

The Cult and Images of Saint Rose of Lima in Lithuania

Rūta Janonienė

Institute of Art Research

Vilnius Academy of Arts, Lithuania

ruta.janoniene@vda.lt

——— Isabel Flores de Oliva (1586–1617), generally known as Saint Rose of Mary or Saint Rose of Lima, became the first and, until today, the most venerated Catholic saint of Latin America. Almost immediately after her death, this Dominican of the Third Order, who died young and won fame for her highly ascetic life, various virtues and immovable faith, developed a cult following in Peru. Soon enough the cult had spread across South America and Europe. The topic of Saint Rose of Lima has been addressed in a great many publications that appeared in various (primarily Spanish-speaking) countries, but in Lithuania, the devotion to and images of this saint have not received specific research attention. By referring to the published sources and manuscripts, as well as the surviving ecclesiastical artworks, the author of this paper aims to discuss in more detail how information about the life and personality of Saint Rose of Lima was disseminated in the Grand Duchy of Lithuania, what information about Latin America, its culture and people was conveyed in these sources, whether it was reflected in the iconography of the saint, and if so, how.

Keywords: Saint Rose of Mary, Lima, Peru, Dominicans, sacral art, culture of the Grand Duchy of Lithuania.

Isabel Flores de Oliva was born on 22 April 1586 to a Spanish father and a Creole mother in the capital of the Spanish Viceroyalty of Peru, Lima. The name of Rose was revealed to the girl's mother in visions, and was later mystically confirmed to her by the Blessed Virgin Mary who appeared to her in person and also added her own name. From early on, the religious life of Rose of Mary was strongly influenced by the Dominicans, above all, by their piety to the Mother of God and the practice of the Rosary Prayer. Rose dedicated herself to chastity and piety from a young age, and became a member of the Third Order of Saint Dominic. She lived a mostly reclusive life filled with austere repentance practices, prayer, reflections on the suffering of Christ, and mystical experiences; she died on 24 August 1617. Allegedly, Saint Rose's repentance and prayers helped to convert more Indians to Christianity than the missions zealously conducted by Franciscan, Augustinian and Dominican monks in the recently Christianised country. In a sermon delivered during the canonisation festivities, Pope Clement X noted that since the discovery of Peru, not a single Catholic missionary initiated a stronger and larger-scale turn to repentance as did the example of this young woman¹. In the seventeenth century, there was not a single house in Peru that would not have had a painting, statue or engraving of this saint². Even today, the popularity of Saint Rose of Lima in the iconosphere and collective imagination of Latin America remains an extraordinary phenomenon. As early as the seventeenth century, her fame reached Europe and, through Spain and Italy, devotion to her spread throughout the Roman Catholic Church, including the territory of Lithuania.

The Beatification and Canonisation Processes

The processes of Saint Rose's "way to the glory of the altar" and the spread of her veneration were accompanied by intersecting religious and political interests and conflicts of various social groups (Peruvian Creoles, the court of the King of Spain, the Dominican order). The collection of material for the beatification process started several days after Rose's

1 Piotr Stefanak, *Św. Róża z Limy*, Kraków: Wydawnictwo WAM, 2013, p. 7.

2 Paweł Drabarczyk, "Una peruana en Polonia. La presencia de imágenes de Santa Rosa de Lima en los territorios de la antigua Mancomunidad de Polonia-Lituania", in: *Sztuka Ameryki Łacińskiej*, 2012, No. 2, p. 129.

death. By the spring of 1618, 75 witnesses had been questioned³. Beatification documents were sent to Rome, and in 1625, the Holy See gave instructions to start the second investigation of the holiness, virtues and miracles of the Dominican tertiary. From 1630 to 1632, a great many testimonies about her miracles were collected, a biography and four Latin poems praising the virtues of the candidate to the altar were written⁴. Before the documents reached Rome, in 1634, Pope Urban VIII released a decree prohibiting the start of the beatification processes earlier than fifty years after the death of a candidate to the saints. However, following a special request from Philip IV of Spain, the beatification process of Rose of Lima was resumed in the autumn of 1663⁵. On 15 April 1668, Pope Clement IX proclaimed Isabel Flores de Oliva “Blessed”. The festivities that started in Saint Peter’s Basilica lasted for a month and attracted thousands of believers⁶. This “triumph of the fragrant Rose” in the Vatican, among others, was described in detail by Claude Bouillaud⁷. In a publication dedicated to the ambassador of Spain to the Holy See, Antonio Pedro Alvares Osorio, he mentioned the sumptuous decorations of the festivities, expensive textiles, carpets, paintings, medallions and Latin inscriptions that adorned the basilica’s façade and interior. Between May 13 and 20 of the same year, the beatification ceremony took place in the Dominican Church of Santa Maria sopra Minerva in Rome⁸. Devotion to Blessed Rose of Mary reached the Grand Duchy of Lithuania by 28 August of the same – year, the beatification festivities of Blessed Rose of Lima and the ceremonial carrying of her image into Vilnius Cathedral took place⁹.

3 Stephen M. Hart, “The Biographical Fashioning of the Americas’ First Saint: Santa Rosa de Lima (1586–1617)”, in: *Modern Language Review*, No. 114, 2019, p. 233.

4 *Ibid.*, p. 235.

5 *Ibid.*, p. 236.

6 Tristan Weddigen, “Materiality and Idolatry: Roman Imaginations of Saint Rose of Lima”, in: *The Nomadic Object. The Challenge of World of Early Modern Religious Art, series: Intersections*, Vol. 53, 2018, p. 103.

7 [Claudio Bouillaud], *Breve relatione della solennissima festa della beatificazione della beata Rosa di Santa Maria nativa della città di Lima nel Perù, monaca del Terz’Ordine si S. Domenico, fatte nella basilica di S. Pietro adì 15 aprile 1668. <...> Da Claudio Bouillaud Procuratore della Causa*, Roma, Nicol’Angelo Tinassi, 1668.

8 Tristan Weddigen, *op. cit.*, p. 104.

9 [Wawrzyniec Janowicz], *Roza Błogostawiona indianka zakonv kaznodziejskiego Dominika święte Ną pierwszym wstępie do Káthedrárnego Kościółá Wileńského, Jmieniem Przeświętney Kapituły witalną Przedmową, przyjęta y Koronowána, przez Wawrzynca Janowicza [...]*, w Wilnie: w drukarni Akad. Wileń. Soc. Iesu, 1668.

As in other European countries, in Poland and Lithuania, the cult of Blessed Rose of Lima was most ardently promoted by the Dominicans, and veneration mostly spread through the monasteries of this order. On 30 October 1669, Clement IX allowed public veneration of Rose veneration in Spain, and less than a year later, new Pope Clement X allowed her to be venerated in the Polish-Lithuanian Commonwealth¹⁰. From the beginning of 1670, the second apostolic process, i.e., canonisation of Rose of Peru took place at a rapid pace. Several miracles that happened with the intercession of Rose of Lima in South Italy were crucial for the final decision of the Apostolic See. On 12 April 1671, Clement X proclaimed Rose of Lima a saint, and soon the canonisation festivities were held in Poland and Lithuania – in 1671, the canonisation of Rose of Lima and Louis Bertrand (a missionary to Columbia) was commemorated with great ceremony in Kraków, and in May 1672, festivities were held in Vilnius.

The Biographies of Saint Rose of Lima and Other Hagiographic Literature

The biographies of the saint, sermons dedicated to her, and other types of religious literature made a huge impact on the development of her cult and the spread of her images. The very first life of Rose of Lima intended for the beatification process was written in Lima and remained in a manuscript. In 1656, a life of Rose was published in the Spanish language in Sevilla¹¹. Due to its symbolical and allegorical style, this booklet written by the Dominican theologian Juan de Vargas Machuca did not spread more widely. The title page of the work bore an emblematic engraving depicting a rose growing in a field and a bee flying towards it. The image of a “mystical rose” became one of the most popular poetic and visual symbols of the saint of Peru, which was repeated as a key motif in many hagiographic publications devoted to her. The Dominican Leonard Hansen is considered to be the author of the most popular life

¹⁰ Paweł Drabarczyk, *op. cit.*, p. 130.

¹¹ [Juan de Vargas Machuca], *La rosa de el Peru, soror Isabel de Santa Maria, de el habito de el Glorioso Patriarca Santo Domingo de Guzman, credito desu Tercera Orden, lustre y patrona de la alma Ciudad Lima su Patria <...> escrita en panegyrica chronologica oracion, por el M.R. P.M. Fr. Iuan de Vargas Machuca Doctor theologo [...]*, Impresso en Sevilla: por Iuan Gomez de Blas Impressor mayor de dicha Ciudad, 1659.

of Rose of Lima¹². An extensive work¹³ prepared by Hansen (real name Vincent Torre) was first published in Rome in 1664 – several years before the official beatification of Rose of Lima. The author made use of the accessible documents of the beatification process, among them many testimonies about the miracles experienced through Rose’s intercession, collected by conducting interviews (though, later, many of them were not officially confirmed). Hansen’s intellectual, vividly written and thorough book went through many reprints and was translated into various languages. It was reprinted in Latin in 1668 (Leuven) and in 1680 (Rome); In addition, more versions of the book appeared during the seventeenth century in Europe: two abridged Latin versions based on Hansen’s original text were published in 1665 and 1668, four Spanish translations were published in 1665, 1668, 1670, and 1671, an Italian version in 1666, a German translation in 1667, two independent French versions published in 1668, a Dutch translation in 1668, and a second abridged French version published in 1669¹⁴. This list could be supplemented with Polish editions that are relevant for Lithuania. The first translation of Hansen’s *Vita mirabilis* [...] into Polish, prepared by the Dominican Tomasz Tomicki, was published in Kraków in 1666¹⁵, thus, before the official proclamation of Rose as “Blessed”, and the second edition came out in 1677¹⁶. The latter was supplemented with information about her canonisation in 1671 and Tomicki’s rhymed poetic “crown of roses woven in honour of Saint Rose”¹⁷.

12 The authorship of the book raises many questions. Recent scholarly research has revealed that the surname indicated on the title page is in fact a pseudonym used by the Spanish-born English Dominican provincial Vincent Torre, who was hiding from persecutions. For more, see: Stephen M. Hart, *op. cit.*, pp. 230–258.

13 [Leonard Hansen], *Vita mirabilis et mors pretiosa venerabilis sororis Rosae de S. Maria Limensis, ex Tertio Ordine S. P. Dominici ad Sanctissimum D. N. Alexandrum VII. Pontificem Max., Excerpta & collecta per P. M. F. Leonardum Hansen Provinciale Angliae, & Socium Reczverendissimi P. Magist. Generalis Ord. Praed.*, Rome: Nicolai Angeli Tinassi, 1664.

14 Stephen M. Hart, *op. cit.*, pp. 230–231.

15 Paweł Drabarczyk, *op. cit.*, p. 131; [Leonard Hansen], *Roza Indyjska albo przedziwny Żywot y cuda B. Roży Indyjskiej, trzeciego habitu S. Dominika, przez Przewielebnego Oycza Leonarda Hansena ięzykiem łacińskim do druku podana. Na polskie przełożona przez W. O. Tomasza Tomickiego Dominikana*, Kraków: w Drukarni Dziedziców i Sukcessorów Łukasza Kupisza, 1666.

16 [Leonard Hansen], *Roza Indyjska, to iest przedziwny Żywot, y cuda, Świętej Roży Indyjskiej, trzeciego Hábitu S. Dominika, przez przewielebnego Oycza Leonarda Hansena Świętej Theologię doktora prowincyjátá Angielskiego, Socyuszá Generalskiego, tegosz Zakonu Językiem Łacińskim do Druku podana Ná polskie przełożona przez W. O. Thomasza Tomickiego Dominikana*, Kraków: w Drukarni Akademiej Krakowskiej, 1677.

17 Sadok Barącz, *Rys dziejów Zakonu Kaznodziejskiego w Polsce*, t. 2, Lwów, 1861, pp. 267–268.

This publication was undoubtedly known in Lithuania as well, at least in the libraries of Dominican monasteries. Furthermore, the Lithuanian Dominican provincial Michał Woyniłowicz (Wojniłowicz, ? – 1694) published an abridged version of the life of the Blessed Rose in Vilnius in 1668¹⁸. In addition to the translations of Hansen’s biography, various other works of literature – poems and eulogies – on the subject of Rose of Lima were published in Europe, and a theatrical work (*comedia de santos*)¹⁹ was staged in Spain in 1669–1671.

The number of publications devoted to the Dominican tertiary from Peru that appeared in Lithuania in the seventeenth century is surprising. On the occasion of the beatification festivities, several different publications were published in Vilnius²⁰; among them, a sermon delivered by the Kupiškis Dean and Svėdasai Parson Wawrzyniec Janowicz on behalf of the Vilnius Chapter on August 28 of that year, was published in 1668 in the printing house of the Vilnius Jesuit Academy²¹. As already mentioned, the life of Rose of Lima written by the Lithuanian Dominican provincial Woyniłowicz was also published in Vilnius in the same year²². The liturgical readings for the holy day of Rose of Lima published in Vilnius in 1670 testify that it was already celebrated in Lithuania on August 26²³.

18 [Michał Woyniłowicz], *Błogosławiona Roza indyanka Zakonu kaznodziejskiego Dominika s. krotce opisana*, W Wilnie: z Drukarni Akademiej Soc. Iesv, 1668.

19 Christopher D. Gascón, “Erasure, Exoticism, Hybridity: Cultural Alterity in Santa Rosa del Perú”, in: *Crosscurrents. Transatlantic Perspectives on Early Modern Hispanic Drama*, ed. by Mindy Badía and Bonnie L. Gasior, Lewisburg: Bucknell University Press, 2006, p. 41.

20 [Marian Zutowicz], *Melos triumphale B. Rosam Indianam Ordinis praedicatorum triumphante[m] Vilnae conscripto poemate celebrans die 26. Eidem Neobeatæ Virgini destinata anno 1668, per [frat]rem Marianum Zutowicz Ord[inis] Praed[icatorum]*, Vilnae: Typis Acad[emicis] Soc[ietatis] Iesu, 1668; *Pietatis Zelo, Humilitatis Speculo, Misericordiae Prototypo, Orationum Studia, Virginitatis Nitore, Virtutum Myrothecio, Effectuum rite profuturorum thaumaturgae Beatæ Rosæ Ordinis praedicatorum: Hunc labyrinthum metricum, et in eo 14996480. Id est quatuordecim milliones, nongenta nonaginta sex milia quadrigenta et octoginta carmina legenda ex centro ad angulos, totidem[que] legenda a bangulis ad centrum, in signum spiritualis coopplausus, et singularis erga Neobeatificatam devotionis, praelo imprimi fecit, conventus Vilnensis Sancti Spiritus Ord. Praed. dum solennissimo ritu et pietate applauderet in caelis coronatae, et in terris declaratae Neobeatæ patronae anno D[omi]ni, 1668 die 26 Augusti, Vilnae: Typis Academicis S. I.?, 1668; [Wincenty Borowski], *Apparatus Triumphalis Neobeatæ Rosæ Indianæ Ordinis praedicatorum*, Vilnae: Typis Academicis Societatis Iesu, 1669.*

21 [Wawrzyniec Janowicz], *op. cit.*

22 Sadok Barącz, *op. cit.*, p. 268.

23 *Die 26 Augusti festum Beatæ Rosæ de S. Maria Virginitatis Limanae, Vilnae: In typographio pp. Basilianorum ad SS. Trinitatem*, 1670. After the 1671 canonization, the holiday of Saint Rose of Mary was moved to August 23.

The canonisation festivities of the Dominicans, Louis Bertrand and Rose of Peru, which took place in Vilnius in May 1672, were mentioned in the published sermons of Prior Georgius Derderukowicz²⁴ of the Paparčiai Dominican monastery and the Raseiniai Dominican Cyprian Mackiewicz²⁵.

In the eighteenth century, the libraries of the Lithuanian Dominicans also contained other books dedicated to the saint and the life of Saint Rose was included in a collection of the lives of Dominican saints and “Blessed” published in the Polish language in Vilnius in the eighteenth century²⁶.

Images of Saint Rose of Lima and Their Dissemination in the Churches of the Lithuanian Dominican Province

Some images of Saint Rose of Mary were created in Lima right after her death – a posthumous portrait painted in 1617 is attributed to the Italian artist Angelino Medoro (1565–1631), who lived in Peru for some time. These images were highly instrumental in the spread of devotion to her, and were given much attention in Hansen’s *Vita mirabilis* [...] – a considerable number of the miracles described there took place while praying in front of images of Rose, touching them, clasping them to one’s body as relics, etc. The formation of the European iconography of Saint Rose of Lima was undoubtedly influenced by illustrations found in some seventeenth-century editions of her lives. The title page of the first edition of Hansen’s *Vita mirabilis* [...] (1664) was decorated with an engraving composed of a small medallion with an image of Rose of Peru held by little

24 [Georgius Derderukowicz], *Flores empyrei lilium cum rosa clementibus Clementis X. astris efflorescentes Vilnae in Magno Lithuaniae Ducatu inter festivos triumphalis pompae applausus, Divi Ludovici Bertrandi et Sanctae Rosae Ordinis praedicatorum publica oratione, per p. fr. Georgium Derderukowicz S. T. Magistrum, priorem tunc Poporcensem eiusdem Ordinis, lecti, mense Maii die [17]*, Vilnae: Typis Acad[emicis] Societatis Iesu, 1672.

25 [Cyprian Mackiewicz], *Jo Triumphe divi Ludovico Bertrando et Rosae Peruanae, sacri praedicatorum Ordinis confessoribus, in primo triumphalis eorundem solemnitis Vilnam metropolim M. D. Lithuaniae ingressu Actum, dictum, datum, a [frat]re Cypriano Mackiewicz S. Th. Magistro Conc Ordinario Rosienen. Eiusdem Ord. Vilnae in ecclesia S. Spiritus die 21. Maii*, Vilnae: Typis Acad[emicis] Societatis Iesu, 1672.

26 [Hilaryon Piskowski], *Żywoty SS. BB. Y WW. Brać, y Siostr zakonu Kaznodziejskiego. Na każdy dzień całego Roku, z Domowych Kronik, y różnych poważnych Pisarzów zebrane, y na Polski Język przetłumaczone przez X. Zygmunta Hilaryona Piskowskiego, S. Teologii Doktora, tegoż Zakonu, Prowincyi Litewskiej [...]*, w Wilnie: w drukarni J. K. M. Akademickiej Soc. Jesu, 1760, pp. 61–63.

angels, and the coat of arms of Pope Alexander XVII. The portrait of the saint-to-be was most likely created after a copy of the above-mentioned posthumous image of 1617²⁷. In the engraving, Rose is depicted wearing a Dominican habit and an iron crown of thorns on her head, her arms are crossed over her chest, and the upward gaze indicates that she is in the state of prayer. As can be seen from signatures, the image was engraved by Benoit Thiboust (1619–1679/1680) after a drawing by Lazzaro Baldi (circa 1624–1703). Another engraving created by the same artists based in Rome decorates the life of Rose of Lima written by Serafino Bertolini and published in 1666²⁸. In this engraving, a standing half-figure of the nun wearing a habit and holding the Infant Jesus is placed inside an ornate oval garland of roses. The Latin publication of *Vita mirabilis*. [...] of 1680²⁹ boasts a large engraving by the artist of French descent, Nicoló Billy, depicting one of Saint Rose's mystical meetings with Christ – a walk in the garden with the Infant. These and other graphic images made an obvious impact on the formation of the iconography of Rose of Peru in the Polish-Lithuanian Commonwealth. For example, the frontispiece of the Polish translation of *Vita mirabilis* [...] published in Kraków in 1666³⁰ contained a graphic image of Rose of Lima based on the engraving by Lazzaro Baldi / Benoit Thiboust from the first Latin edition of the book (1664). However, only the image of the nun was adopted, and placed inside a symbolic rose flower rather than a simple frame, while the lower part of the engraving is markedly different from the Roman example – instead of the pope's coat of arms we see the Dąbrowa coat of arms of the Kostka family (the publication is dedicated to Anna Ostrogska Kostka), out of which a rose shrub is growing, and on both sides, little angels are replaced by residents of the New World wearing strange clothes and armed with a bow and arrows and a spear. The Polish edition of 1677 includes a different version of this engraving, simplified and more reminiscent of an emblem – in the upper part, the rose flower with a portrait of the Blessed One is even more emphasized (in this case, a mirror image is presented), while in the lower register of the composition, the residents of South America

27 Paweł Drabarczyk, *op. cit.*, p. 132.

28 Serafino Bertolini, *La rosa peruana ovvero Vita della sposa di Christo suor Rosa di Santa Maria nativa della città di Lima*, Roma: il Tinassi, 1666.

29 [Leonard Hansen], *Vita mirabilis*.

30 Paweł Drabarczyk, *op. cit.*, p. 132, Fig. 1.



1.
Saint Rose of Lima. Engraving from:
 [Hansen Leonard], *Roza Indyjska, to iest przedziwny Żywot, y cuda, Świętej Roży Indyankiej, trzeciego Hábitu S. Dominika, przez przewielebnego Oycá Leonarda Hansena Świętej Theologiej doktora prowincyjáá Angielskiego, Socyuszá Generalskiego, tegosz Zakonu Językiem Łácińskim do Druku podana Ná polskie przełożona przez W. O. Thomasza Tomickiego Dominikana, W Krakowie w Drukarni Akademiej Krakowskiej, 1677,*
 National Library of Poland

are replaced by a small image of the Dominican saint highly popular in Poland – Saint Hyacinth³¹ [Fig. 1]. Interestingly, in the early eighteenth century, a book of emblems dedicated to Saint Rose of Lima prepared by Dominico Raccamadori with illustrations of the key episodes in Rose’s life and her miracles was published in Fermo, Italy.³² The book included an illustration depicting Saint Rose holding the Infant Jesus and kneeling in the garden. There are no recognisable specific features of Lima in the landscape or the detail of a visible building. All the other illustrations are emblematic, with predominantly traditional common Christian symbols (a rose, a lily, a grapevine, the sun, a candle, a phoenix, etc.), and there are no iconographic motifs directly related to the New World origin of the saint, unless a couple of emblems representing ships in the sea count.

Another source of dissemination of the early iconography of Saint Rose were images created in honour of the saint on the occasion

³¹ *Ibid.*, p. 133.

³² *Rosa Limensis seu symbola quibus virtutes gesta et miracula Rosae de Sta. Maria exprimentur autore Dominico Raccamadori [...]*, Firmi: Apud Io: Franc. Bolis & fratres impress. arc., & priorales, 1711.

of the beatification and canonisation festivities in Rome and other cities. For example, during the festivities of 1668 in Rome, on the façade of Saint Peter's Basilica, in addition to other decorative elements, a large painting depicting the Blessed Rose carried into heaven by angels was set up; in the apse of the church, four huge canvases and the central altarpiece (all of them are attributed to Lazzaro Baldi) caught the eye; besides, tens of thousands of graphic pictures and medallions of the newly Blessed Rose were distributed³³. The same artist designed the scenery for the canonisation festivities in Rome in 1671 (the canonisation of Rose of Lima and another four saints took place on the same day). Some use was made of the paintings created in 1668, among them the altarpiece *People of Peru venerating Saint Rose*, which still decorates the chapel of the Church of Santa Maria Sopra Minerva in Rome³⁴. This canvas is particularly interesting in that it represents the new Christians – Indians and African Americans – kneeling around Saint Rose holding the Infant, and pleading for her protection. It should be noted that people of African origin (mostly slaves) constituted a large part of Lima's population – according to the census of 1614, out of 25,454 residents of Lima, as many as 10,386 were of African origin³⁵. The central figure of this composition most likely became the prototype of several later altarpieces. Its reflections can be seen in the altarpiece of Saint Rose of Lima in the Dominican Basilica of the Holy Trinity in Kraków, only there, the saint is represented standing rather than kneeling, and is not surrounded by worshippers.

Generally speaking, a considerable number of images of Saint Rose of Lima – paintings or sculptures – have survived in the Dominican churches of Poland³⁶. For example, the Kraków Dominican Church of the Holy Trinity has a chapel dedicated to Saint Rose of Lima with a magnificent seventeenth-century altar, the main tier of which contains an image of the saint holding the Infant Jesus, created after the engraving by Baldi / Thiboust from Bertolini's publication. This engraving was most likely the prototype for the painting created by the Gdansk artist Andreas Stech for the Gdansk Dominican Church of Saint Nicholas, in the second

³³ Tristan Weddigen, *op. cit.*, pp. 104–106.

³⁴ *Ibid.*, pp. 113–114.

³⁵ Christopher D. Gascón, *op. cit.*, p. 43.

³⁶ Besides Kraków, they can be found in the churches of Wrocław, Lublin, Warsaw, Piotrków Trybunalski, Gdansk and other cities.

tier of the altar of Saint Rose of Lima endowed in 1671. In the first tier of the same altar, a canvas by the same artist has survived. It represents a vision of Saint Rose – while praying, she had a vision of the Blessed Virgin Mary with the Infant Jesus. It is one of the most beautiful images of Saint Rose of Lima in Poland³⁷.

Due to Saint Rose's special devotion to Our Lady of the Rosary, she was very often represented in compositions with Our Lady of the Rosary. This aspect of the spread of her iconography was observed in the art of the churches of the Polish-Lithuanian Commonwealth as well. We can presume that the dissemination of the Rosary Prayer and the rise of the founding of confraternities of this title in the Commonwealth contributed to the popularity of Saint Rose of Lima in that period. In the altars of the Confraternities of the Holy Rosary, in the second half of the seventeenth century, Saint Rose of Lima was often painted next to Saint Dominic, accepting a rosary from the hands of Mary. Among the examples of rarer iconography, a painting of Our Lady of the Rosary that has survived in the Dominican Church of Saint James in Sandomierz, Poland, can be mentioned. It represents the Blessed Virgin Mary with the Infant Christ holding a rosary, and people of various social classes standing in adoration: Saint Dominic, Saint Catherine of Sienna, Saint Rose of Lima, Pope Clement VIII, King Sigismund Vasa and his wife Anne of Austria, Cardinal Jerzy Radziwiłł, Hetman Jan Zamojski and the Holy Roman Emperor Rudolf II. It was not the only case of Saint Rose of Lima being associated with representatives of political power – there is a known graphic portrait of the King of Poland and the Grand Duke of Lithuania Jan Sobieski, in which the Dominican saints Hyacinth, Catherine of Siena and Rose of Lima are represented in the clouds of heraldic symbols above the ruler's portrait³⁸. In later times, Saint Rose of Lima was also most often depicted as an ordinary Dominican, in close relation to the subject of the Rosary Prayer, but without emphasising her "Americanness"³⁹.

37 Paweł Drabarczyk, *op. cit.*, p. 141; Maria Sadurska, "Medyk królewski i św. Róża z Limy", in: *Gdańsk Strefa Prestiżu*, [online], [cited 31-07-2020], <https://www.gdanskstrefa.com/medyk-krolewski-sw-roza-limy/>. The painting of the first tier was once highly venerated by believers, and the figures were decorated with crowns.

38 Hanna Widaćka, *Jan III Sobieski w grafice XVII i XVIII wieku*, Warszawa: Wydawnictwo PWN, 1987, p. 176.

39 Paweł Drabarczyk, *op. cit.*, p. 142.

We can presume that the early images of Saint Rose of Lima in the churches of the Grand Duchy of Lithuania also reflected similar tendencies. From the end of the seventeenth century, there were several of them, above all, understandably, in the Dominican environment. Today, some of them are known exclusively from written sources, but it is difficult to say how widely these images were spread, as so far it has not been possible to conduct consistent research in this respect.

One of the earliest altars of Saint Rose of Lima was built in the central temple of the Lithuanian Dominicans – the Church of the Holy Spirit in Vilnius. Unfortunately, the magnificent altar with a painting, endowed by the Grand Marshal of the Grand Duchy of Lithuania Hilary Palubinski, perished during the Vilnius fire of 1748⁴⁰. Endowed in 1667, the Yelnya (today, Belarus) Dominican monastery was built in honour of Saint Rose of Lima, and the church was consecrated with the title of Our Lady of the Rosary⁴¹. In the seventeenth century, this church must have had an altar dedicated to the saint of Lima, but in the nineteenth-century documents it is no longer mentioned. It is quite possible that it was replaced as early as the 18th century by the altar of Saint Catherine de' Ricci, canonised in 1746, as devotion to this Italian Dominican tertiary who lived in the sixteenth century became widespread in Lithuania (in the Yelnya church, her image is mentioned as early as 1747)⁴². In the church of Žemaičių Kalvarija built by bishop Jerzy Tyszkiewicz in the late seventeenth century, the altar of Saint Rose is still mentioned in 1710, but at that time, due to the spread of the plague epidemics, as Dalia Vasiliūnienė noticed, devotion to her began to be overshadowed by that of Saint Roch⁴³. In the nineteenth-century inventories of Žemaičių Kalvarija, the altar or a picture of Saint Rose of Lima is no longer mentioned. Images of Saint Rose of Lima most probably existed in the Trakai Dominican church endowed by the Trakai Voivode Marcejan Aleksander Ogiński and his wife

40 Juozas Tomas Grigalius Šymakas, “Švč. Mergelė Marija Pamokslininkų ordiną puošia įvairiomis relikvijomis ir savo bei sūnaus stebuklingais paveikslais”, in: *Acta Academiae Artium Vilnensis*, Vilnius, 2002, t. 25: *Paveikslas ir knyga. LDK dailės tyrimai ir šaltiniai*, p. 207.

41 Katarzyna Mączewska, “Kościół p. w. Matki Boskiej Różańcowej i klasztor Dominikanów w Jelnie”, in: *Kościóły i klasztory rzymskokatolickie dawnego województwa wileńskiego*, t. 2, Kraków: Międzynarodowe Centrum Kultury, 2008, p. 60.

42 *Ibid.*, p. 66.

43 Dalia Vasiliūnienė, *Žemaičių Kalvarija. Piligriminio centro istorija ir dailė XVII–XIX a.*, Vilnius: Aidai, 2010, p. 145.

Marcibella Anna Hlebowiczowna Ogińska, as the funeral sermon of this noble woman who died in 1681, and who was particularly fond of the Order of Preachers, included a mention that she had chosen St Rose as one of her spiritual patrons, had been reading her “Life”, and sought solace from this saint at the difficult time when she lost her son⁴⁴. However, in the visitation acts of the Dominican monasteries of 1830, images of Saint Rose of Lima are not mentioned either in the Trakai Dominican church, or in the Vievis church, which was its filial church for a long time⁴⁵.

These data show that the popularity of the Peru saint that suddenly peaked in the late seventeenth century, as testified by the abundance of publications dedicated to this saint, began to fade in the Grand Duchy of Lithuania already in the first half of the eighteenth century. In the first half of the nineteenth century, in the visitation acts of the churches of the Lithuanian Dominican province, paintings or altars of Saint Rose are seldom mentioned. The Choroszcz (today, Poland) Dominican church, endowed in 1654 by the Trakai Voivode (who later became the Bishop of Vilnius) Mikołaj Stefan Pac, according to the data of the 1804 visitation, still had an altar of St Rose of Lima with a large canvas depicting the saint, possibly dating back to the seventeenth century⁴⁶. Altars of Saint Rose of Lima in the first half of the nineteenth century are also mentioned in the Dominican churches of Merkinė⁴⁷ and Astravas (today, Belarus)⁴⁸, which did not survive until our time. In the Kaunas Dominican church built in

44 [Michał Wojniłowicz], *Rosa Bogu Y Ludziom Miła Y Przyjemna, Jaśnie Wielmożna Jey Mość Pani P. Marcibella Anna na Dąbrownie y Zastawiu, Hlebowiczowna Ogińska Woiewodzina Trocka, Mścibowska, Dorsumiska, Rochaczewska, Starościna, Roku 1681. dnia dwunastego Grudnia [z] Ziemię do Nieba przez śmierć przeniesiona w Rosi Roku 1683. dnia dwunastego Stycznia w Kościele Ojców Dominikanow przy S. Duchu w Wilnie przez <...>, S. Theol. Doktora Ex:Provincyala, Pierwszego Oycy Provincyey Litewskiej, Przeora Poporskiego. Tegoż Zakonu Kaznodziejskiego Dominika Świętego Słowem Bożym Obiawiona*, W Warszawie, W Drukarni Oycow Scholarum Piarum, Roku Pańskiego, 1683, p. C3v, Er, Ev.

45 Visitation acts of the monasteries of the Lithuanian Dominican province, 1819, in: Lithuanian State Historical Archives, f. 694, ap. 1, b. 3662, l. 31; Visitation acts of the monasteries of the Lithuanian Dominican province, 1830, in: Lithuanian State Historical Archives, f. 694, ap. 1, b. 3776, l. 130–131, 166–166.

46 Wizytacja Dekanalna Kościoła Parafialnego Choroskiego Ojców Dominikanów w Dekanacie Dystrykcie Białostockim Diecezji Wigierskiej będącego w roku 1804 dnia 19 października odprawiona, in: *Parafia rzymskokatolicka p. w. św. Jana Chrzciciela i św. Szczepana Męczennika w Choroszczy*, [online], [cited 31-07-2020], <http://www.choroszcz.bialystok.opoka.org.pl/index.php?id=historia#wiz>.

47 Visitation acts of the monasteries of the Lithuanian Dominican province, 1819, l. 37.

48 Visitation acts of the monasteries of the Lithuanian Dominican province, 1830, l. 278.



2.
 Painting of Saint Rose of Lima in the
 Kazokiškės Church, photo by Aloyzas
 Petrašiūnas, 2005, Archives of the Cultural
 Heritage Centre, Lithuania

1678, a painting of Saint Rose of Lima was held in the second tier of the altar of Our Lady of the Rosary⁴⁹. The former Dominican monastery of Seinai (today, Sejny, Poland), which had close ties with the Vilnius Dominicans since its founding in the early seventeenth century, also belongs to the cultural area of the Grand Duchy of Lithuania. One of the side altars of the Seinai brick church rebuilt in 1760 held a painting of Saint Rose of Lima up until the end of the 19th century (later it was replaced with an image of St Francis of Assisi)⁵⁰. After the closure of the Dominican Church of the Body of God in Kaunas in 1845, it was transferred to the Kaunas Benedictine Church of Saint Nicholas (its present location is unknown)⁵¹.

Certainly, the data of the visitations are not very thorough, as sometimes, not all the altar paintings and sculptures are listed, or the saints are erroneously identified. One of the most beautiful images of the saint that have survived until today in Lithuanian churches is the painting of Saint Rose of Lima in the Kazokiškės church, which has been serviced by the Dominicans of the Paparčiai monastery since 1649 [Fig. 2]. In the

⁴⁹ *Ibid.*, l. 118.

⁵⁰ Laima Šinkūnaitė, Delicija Kossa, "Seinų Švč. Mergelės Marijos Apsilankymo bazilika: dailės ikonografija", in: *Soter*, 2012, No. 41 (69), p. 128.

⁵¹ Aušra Vasiliauskienė, *Kauno benediktinių vienuolyno ansamblio meninė savastis*, Vilnius: Versus Aureus, 2016, pp. 106–108.



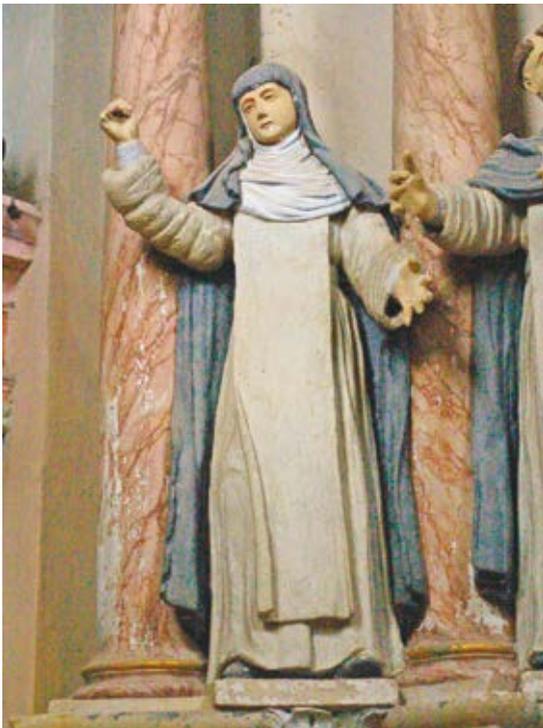
3.
 Painting of Saint Rose
 of Lima in the Raseiniai
 Church, photo by Eglė
 Bagušinskaitė, 2018,
 Archives of the Cultural
 Heritage Centre,
 Lithuania

canvas dating to the late seventeenth – early eighteenth century, the saint is represented in ecstasy. The subject of roses is given special emphasis – the nun’s head is decorated with a crown of roses, a little angel at her feet is holding a basket with roses and, at the top, on the right, the Blessed Virgin Mary is seen throwing the nun a three-blossom rose branch – a symbol of the Rosary Prayer. Mention should be made of another late eighteenth-century painting in the former Dominican church in Raseiniai, in the second tier of the Altar of the Blessed Virgin Mary [Fig. 3]. There, Saint Rose of Lima is depicted looking at the Crucifix and contemplating the Passion of Christ. The field of meanings is expanded by the Holy Scripture opened in front of her with an excerpt from Saint Paul’s letter to the Galatians: *Mihi autem absit gloriari, nisi in cruce Domini nostri Jesu Christi*⁵² (Galatians 6:14), on which a symbol of purity – a lily branch – is placed. The nun’s head is adorned with her customary attribute – a crown of roses.

⁵² God forbid that I should make a display of anything, except the cross of our Lord Jesus Christ.



4.
Sculpture of Saint Rose of Lima in
the Vilnius Church of the Holy Spirit,
photo by Aloyzas Petrašiūnas, 2012,
Archives of the Cultural Heritage
Centre, Lithuania



5.
Sculpture of Saint Rose of Lima in
the Palėvenė Saint Dominic Church,
Archives of the Cultural Heritage
Centre, Lithuania



6.
Our Lady of the Rosary with Saint Dominic and Saint Rose of Lima, Rudamina Church, photo by Aloyzas Petrašiūnas, 2007, Archives of the Cultural Heritage Centre, Lithuania



7.
 Saint Rose of Lima (detail from *Our Lady of the Rosary with Saint Dominic and Saint Rose of Lima*), photo by Aloyzas Petrašiūnas, 2017, Archives of the Cultural Heritage Centre, Lithuania

After the fires of the middle of the eighteenth century, the altar of Saint Rose of Lima was not rebuilt in the Vilnius Church of the Holy Spirit, but her sculpture is still part of the high altar, next to the figures of Saints Paul and Peter, and Saint Catherine of Siena [Fig. 4]. As the Crucified Christ hangs in the high altar, Saint Rose is represented adoring the suffering Saviour; she is also holding a crucifix. A crucifix was most likely held in the hand of Saint Rose of Lima in the sculpture standing in the altar of Our Lady of the Rosary of the Palėvenė Dominican church built in the middle of the eighteenth century [Fig. 5].

There were a number of pictures of Our Lady of the Rosary and Saint Rose of Lima in Lithuanian churches. Such compositions could be found not only in the temples of the Dominican monasteries, but also in parish churches, in which the Confraternities of the Rosary operated. For example, a painting from the altar of the Confraternity of Our Lady of the Rosary built in 1739 and depicting Our Lady of the Rosary with Saint Dominic and Saint Rose of Lima has survived in the Rudamina church (Vilnius District)⁵³ [Figs. 6–7]. Its ornate metal setting testifies that this altar painting of the Confraternity of the Rosary was highly venerated by believers. Eighteenth-century paintings with a similar iconography have survived in the former Dominican church in Vasiliškės (today, Belarus)⁵⁴ and the Volpa church (today, Belarus)⁵⁵. There might have been even more such compositions but, because of a similar iconography, Saint Rose is often confused with Saint Catherine of Siena.

South American Elements in the Hagiography and Iconography of Saint Rose of Lima

In her monastic life, the first South American saint purposefully aspired to resemble the great Dominican saint of the fourteenth century – Catherine of Siena – as closely as possible. It should be noted that the majority of hagiographic publications dedicated to Saint Rose of Lima, published in the Polish-Lithuanian Commonwealth, present her above all as a representative of the Dominican order and emphasise her Christian virtues. This situation was partly determined by Saint Rose’s attitudes and the focus on the aspects of her inner life. As Christopher D. Gascón aptly noted, “Like most Christian ascetics, she strove to divest herself of the worldly to enter to the realm of the divine. Perhaps as a result of this, her biographies reveal relatively little of the cultural context.”⁵⁶

⁵³ Saulius Mikėnas, “Rudaminos bažnyčios dailės kūriniai”, in: *Kultūros paminklų enciklopedija*, t. II: *Rytų Lietuva*, Vilnius: Mokslo ir enciklopedijų leidybos institutas, 1998, p. 329.

⁵⁴ Katarzyna Mączewska, “Kościół parafialny p. w. Św. Jana Chrzciciela i klasztor Dominikanów w Wasiliszkach”, in: *Kościół i klasztorzy rzymskokatolickie dawnego województwa wileńskiego*, t. 3, Kraków: Międzynarodowe Centrum Kultury, 2010, p. 112, Fig. 24.

⁵⁵ Michał Wardzyński, “Kościół parafialny p. w. Św. Jana Chrzciciela w Wolpie”, in: *Kościół i klasztorzy rzymskokatolickie dawnego województwa nowogrodzkiego*, t. 1, Kraków: Międzynarodowe Centrum Kultury, 2003, p. 288, Fig. 368.

⁵⁶ Christopher D. Gascón, *op. cit.*, p. 44.

More information about South America and the daily life of Saint Rose can be found in the highly picturesque and detailed description of her life prepared by Leonard Hansen (Vincent Torre), and its translations. The first chapter of this narrative (“On Rose’s homeland, birth and childhood”) starts with a brief description of the city of Lima, a famous and rich port in South America (also called India), the capital of the Kingdom of Peru, but right away, the symbolic links to the Order of Preachers are emphasised – the saint-to-be was born on the feast day of the Dominican saint, Saint Agnes of Montepulciano, and furthermore, she was born in a house on Saint Dominic Street close to a church of this order⁵⁷.

However, while describing daily events in Rose’s life and her mystical experiences, the author brings up some exotic features of Peruvian nature. For example, he notes that “the fields of Lima abound in parrots and multicoloured butterflies”, and mentions that while Rose was contemplating her spiritual teacher and ideal, Saint Catherine of Siena, a black and white butterfly started to circle around her⁵⁸. Describing Rose’s self-mortifications, the author refers to a special dish eaten cold, called *gaspachos* in “Indian”, which she would make adding vinegar and bile⁵⁹, and also describes in detail a strange tree common in “the West Indies”, called *Grandilla* by the locals and *Flos Passionis* in Latin⁶⁰, whose bitter leaves rather than sweet fruit Rose cooked for dinner, and mentions oranges, saying that the only thing Rose ate while fasting was their seeds⁶¹. Interesting information is given about chocolate, which started to be known in Europe at that time – there is a description of how once, when Rose was weak, her mother prepared a warm drink from water and sugar, adding a certain mass called *cocola’ta* by the locals⁶². At that time, there were conflicting opinions about the use of chocolate and cocoa in Europe, disagreement if it was a remedy or the devil’s invention, and if it was suitable nutrition during fasting. Importantly, chocolate had many uses during Aztec religious ceremonies and was associated with the heart and blood⁶³.

57 [Leonard Hansen], *Roza indyiska*, 1677, p. A.

58 *Ibid.*, pp. 16–17. Black and white are the colours of the Dominican habit.

59 *Ibid.*, p. 28.

60 *Passiflora ligularis*. The name derives from the symbols of the Passion of Christ that allegedly can be seen in its foliage.

61 [Leonard Hansen], *Roza indyiska*, 1677, pp. 28–29.

62 *Ibid.*, p. 93.

63 Christopher D. Gascón, *op. cit.*, p. 50.

An episode with chocolate was also included in the above-mentioned Spanish comedy *Santa Rosa del Perú*. According to the scholar who analysed the play, “This episode of Rose’s life was actually used in the debate to argue that chocolate was a sacred and virtuous drink”⁶⁴.

Hansen’s life of Rose allowed the reader to form a certain image about Peruvian society as well. The rather recently Christianised country, having become a field of intense missionary activity, already in Rose’s lifetime (1615) was subject to raids by Dutch pirates, and is shown in the book as an outpost of protecting Catholicism from Protestantism in America. Incidentally, in the previously mentioned Spanish comedy, America is shown as a new stronghold of the true faith, counterbalancing the Protestantism taking root in Europe, and Saint Rose is presented not as someone culturally different, but as a warrior of Spain in the New World, whose prayers helped to repel the Protestant invaders⁶⁵. Hansen describes pagan Indians living in remote South American locations in large numbers as “crude, animalistic, austere peoples”⁶⁶, and saving their souls was one of the main concerns of Saint Rose of Lima. As one of her virtues, the author of her “life” mentions her efforts to take care of beggars regardless of their origin – “be they Spanish, Indian, black or white, family members or slaves”⁶⁷. From this narrative we also learn about the existence of slavery, but it is only mentioned as much as it reflects Saint Rose’s efforts to save souls. For example, it was described how a coloured maid of a noble lady called Sperance, a pagan brought from Africa, was baptised before her death thanks to Saint Rose⁶⁸.

In the special-occasion sermons published in Vilnius, Rose is called *indiana*, but emphasis is placed above all on her Christian virtues rather than her origin; her monastic dedication, modesty, piety, strict asceticism and acts of mercy are praised, while mundane details or reflections of daily life in Lima are much less present or even totally absent. For example, in his booklet, Wawrzyniec Janowicz introduces “the Indian Rose” as having descended from the land of wild beasts, a primitive, savage and cruel people of the New World, but worthy of respect because of her moral

⁶⁴ *Ibid.*, p. 48.

⁶⁵ *Ibid.*, p. 53.

⁶⁶ [Leonard Hansen], *Roza indyjska*, 1677, p. 146.

⁶⁷ *Ibid.*, p. 155.

⁶⁸ *Ibid.*, pp. 186–187.

and spiritual choices⁶⁹. The preacher sets this chaste maiden as a model to be followed for the noble women and girls of Lithuania, and harshly berates the latter first of all for their widespread inclination to adopt “luxurious foreign clothes and hair decorations”, and chase Italian, German and French fashions⁷⁰. To those who “paint and powder their hair”, who supposedly are ashamed of their nationality and out of vanity wear imported clothes, pearls, velvet, expensive laces, sashes and galloons, he opposes the Blessed Rose, saying that her clothes are her habit, her headwear is a metal crown with ninety-nine thorns, her powder and blush is Indian poisonous pepper that burns her eyes and skin, her sashes and galloons are marks of self-discipline on her skin, and her pearls are her tears⁷¹.

Conclusions

1. Thanks to the Dominicans, devotion to Saint Rose of Lima reached the Grand Duchy of Lithuania very quickly, even before her official beatification and canonisation. In the publications published in her honour in Lithuania, special emphasis was placed on the virtues of monastic life of the Dominican tertiary, her austere asceticism and mystical experiences, and her devotion to Mary and Jesus. The saint’s native country Peru and its capital Lima are only mentioned in passing. However, the residents of the Grand Duchy of Lithuania could find certain information about Peru in the Polish translation (1666, 1677) of the popular booklet *Vita mirabile* [...] by Leonard Hansen (Vincent Torre) (1664).

2. In the second half of the seventeenth century, images of Saint Rose of Lima must have been found in many churches of the Lithuanian Dominican province, but already in the 18th century, devotion to her had begun to fade in Lithuania.

3. In the surviving images, Saint Rose of Lima is depicted either contemplating the Passion of Christ, or in adoration of Our Lady of the Rosary. In the compositions of Our Lady of the Rosary, it is often difficult to distinguish her from Saint Catherine of Siena. Her main attributes are a Dominican habit, a crown of thorns or roses, roses and lilies, and a crucifix. Her local iconography does not include any specific Latin American features.

⁶⁹ [Wawrzyniec Janowicz], *op. cit.*, p. A4, B3v.

⁷⁰ *Roza Błogosławiona Indianka zakonu kaznodziejskiego* [...], p. B4v.

⁷¹ *Roza Błogosławiona Indianka zakonu kaznodziejskiego* [...], p. C–Cv.

4. The “Lithuanian” iconography of Saint Rose of Lima basically reflects the general European traditions of representing this saint, based on a paradoxical emphasis on her belonging to the distant “New World” in her written “lives” and a simultaneous levelling-out of any cultural differences in visual representations. Perhaps this choice was intended to show the spread of the Good News of Jesus Christ in the world, transcending all historical and ethnical boundaries, to express the universal character of the Catholic Church, and to underline cultural community that belonging to this religious denomination entails. Alongside, through the image of Saint Rose of Lima, the belonging of all Latin America to the Roman Catholic Church was expressed.

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Santrauka

Šv. Rožės Limietės kultas ir atvaizdai Lietuvoje

Rūta Janonienė

Reikšminiai žodžiai: šv. Marijos Rožė, Lima, Peru, dominikonai, sakralinė dailė, Lietuvos Didžiosios Kunigaikštystės kultūra.

Straipsnis skirtas pirmosios Lotynų Amerikos katalikų šventosios Isabelės Flores de Oliva (1586–1617), visuotinai žinomos kaip šv. Rožė Limietė, atvaizdų ikonografijai Lietuvoje. Jauna mirusi dominikonų ordino tretininkė, garsėjusi itin asketišku gyvenimo būdu, įvairiomis dorybėmis, nepalaužiamu tikėjimu, iškart po mirties imta gerbti Peru tikinčiųjų. Greitai jos kultas išplito ne tik Pietų Amerikoje, bet ir Europoje. Straipsnyje, remiantis publikuotais ir rankraštiniais šaltiniais, taip pat bažnyčiose išlikusiais kūrinių, aptariama, kaip Lietuvos Didžiojoje Kunigaikštystėje buvo skleidžiama žinia apie šv. Rožės Limietės gyvenimą ir asmenį, kas apie šventąją ir „Naująjį Pasaulį“ akcentuota rašytiniuose jos „Gyvenimuose“. Tyrimas parodė, kad „lietuviškoji“ šventosios ikonografija atspindi bendraeuropietiškas šios šventosios vaizdavimo tradicijas, pagrįstas bet kokių kultūrinių skirtumų niveliavimu vaizdinėse jos reprezentacijose. Galbūt taip per šv. Rožės Limietės paveikslą buvo išreiškiamas visos Lotynų Amerikos priklausymas vieningai Romos Katalikų Bažnyčiai.