects, speaking about the importance of mysticism for modern times and outlining a number of European mystics such as Agrippa, Paracelsus, Jacob Böhme, and Giordano Bruno and Angelus Silesius. The book that resulted from these lectures, *Die Mystik im Aufgange des neuzeitlichen Geisteslebens und ihr Verhältnis zur modernen Weltanschauung* (1901), ended with Silesius, saying of the Angel of Silesia that Silesius “had been destined by a special providence to embody wisdom in a personal form.” Steiner describes Silesius as a perfect mystic, as somehow who could exist in the spiritual realm but also stay connected to the All, to every other living being. Silesius, according to Steiner, “no longer feels himself to be a separate individual; on the contrary, he feels everything about himself to be a part of the world, while his true essence is identical with this universe itself.” It is especially in his book *Cherubinischer Wandersmann* (1674) that such spiritual illuminations shine through most brightly for Steiner. In Steiner’s

estimation, the level that had been reached by Silesius led to perfect freedom, in that the collapse of the “I and the world,” as well as “spirit and nature,” determined that the individual could no longer be coerced by anything external, as all thought and action now arose from within. This description is remarkably resonant with Steiner’s own personal philosophy, which he outlined in the 1890s in his book *The Philosophy of Freedom*, a philosophy that, over time, Steiner increasingly married to his esoteric and mystical ideas. This presentation will explore how Steiner was influenced by Silesius, especially in these early years following Steiner’s purported mystical experience, but also later when Steiner developed his spiritual science or Anthroposophy. How did Steiner see Silesius as part of the Central European Christian mystical tradition, known as Christian theosophy or pansophism, which Steiner saw himself participating in? And how did Steiner see the kind of mystical thought characteristic of someone like Silesius as being necessary for modern times? These questions will be addressed in the presentation.

Bio: received his doctorate in the study of religion, including an emphasis in science and technology studies, from the University of California, Davis. His dissertation focused on the history of esotericism, secularization, and disenchantment in modern Europe by making a comparison of the German intellectuals Max Weber (1864–1920) and Rudolf Steiner (1861–1925). As part of this project, he made extensive researches in the Max Weber Collection at the Bavarian Academy of Sciences and Humanities in Munich, Germany, as well as in the Rudolf Steiner Archive in Dornach, Switzerland. His monograph entitled *Max Weber, Rudolf Steiner, and Modern Western Esotericism: A Transcultural Approach* will be published by Routledge in October 2024 in the “Asia, Europe, and Global Connections: Culture, History, and Trans-Area Studies” book series. Dr French has published numerous peer-reviewed articles in academic journals and regularly gives lectures and presentations at international conferences. He collaborates on research projects and publications dealing with the topic of the occult in history, spiritualism, alternative religious movements, conspiracism, and more recently modern architecture and sacred space. He teaches in the international religious studies masters programme at the University of Erfurt in Germany, where he recently organized a workshop on the construction of sacred spaces in modern complex societies.

Mgr. Jan Herúfek, Ph.D. (Ostravská univerzita)

Johannes Reuchlin and the Christian Kabbalah

Johannes Reuchlin (1455–1522) is a renowned scholar recognized for his efforts to defend Jewish culture, particularly Hebrew books, which he deemed essential for understanding the Bible. He is also celebrated as a Renaissance thinker who devoted all his life to studying Jewish philosophy, notably Jewish Mysticism or Kabbalah (see his works: "De verbo mirifico", 1494; "De arte cabalistica", 1517). This paper deals with Reuchlin's concept of the Christian Kabbalah (cabala cristiana). Firstly, the attention will be focused on Reuchlin's Kabbalistic Medieval and Renaissance sources (for instance Abulafia, Gikatilla, Pico della Mirandola, etc.). Secondly, the definition and the function of the Christian Kabbalah will also be considered (within this context the apologetical aspect will be discussed).

Bio: studied Philosophy and History of Science (2010), along with Roman Literature at the Charles University in Prague (2019). Since 2015 he has been employed as an Assistant Professor at the University of Ostrava in the Czech Republic. His research is focused on Renaissance philosophy and religion. He is a member of Renaissance Society of America. He has done research at Herzog August Bibliothek in Wolfenbüttel and Istituto di studi rinascimentali (Ferrara).

Dr hab. Zbigniew Kaźmierczak (Uniwersytet w Białymstoku)

The problem of universalism in Angelus Silesius

Abraham von Franckenberg (1593-1652), a friend of Jacob Boehme and a key figure in the mystical biography of Angelus Silesius, leaned towards some kind of universalism when he said, "Ego sum religionum COR: i.e. Catholicae, Orthodoxae, Reformatae." George Fox, the founder of Quakerism, born in 1624—the same year as Angelus Silesius—was also a universalist, propounding that the inward spirit of Christ resides in every person, regardless of their religion, and therefore all people can be saved. While these are among the earliest indications of universalism in the Christian tradition, explicit universalism had been expressed in Muslim mysticism long before the 17th century, as seen in the works of Rumi and Kabir.

The proposed paper aims to discuss the problem of universalism in the thought of Angelus Silesius. The main questions to be addressed are: To what extent was Angelus able to overcome the limits of exclusivism typical of almost all Christians of his time? Was he concerned about the diversity of Christian confessions and, more broadly, about the diversity of religions? What

role did the figure of Jesus play in his choices between existing institutional particularisms and the mystical perspective of universalism?

Bio: Polish philosopher, professor at the University of Białystok. His interests include the philosophy of Friedrich Nietzsche, the phenomenology of religion, contemporary Catholicism, religious pluralism, mysticism, and liberal Quakerism. He also writes aphorisms and thoughts.

Dr Krystyna Wierzbicka-Trwoga (Uniwersytet Warszawski)

Sacred poetry represented in Angelus Silesius' „Cherubinischer Wandersman“

The idea of *sacra poesis* was inspired on one side by the Bible and on the other by ancient theories of divine inspiration of poetry. In the immanent poetics of the 17th century words were supposed to be able – on certain conditions – to reveal transcendence, to make God present in verse. This idea was justified by the theological idea of Logos, developed by the Church Fathers and later by the medieval representatives of Logos-mysticism. Poets in 17th century Europe were striving for such an inspiration by the Word, as can be best seen in the example of Angelus Silesius (Johannes Scheffler). Scheffler dedicated in 1675 his *Cherubinic Wanderer* to “the Eternal Wisdom – God”, from Whom came the “drops of eternal wisdom”, as he called his epigrams. The Silesian poet created a special design for his *Cherubinic Wanderer* to enable the circulation of the Logos, by way of delivering the Word of God in poetry and directing it back to Him, as I will show in the analysis of Scheffler's poetic sequence. In my paper I will focus on epigrams drawing on the idea of Logos, the Word of God (“Wort Gottes”, “das Ewige Wort”). Scheffler's epigrams on this topic have often been commented on, but not from a poetological point of view, which will be my aim.

Bio: Faculty of Polish Studies, University of Warsaw. She received MAs from the Institute of German Studies (2001) and the Faculty of Polish Studies (2004) as well as a Ph.D. (2011) from the University of Warsaw. Her main fields of interest are 17th-century Polish, German and English poetry; early modern narrative fiction; genology; comparative literature; translation studies. She has published a monograph on Baroque *poesis sacra* and essays on the theory of the Baroque conceit, the form of the poetic sequence, genre forms and translations of early modern fiction.

Dr Robert Goczał (Papieski Wydział Teologiczny we Wrocławiu)

The Jesuits' impact on Johannes Scheffler and his Esoteric Christian Onto-Theological Concept of Time and Eternity

As the title indicates, the contribution to the debate on Scheffler (Angelus Silesius) does not exclusively concern the mystical foundations of his *l'affaire*, but may well determine the scope and provenance of his Jesuit connections. This lecture deals with two seemingly opposing traditions in which the pursuit of apprehending the concept of time and eternity through different kinds of cognitive experience (mystical and rational) may have divergent meanings in Scheffler. However, such an assumption only seems apparent. In the following investigation, I will explore the specificity of these two concepts in terms of the late Renaissance scholastic tradition that initially surrounded Scheffler during his conversion and had a significant influence on him.

Scheffler presumably pointed to the concept of time and eternity as metaphysical categories that may convincingly incorporate mysticism into philosophy or, conversely, philosophy into mysticism. Despite their presumed divergences, they undoubtedly have something in common in Scheffler. This is made clear by reference to numerous one-liner entries on time and eternity within his poems. With no preconceptions, some essential traces of the Protestant and Spanish scholasticism in Scheffler's epigrams may also be found, derivating from the Ignatian mysticism and Jesuits' philosophy.

Based on the Jesuits' sources examined, the far-reaching and accurate Scheffler's account on time and eternity, which may be discerned in the course of his poems, becomes visible. It is quite illustrative, albeit propositionally justified, that this is followed by his contribution to the esoteric Christian mysticism – occasionally the gnostic thoughts – in which the scholastic tradition is not disregarded in favor of the mystical one, but rather presents the specific and unusual mystical use of philosophical language as the most precise and efficient expression. Hence this exclusive language within Scheffler's mystical thoughts, previously imboded in scholastic authors, must consequently be understood correctly, though its meaning is not directly expressed. Suprisingly enough, Scheffler's approach to a question of time and eternity – especially in *Der Cherubinischer Wandersmann*, first published by the Society of Jesus in Vienna in 1657 and given the sanction of the Roman Catholic Church – converges with the major contemporary tendencies of the Society of Jesus in terms of their spirituality and onto-cosmological concepts. For Scheffler, it is a question of thinking through the initiatory journey

of the soul, of which the keywords are “self-annihilation,” “self-deification,” “two eyes soul”, “eternity from within”, “eternal world” or “eternal timelessness”, yet without denying the place of the human reason within. Therefore, despite his mystical experience and esoteric verses, he leaves room – in accordance with the Jesuits’ scholastic teaching – for human reason either.

Scheffler resigned his post in 1652 and betook himself to Breslau. There he became acquainted with the Jesuits. Here he pursued the study of the medieval and Renaissance mystics. In 1653 he joined the Roman Catholic Church. At this time he took the name of Angelus Silesius, probably after a Spanish mystic named Juan de los Ángeles. In the following years, Scheffler, who was caricatured in numerous leaflets as a Jesuit “market crier”, consciously joined the ranks of the *ecclesia militans*, participating in various Jesuit processions and pilgrimages. Duffield, commenting on his astonishing lines, observes, “We need not wonder that this high-flown self-assumption carried him to the door of a Jesuit convent. It is in the very key of much that passes with Romanist theology for heavenly rapture and delight in God.” Furthermore, his library evidences a familiarity with the works of the medieval mystics and philosophers, particularly Tauler, the Dominican disciple of Meister Eckhart, and the unknown author of the *Theologia Germanica* from whose writings Scheffler compiled an anthology. He also knew the work of the Lutheran Jakob Boehme, which is quite recognized in the literature. But above all else, it was the Silesian Lutheran mathematician, alchemist and kabbalist Abraham von Franckenberg who was responsible for the development of a mystical orientation in Scheffler’s poetry. However, another stimulus on Scheffler came from a compendium compiled by the Jesuit Maximilian Van der Sandt (Maximilianus Sandaeus), e.g. *Theologia mystica, seu contemplatio divina religiosorum a calumniis vindicata*. There is no reasonable doubt that the best example of the influence of Sandaeus’ Jesuit thought being that of Scheffler, who based himself on Sandaeus and re-Germanized the mystical concepts and vocabulary.

Furthermore, in the post-Reformation period, Protestant theologians and Catholic thinkers had relatively little to say on the philosophical subject of time and eternity. But from the beginning of the seventeenth century the number of philosophical treatises and pious manuals about the time multiplied significantly, particularly under the influence of the Jesuits who actively propagated the mysticism along with a new cosmology combined with their metaphysics.

An exceptionally important contribution of these Jesuit syncretic tendencies is the edition of Scheffler’s annotations on Sandaeus’s *Pro theologia mystica clavis*. It seems that Scheffler was well-known not only on account of his important poetic work, that is, *Heilige Seelenlust* and *Der Cherubinischer Wandersmann*, which is a highpoint of German baroque poetry, but also as a specialist of the mystical tradition, harking back to the Middle Ages and Renaissance trends.

His personal annotations to Sandaeus's *Theologia mystica* are predominantly a clear testament to his connections with the Jesuits' mystical and philosophical works. Scheffler annotated seventy-three entries in the *Theologia mystica*, adding additional quotations. Vast majority of these quotations (approximately half) are obviously taken from the work of John of Ruusbroec. It is also known that Scheffler makes copious references to the anonymous *The Evangelical Pearl* (16th-century female mysticism) and Hendrik Herp, as well as to Bernard of Clairvaux, Benedict of Canfield. There are likewise found Scheffler's quotations from patristic and medieval authors as Gregory of Nyssa, Ambrose, Gregory of Nazianzus, Augustine, Origen, Petrus Lombard, Dionysius the Carthusian, Thomas Gallus, Bridget of Sweden, Gertrude of Helfta, Bonaventure, Girolamo Savonarola, Richard of Saint-Victor, John van Leeuwen (the first disciple of Ruusbroec), Thomas à Kempis. More than that, one may find quotations from his contemporaneous authors (including Jesuits) as John of the Cross, Luis de Granada, Álvarez de Paz, Justus Lipsius, Tomás de Jesús, Nicolás de Jesús María, Cornelius a Lapide, Balthasar Álvarez, Luis de la Puente, etc.

Without prejudice, comparable to Sandaeus, both philosophical and mystical influences can also be traced in Scheffler. On the one hand, problematic or heretical positions attributed to Amalric of Bène, Eutyches, Ruusbroec can be found in his thoughts. In another case, there are connotations to medieval thinkers as Peter Lombard, St. Bernard and others. However, on the other hand, the most intriguing and worth attention are also noticeable Scheffler's one-liner propositions in the form of shortened critical concepts drawn from scholastic authors; among others John Gerson, Francisco Suárez, Robert Bellarmine, Gabriel Vázquez, who aimed to condemn the unconventional claims of Protestantism, but also to defend a classical philosophy and mysticism that were definitely free from suspicion of heresy.

This lecture (including media presentation) is about both the way Scheffler's commented on Sandaeus' *Pro theologia mystica clavis* from 1640 and, particularly, his profound consideration on onto-comological concepts of time and eternity, especially these derived from or only compared to Suárez's *Disputationes metaphysicae*. As one might assume, analogously to Suárez, Scheffler reconciles the mystical and scholastic traditions combined into one specific experience, through an enquiry which tackles both issues. Nevertheless, these two dimensions are at stake in the way Scheffler confronts, in some respects, Jesuit scholastic philosophy with other theories claimed by some mystical authors.

Bio: Graduate of the University of Wrocław. Currently a research and teaching fellow of the Pontifical Faculty of Theology in Wrocław - assistant professor in the Department of Metaphilosophy at the Institute of Christian Philosophy and Social Sciences of the PFT. His

research covers the period of medieval and Renaissance philosophy with particular emphasis on the so-called Iberian Renaissance Scholasticism of the 16th and 17th centuries. Participant of philosophical conferences in Poland and abroad. He is a reviewer of scientific articles in Polish and foreign journals, including those published by York University and Cambridge University, a member of numerous international associations and organizations in Europe and the USA.

Dr Dominika Jacyk-Manikowska (Uniwersytet Wrocławski)

Temporality and Eternity in Angelus Silesius and Thomas Merton

The paper will be a comparative insight into the positions of Angelus Silesius and Thomas Merton. I will compare their mystical concepts, and answer the question: in what ways do their perspectives on divine union, inner transformation and contemplative spirituality intersect or diverge? In this brief overview, I will focus only on Silesius, whose works are the main theme of the conference, treating Merton, of necessity, only as a final comparative background.

Johannes Scheffler is considered, next to Jacob Boehme, to be the most outstanding mystic of the Baroque era. There are many tensions present in his writings, as his mature spirituality develops in a complex way: he is brought up in the Lutheran faith and converted to Catholicism. Szeffler's biographers are greatly influenced not only by the force of his poetry, but also by the influence of the era, which was also the decisive organ for the constitution of Szeffler's personality and worldview. His position is so extremely interesting and revealing because it attempts to make accessible that state of uncertainty and tension in the relationship that one can experience while being torn between an official creed and an internally recognised and accepted path of spiritual development. In the poet's case, this creates an integrated but nevertheless inhomogeneous identity to which he remains faithful until the end of his life.

Szeffler's two major mystical works published at the same time in 1657 are different in genre, style, character and content. The first, which is not necessarily straightforward in common perception, is *The Sacred Pleasure of the Soul* (it consists of a collection of two- and four-verse epigrams). It represents a rhetorical and linguistic virtuosity full of the richness and depth of thought that gave rise to the most diverse currents and mystical directions. It is also considered an unsurpassed epigrammatic model of argumentation dedicated to the service of the mystical knowledge of God. The second is the 'Cherubic Wanderer', a gem of Baroque mystical poetry

that takes on the role of a spiritual guide, offering the devout reader reflections on the nature of God, the spiritual path and the union of the soul with God.

Although Angelus Silesius and Thomas Merton, lived in different eras, they have many points in common in their mystical approaches. Therefore, I wanted to show their positions as mutually complementary and confirming. They have at least five points in common. First: both mystics emphasise that true knowledge of God and unity with Him are accessible through the practices of inner purification of the soul, fully dedicated to the service of divine love. Silesius and Merton emphasise the crucial importance of two practices: both deep, meditative prayer and contemplation, as ways of approaching God and admitting His will. They are also unanimous in the fact that the keys to achieving oneness with God through inner purification are full submission to the divine will and acts of humility. For both poet-mystics, the practice of love and compassion towards fellow human beings is a not inconsiderably important element on the path to supreme spiritual development, no less important than the rejection of all material attachments and the pursuit of spiritual purity.

The differences between the two are due to the different historical and religious frameworks in which their works are situated: Silesius was active in the 17th century, in the context of the Counter-Reformation in Europe. This not only influenced his mystical views, but was also reflected in his deep commitment to Catholic theology. Merton, on the other hand, was a monk-anchor of the 20th century, during a period of great social and religious change. His views were more eclectic than Silesius's, drawing inspiration not only from Catholicism but also from Buddhism, Taoism and Hinduism.

The differences in literary style are also evident: Silesius' works are poetic and symbolic, often full of deep metaphors and baroque allegories. Morton's writings, on the other hand, are more essayistic and autobiographical, combining personal experience with theological reflection. The two mystics also differ in their attitude towards the body and asceticism on the path to mystical union: Silesius emphasises the rejection of the body as the key to spiritual purification, while Merton, although he highly valued asceticism, had 'according to the spirit of the time' a more balanced approach to the body, seeing it as part of the path to spiritual union with God.

The common elements show that, despite a few differences, both mystical approaches resonate around the same values and goals, which are fundamental to spiritual development and union with God. Thus, they reaffirm their universal, timeless dimension.

Bio: graduated in chemistry and philosophy from the University of Wrocław. She received her PhD in 2001 with a thesis on methodological problems in the philosophy of J. H. Lambert and I. Kant. She is currently working at the Department of Social and Political Philosophy. She has conducted research during internships and study visits in Bochum, Heidelberg, Berlin, Leuven, Marburg, Göttingen and Rome. Research interests: include transcendentalism, philosophy of religion and contemporary socio-political thought. Recently, together with Joanna Gile, she published the monograph 'On the philosophy of Kant and Fries'.

Dr hab. Cezary Wąs (Uniwersytet Wrocławski)

Traditions of apophatic theologies in the poetry of Angelus Silesius

Views assuming that the reality of the divine exceeds the human capacity to understand and put into words emerged in European philosophy in the philosophy of Plotinus. Clearly influenced by Plotinus, mystical themes then appeared in the works of St Augustine and Pseudo-Dionysius the Areopagite. In subsequent eras, similar motifs occurred in the thought of Nicholas of Cusa or Master Eckhart. In a deeply modified version, it can also be found among Martin Heidegger's concepts. Traditions of such beliefs have permeated many eras and are also found in more recent philosophy (e.g. Jean-Luc Marion). Identifying motifs and pointing out their sources and the implications of their appearance in the works of mystics is an important problem in the history of philosophy. The continuation of these traditions was enriched by new aspects and also depended on the literary talents of its authors. An indication of the differences between cataphatic (positive) theology and negative (apophatic, mystical) theology already occurred in the works of Pseudo-Dionysius. An indication of the differences between cataphatic (positive) theology and negative (apophatic, mystical) theology already occurred in the works of Pseudo-Dionysius. The identification of differences led to the identification of the most characteristic motifs. The most important of these presupposes that the being of God is profoundly different from all other entities, being an entity devoid of existence and being nothingness or abyss. God in apophatic theology cannot be measured by human measures, as Nicholas of Cusa expressed in the view that he transcends both the least and the greatest. The ineffability of God led poets to use the metaphor of darkness, while philosophers striving for more precise expressions to point to ignorance as the source of knowledge about God. The impossibility of naming God led to a reverence for silence about God as the most appropriate form of expression about his properties. More than knowledge, love led to God, turning theological statements into love

hymns. Theologians denying faith in the ability of human reason to make statements about God were becoming poets. Poets in the role of theologians were intermediaries on a par with the angels described in Pseudo-Dionysius' angelology. Johannes Scheffler took the nickname Angelus not coincidentally and his poetry is a kind of summary of the themes of apophatic theology.

Impossibility to describe God by a name:

II, 51 Das Unausprechliche

Denkst du den Namen Gotts zu sprechen ind der Zeit,

Man spricht ihn auch nicht aus in einer Ewigkeit

Unknowability of God

IV, 21 Der unerkannte Gott

Was Gott ist, weiß man nicht. Er ist nicht Licht, nicht Geist,

Nich Wahrheit, Einheit, Eins, nicht was man Gottheit heißt.

Nicht Weisheit, nicht Verstand, nich Liebe, Wille, Güte,

Kein Ding, Kein Unding auch, kein Wessen, kein Gemüte.

Er ist, was ich und du keine Kreatur,

Eh wir geworden sind, was er ist, nie erfuhr.

God is everything and nothing

I, 25 Gott ergreift man nicht

Gott ist ein lauter Nichts, ihn rührt kein Nun noch Hier:

Je mehr du nach ihm greifst, je mehr entwird er dir.

I, 68 Ein Abgrund ruft dem anderen

Der Abgrund meines Geist ruft immer mit Geschrei

Den Abgrund Gottes an: Sag, welcher tiefer sei.

I, 111 Die Gottheit ist Nichts

Die zarte Gottheit ist ein Nichts und Übernichts:

Wer nichts in allen sieht, Mensch, glsube, dieser sights.

V, 197 Gott ist nichts und alles

Gott, der ist nichts und alls ohn alle Deutelei,

Denn nann was, der er ist, auch was, das er nicht sei.

Silence is the praise of God

I, 240 Das stillscheigende Gebet

Gott ist so über alls, daß man nichts sprechen kann,

Drum betest du ihm auch Schweigen besser an.

II, 32 Mit Schweigen singt man schön

Die Engel singen schön; ich weiß, daß dein Gesinge,
So du nur gänzlich schwiegst, dem Höchsten besser klinge.

II, 68 Mit Schwiegen wirds gesprochen

Mensch, so du willst das Sein der Ewigkeit ausprechen,
So mußt du dich zuvor des Redens ganz entbrechen

IV, 11 Mit Schweigen ehrt man Gott

Die heilige Majestät, willst du ihr Ehr erzeugen,
Wird allermeist geehrt mit heilgem Stilleschweigen.

The aim of the paper is to identify further passages by Scheffler that represent apophatic tendencies.

Bio: professor of art history at the University of Wrocław (Poland). Author of the books: *Antynomie współczesnej architektury sakralnej* (Antinomies of the Contemporary Sacred Architecture, 2008), *Cień Boga w ogrodzie filozofa. Parc de La Villette w Paryżu w kontekście filozofii chôry* (The Shadow of God in the Philosopher's Garden. The Parc de La Villette in Paris in the context of the philosophy of chôra, 2021) and dozens of articles on philosophy and architecture.

Mgr Alicja Kałużny (Szkoła Główna Mikołaja Kopernika, Kraków)

The Child in the Trinity: Deification in Angelus Silesius' „Cherubinic Wanderer”

Johannes Scheffler's *Cherubinischer Wandersmann* (*The Cherubinic Wanderer*) offers a structured portrayal of the mystical journey toward union with God, presented through a collection of 1,665 epigrams and 10 sonnets. This analysis focuses on Silesius' concept of deification from a Trinitarian framework, wherein each of the Divine Persons engages directly with the individual, emphasizing the central theme of divine sonship. Through participation by grace, the individual is elevated to equality with the Triune God. Access to the Father is granted through Jesus Christ, while the Holy Spirit empowers a life in union with God. Therefore, Silesius' vision of deification must be understood within this distinctly Trinitarian context.

Angelus Silesius' concept of divine sonship in the Trinity emphasizes a strong awareness of one's divine origin. This identity is rooted in a deep sense of belonging to the Father's lineage ("I am born of God: once you grasp this clearly, / There's no need to ask who my mother is."). Furthermore, the individual perceives themselves as a "Benjamin"—the most cherished among God's children ("God became man, confirming without question / That I mean more to Him

than all His spirits."; "I am nobler than the Seraphim, human: / What they are, I can become, but they cannot become what I am."). This understanding fosters a unique sense of confidence, or "mystical boldness," in relation to the world ("My highest honor is that, while still here, / I can be a king, a god, or whatever I choose.").

Drawing parallels to the inseparable bond between a child and mother, Silesius highlights the individual's union with God the Father throughout *The Cherubinic Wanderer* ("God is my spirit, my blood, my bone, and my body. / How could I not be completely deified by Him?"). Deification is viewed as a return to not just a childlike state, but to a primordial unity with the Father—an embryonic state of dwelling within Him. In this state, the child lives through the Father's life ("You are not the one who lives, for creation is death: / Only God is the life you live each day."). Through this divine embrace, God elevates humanity to His highest likeness. This framework of divine sonship presents a compelling narrative on identity, empowerment, and ultimate union with the Divine, offering an elevated vision of human potential and spiritual transformation.

The Holy Spirit, as the driving force behind deification, restores humanity to its original divine nature. Through the intimate union of divinity and humanity, individuals experience divine sonship ("God kisses me with His Holy Spirit, calling me His son, / Naming me His beloved child in Jesus."). The Holy Spirit, who unites the Trinity in an indivisible bond, enables the mutual indwelling of God and humanity.

A central theme is the reciprocal relationship between God's "humanization" in Christ's Incarnation and the deification of humanity: the self-emptying of the former paves the way for the exaltation of the latter ("Consider: God became me, entering severe poverty, / So that I might ascend to heaven and become Him quickly!"). Deification and "humanization" intersect in Silesius' epigram *What God Most Desires* ("The work that God most desires for His delight / Is to birth His son within you.").

In *The Cherubinic Wanderer*, deification is a process initiated by the entire Holy Trinity. The communion between the Trinity and humanity is a grace that incorporates the individual into the Trinitarian perichoresis—the mutual indwelling of the Father, Son, and Holy Spirit ("One God and many: how can this contradiction stand? / Easily: for all are contained within the One."). When deification reaches its completion, the individual experiences not only the fullness of humanity but also the fullness of the Trinity: "Nothing but You and I: and when neither of us remains, / God ceases to be God, and the heavens collapse." This perspective emphasizes deification as a dynamic interaction between God and humanity, ultimately leading to the individual's full participation in the life of the Trinity, highlighting both the

transformative and elevating aspects of this spiritual process.

Bio: PhD student at the Nicolaus Copernicus Graduate School, College of Philosophy and Theology in Kraków. She holds a degree from the Faculty of Modern Languages and Literatures at Adam Mickiewicz University in Poznań, along with postgraduate qualifications in Publishing Studies and Herbal Medicine. She has been engaged in the study of theology for over 20 years. Her scholarly interests encompass theology of creation, the dialogue between theology and the natural sciences, as well as Christian mysticism, with a particular focus on the mysticism of creation.

Dr hab. Magdalena Hoły-Łuczaj, dr hab. Paweł Korobczak, dr Mateusz Waśko (Uniwersytet Wrocławski)

The Rose is without 'Why': Angelus Silesius and Martin Heidegger – Philosophical Dispute

In this tripartite philosophical dispute, we will explore several interwoven threads of critical significance for a Heideggerian reading of Angelus Silesius's famous dictum: “The rose is without why.”

In the first part, an attempt will be made to present the use Heidegger makes of the Angelus Silesius's passage. In order to do so, the core area of Heidegger's consideration – the reflection on the principle of ground as formulated by Leibniz – will be sketched. To this formulation Heidegger contrasts the position of Angelus Silesius, quoting the words of the rose. The alternative delineated by Silesius allows Heidegger to point to the area of being as that which does not fall under the principle of reason, for it has no “why.” In this sense, Silesius' rose is understood by Heidegger in an ontological dimension. However, it should be noted that the context of Silesius' words may indicate an ethical and religious context. Considering this ethical dimension in particular, it is possible, with regard to Heidegger, to reflect on the possibility of finding a concealed dimension of ethicality in his ontological project.

Next, we will examine the extent to which Silesius's dictum, particularly the second part of the second sentence, presents a significant challenge to Heidegger's philosophy. Specifically, we will juxtapose Silesius's claim that “the rose does [not] ask whether anyone sees it” with Heidegger's idea of the irreducibility of the human role as Dasein in the openness of the Being. Surprisingly, this comparison positions Silesius as a potential forerunner of the recent anti-correlationist movement, whose proponents argue that this is the only way to avoid the arrogant

anthropocentrism that grants humanity the right to command beings. However, we will contend that advocates of anti-correlationism, while critical of Heidegger's stance, overlook the core of his reexamination of the ontological standing of human beings. To unpack this, we will explore the dynamic, multilayered, and multidirectional relationship between the Being and human beings—a relationship that may seem dependent on humans, as the Being requires, demands, and needs (but, as we will show, also uses) them. At the same time, we will investigate the extent to which human beings are dependent on the Being and beings in order to fully realize what we fundamentally are: *Being-there*, called to participate in the unfolding of the Being.

The next part of our considerations will aim at the issue of the significance of why-question in Heidegger's concept of the meaning constitution. Heidegger is both a phenomenologist and an ontologist. Asking about Being, he asks about the source of meaning. In one of his early essays, *On the Essence of Ground* (1929), Heidegger speaks of the grounding as the projection of the world. One of the three dimensions of this grounding is the why-question. The structure of grounding is an ontological structure, which means that Heidegger does not think about an epistemic relation to the world we live in. Rather, this grounding and the why-question is the condition of possibility for any comportment toward being. That means that all our everyday comportments toward things that surround us involve posing the why-question. Therefore, we can say that as human beings we are beings who ask "why...", beings who need the ground for our understanding. In this perspective, we will analyze the Silesius dictum, especially its first line: "The rose is without «why»; it blooms simply because it blooms". In his later lectures entitled *The Principle of Ground* (1955/56), Heidegger distinguishes two kinds of the ground. The first one is the ground related to the why-question, the second one is the ground as Being. The Silesius rose is without a ground understood as the why-question, but it is not without a ground as a ground, it has its ground in its Being, in its blooming. We will discuss this complex relationship between two grounds, which turns out to be the other face of the issue of the relationship between Being and man.

Dr hab. Magdalena Holy-Luczaj – Assistant Professor at the Institute of Philosophy at the University of Wrocław. Her research interests span contemporary philosophy, with a special focus on Martin Heidegger's thought, environmental ethics, and the philosophy of technology. She has authored three books on Heidegger and published over a dozen papers in journals such as *Environmental Values*, *Environmental Ethics*, *Cosmos and History*, *Philosophy of Technology*, *Ethics and the Environment*, and others.

Dr Mateusz Waśko – Assistant Professor at the Institute of Philosophy at the University of Wrocław. His research interests span contemporary philosophy, primarily phenomenology and hermeneutics, especially their specific form in the Martin Heidegger's early philosophy.

Dr hab. Paweł Korobczak – Assistant Professor at the Institute of Philosophy at the University of Wrocław. His area of interest is located in the broad field of ethics and includes the area of philosophical thought, which includes, among others, the project of Martin Heidegger, Friedrich Nietzsche, material value ethics and ethical thought from the area of the phenomenological tradition (Max Scheler, Edmund Husserl), Nicolai Hartmann's concept of value, as well as post-structuralism (in particular, the thought of Jacques Derrida). He has published, among others, *Concealed Ethical Dimension in Martin Heidegger's Thought* (*Skryty wymiar etyczności w myśli Martina Heideggera*) (Wrocław 2018).

Prof. dr hab. Andrzej Kozieł (Uniwersytet Wrocławski / Ostravská univerzita)

Frontispiece illustrations in the works of Angelus Silesius

The most important works of Angelus Silesius have frontispiece illustrations with figural representations. We can find them both in the poetry volumes *Geist=Reiche Sinn= und Schluß=Reime...* (Wienn 1657), *Heilige Seelen=Lust...* (Breßlau 1668) and *Cherubinischer Wandersmann...* (Glatz 1675), as well as in the collection of thirty-nine Counter-Reformation polemical writings by Scheffler entitled *Ecclesiologia oder Kirche=Beschreibung...* (Neiß und Glatz 1677) and *Köstliche Evangelische Perle....* (Glatz 1676), which was Angelus Silesius' German translation of the Dutch mystical treatise *Margarita evangelica*. These illustrations were designed and graphically developed by the most prominent artists active at the time in Vienna (Gerhaert Boutatts, Tobias Sadeler, Johann Martin Lersch) and Silesia (Michael Willmann, Johann Baptista Paravicinius). The frontispiece illustration included in the first edition of Angelus Silesius' poetic work *Geist=Reiche Sinn= und Schluß=Reime...* (Wienn 1657), created by the Viennese engraver, Gerhaert Boutatts, presents a human Soul – depicted as a modestly dressed girl with her arms open – carried upwards by a great eagle, towards the light of Divine Eternal Wisdom, which is encircled with a crown of clouds. Below, there is an allegorical depiction of the scene of the spiritual “awakening” of the human soul. There is no doubt that this representation became the model for the frontispiece illustration attached to the expanded edition of Angelus Silesius' work *Geist=Reiche Sinn=und Schluß=Reime...*, published in 1675 by Ignaz Schubart's press in Klodzko under the title *Cherubinischer*

Wandersmann... This small graphic representation, created by a Viennese engraver, Tobias Sadeler, on the basis of the design by Michael Willmann, depicts a symbolic scene of the spiritual journey of the human soul towards the Divine Being. A young female figure presented as the Bride – dressed modestly, with her arms open and face raised upwards – is carried on the back of a great eagle towards the light of the Divine Eternal Wisdom. The image of the human Soul depicted as a female figure of the Bride, clothed in a wedding garment, utilised in both “cherubic” representations, also appears in the frontispiece illustrations included in two other works by Angelus Silesius. In the subsequent three editions of the *Heilige Seelen=Lust...*, released in 1657, 1668, and 1697 by Baumann’s press in Wrocław, Angelus Silesius’ “pastoral” songs were preceded by a graphic representation of Psyche “in love with Jesus”, designed by Johann Baptista Paravicinius. Sitting under a tree and playing the lute, Psyche is spiritually united with her Beloved – depicted above in the form of the monogram “IHS”, under the cloud-covered sky. In the work *Köstliche Evangelische Perle...*, published in 1676 in Kłodzko in Ignaz Schubart’s press, the reader’s eyes were delighted by the titular illustration, executed by Tobias Sadeler according to Michael Willmann’s design. On both sides of an architectural ciborium protecting a pear-shaped pearl placed inside – symbolising the spiritual perfection and infinite wealth of the Divine Being – the figures of Jesus and the Bride are standing, ready for a mystical wedding. Jesus, holding the *globus cruciger* in His right hand, utters the words: “Come to me all” (*Kommt zu mir alle*), while His Bride – holding a shaft with the Eye of Providence on top in her left hand – responds to the call of her Bridegroom with the words: “Buy without silver” (*Kauft euch ohne silber*). The monumental work *Ecclesiologia oder Kirche=Beschreibung...*, published in 1677 in Ignaz Schubart’s press in Nysa, opens with a print by a Viennese engraver, Johann Martin Lersch. This full-page illustration depicts an elaborate scene of heretics attacking a fortified city defended by seven angels, with the central figure of the angel advancing towards the heretics with a sword and shield. It seems that this visually prominent figure of the angel positioned directly beneath the image of the open book with the inscription: “ECCLESIOLOGIA”, can only be perceived as a symbolic self-representation of Scheffler as the author of the monumental collection of Counter-Reformation polemics. The spiritual identification of Scheffler with an angelic being, expressed in the literary pseudonym Angelus Silesius, found its fullest visual expression in the angelic representation on the frontispiece of the *Ecclesiologia*. Although the frontispiece illustrations in the works of Angelus Silesius were most likely ordered not by him but by the publishers of his works, they are an integral part of the books and form a semantic whole with their text.

Bio: born in 1966, art historian, works in the Institute of Art History, University of Wrocław (Poland) and the Chair of Art History and Cultural Heritage, University of Ostrava (Czech Republic). He specializes in Baroque painting and drawing in Central Europe with particular interest in Michael Willmann and his school. Author and co-author of several books, e.g.: *Drawings of Michael Willmann (1630–1706)* (2000), *Op Nederlandse Manier. Netherlandish Inspirations in Silesian Art in 15th–18th Century* (2001), *Angelus Silesius, Bernhard Rosa and Michael Willmann or Art and Mysticism in Silesia in Baroque Times* (2006, 2024), *Michael Willmann and His Painting Workshop* (2013), *Baroque Painting in Silesia* (2017) and over 60 articles. Organizer and co-organizer of several exhibitions and international conferences, e.g.: *Silesia, a Pearl in the Bohemian Crown. History, Culture, Art* (2007), *Silesia and Bohemia. Common Paths of Art* (2007), *Cistercian Abbey in Lubiąż & Artists* (2008), *The Abbey Church of Assumption of Mary in Lubiąż. History, State of Preservation, Conception of Revitalisation* (2010), *Bardo – Art Treasures* (2011), *Jeremias Josphe Knechtel (1679–1750)* (2012), *Cultural Heritage of the Duchy of Świdnica-Jawor* (2024). He is also engaged in several projects promoting Baroque art in Silesia, e.g. *The Route of Sacral Baroque Art in Honour of Michael Willmann* and *The Virtual Museum of Baroque Ceiling Paintings in Silesia*.

Dr Grzegorz Joachimiak (Uniwersytet Wrocławski)

Title: Persuasion through Art and Memory: Angelus Silesius and the Musical Heritage of Counter-Reformation Silesia

The outcomes of the Thirty Years' War intensified Counter-Reformation and re-Catholicization efforts in Silesia. While the Habsburgs were able to interfere in matters such as taxation, property, and even education, both Protestant and Catholic circles sought tools to influence society effectively in terms of adopting and maintaining certain confessions, ideas, and worldviews. A society with a collective memory of religious conflicts required far subtler means of persuasion than legal acts and their administrative enforcement, yet equally effective. Thus, one of the mediums employed for these purposes was art, which had to carry a powerful persuasive impact. Johannes Scheffler (Angelus Silesius) was an artist whose collections integrated the rhetorically combined realms of word, image, and sound. The audial element in this context is particularly significant, as shown by the inclusion of musical notations in his hymnals. Among his more popular collections was *Heiliger Seelenlust oder Geistliche Hirten-Lieder* (Breslau: Baumann 1657), with the melodies attributed to Georg Joseph, associated with the court of the bishops of Wrocław. However, he was not the only composer drawn to the

poetic works of the Silesian mystic. The reception of Silesius's works extended beyond his lifetime, beyond the boundaries of a single confession, and beyond the geopolitical borders of Silesia. In analyzing his work, Sharon Macdonald's concept of "memory landscapes" will be applied to illustrate the broad interest in Angelus's poetry as expressed in musical compositions. This raises the question of whether this material had the potential to make a career comparable to the Italian composer Jean-Baptiste Lully in France, utilizing the popular French *chansonniers*, whose works were ingrained in the collective memory of Parisians. Selected compositions by composers of the 17th and 18th centuries will contribute to addressing this question, including both those who worked locally, such as Martin Schneider, and those well-known across Europe, like Dietrich Buxtehude. Attention will be paid to the ways compositional and performance techniques were employed in these pieces. Does the nature of Angelus Silesius's poetic works and their use in musical compositions, especially from his *Heiliger Seelenlust*, guide us into the domain of pietistic history before the time of Johann Sebastian Bach?

Bio: is a musicologist whose research focuses on source-based analyses of early music. He specializes in the early modern European musical heritage, with particular emphasis on Silesia and the Polish-Lithuanian Commonwealth. He leads the SOURCES working group in the international COST project "A New Ecosystem of Early Music Studies", which examines the current state of early music studies in Europe. As an author, he dedicates significant attention to the interpretation of sources and music, especially those recorded in keyboard and lute tablature notations.

Mgr. Jan Kvapil Ph.D. (Univerzita Jana Evangelisty Purkyně v Ústí nad Labem)

FASCICULUS MARIANUS – An Unknown German Marian Hymnal from Krzeszów (1690) in the Context of Poetic and Artistic Tradition

In 1690, an anonymous collection of 13 Marian songs with melodies was published in the printing house of Andreas Pega in Kłodzko, without any indication of its origin. In the context of musical and poetic culture at the end of the 17th century, the most likely place of origin of this collection seems to be the Cistercian monastery in Krzeszów, which at that time was an exclusive cultural centre with significant influence from personalities such as Bernardus Rosa and Johannes Angelus Silesius.

Dr Katarzyna Spurgjasz (Uniwersytet Warszawski)

Angelus Silesius's songs in the repertoire of Silesian churches in times of recatholicisation (1654–1707)

Around the same time that Johannes Scheffler was changing his denomination from Lutheran to Catholic by his own choice, for ideological reasons, many Silesian Lutherans had an analogous conversion imposed on them due to a political decision. In 1648 the Thirty Years' War ended, which according to historians was one of the most ravaging European conflicts before the 20th century, and in which confessional issues often served as a pretext for fomenting hostility. Five years later the imperial administration in Silesia began to implement Ferdinand III's decision to return to the 'cuius regio eius religio' principle, according to which the emperor's subjects were to be of the same denomination as he was – Catholic. The so-called recatholicisation encompassed almost all Silesian territories, with very few exceptions (including e.g. the city of Wrocław and the duchies of Legnica and Brzeg). Evangelical churches of the region, mainly Lutheran, were sealed by an imperial committee, and re-opened as Catholic ones; new clergymen, cantors, organists and teachers were employed, but the majority of the community remained as they were. Research on the music repertoire performed in these churches leads to a conclusion that despite social and ideological differences, music could have served as a common place for both sides. The exchange of repertoire occurred long before the imperial decree, and new Catholic cantors working immediately after its implementation used compositions that they found in manuscripts and prints left by their Protestant predecessors – often finding music by Catholic composers there.

Song texts by Angelus Silesius are present in both Catholic and Lutheran hymnbooks till our days, being an example of cross-confessional exchange of repertoire. In early modern times they were sung in different confessional environments, including territories where recatholicisation was imposed after the Thirty Years' War. Individual character of religious experience, image of an enamored and longing soul, or even a kind of contempt for the mortal world could have been convincing for the attendants of religious services and gatherings regardless of their confessional identity and socio-political context of life. Apart from the textual layer of these songs, their musical setting could also play a role in moving the emotions of people, both listeners and performers of this repertoire.

All five volumes of *Heilige Seelenlust* were published as both texts and music. The poetry of Angelus Silesius was accompanied by two-part settings by Georg Joseph, a composer and

musician active in the environment of the Wrocław cathedral. Joseph composed the music himself, or, in some cases, adapted a pre-existing melody that was already considered well-known. All settings comprise a vocal part (with text) and an instrumental bass part, often notated as a figured bass. The style however, as well as the level of performance difficulty, differ throughout the collection of pieces, from simple, chorale-like settings to compositions more varied in terms of metre, tempo, and melodic embellishments. The range of dissemination and reception of Joseph's output is still being discussed. Among the possible explanations to it being quite limited in the preserved sources, one can find an argument about many settings being too sophisticated for a wide reception in hymnbooks.

Even if Georg Joseph's compositions may seem the best known, at least by researchers of this material, due to the fact that they appeared within the original publication of Scheffler's songs, by no means they could be perceived as the only 17th-century musical settings of these texts. In both Catholic and Lutheran hymnbooks of the time one can find either new compositions or contrafacta of well-known melodies, for one or two voices, all rather simple and accessible for communal singing. There is, however, quite a significant number of music sources from the 2nd half of the 17th century and first decades of the 18th century, which contain settings of Scheffler's texts intended for more skilled performers, both vocalists and instrumentalists. These compositions are mostly in style of 17th-century aria for solo voice and instruments (mainly from 1 to 5 string instruments and continuo), exploring contrasts and dialogues between the parts.

Five such settings may be found in a collection of music manuscripts that belonged to a church cantor, Joannes Chrysostomus Zalaski (ca. 1630–1705), active in three Silesian churches in times of recatholicisation: in Prusice (ca. 1657–1664), Namysłów (1664–1678), and Brzeg (1678–1705). The manuscripts containing compositions to Scheffler's texts were copied by Zalaski, but they do not bear any exact date or information about the place in which they were made; it is thus impossible to establish where the compositions could have been performed. All five pieces are preserved uniquely (no concordances, handwritten nor printed, have been found in the available sources). In the manuscripts, there is no information about either the composer or the text author; it should be noted, however, that this is a very common situation for such repertoire, especially in terms of text authorship.

All the compositions share a similar scoring: a solo vocal part (soprano or alto) is accompanied by a solo string instrument (violin, viol, or viola d'amore), and the harmonic texture is complemented by the organ part (basso continuo), which might have been realised on a different

keyboard or string instrument when performed outside the church. The ornate solo parts, both vocal and instrumental, engaged in expressive dialogues, seem to emphasise the idea of individual, personal relationship between soul and God, and the imagery of love and longing, almost omnipresent in the texts.

The first song, *Ihr Engel die das höchste Gut*, is preserved in manuscript RM 6546 of the Warsaw University Library (this source contains one composition only). It consists of three parts – soprano, alto viola and organ. The text, freely referring to the Song of Songs passage (‘I charge you, if you find my beloved, that you tell him I am lovesick!’), presents a complaint of a longing soul who is close to dying of love for God. The composer, however, seems to predict a rather happy ending for this story by dressing up the text in a vivid, dance-like melody with chord ornaments and dotted rhythms.

Four other compositions have been copied in one manuscript, also preserved in the Warsaw University Library (RM 6500). First of them, *Du Wunderbrot*, has an Eucharistic text that corresponds with the inscription on the title page of the manuscript: ‘Laudetur SS. Sacramentum’. It is set for soprano, viol, and organ. The second, *O Jesu meine Lieb*’ for soprano, violin, and organ, is the only song from this collection of sources with text derived from the fifth volume of *Heilige Seelenlust*. It is therefore likely that the manuscript has been copied after 1668 (at least if we assume that there was no handwritten circulation of the texts before publication of the print). The third, *Jesu ewge Sonne* for solo soprano or solo alto, violin, and organ, is the only one in which the vocal part is rather simple and could be realised in congregational singing; the violin part, on the contrary, is at least as virtuosic as in other compositions from the manuscript. The last one, *O Jesu du verliebter Gott* for soprano, violin, and organ, is another example of setting a ‘complaint’ of the longing soul (as it was labelled by the text author in the title note: *Sie beklagt sich gegen ihren Geliebten wegen seines langen Außenbleibens*) to a dance-like melody in triple time; in this case, however, it may be justified by many sensuous metaphors in the text.

These five compositions belonging to one collection of music manuscripts are only an example of Scheffler’s texts set to music and disseminated in Silesia in times of recatholicisation. Other manuscripts (almost thirty preserved in Warsaw University Library only), as well as a collection of printed music for solo voice and string ensemble, can testify to a fairly wide reception of *Heilige Seelenlust* among the ‘musically informed’ in Scheffler’s homeland – a reception that is still practically unknown among scholars.

Bio: studied musicology and history in Warsaw, Krakow, Paris and Oxford. Since 2021 employed as an assistant professor at the Institute of Musicology of the University of Warsaw. Scholarship holder of the Foundation for Polish Science and the National Science Centre, co-editor of the *Fontes Musicae in Polonia* series, organizer of the *Pieśń Naszych Korzeni* festival in Jarosław. Her research interests mainly concern the cultural contexts of music from earlier eras and source studies.

Prof. dr hab. Tomasz Jeż (Uniwersytet Warszawski)

An Unknown Print of Angelus Silesius (?) and the Musical Aspects of His Ignatian Ministry

The inventory of the Breslau Sodality of the Annunciation of the Blessed Virgin Mary contains information that in 1661 Johannes Scheffler – known on the Oder since seven years as Angelus Silesius – offered to the members of this community a “*Compacta Philothei Anonymi Societatis amoris*”. Most probably, this was a previously unknown and up to now not attributed print entitled *Philothei Anonymi Societas Amoris seu Spiritualis Animae amantis cum DEO Associatio...* bearing the monogram “J. A. S. V.”, published in the same year by Gottfried Gründer’s publishing house in Breslau. This print – promoting a new kind of the religious office dedicated to Amor Divinus – clearly refers to devotional texts on the subject of spousal mysticism, which were numerous written in German Jesuit colleges of this time. This concerns not only the tradition of the hymnal repertoire, known today from the songbooks of Friedrich Spee and many of his imitators, but also the paratheatrical genres popular there, presented by the Jesuits both on the school theatre stage (e.g. *Philothea* by Johannes Paullinus) and within the framework of *meditationes quadragesimales* genres, which were becoming increasingly popular, also in Silesia.

The discovered publication fits into both of these traditions and sheds new light on the earliest known devotional print by Angelus Silesius, *Heilige Seelen-Lust oder Geistliche Hirten-Lieder...* (published also by Gottfried Gründer in 1657). It allows for a somewhat better understanding of this famous collection by the mystician from Breslau, both in terms of the pastoral method used in it and the cultural languages used by this pastoral ministry: the texts of the songs, the forms of their musical arrangements and the quasi-theatrical programme with a clearly formative and at the same time community creative function. *Philothei Anonymi Societas Amoris seu Spiritualis Animae amantis cum DEO Associatio...* was published at a time

previously considered to be Silesius's "silence" phase and allows for a closer look at this author, who in the same year 1661 ends his own spiritual formation and as a newly ordained priest begins his activity in various environments of Catholic Breslau. The content of this print indicates the Ignatian inspirations of the pastoral ministry conducted by Scheffler; it also allows for the reintegration of his historical portraits, entangling the figure of the Silesian mystic in seemingly contradictory paradigms of: on the one hand, a Counter-Reformation polemicist, and on the other, an author of gentle songs that often crossed the boundaries of confession. In the context of the pastoral programme presented in this publication, one can also look differently at later attempts at its reception, both on the Catholic side, exemplified by Veit Scheffer's Academy of Divine Love, and on the Protestant side, as evidenced by the centuries-long popularity of *Heilige Seelen-Lust oder Geistliche Hirten-Lieder* in the almost exclusively repertoire of Evangelic communities: not only those under the banner of Lutheran orthodoxy, but also various streams of mysticizing pietism.

Bio: appointed in the Institute of Musicology, University of Warsaw. He has published six books, five volumes of critical editions of music scores and eighty scholarly articles covering both the heuristic and spiritual contexts of musical culture. The primary focus of his research is the musical culture of central Europe in the early-modern era. Since 2015 he is editor-in-chief of the *Fontes Musicae in Poloniae* series (www.fontesmusicae.pl) which includes catalogues of the music collections, facsimile editions, and critical editions of music scores.

Dr Marek Kwaśny (Uniwersytet Wrocławski)

What Did Angelus Silesius Look Like? Some remarks on the known portraits of the poet

What did Angelus Silesius look like? A few comments on the poet's portraits

The aim of this paper is to analyze the 17th-century images of Johannes Scheffler (Angelus Silesius), which will constitute a starting point for further considerations regarding the functions of the discussed portraits and their influence on later representations of the Baroque poet, clergyman and doctor, created from the 19th century to the present day. Issues related to the public image of the mystic will also be addressed, including the key issue of Scheffler's spiritual identification with an angelic being and the resulting difficulties with visual representation. The subjects of the analysis will be the following images: a portrait of Scheffler from the library of

the former Cistercian monastery in Krzeszów and a portrait from the collections of the Brothers Hospitallers of Saint John of God monastery in Wrocław, both supposedly made ca. 1677 in connection with the poet's death, a 19th-century copy of a lost portrait, which was allegedly created during the lifetime of Angelus Silesius (collections of the Archdiocesan Museum in Wrocław) and a portrait (probably from the late 17th century) from St. Matthias church in Wrocław. All four oil-on-canvas images will be complemented by an engraved caricature from 1664 depicting Scheffler as a street peddler, originally found on the title page of an anonymous pasquinade. Although the first two portraits, definitely of an official nature, were supposed to be painted based on the mentioned lost likeness, it also seems they manifest certain parallels with the engraved caricature - the earliest known portrait of Angelus Silesius. Certainly, however, this image, intended to be mocking, became the basis for later representations with a completely different, positive tone, especially the 19th-century lithograph, first published in the 1862 collection of Scheffler's poetic works, as well as quite contemporary images appearing in public space. In this context, the alleged portrait from the church of St. Matthias in Wrocław seems to be exceptionally problematic. Namely, it reveals far-reaching differences from the official depictions of Scheffler and the 17th-century caricature. Therefore, in an attempt to answer the question contained in the title - what Angelus Silesius actually looked like - issues related to mimetic similarity, the temporality of a portrait and the portraiture conventionality, the portrait as a medium replacing the absent, and finally the question of Scheffler's own intentions in creating his public, angelic personality and its consequences (or lack thereof) for pictorial representation will also be addressed.

The methodological approach of this study draws upon Belting's anthropology of images to examine a complex network of Scheffler's portraits, whose temporal and authenticating relationships raise fundamental questions about representation and presence. Belting's framework seems to be especially valuable in analyzing the portraits from Krzeszów Cistercian abbey and Wrocław monastery of the Brothers Hospitallers, which, potentially based on a portrait created during Scheffler's final days, capture an ascetic visage marked by illness – a representation that operates at the liminal boundary between life and death. Of particular interest is the paradoxical trajectory of the 1664 satirical engraving, which, despite its original defamatory intent, became a foundational reference for 19th-century and later, positively-valenced, representations. These images appear to synthesize elements from the satirical engraving into an official iconography. It is important to trace how this transformation from mockery to veneration occurred. I would also like to use David Freedberg's insights into the

power of images to illuminate how portraits function beyond mere mimetic similarity, most notably in the case of the St. Matthias church portrait, which, while bearing little visual resemblance to other depictions, achieves its authenticity through institutional recognition and social function rather than physiognomic accuracy. Finally, the Lacanian concept of the gaze will help me to analyze how the desire for authentic representation operates independently of visual similarity, suggesting that the portrait's truth value resides not in its mimetic qualities but in its social and spiritual authentication. This theoretical perspective might help us to understand how viewers could simultaneously recognize multiple, visually distinct representations as "authentic" portraits of Scheffler. The gaze, in this context, operates not through the recognition of physical features but through the identification of spiritual and institutional markers of authenticity. In conclusion, it seems that we can move beyond questions of mere likeness to understand how these portraits operate within a complex system of representation where institutional authority, spiritual presence, and social recognition construct and maintain the image of Angelus Silesius across time.

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Mgr Joanna Błoch (Zakład Narodowy im. Ossolińskich, Wrocław)

Caricature of Angelus Silesius in the context of anti-clerical caricatures

Caricature of Angelus Silesius in the Context of Anti-Clerical Caricatures Caricature was already known in antiquity, but they gained widespread popularity in the 16th century with the advancement of printing technology. Initially, caricatures had a personal focus, mocking an individual's flaws by exaggerating their appearance. However, during the period of religious wars, caricatures took on a different character. The caricaturist's task at that time was to vilify the ideological opponent by mocking their worldview. Many caricatures emerged during that time, seemingly targeting individuals: Luther, Calvin, or the Pope, yet these works were

intended not to mock the individuals themselves, but the views they embodied. Anti-clerical propaganda was primarily directed against the monastic movement. As early as the late 15th century, caricatures of monks began to appear, but it was the Reformation movement that extensively used pamphlets and caricatures as a weapon. An engraving depicting Angelus Silesius as a seller of indulgences belongs to this type of representation. This work was featured on the title page of a pamphlet published in 1664, titled *Wolverdientes Capitel welches* This is a fictional debate, probably written by the Lutheran theologian Johann Adam Scherzer (1628-1683), in response to the critiques made by Jesuits Jacob Masen (1606-1681) and Veit Erbermann (1597-1675) concerning Scheffler's writings on the Turkish question and its influence on the Catholic faith. In 1663, Silesius published *Türkenschrift*, in which he blamed the Reformation for the dominance of the Turks and the threat to his country. He believed that Protestants, who contributed to the fragmentation of church unity and the downfall of its institutions, thereby enabling the spread of the "Turkish plague", should be judged for heresy. Scheffler's views were met with harsh criticism from both Jesuits, who even sought to punish him with flogging. However, they abandoned this idea when they were called away to attend to other, more urgent matters. In the engraving of unknown authorship, the mystic's face was not distorted in any way. What is meant to ridicule him is the depiction of him as a traveling salesman, selling glasses, rosaries, cards, dice, and other similar goods. Angelus Silesius himself admitted that he was attacked not only by enemies of Catholicism but also by his fellow Catholics, including Jesuits. Before the Reformation, woodcuts were primarily used for book illustrations, but it was Martin Luther who harnessed their potential and introduced caricatures of his opponents into mass circulation. In 1521, he supported the publication of the first collection of twenty- six anti-papal and anti-clerical caricatures titled *Passional Christi und Antichristi*. The woodcuts are arranged in thirteen pairs, each consisting of a depiction from the life of Christ accompanied by a few lines of biblical text, alongside a scene showing the Pope acting contrary to the words of Jesus. In the following years, both series of satirical engravings and individual woodcuts were published. The Reformation employed several types of caricatures. One of the most common was depicting a person (usually the Pope or other Catholic clergy) as an animal, particularly a donkey. This type of depiction includes the image of the so-called "Papal Donkey," a monster with the head of a donkey, the body of a woman, scaly arms, or a donkey crowned with a tiara, seated under a canopy and playing the bagpipes. Another common motif was ridicule through references to defecation. According to Luther, popes were born from the defecatory apparatus of devils. A similar view is presented by the author of a woodcut in which men are swallowed by a devil and then emerge from its anus as Catholic

knights. In the 1545 engraving *On the Origin and Descent of Monks*, three devils sit on a gallows, with one of them relieving himself, defecating a pile of monks onto the ground. A combination of the animal motif with the defecation theme is the depiction of the Pope riding a sow, holding a steaming pile of excrement in his left hand, while raising his right hand in a gesture of blessing. Caricatures often depicted the disgraceful behavior of the clergy as well. For example, a 1523 woodcut by Leonhard Beck shows a monk purchasing a farmer's daughter to live with him as a concubine. The caricature depicting the Silesian mystic refers to the most common stereotype, namely that of a Catholic clergyman selling indulgences. In this case, however, Silesius is not selling indulgences but is portrayed as a common street peddler.

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Dr Marcin Wiślocki (Uniwersytet Wrocławski)

Bridal mysticism in emblematic compositions by Daniel Sudermann and its impact on ecclesiastical art

Among the theologians who influenced the work of Angelus Silesius, especially his *Cherubinischer Wandersmann*, is Daniel Sudermann (1550-1631), undoubtedly one of the most interesting early modern writers on Christian spirituality. Born in the city of Liege in the south of the Netherlands, he was baptised Catholic but educated at a Calvinist school in Aachen. He spent an important part of his life in Strasbourg, where he was involved in the education of the youth of the nobility. Although Sudermann was inspired by a wide range of theological traditions and attitudes, he was decisively influenced by the spiritualism of the Silesian reformer Caspar von Schwenckfeld (1489-1561), who was active for many years in south-western German cities, including Strasbourg. The lively reception of the Silesian theologian's views is evidenced by Sudermann's works on his theology and the edition of some of his writings (including *Christlicher sendbrieff vnd bericht vom Glauben vnnd Erkandtnus der Göttlichen Dreieinigkeit*, published in 1585). Like Schwenckfeld, Sudermann was fascinated by Rhineland mysticism of the fourteenth century – the works of Johannes Tauler, Heinrich Seuse and

especially Master Eckhart. It was from them that he adopted the concept of the Christian soul's three-stage path to God, leading from purification (*via purgativa*), through illumination (*via illuminativa*) to mystical union with the Saviour (*via unitiva*). Thus, among the most important themes Sudermann addressed in his writings were interiorized devotion, in which the ground of heart, soul and spirit (*Hertzen grund / Ja Seel vnd Geist*) is permeated by the direct action of God, as well as the imitation of Jesus (*Imitatio Christi*) and mystical union with God (*Unio Mystica*). Interestingly, in the late period of his activity Daniel Sudermann used almost exclusively word-pictorial compositions in the form of occasional prints or emblematic books (such as *Hohe geistreiche Lehren/vnd Erklärungen: Vber die fürnembsten Sprüche deß Hohen Lieds Salomonis/von der Liebhabenden Seele*, 1622, or *Schöne außßerlesene Sinnreiche Figuren, auch Gleichnüssen Erklärungen Gebettlein vnd hohe Lehr*, 1622-1628). They visualise various aspects of spirituality, often using the topos of bridal mysticism, derived from the Song of Songs. The soul's reciprocal relationship with Christ is depicted here primarily in terms of love. Imbued with mystical piety, Sudermann's works were published in numerous editions, mainly by Jacob van den Heyden in Strasbourg.

The planned paper will attempt to discuss the emblematic compositions by Sudermann, as well as to present selected examples of their influence on ecclesiastical art. Indeed, the need for spiritual edification through the word-picture compositions contained in Sudermann's writings proved so strong that *picturae* – initially serving the personal edification of the faithful – found their way into the decoration of church interiors over time. Confessional boundaries played no role in this, as they were found in works founded for Lutheran churches in Pomerania, such as the paintings on the western gallery in Bobbin on the island of Rügen (4th quarter of the 17th century) or the unpreserved confessional in Wierzbno (1696). Significantly, the last of these examples combines ideas created by Sudermann with emblems conceived by a Jesuit Hermann Hugo (*Pia desideria*, firstly issued 1624). The iconographic programmes of both artworks reveal a tendency that intensified in Lutheranism in the last decades of the seventeenth century, related to the so-called heart devotion (*Herzfrömmigkeit*). Thus they focus on the stages of salvation and of inner sanctification of the Christian soul, which lead to union with the beloved Christ. In this way, they visualise a wide range of effects of salvation accomplished by divine grace: the forgiveness of sins, the liberation from their power, the desire for God as the only source of salvation, and the final result of the work of salvation – the purity of the soul before the Lord.

Bio: assistant Professor in the Institute of Art History at the University of Wrocław. Head of the Department of the Renaissance and the Reformation Art in the Institute of Art History there (since 2020). Scientific interests: early modern ecclesiastical art, especially the Lutheran art in Central and Northern Europe; iconographic programs and function of church architecture and furnishing, considered in their relation to the liturgy, devotion, ecclesiastical law as well as to the theological, catechetical and edifying writings; emblems in their religious context.

Mgr Barbara Salij-Hofman (Uniwersytet Wrocławski)

Bohemian Iconography. Mystical and theosophical symbolism in the works of Jacob Boehme and his followers

Jacob Boehme, a mystic and philosopher, profoundly influenced the spiritual and esoteric traditions of Europe. His works are filled with mystical and theosophical concepts, expressed in the text and supplemented, by his followers, with complex visual symbolism. Symbolic illustrations serve not only as didactic tools but also as aids in the contemplation of divine mysteries.

The aim of this paper is to examine the interaction between Boehme's mystical ideas and their visual representations in his writings and in the works of his followers.

The allegorical portrait of Jacob Boehme from 1677, by Nicolaus Häublin, illustrates many of the Silesian mystic's ideas. The centrally placed figure of Boehme divides the depiction into two parts – on his right side, the realm of darkness and evil is shown, while on his left, that of goodness and light. This dichotomy is characteristic of the philosophy of the shoemaker from Görlitz, who focuses primarily, on the continuous struggle between light and darkness. An analysis of Boehme's visual symbolism reveals the theme of spiritual transformation and enlightenment. The images often depict a cosmic battle between light and darkness, good and evil, and the soul's journey toward divinity.

A frequently depicted motif in Boehme's thought is the idea of the Three Worlds – the world of light, the world of nature, and the world of darkness – where the battle between good and evil is constantly fought. The illustrations of this confrontation often feature the fire-breathing dragons as the personifications of evil, contrasted with the Dove of the Holy Spirit. These symbols appear both in the representations of cosmic space and in the illustrations depicting man as a microcosm.

The belief that the universe is a dynamic unity in which every element reflects the divine order, and the resulting concept of the “cosmic man,” portrays the human being as a microcosm reflecting the macrocosm of the universe. An example of this can be seen in illustrations, where the human body is depicted as containing the seven planets and the four elements, symbolizing the interconnectedness of all creation.

In Boehme’s thought, the human being, created in the likeness of God, like God Himself, has no gender. This is the state humanity strives for on the path to perfection. This concept is confirmed in the illustrations accompanying the writings of the *Philosophus Teutonicus*, where the human figure is depicted as a perfect and androgynous being.

The universality of Boehme’s message is evident in his use of the symbols such as zodiac signs, clock dials, the alphabet, star maps, and the globe. In his thought, Boehme frequently refers to the heliocentric model of the world, with the seven planets known at the time. The title page of the 1682 Amsterdam edition of Boehme’s works perfectly exemplifies of the function of all these symbols, reminding us of the order of creation, which reflects the logic of the Divine. A characteristic feature of Boehme’s iconography is also the use of apocalyptic symbols - such as the trumpets of the Last Judgment or the flaming sword, whose fire engulfs the entire earthly globe.

An important place in Boehme’s conceptual system is occupied by the metaphor of the lily, connoting purity, spirituality, divine wisdom (*Sophia*), and, above all, symbolizing a soul cleansed of its sins and earthly concerns, reborn in God. In opposition to the lily stands the thistle - a symbol of sin – with its thorns hindering the soul’s growth, impeding the spiritual development of the individual.

Another example of how Boehme’s concepts were visualized is the picture of the all-seeing eye, representing divine omniscience. It is frequently surrounded by various other heavenly and earthly symbols. Yet another motif - of the eyes turning on a wheel - features on the title page of *Aurora*, which is perhaps Boehme’s most famous work. Those wheels, incrustated with eyes, possibly inspired by Ezekiel’s vision, dominate over the earthly globe.

Jacob Boehme’s epitaph cross - destroyed by his opponents shortly after its creation, yet preserved in engravings - also contains a complex symbolic program referring to his philosophy. His brief biography, inscribed into the central medallion, is complemented by images of animals: a bird, a lamb, and a lion. They are placed on the arms of the cross, representing the three aspects of Boehme’s spiritual insight: spiritual knowledge, experienced by Boehme (a bird receiving flowers from the *Manus Dei*), spiritual victory (a lion holding a sword and a

burning heart), and the attainment of the goal of the spiritual journey, which is the union with God (a lamb under a palm tree, a symbol of victory).

The texts of Jacob Boehme and the illustrations created to accompany them, if regarded side by side, constitute an integral part of his philosophy, combining the elements of mysticism, alchemy, and theosophy. Thus, connecting complex visual symbolism with profound spiritual reflection, the cobbler from Görlitz and his followers convey a vision of the cosmos as a spiritual unity and of the soul's journey as directed towards divine enlightenment.

Bio: MA in Art History and Law, attorney, PhD candidate at the Doctoral School of the University of Wrocław (academic discipline: art studies), currently working on a doctoral dissertation on Baroque painting decorations in Silesian residences. She actively participates in numerous scientific and educational activities related to art history – conferences, international seminars, lectures, running two YouTube channels dedicated to art, and other initiatives.

Dr Artur Kolbiarz (Uniwersytet Śląski w Katowicach)

A visualization of the Seraph mysticism of Johannes Scheffler and Bernhard Rosa in sculptural enterprises undertaken by Lower Silesian Cistercian monasteries

Andrzej Koziel's recently published monograph on the relationship between Johannes Scheffler's mysticism and Baroque art in Silesia brought an innovative perspective on the issue. A multifaceted discourse with the state of research and the interpretation of new archival sources, led to the verification of general judgments and resulted in the identification of a group of artistic works illustrating Scheffler's mystical reflections. First of all, they come from the circle of artistic patronage of the Cistercian monastery in Krzeszów and were created as a result of the cooperation between the Scheffler's and Abbot Bernard Rosa. Further research makes it possible to clarify some of the aspects presented in the book and to identify similar projects undertaken outside Krzeszów.

One of the results of Rosa's and Scheffler's collaboration became the mystical concept of "Seraphim life," proclaiming closeness to God through imitation in mortal life of the heavenly existence of the Seraphim, residing in close proximity to the God. In the case of the Krzeszów Abbot, spiritual admiration for angels was not limited to following in daily life the principles of "Seraphim life". It also resulted in the development at the Krzeszów convent of the devotion to archangels, reflected in a number of artistic initiatives.

Among the most well recognized are the sculptures from the Loretto chapel made in 1677. It is worth noting attribution issues in their case. In the literature, the figures are unanimously considered to be the work of Georg Schrötter, a sculptor employed in the abbey's service. Meanwhile, the records in the account books do not mention the name of the author of the figures in question, while their stylistics - especially with regard to the detailing of the heads and the use of sublime proportions of the figures - differ significantly from the recognized works of Schrötter. Doubts arising from the comparative analysis are heightened by further archival records, from which a pattern emerges of the functioning of the craftsmen working for the Krzeszów abbey that differs from that established in the literature. Schrötter, wrongly created as the head of a large monastery workshop combining aspects of carpentry, woodcarving and sculpture, in fact ran a workshop implementing almost exclusively figural sculpture. Last but not least, his limited manufacturing capabilities repeatedly forced the Cistercians to use the services of outside sculptors. It is known that during the work on the figural decoration of the Loretto chapel in Krzeszów an additional sculptor from Hungary, unknown by name, was employed, which prompts a more careful attribution.

The series of angelic figures were realized in Krzeszow several more times. Most of them have not survived to modern times, and we get information about them only from archival sources. For example, in May 1676 Schrötter made seven angel sculptures for the arrangement accompanying the miraculous Marian image, and completed another set of figures in November of the same year. Another, meanwhile, was provided by an unnamed sculptor from Świdnica in May 1692. Of the surviving works, the most interesting is the interior arrangement of the tabernacle of the main altar from 1678. The images of archangels set in the niches of the tabernacle symbolize the "heavenly militia" gathered around the host.

The devotion to archangels was also reflected to a limited degree in artistic endeavors undertaken by other Cistercian convents in Silesia. Bernhard Rosa, before receiving the dignity of Abbot in Krzeszów, served as Prior at the Henryków monastery, while from 1673 he served as Vicar General and Visitor of the Silesian Cistercian province. The contacts maintained between the abbeys resulted, among other things, in the employment of Krzeszow artists for the building of the main altar in Henryków in 1681-1684. This resulted in a unique transplantation and evolution of the concept developed earlier in the Krzeszów tabernacle. This time the images of the seven archangels placed in the scenery of the heavens were grouped around the place of display of the monstrance with the Blessed Sacrament. The entire

arrangement is located in the upper part of the tabernacle, in a niche closed with a slide screen, above the case for the communicants.

The question of whether a similar solution was used in the main altar in the abbey church in Lubiąż, erected at a similar time (1681), remains unanswered in the face of the object's destruction. It is worth noting, however, that the tabernacle there also had a door-covered niche for the monstrance. Certainly, however, the cult of archangels lived to see visualization in monumental form in Lubiaz, in the form of the Guardian Angel altar decorated with sculptures of archangels. The retable, sold in the mid-19th century to the parish church in Prochowice, has survived to the present day, providing a priceless example of the impact of Scheffler and Rosa's mysticism on the monastic community in Lower Silesia in the last quarter of the 17th century.

Bio: Professor at the University of Silesia in Katowice. He graduated in Art History from Adam Mickiewicz University in Poznań. Between 2009-2016, he worked at the Institute of Polish Studies and Cultural Studies at the University of Szczecin, and since 2016 at the Department of Art History (transformed into the Institute of Art Studies in 2019) at the University of Silesia in Katowice. His research interests focus on Baroque sculpture in Silesia and its supraregional contexts.

Dr Barbara Ciciora (Muzeum Narodowe w Krakowie)

„Que muero porque no muero” – the way of Krasiński, Gierymski, Chmielowski

God, ah get me out of here right now! May my soul leave this body which I so despise, this body which is a burden, the fetters of my soul, rushing violently to Thee!... The words of St Teresa - "I die of not dying", are the essence of the spirit of Christianity, they are its most eloquent expression"¹. The quoted excerpt from Maksymilian Gierymski's letter to his friend Kazimierz Eppler on 1 June 1873, a year before his death, raises the question: how did the painter recognise so well the essence of experiential mysticism, defined by the Spaniards in the 16th century as the *nights of the senses*? The commentator on the writings of the Gierymski brothers, Halina Stępień, reported that the words of St Teresa evoked by Gierymski are a distorted fragment of Zygmunt Krasiński's 1851 work entitled *Fraction imitated from Glosa of Saint Teresa*. She supposed that they might be a recollection of the painter's "romantic"

¹ Letter to Kazimierz Eppler, Bad Reichenhall, 1.06. [18]73, *Maksymilian i Aleksander Gierymscy. Listy i notatki*, Introduction by J. Starzyński, sc. description H.. Stępień, Wrocław – Warszawa – Kraków 1973, p. 128 – 129.

readings, while the entire letter to Eppler "was written in the mood and as a continuation of the discussions held on these subjects with Adam Chmielowski, who constantly visited the ailing Maksymilian"².

The reference to the poem needs to be looked at a little more closely, as it may hold the key to the interest in mysticism of all three artists. It is not clear from Gierymski's letter what the reason for his interest in the piece and its subject matter was. It is known, however, that the poetry of Saint Teresa of Jesus, including the poem entitled *Glosa*, which begins with "Vivo sin vivir en mí" and contains the verse we are interested in, was translated into Polish in the 17th century and during the Romantic period by Michał Bohusz-Szyszko and, above all, by Zygmunt Krasiński, who included the first three lines of *Glosa* in Spanish in the introduction to his translation.

Zygmunt Krasiński's religious reflections cannot be seen as an analogy to the mysticism represented by Andrzej Towiański, since Krasiński repeatedly dissociated himself from linking it to the deceptive creation of the Polish messianist. Which is not to say, however, that he himself did not accept and understand the meaning of mysticism. On the contrary, in a letter to his friend Bronisław Trentowski, he wrote: "The mystical world is also a world with a right of citizenship in the harmony of all time"³. On 17 May 1844, he completed the manuscript of *the Psalms of the Future*, a work based on the fundamental principles of Christian mysticism, in which it is surprising not so much that he referred to them as that he understood them exceptionally accurately⁴. He did not stop there, but translated one of St Teresa of Ávila's poems central to mysticism, *Glosa*, which captures the essence of pain and suffering - experiences of many on the path of mystical purification and refinement. Whether everyone was able to persevere on this difficult path, and whether everyone became a mystic, as the Spanish mystic questions, is another matter. The poet became interested in the work of the Spaniard in 1845; he wrote in a letter to Delfina Potocka on 5 September: "Why did St Teresa so delight me, uplift me, occupy me? Behold, it was because her state of mind reminded me of many states of mine, and that the strength of her feeling was relatedly reflected in the strength of mine! If she had been happy and at peace in her infinite divine love, she would not have made any impression on me. I would have left her among the angels; but that the novel of her divine heart, so much human and angelic at the same time, so much torn, torn, so much sliced into precipices and peaks bathed

² *Maksymilian i Aleksander Gierymscy. Listy...*, p. 414.

³ *Listy Zygmunta Krasińskiego*, T. III, Lwów, 1887.

⁴ B. Ciciora, M. Bral, L. Nowaliński, *Matejko i Krasińscy*, [exh. Cat.], Museum of Romanticism in Opinogóra, 2024 (to be printed).

in light, so much, in a word, similar to my own life, that is why I felt the truth vividly when I read it, and I loved the memory of the saint through a kind of selfishness. To give selfishness, because based on the commonality of two non-selfish feelings - the infinity of belovedness and in some moments the infinity of pain, just as again in some infinities of happiness and vital raptures!"⁵.

Whether Krasiński was a mystic or not is difficult to decide at this point. No such suppositions have ever been made about his person, but also few have investigated the religious content of the bard's work. The words of a letter written to Stanisław Małachowski on 16 January 1855, that is, a decade after the creation of the *Psalms*, may provide some indication of his spiritual development: "Death is the greatest and most profound of teachers. All philosophy, though it shouts and prattles a great deal, is a child, an infant, at the eloquence of death, which, however, is silent! So that you know how much mystique there is in the moribund! How prayer calms them, though they suffer infinitely, how it flows over their pains like a balm! I have never felt so close to the Lord as I did in that last moment when the eye of John stood before the Lord! Whoever wishes to practically touch himself with mystical real phenomena, let him be conscious of the dying of his fellow men!"

In the nineteenth century, full of criticism of mysticism and growing materialism, *Glosa* continued to attract interest. It was later translated by Lucjan Siemieński and published in 1870, in a volume entitled *Mysticism and Poetry of Saint Teresa of Spain*. It is Siemieński's version that begins with the words quoted by Maksymilian Gieryski:

I live without living in myself

I am breaking into a higher life

I die of not dying⁶

It is difficult to suppose that Adam Chmielowski, who was a friend of the Siemieński family, was not familiar with this volume of poetry. Thus, for Gieryski, the stimulus for his reflections on St Teresa and the source of his knowledge of the complex issues of Christian mysticism were not his romantic readings, including Krasiński, but a conversation with Chmielowski.

⁵ Quot. after: J. Salij OP, *Zygmunta Krasińskiego „Ułamek naśladowany z Głosy św. Teresy”*, „Communio”, 1984, A. 4, nr 1, p. 113-114.

⁶ *Święta Teresa od Jezusa. Poezje. Poesías*, transl. M. Szafrńska-Brandt, Kraków 2015, p. 190-191.

The summaries made by the two friends of their own lives as artists will be telling. They are a good reflection of St Teresa's words about people's different attitudes to the Divine call and His expectation of Man's response. Four months before his death, in May 1874, Gierymski wrote in his last letter to Kazimierz Eppler: "Do I have a complaint to bring against anyone or anything? No, I was until now in the eyes of all people happy beyond measure even. What did I miss when? I have not the slightest right to complain about people; indeed, I have found that I have had more well-wishers than unfrienders; when I have fallen ill, I have been shown more compassion than I could have expected. Finally, let me say that my only and strongest enemy is no one else but myself. I alone trouble myself, I alone drive myself to worry, I alone block out the sun and sit in the darkness, I repel everything that could infect me with cheerfulness, I owe it all to myself"⁷.

Chmielowski's summary of the stage of life typical of an artist sounded different: "Dear Joseph, In thoughts of God and things to come - I found happiness and peace - which I sought in vain in life. [...] I put on the religious habit so that I would have rules of life and duties that would not allow me to fall lower and lower, for every man falls with his own weight if nothing sustains him and he does not make his way to God"⁸.

There is no lack of astute and critical self-assessment in the self-reflection of all three artists. However, each of them grows from a different background and clearly reveals different life goals, different expectations, or the "hungers" of this world, as St John of the Cross called them. Stanisław Urbański, in the conclusion of his article *Mystical Life vs. mystical experience (experiential mysticism)*, writes: "It should be noted that experiential mysticism is not outside the Church, it is realised in the Mystical Body of Christ. It is also a way out of egocentrism, because the realisation of the greatest love of God and neighbour leads to a departure from individualistic and egocentric limitation in order to arrive at the knowledge of a universal relationship with all people. Of course the individuality of the mystic is important, but it is always open to others. (...) Receiving the gift of the experience of God makes it possible to proceed more fully on the path of perfect love which is the essence of holiness. For this gift is intimately connected with the pure and perfect love of God and is God's greatest gift to the soul, because it allows one to experience His presence"⁹.

⁷ Letter to Kazimierz Eppler, Rome, 11.05.1874, *Maksymilian i Aleksander Gierymscy. Listy...*, p. 159.

⁸ Letter to Józef Brandt, *Pisma Adama Chmielowskiego (św. Brata Alberta) (1845-1916)*, ed. A. Faron, Kraków 2004, p. 73.

⁹ S. Urbański, *Życie mistyczne a przeżycie mistyczne (mistyka przeżyciowa)* [in:] *Mistyka polska*, ed. W. Gałązka, S. Urbański, Warszawa 2010, p. 95.

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Angelus Silesius today. The limits of knowledge/freedom of man are not the limits that he sets, but the limits that the one sets, who dialogues with him

The aim of the article is to demonstrate the eternal need of man to transcend himself and to try to capture the continuum of auto-affirmative and creative reflexivity present in the field of art on the example of the Angelus Silesius (17th century) and Stanisław Dróżdż (20th/21st century) poetic works. What connects the Baroque mystifying epigrams of Angelus Silesius with the minimalist modern language of Stanisław Dróżdż “the concepts in shape”, with „Seventh Seal” of Ingmar Bergman (Sweden 1957) and quantum physics? The selected key concepts (number, time, thoughts, word/writing, quantification/infinity, play/fate, empty/full, everywhere/nowhere, I am/not) will be analyzed, indicating a common exegesis, wave-corpuscular nature, neo-avant-garde, the parallel of the background of mystagogy and apophatism, becoming the main way for artists to reach the mystery, at the same time emphasizing the limited nature of the description of its unfathomable reality. Both poets seem to be apologists for the thesis about the disparity of all cognitive man’s efforts with respect to cognition, which is confirmed by the results of experiments not only from the Baroque era, but also from the current achievements of the exact sciences. At the same time – this is the paradox! – they reveal the undisclosed. While in the classical formula all symbols, images and abstract concepts as inadequate to the description of reality are rejected, texts, which are a kind of system of characters and symbols, in an excellent way reveal „worldtextual” modus used by both poets to read the surrounding reality. In the article, the baroque mysticism of Angelus Silesius epigrams „meets”, as if deprived of it completely - the unique world of Stanisław Dróżdż concrete poetry from PRL period.

The universal language of art has always made it possible to broaden the human horizon and perspectives in the world. There is no reason to believe that we have lost this attribute today. Although the fact that in 1996 the chess world champion Garry Kasparov was defeated by an IBM computer called Deep Blue does not allow us to be fully enthusiastic about this thesis. This loss marked the beginning of the end of the belief in man's primacy in the world. It opened Pandora's box. Today accelerated by our fear of marginalization by AI. As the strategic instructions for how to deal with humans have become increasingly sophisticated, our status and reason are undermined. The prophesied end of the Anthropocene, coupled with political and social unrest, have only accelerated the painful dethronement of man, whose "refuge" from oppression has most likely become a psychological empire of fears, sufferings, escapes, illusions and traumas. Artists, who represent one of the more sensitive social groups, have reacted by commenting on what they consider the most personally, socially or globally important issues. The spirit of emotionality encourages the subjectivisation of art, which in turn has an impact on the process of individuation. However, the unfavourable conditions of this process can deform the perception of truth and the distinction between truth and illusion, altering the generally accepted human chronotype.

The more sacrifices we make today for an art that is detached from truthfulness and reflexivity, the more tenaciously we cling to its illusion and confusion. There is a fear that this new sense of reality and time is a bubble in which we want to make sense of the suffering caused by ourselves. Is the Israeli historian of modern times Yuval Noah Harari correct in his assertion that today we do not ask: "Who am I?", but: "Who are 'I's'?" (in the sense of "multiple me"). This perspective is somewhat reversed by the featured works by our poets. The artists remind us that, outside the goods and land entrusted to our stewardship, and time, limited by birth and death, humans have never had the power to decide on everything that happens. However, until today, neither have we questioned what is an integral, albeit varied, part of ourselves. This perspective is undoubtedly questioned in seventeenth-century „Cherubin wanderer" of Angelus Silesius but also in contemporary notions of Stanisław Dróżdż. Both poets wanted to know more. Desire to know more is sometimes arrogance, but not want to know - is stupidity.

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