

Look for the Domeykos! Images of *The Lord of Good Hope* from Santiago de Chile in the Vilnius Archdiocese

Sigita Maslauskaitė-Mažylienė

Vilnius Academy of Arts / Church Heritage Museum

Lithuania

sigita.maslauskaite@vda.lt

———— The article aims to find out whether the appearance of the images of *The Lord of Good Hope* with its rare iconography in Lithuania was influenced by the family history of the famous geologist Ignacy Domeyko (Lith. Ignotas Domeika, 1802–1889), while emphasising the contribution of his son, Rev. Hernán Domeyko (1859–1931), towards the dissemination of this cult. The history and iconography of the image, as well as the development of the veneration tradition in Santiago de Chile and the Vilnius Archdiocese is explored. The authorship of the painting of Vilnius Cathedral is established, the erroneous date of its creation established in historiography is corrected, and the votives belonging to the painting are identified.

Keywords: Ignacy Domeyko, Hernán Domeyko, Manuel Jesús Núñez González, The Lord of Good Hope, Santiago's St Saturnino Church, Vilnius Cathedral, Church of Old Trakai.



1.
The Lord of Good Hope, unknown artist, signature "BJC", 1901, oil on canvas, 116 × 157 cm, Church of Old Trakai, photo by Kęstutis Stoškus, 2020

Prehistory

The inventory of valuable artworks of the Church of the Revelation to the Blessed Virgin Mary and St Benedict of Old Trakai, compiled on 23 November 2003, includes the following description of a painting:

II. 14. *Christ of Good Hope* (El Señor de la Buena Esperanza). Oil on canvas, 131.5 × 170.5 cm. Signed: BJC (or BH), 1901 [Fig. 1].

The painting is held in the deanery, in a special room – the winter chapel. Restored in 2002 at the conservation workshop of the Archdiocesan Curia.

The painting used to hang in the side chapel of the Old Trakai church (looking at the high altar from the left side of the presbytery). Presently the chapel stands empty. A provisional altar has survived, which was probably meant specially for this painting.

The iconography of the painting originates from South America. In the capital of Ecuador, Quito, a painting with a similar iconography was venerated in the Augustinian church between 1644 and 1650. Its replicas spread to other South American countries. The image that found itself in Old Trakai in unknown circumstances is related to the son of the famous Lithuanian-born scientist Ignacy Domeyko, Hernán Domeyko, who acquired the painting while serving as a priest in Santiago de Chile in 1891. The image of *Christ of Good Hope* must have been held in high respect in this religious family. Its replicas and engravings might have reached Lithuania together with Ignacy Domeyko or his successors. In 1901, in so far unknown circumstances, *Christ of Good Hope* of Old Trakai was painted. <...> The miraculous power of this image must have been known in Lithuania in the 19th century, as a painting on a similar subject, only somewhat smaller, appeared in Vilnius Cathedral as well. (Núñez Gonzala, *Christ of Good Hope*, 1873, oil on canvas, 75 × 58 cm, [Figs. 2–3]).

The painting has a high historical and iconographic value.¹

One of the authors of the inventory description, the art researcher Birutė Rūta Vitkauskienė, recalls that she heard this story in 2003 from the art photographer Mariusz Hermanowicz (1950–2008), a descendant of the Gervėčiai branch of the Domeyko family. Based in Orléans (France), Hermanowicz often visited Vilnius, where he explored his family history and restored the Domeyko family photographs². He provided information on the family and on another image, well-known in Lithuania to the researchers who wrote about the Domeykos³, and it was to him that the art researcher showed the painting of *The Lord of Good Hope* in Vilnius Cathedral.

1 Inventory of valuable artworks of the Church of the Revelation to the Blessed Virgin Mary and St Benedict of Old Trakai, 2003, compiled by Sigita Maslauskaitė and Birutė Rūta Vitkauskienė, in: Archive of the Vilnius Archdiocesan Curia, l. 6–7. As Lithuanian and Spanish believers use different versions of the name of the Lord Jesus, the title of the image varies in the article: The Lord of Good Hope, Christ of Good Hope, Jesus of Good Hope, the Lord Jesus of Good Hope.

2 Algimantas Grigelis, Leonora Živilė Gelumbauskaitė, “Ignoto Domeikos protėviai ir ainiai”, in: *Ignotas Domeika. Geologas, mineralogas, kalbų inžinierius*, ed. Algimantas Grigelis, Vilnius: Vilnius University, 2017, p. 153, footnote No. 63. Almost all photographs of the Domeyko family illustrating this article have the inscription: “Restored by Mariusz Hermanowicz”.

3 Liliana Narkowicz, the author of the article on the kinship of the Domeyko and the Hermanowicz families, is grateful to Mariusz Hermanowicz for the information about the image-medallion of Our Lady of the Gate of Dawn with a dedication, gifted to Rev. Hernán by his cousin Waclaw from Gervėčiai, which used to hang in the house of Ignacy Domeyko’s daughter Anita: Liliana Narkowicz, “Rozmowa niekonwencjonalna o rodzinie <...> Domeyków”, [online], [cited 23-05-2020], <http://archiwum2000.tripod.com/515/narkow.html>.



2.
Manuel Jesús Núñez
González, *The Lord
of Good Hope*, 1893,
oil on canvas, Vilnius
St Stanislaus and St
Ladislaus Archcathedral
Basilica, photo by
Kęstutis Stoškus, 2020



3.
Fragment of the painting in Vilnius Cathedral with the artist's signature, photo by Kęstutis Stoškus, 2020

The aim of the article is to find out if the family history of the renowned geologist and mineralogist Ignacy Domeyko had anything to do with the appearance of the iconographically rare images of *The Lord of Good Hope* in Lithuania. We also aim to establish the stylistic and iconographic attribution of the painting, its dating and interpretation.

The resources of the present research can be divided into the following groups: 1) the paintings of *The Lord of Good Hope* of Vilnius Cathedral and the Church of Old Trakai, 2) the inventories of Vilnius Cathedral and the Church of Old Trakai of the late 19th–early 20th century, and the narrative recorded in the inventory of valuable artworks of the Church of the Visitation of the Blessed Virgin Mary of Old Trakai of 2003, 3) the historiography and memoirs of the Domeykos⁴, 4) the sources of the cult of The Lord of Good Hope, 5) the conservation material of the painting of *The Lord of Good Hope* from Vilnius Archcathedral, 6) the votives of the painting of Vilnius Cathedral, 7) personal correspondence with the head of the archive of the Santiago Archdiocese, Arlette Marielle Libourel, and the dean of St Saturnino Church, Rev. Álvaro Chordi Miranda.

Ignacy Domeyko (1802–1889)

The personality, life and works of Ignacy Domeyko have been the subject of some Lithuanian researchers. In particular, on the occasion of the 200th anniversary of his birth (2002), there were attempts to overview the scientist's biography and works: in a series of dedicated conferences, collections of articles, an exhibition at the National Museum of Lithuania, and a catalogue of his works⁵. Sources on his life and works contain bibliography

4 In preparing the article, the author referred to the Lithuanian translation of Domeyko's memoirs pertaining to the time before 1845: Ignotas Domeika, *Mano kelionės. Trentinio prisiminimai*, Vol. 1, translated from Polish by Ona Slavėnaitė, Dalia Saukaitytė, Vilnius: Pradai, 2002, and Ignotas Domeika, *Mano kelionės. Trentinio prisiminimai*, Vol. 2, translated from Polish by Dalia Saukaitytė, Vilnius: Margi raštai, 2008. Domeyko's memoirs for the period of 1845 to 1888 have not been translated into Lithuanian: Ignacy Domeyko, *Moje podróże (pamiętniki wygnania) 1846–1888*, Vol. 3, przygotowała do druku, opatrzyla przedmowa i przypisami Elżbieta Helena Nieciowa, Wrocław–Warszawa–Kraków: Ossolineum, 1963. *Ignotas Domeika 1802–1889. Gyvenimas, darbai ir indėlis į mokslą: Tarptautinės mokslinės konferencijos darbai*, 2002 m. rugsėjo 10–12 d., Vilnius, Lietuva / *Ignacy Domeyko 1802–1889. His life, works and contribution to science: Proceedings of the International Scientific Conference 10–12 September 2002*, Vilnius, Lithuania, sudarytojas / edited by Algimantas Grigelis, Vilnius: Vilniaus universitetas, Lietuvos mokslų akademija, Geologijos ir geografijos institutas, Lietuvos istorijos institutas, 2002.

5 *Ignotas Domeika. Lietuvai, Prancūzijai, Čilei 1802–1889 / Ignacy Domeyko for Lithuania, France, Chile 1802–1889*, eds. Juozas Paškevičius, Diana Streikuvienė, Tadas Šėma and Vladas Vitkauskas, Vilnius: The National Museum of Lithuania, 2002.

in the Polish and Spanish languages and a list of educational articles, that emphasise Domeyko's achievements as a famous mineralogist, the pioneer of Chile's scientific mining industry and a long-term rector of the University of Santiago⁶. Lithuanian and Polish authors were interested in Domeyko's youth, his activity in the Philomathic Society, his friendship with Adam Mickiewicz and other famous figures of that time, his studies in Paris, his fate as an emigrant, and his love for and happy marriage to a much younger Chilean woman. They also wrote about the scientist's trip already at his old age to Europe and his native Nedzvyatka (today, Navahrudak province in Belarus), and about his difficult journey back to Chile. Domeyko died soon after his return to Chile, having turned 87. It should be noted that there has been an extensive interest in Domeyko's scientific discoveries and works both globally and in this country, but the biographical facts important for the present research can only be found in sources recently published in Lithuania⁷.

All the authors who wrote about Domeyko largely referred to the scientist's travel notes covering the period between 1846 and 1888. Domeyko's grandchildren handed the notes over to the library of the Polish Academy of Sciences, and in 1962–1963, three volumes of Domeyko's *My Travels* with commentaries and explanations were published⁸. However, the author of this article did not succeed in finding any facts or hints to prove the account found in the inventory of the Old Trakai Church, a source rich in curious biographical details, adventures and stories. Even though the articles on Domeyko underline that he was a genuine example of a Polish Catholic⁹, even in this respect any details on objects or places of personal piety relevant to art research could not be found. According to historiography, daily prayers in Polish were an important part of Domeyko's life. He wrote an essay of a theological nature, and in his letters to friends used to mention God constantly, fully placing his future in His hands¹⁰. We even find an announcement that in 1996, a group of postulators in Chile initiated the recognition

6 *Ibid.*, pp. 94–96.

7 *Ignotas Domeika 1802–1889. Gyvenimas, darbai ir indėlis į mokslą.*

8 *Moje podróże.* Vilnius University Library also holds the manuscript of Ignacy Domeyko's memoirs: Aliucija Orentaitė, "Ignoto Domeikos atsiminimų rankraštis Vilniaus universiteto bibliotekos rankraščių skyriuje", in: *Ignotas Domeika 1802–1889. Gyvenimas, darbai ir indėlis į mokslą*, pp. 295–299.

9 Zdzisław Jan Ryn, "Ignotas Domeika. Asmenybė ir dvasia", in: *Ibid.*, pp. 92–93.

10 *Ibid.*, pp. 93–94.

of Domeyko as a Servant of God, “thus acknowledging his remarkable and heroic Christian activity in deportation and emigration”¹¹, but there is no mention of an image of any saint or Christ that would have been important for the pious scholar or the members of his family.

Hernán Domeyko (1859–1931)

Biographical facts about Ignacy’s son Hernán Esteban Domeyko Sotomayor (better known as Hernán Domeyko), can be found on the genealogy website *www.geni.com* and in his father’s memoirs about his trips. Hernán was born in his parents’ house on Cueto street in Santiago. His early calling to the priesthood may have been prompted by his frail health since childhood, even though Hernán lived the longest of all Ignacio’s children and died at the age of 72. Throughout 1884–1888, Hernán with his brother Casimir (1863–1922) accompanied Ignacy Domeyko on his trip to Europe. On 5 July 1886, they arrived in Europe by boat and disembarked at the port of Bordeaux. They proceeded to visit Paris and Krakow, where Ignacy Domeyko was enthusiastically received by the citizens, and also made a sojourn to Warsaw and their father’s birthplace in Nedzvyatka. In 1885, Hernán travelled to Rome and participated in an audience with Pope Leo XIII, visited Naples, and together with his father climbed Vesuvius. In the same year, father and the son parted ways: Hernán stayed at the Theological Seminary in Rome, and his father returned to Krakow. On 31 July 1887, during the festival of St Ignatius of Loyola at the Roman Jesuit College, in the cell where St Ignatius died, Hernán Domeyko was ordained a priest. On 1 August, Rev. Hernán celebrated his first Mass in the crypt of St Peter’s Basilica in Rome “under the high altar”¹². On Christmas Eve (24 December 1887), Rev. Hernán prayed in Wawel Cathedral in Krakow¹³. It seems that Hernán remained in Europe to study and did not return to Chile with his father. Ignacy left Europe in November 1888, but it is recorded that at the hour of his death, on 23 January 1889, in Santiago, “his two sons [Hernán and Casimir] were kneeling on either side of his bed, holding his hands”¹⁴.

¹¹ *Ibid.*, p. 97.

¹² *Moje podróże*, p. 303.

¹³ *Ibid.*, p. 305.

¹⁴ Paz Domeyko, “Ignotas Domeika – šeimos žmogus”, in: *Ignotas Domeika 1802–1889. Gyvenimas, darbai ir indėlis į mokslą*, p. 25.

Ignacy Domeyko's travel diaries are arranged chronologically, and the four-year period of his travels in Europe (1884–1888) would be relevant in regard to the issue of a possible appearance of the paintings in Lithuania, but there is no information about any gifts of Ignacy Domeyko or his son Hernán to Lithuanian churches or individuals living in Lithuania, except a mention that in 1884, Rev. Hernán was not always with his father – he visited Lithuania independently and took part in a relative's funeral, while his father was waiting for him in Paris all through February¹⁵.

The Domeykos in Santiago de Chile and *The Lord of Good Hope* of St Saturnino Church

Ignacy Domeyko arrived in Chile in 1838, but until 1847, he worked at La Serena higher mining school in the north of the country. In 1847, Domeyko moved to Santiago, in 1849, he bought “a small house in the village”¹⁶, in 1850, he married Enriqueta Sotomayor Guzmán (1835–1870) and had four children¹⁷. Domeyko lived in Santiago until his death and was buried in a Santiago cemetery.

When Domeyko moved to Cueto street, the construction of St Saturnino Church was underway in the vicinity, at Yungay Square¹⁸. According to an internet source, the parish was established in 1844¹⁹, while another source claims that it happened much earlier, in 1830, when Rev. Luis Benavente founded a parish on the land property where the first Santiago prison once stood²⁰. A wood and earth masonry chapel was built, and the image of St Saturnino created in Quito (the capital of Ecuador) was transferred there. The painting with an image of the titular patron saint of the church, an elderly Roman martyr Saint Saturnino, was brought to Santiago by the Augustinian brother Gaspar de Vallarroel from his native Quito²¹.

¹⁵ *Moje podróże*, p. 175.

¹⁶ Paz Domeyko, *op. cit.*, p. 19. At that time, it was an area outside Santiago.

¹⁷ Son Henrik died at the age of one, and the other three children Casimir, Hernán and Anita survived. Paz Domeyko, *op. cit.*, pp. 21–22.

¹⁸ The residential area of the parish (where the Domeykos also lived) was established in 1839 on the so-called Llano de Portales property, when the Chilean army conquered the Peru-Bolivian confederation in the Battle of Yungay.

¹⁹ Iglesia San Saturnino, [online], [cited 12-08-2020], <https://www.santiagoregion.com/es/ver/4/708/iglesia-san-saturnino>.

²⁰ Iglesia San Saturnino – Historia, [online], [cited 12-08-2020], <http://iglesiaspatrimoniales.cl/iglesia-san-saturnino-historia/>.

²¹ *Ibid.*

Soon the temple was reconstructed and acquired its present shape (architect Teodoro Burchard, decorator Luis Nogués). It was consecrated in 1887, when the Domeykos were in Europe²².

In *My Travels*, Domeyko describes the landmarks of Chile's capital and the persons he met. His impressions from Santiago are from the period between 1841 and 1874. We can see that the scientist is attentive to details: he writes about churches and monasteries, describes political moods, the customs of the local inhabitants and a fire in the Jesuit church, but does not mention the new parochial St Saturnino Church that was being built in the vicinity²³. The Domeykos must have been aware of the construction and, as devout Catholics, might have contributed to its funding. In the descriptions of the history of St Saturnino Church found in the internet sources, several facts relevant for this research came up:

1. In 1892, Rev. Hernán Domeyko gifted a painting of *Christ of Good Hope* to St Saturnino Church.
2. One of the stained-glass windows of St Saturnino Church created in 1887 represents Jesus of Good Hope.
3. On the wall [possibly, exterior] of St Saturnino Church, used to hang an image of *Christ of Good Hope* “with a slot for appeals”²⁴.
4. All internet portals note that “a Polish sage” Ignacy Domeyko, “whose huge beautiful house has survived ruthless demolitions and still stands on Cueto street” used to live at Yungay Square²⁵.

It seems that there were two paintings in St Saturnino Church: one was gifted by Rev. Hernán, son of Ignacy Domeyko, and the other used to hang in the narthex “with a slot for appeals”, into which believers used to insert paper slips with written appeals asking for graces²⁶. What makes me think that the latter image was hung somewhere in the church exterior or narthex? Because the text reads that next to the image “a notebook page advertising some empanadas for two hundred pesos was taped to the wall”²⁷.

22 *Ibid.*

23 See Domeika Ignotas, *Mano kelionės*, Vol. 2, pp. 149–206.

24 Roberto Merino, *Todo Santiago. Crónicas de la ciudad*, Santiago de Chile: Hueders, 2012, [page not indicated, cited books.google 04-05-2020].

25 Today, it houses the Ignacy Domeyko Memorial Museum; *Ibid.*

26 A form of piety popular in Spanish-speaking countries. These appeals are regarded as intentions, for which the monastic community prays.

27 Roberto Merino, *op. cit.*

Announcements of this kind are usually hung at the front door or in the narthex and not inside the church²⁸.

The Legend and the Iconography of the Image

A central place in understanding the history of the iconography and the cult of a religious image is often occupied by a narrative that not only explains the iconography and meaning of the image, but also allows us to understand what was important for the narrators of the story: the concerns experienced by the community or the entire nation, historical circumstances behind the miraculous details of the legend, and the reasons that determined the place of veneration of that image and the spread of the cult. In our story, the legend or, rather, legends, also play an important role.

Above all, it should be said that the image donated by Rev. Hernán to St Saturnino Church in Santiago is a replica of the famous image of *The Lord of Good Hope* (*El Señor de la Buena Esperanza*) of Quito (the capital of Ecuador) from the middle of the 17th century. The prototype is a wooden sculpture held and venerated in St Augustine Church in Quito²⁹. It shows Christ sitting on a throne and holding a cross and a staff in his hands. Replicas and painted images of the sculpture are widespread in South American countries and Sevilla, Spain.

According to the legend, a mule carrying a heavy load was roaming the streets of Quito without a muleteer, until it finally stopped at the Augustinian monastery. There, it lay down on the ground and refused to move. Having unloaded the huge chest from the mule, people found a beautiful sculpture of *Jesus of Good Hope* dressed in a velvet tunic and wearing golden sandals incrustated with gems inside. They tried to bring the sculpture into the church, but their efforts were in vain, thus it had to be left in the monastery's guard-house. From that day, Catholic pilgrims from Quito started to flood to the Augustinian church. Finally, there was a miracle, and the message about Jesus of Good Hope spread even wider.

²⁸ Stuffed fried or oven-baked empanadas are very popular in South America. They probably have nothing in common with the image of Jesus of Good Hope. Unless – though the author does not mention it – their baking was organised by the parish. The publicist and translator Jūratė Micevičiūtė notes that empanadas were one of the ways to raise funds for an event or pilgrimage: women would bake a batch and sell them in their neighbourhood. *From a conversation*. I am grateful to Jūratė Micevičiūtė for her help in interpreting and translating the Spanish texts.

²⁹ The date of the appearance of the sculpture in the Augustinian church in Quito is 3 May 1652.

One night, a pious father of a family, Gabriel Cayancela, who lived in great poverty and did not receive support from anyone, came to pray at the sculpture of Jesus of Good Hope to save him from his misery, but the sexton told him that the monastery was soon to be closed. The next morning the man came again and began to pray passionately. When Gabriel was deep in prayer, a miracle happened and filled his heart with joy: Jesus of Good Hope dropped one of his sandals into his hands. Without much hesitation, the impoverished man took the sandal to a jeweller's shop to sell. As this object belonging to Jesus of Good Hope was easily recognisable, the jeweller made sure that the seller was arrested for sacrilege. This caused wide indignation and the poor man was accused of desecrating the holy object. The accusations were confirmed, and Gabriel was given a death sentence.

The condemned man asked for one final grace – to be taken to the miraculous statue. There, he spoke to the Lord deep from his heart, saying that His special gift had brought him death: he was to be executed for having accepted from Him an object meant to save him from poverty. While some were moved by these words and others were indignant, Jesus of Good Hope pointed his foot at the man again, and the other sandal fell into his hands. A wave of joyful surprise rolled through the crowd and everyone started shouting about a great miracle. The sentenced man was set free, and the authorities bought the sandal from him in exchange for gold. Thus, Gabriel was saved from poverty, and since that time, the miracle has been related to this image of Jesus of Good Hope³⁰.

This narrative explains the iconography of the image: a hand with a pair of scales weighing a sandal and gold coins, the sentenced man in chains, and the merciful judge – Christ. We can see that the iconography of the paintings in Vilnius Cathedral, the Church of Old Trakai and St Saturnino Church in Santiago repeats the details of the sculpture precisely: Christ sitting on the throne, his sumptuous tunic girdled with a rope crossed at the front in an X-shape, holding a cross and a staff. The staff is represented with two hooks or 'offshoots' and is similar to a pilgrim's staff, but much shorter.

³⁰ Though the aim of this article is not to explore the history of Quito's image, the fact that the sculpture of *The Lord of Good Hope* is old and has artistic value cannot be left unnoticed. It must have been brought to Ecuador from Sevilla. Its visual expression is clearly similar to that of the Jesus of Madrid, which is closely related to the genesis of the Jesus of Antakalnis in Vilnius. In the 17th century, Sevilla became a centre of dressed sculptures, and from there, images of this type spread to South America and Europe.

Perhaps the intention was to give this attribute two meanings: that of a pilgrim's staff and a ruler's sceptre. To Christ's right (and the viewer's left), a prisoner with tied hands is praying, and on the other side, an "invisible" hand is weighing one of Christ's sandals, which outweighs the plate of the scales with golden coins. The prisoner is depicted wearing a white cloak with a cross. He is not dressed like a prisoner; it may be the cloak of a member of the Fraternity of Good Hope³¹. The inscription under the scales, in the lower right corner of the Vilnius and Santiago paintings, reads: "The Lord of Good Hope of the Gate": El S[eñor] de la Porteria la Buena Esperanza.

In both Eastern and Western Christian art, the semantics of the 'image of the gate' implied in Christ's words "I am the gate. Whoever enters through me will be saved" (Jn 10, 9) is emphasised. The Lord of the Gate – in this case, Christ of Good Hope – is Christ who is willing to let a believer pass through the gate of Heaven. Christ is the hope of believers and a merciful judge. *Porta* – a gate or a door – also corresponds to the place of the image in the literal sense: it emphasises the protective and catechetical function of the image. The legend also explains the meaning of its location: in Quito, people tried to bring the statue of Jesus into the church, but they did not succeed and had to leave it in the monastery's guard-house, as the image was too heavy for human hands and the image itself wanted to be left in the antechamber. That is where its veneration started, and the guard-house became a place of pilgrimage. The ideas of forgiveness, mercy and redemption conveyed by the iconography of the image (the chained prisoner, Christ's footwear outweighing a pile of gold) are identical to the concept of the Trinitarian image of Jesus of Nazareth as a rescuer from captivity, which is better known in Lithuania³².

The Image of *The Lord of Good Hope* of Rev. Hernán Domeyko

The painting of Rev. Hernán Domeyko also has a history that is described in great detail with dates and names; it is totally different from the legend of the one of the Quito church. It can be found in two Polish

³¹ Most likely the figure of "a prisoner" appeared later, as an illustration of the story and a sign of piety. It can be seen that, for example, in Quito's sculptural composition, the prisoner's figure is dated to a later period. It is placed lower, next to the altar, as an addition to the image. The Church Fraternities of the Lord of Good Hope operated both in Seville and Chile. In Seville, the Church Fraternity of Christ of Good Hope is still active today.

³² For more, see: Regimanta Stankevičienė, *Antakalmio Jėzus ir kiti stebuklingojo Jėzaus Nazariečio atvaizdai Lietuvoje*, Vilnius: Lietuvos kultūros tyrimų institutas, 2017.

publications. The first is *Jezus "Dobrej Nadziei"* published in 1895 in Warsaw³³, and the second is *Pan Jezus Dobrej Nadziei* published in 1929 in Vilnius³⁴. The earlier publication has an "approbatur" of the canon R. Filochowski from 11/23 January 1895, the censor's approval of 5, and a sentence on the title page, under the title, which is very important for this research: "Do druku podał H. D" ["finalised for publication H. D"] – it shows a relation to Rev. Domeyko and the spread of the devotion to *The Lord of Good Hope*. The booklet was published in Warsaw, but there is no information about the existence of the image of *The Lord of Good Hope* in that city. We can guess that it was meant for Vilnius readers, and was only published in Warsaw because of presumably softer censorship in Poland.

The structure of both texts is identical, and the content consists of two parts: 1) a story about the miraculous image of *Jesus of Good Hope* of Quito, and 2) a narrative about *The Lord of Good Hope* of Santiago.

The history of the image of the St Saturnino parish in Santiago starts with the information that the young Rev. Domeyko who collected artworks once learned from his friend about two antique images held in a pawnshop in Santiago. Having looked at the images, he found one of them somewhat odd and did not want to buy it and asked the owner to sell him just the other one representing the Holy Trinity. However, the owner of the pawnshop who had held these images for many years refused to separate them and only agreed to sell them together. Thus, Rev. Hernán was compelled to buy both images. He hung them beside other paintings in his home library.

It happened in early 1881 (sic!)³⁵. And on 17 August [1891], when Chile was in the grip of revolutionary turmoil, Rev. Hernán together with Rev. Lucian Vargas prayed for their homeland in Rev. Domeyko's home chapel. On their way from the

³³ *Jezus „Dobrej Nadziei“*. *Opis historyczny cudownego obrazu czczonego w kościele św. Augustyna w Quito, w Ekwadorze i w parafii San Saturnino (Yungai) w Santiago, Rzpłtej Chilijskiej w Ameryce. Z dodaniem Nowenny do Pana Jezusa*, Warszawa: W drukarni St. Niemiry, 1895.

³⁴ *Pan Jezus Dobrej Nadziei*. *Opis historyczny cudownego obrazu czczonego w kościele św. Augustyna w Quito, w Ekwadorze, w Santiago. Z dodaniem Nowenny do Pana Jezusa*, Wilno: Drukarnia Archidiecezjalna w Wilnie, 1929.

³⁵ It is a mistake: it should be 1891, as in that year, Chile's six-month-long civil war; the so-called revolution of 1891, broke out, which ended in the defeat of the country's president José Manuel Balmaceda and the victory of the supporters of the National Congress. On 21–28 August 1891, the crucial battles of Concón and Placilla took place. The logical continuation of the text and the fact that in 1881, Hernán Domeyko had not yet become a priest shows that the date is erroneously indicated. Also see: Fidel Araneda Bravo, *Cronicas del Barrio Yungay, Santiago de Chile*, [publishing house not indicated], 1972, p. 48.

chapel, they passed by the image of Jesus. Suddenly Rev. Hernán felt some inexplicable pull towards the painting and clearly heard the words inside him: ‘Why are you not asking me for protection?’³⁶ Left speechless, he wanted to fall on his knees, but could not move. Still in a daze, he took the painting off the wall, put it on the table and lit a candle, and came to his senses already kneeling in front of it. From that night, he kept the painting close to the chapel, in the corridor (?), though Rev. Domeyko still did not dare to take it into the chapel.³⁷

Already earlier, on 2 August [1891], the same person who had showed the paintings to Rev. Hernán, also experienced a miracle: a crowd that broke into his house suddenly retreated without causing any damage, when he called for Christ’s intercession at this image. Having learned about it, Rev. Hernán hung the painting in the chapel, though still in a somewhat remote place (on the side wall (?)); however, word about the graces received through the image continued to spread and people started to bring offerings. It is noted that at that time nobody knew the real meaning of what was represented there, and it was only at the end of May 1892 that a monk from Ecuador, upon seeing this picture, shouted out: “But this is the image famous for its miracles!”, and told about its origin and miracles. From that time, Rev. Hernán and his family became even more pious³⁸.

The narrative contains a mention of an interesting religious practice related to the Santiago painting: “A slip of paper, measuring the length of the painting, was taken, and after consecration, these slips were given out to the sick, who felt immediately better or were totally cured”; but it is noted that it was not until 17 August 1892 that the fame of the image of *Jesus of Good Hope* began to spread widely and attract huge offerings and crowds of people who wanted to pray at the image in the chapel. The text does not mention the occasion itself, but we can guess that it could have been the celebration of the anniversary of the successful outcome of the military clashes in August 1891. According to the publication, from that day, the number of pilgrims and the abundance of graces at the image grew, and Rev. Hernán understood that he had to report it to his superiors³⁹.

³⁶ *Pan Jezus Dobrej Nadziei*, p. 17. Here and hereinafter, the publication of 1929 is quoted. Though the title of the publication of 1929 is shorter, both texts, as was mentioned, are similar.

³⁷ *Ibid.*, pp. 17–18.

³⁸ *Ibid.*, p. 18.

³⁹ Miraculous healings and graces are described in great detail; *Ibid.*, pp. 19–24.

In the end, Rev. Hernán's home chapel could no longer accommodate all the pilgrims, and the priest decided to hand over the image to the Santiago archbishop. As is noted in the gifting document sent by Rev. Hernán to the Santiago archbishop, from 17 August 1892 to 24 December of the same year, pilgrims made offerings to this image amounting to 3,516 piastres, as well as objects and utensils, one of them worth 300 piastres, two – 50 piastres each, seven – 20 piastres each, and others of smaller value⁴⁰.

The booklets include a decree of the Santiago archbishop Mariano Casanova, announced on 24 December 1892 on the occasion of the transfer of the painting. As is noted in the decree, the image of the Lord Jesus of Good Hope was to be transferred to the parochial St Saturnino Church, and a separate chapel or altar was to be installed for the collected offerings there. During the period of Lent, a novena was to be recited, and each Friday all year round, Mass celebrated. It is mentioned that the collected offerings amounted to 3,516 piastres; they were transferred to the Archdiocese's treasury and assigned for the maintenance of the above-mentioned altar, and Rev. Domeyko's expenses related to the altar's maintenance were confirmed. The dean of the St Saturnino parish included the artefacts listed in the decree in the church inventory⁴¹.

On 30 December 1892, which was a Friday, at 6:30 in the evening, a solemn procession from the house of Rev. Domeyko at 65 Cueto Street moved to St Saturnino Church. There was a huge crowd, and order had to be maintained to facilitate movement. Brought into the church, the painting was hung in the side nave⁴².

The narrative, most likely written on the occasion of gifting the painting to St Saturnino Church in Santiago, is interesting in its modernity: revolutionary historical circumstances; on a friend's advice, the image of God is bought from a pawnshop; the image is not valued as an object of piety until it draws attention to itself. Real names, precise dates are mentioned, experienced graces are described, and monetary offerings are meticulously listed, but the fact that the presence of another image of *Jesus of Good Hope* – the stained-glass window (1887) of St Saturnino Church – is left unmentioned is surprising. How is it possible that the narrator, having *The*

⁴⁰ *Ibid.*, pp. 25–26.

⁴¹ *Ibid.*, p. 27.

⁴² *Ibid.*

Image of the Gate in front of his eyes at the parochial church, would write about the new image as if he were not aware of the old one? Why? Perhaps he wanted to show the benefactor's modesty and place the emphasis on Divine Providence? Or was it a wish to outcompete the old rival with a new story of piety?

The Lord of Good Hope of Santiago's St Saturnino Church

The Lord of Good Hope of St Saturnino Church is painted on a better-quality canvas, which is mounted on a wooden base [Fig. 4]. The lower part of its wooden gilded frame bears the inscription "Señor de la Buena Esperanza". The size of the image with the frame is 125 × 100 cm, and without the frame, which is quite wide, the size is quite likely to be similar to that of Vilnius Cathedral (75 × 58 cm)⁴³. On the back side of the image, two metal plates with inscriptions are attached to the wooden board: 1) "Santiago. Setembre de 1893" and 2) "M. Aldunate".

As we learn from the memoirs of a Santiago priest, until 1969, the painting in Santiago's St Saturnino Church was held in a special altar, and was later transferred to "the winter chapel, which the dean Agustín Lloret by his very apt decision turned into a presbytery"⁴⁴. Praising the dean's decision, the author wrote: "In addition to the old canvas of Quito and its rich gilded frame, which was produced under the supervision of the architect, Mr Manuel Aldunate Avaria, a magnificent decoration was added to the parish treasures – a baldachin woven with golden and silver threads, and a harmonium"⁴⁵. Thus, the name of the architect of the sumptuous frame (reminiscent of a small altar) and the date of its manufacture is inscribed on the plates attached to the wooden base of the image of St Saturnino Church, but there is no mention of the author of the painting.

The history of the image of *The Lord of Good Hope* in Santiago started in early 1891, and in August, fame about its veneration began to spread. The Santiago bishop's decree shows that the painting was gifted to St Saturnino Church on 24 December 1892. As we saw, the decree mentioned a pledge to install a separate chapel or altar for the image for the

⁴³ The dean of Santiago's St Saturnino Church, Rev. Alvaro Chordi Miranda, kindly helped me with the remote viewing of the church and the image: he measured the painting and photographed the interior of the temple and the image.

⁴⁴ Fidel Araneda Bravo, *op. cit.*, p. 50.

⁴⁵ *Ibid.*



4.
The Lord of Good Hope, unknown artist, oil on canvas, 1891 (?), the wooden part of the altar created by Manuel Aldunate Avaria in 1893. Santiago's St Saturnino parish photo, 2021

collected offerings⁴⁶. Presumably, in September 1893, an altar for the image was installed and consecrated. The same author notes that already before the transfer of the painting to St Saturnino Church in 1892, Rev. Hernán Domeyko became the first promoter of the cult of *The Lord of Good Hope* in Santiago and “a large part of Chile”⁴⁷. Furthermore, Rev. Domeyko established a boarding house and a school of “The Brethren of Jesus of Good Hope” – orphaned children – in his house in Santiago⁴⁸. On the occasion of the transfer of the painting to St Saturnino Church on 24 December 1892,

⁴⁶ *Pan Jezus Dobrej Nadziei*, p. 26. The archivist confirmed that the image was indeed the gift of Rev. Hernán Domeyko to the St Saturnino parish: email correspondence with the head of the archive of the Santiago Archdiocese, Arlette Marielle Libourel.

⁴⁷ Fidel Araneda Bravo, *op. cit.*, p. 49.

⁴⁸ “Pupils wore coffee-coloured cloaks with belts and hoods with a white tassel”. It seems from the description that the dress of the fraternity founded by Rev. Hernán is very similar to the robes of the “prisoner” seen kneeling in the images. *Ibid.*, p. 49.

Rev. Domeyko published and distributed 40,000 pictures of *Jesus of Good Hope*, which were printed by the Cadot printing house⁴⁹. This information was also confirmed by the archivist of the Santiago Archdiocese, who noted that in 1893, Rev. Hernán initiated the founding of the Fraternity of The Lord of Good Hope in the Parish of the Twelve Apostles, and in 1908, also contributed to the founding of the Fraternity of Jesus of Good Hope in Quillota's St Dominic Church, which was under construction at that time⁵⁰.

Thus, in the late 19th century, Rev. Hernán Domeyko revived the devotion to *The Lord of Good Hope* in Chile and was an active promoter of this cult⁵¹. However, we should not totally discard the hypothesis about another, earlier image of *The Lord of Good Hope* that was held in the parochial St Saturnino Church, as there is information about the Augustinian monk Gaspar de Vallarroel from Quito, who gifted to St Saturnino Church an image of its titular saint⁵². This Ecuadorian monk might have brought with him the most treasured sacred object of his native city – the painting of *The Lord of Good Hope*⁵³. This presumption, not confirmed by documents, is supported by the stained glasses created in 1887⁵⁴: the right one represents the martyrdom of St Saturnino, and the left one – Christ of Good Hope. It would be logical if the iconographic programme of the stained glasses of

49 The author testifies that “the devotion to *Christ of Good Hope* was widespread in Santiago for almost half a century, just as it is nowadays to Our Lady of Pompeii in St Dominic [Church]. The above-mentioned image was venerated in almost every home in Santiago. I grew up hearing my mother talk about *Christ of Good Hope*: she kept a replica of the miraculous canvas in the room where she would spend most of her time in her old age”. *Ibid.*, p. 50.

50 E-mail correspondence with the head of the archive of the Santiago Archdiocese, Arlette Marielle Libourel. Archive of Sigita Maslauskaitė-Mažylienė.

51 Images of *The Lord of Good Hope* can also be found in Mexico, Peru and Argentina. For example, in Atlixco (Central Mexico), a painting venerated in St Cecile's Church of the Augustinian convent (today, parochial) has an additional inscription: “Jesus de la Buena Esperanza que se venera en la Parroquis de San Saturnino (Yungai) en Santiago de Chile” (“*Jesus of Good Hope* venerated in St Saturnino (Yungai) parish in Santiago de Chile”).

52 Iglesia San Saturnino – Historia, [online], [cited 12-08-2020], <http://iglesiaspatrimoniales.cl/iglesia-san-saturnino-historia/>.

53 Bearing in mind the fact that the history of the sculptural prototype begins in Quito's Augustinian monastery, St Saturnino Church is built on the site of a former prison, and the Augustinian monk travels with the painting of the titular saint of the new church, we could guess that he also brings another image to the country hit by revolutionary unrest – an image that asserts hope and liberation, which might have become the prototype of the devotion revived by Rev. Hernán Domeyko.

54 The dean of the church stated the date of the stained glasses as being “generally known”. It is reiterated in the internet texts about St Saturnino Church. Judging from the image, it is difficult to establish the date accurately by decades. Practice shows that stained glasses are often created after the church is already built and consecrated. However, this is merely a guess, as the priest confirms that the date of producing the stained glasses is 1887, but is not aware of any other earlier image of *Jesus of Good Hope* in St Saturnino Church.

the church constructed and consecrated in 1887 were based on the central images of its patron saints. However, without access to the material on the history of Rev. Hernán Domeyko and the furnishing of St Saturnino Church in the archive of the Santiago Archdiocese, it is difficult to find out if there is any mistake here. For the lack of other data, the date of the stained glasses – 1887 – makes us doubt whether the story about Rev. Domeyko is reliable: did the priest really buy the image in a pawnshop? Perhaps he asked an artist to paint two pictures according to an earlier prototype found in the parish and gifted one of them to his native city plagued by military unrest, and the other – to the distant homeland of his forefathers? Or is the account documentarily precise but unfinished: perhaps, when the image gained fame for its graces in Santiago, a replica was made and sent to Vilnius?

The Lord of Good Hope of Vilnius Cathedral

The image gifted by Rev. Domeyko to St Saturnino Church and the painting of Vilnius Cathedral are absolutely identical not only stylistically, but also, most likely, in size. It seems as if they were painted by the same hand. The size of the painting of Vilnius Cathedral is 75 × 58 cm; it is painted in oil on fine canvas, which is mounted on a wooden base.

The ornate relief silver setting of the Vilnius image produced at Michał Niewiadomski's workshop in 1899 is eye-catching. On the setting, the documentarily precise text is engraved:

SZATA SREBNA (84 proby wagi 2 funty 8 lotow) ofiarowana jako / votum do tego obrazu, przez osoby wdzięczne za doznane łaski i / ufające że Bóg ulituje się nad niedolą naszą. /23 Marza 1899 roku /d 4 kwietnia / Za zezwoleniem Stefana Aleksandra Zwierowicza Biskupa / Wilńskiego. Wykonana w zakładzie / zlotniczym. M. Niewiadomskiego / w Wilnie.⁵⁵

The goldsmith made the setting sculpturally three-dimensional, thus adding a sculptural character to the painting in an obvious allusion to the miraculous prototype of the Ecuadorian sculpture.

⁵⁵ “The silver setting (standard 84, weight 2 pounds and 8 lots) has been offered as a votive to this painting by the persons grateful for the received graces, trusting that God will have mercy on us in the hour of need. 23 March–4 April 1899. With permission from Vilnius Bishop Stefan Aleksandr Zwierowicz. Produced at the M. Niewiadomski goldsmith's workshop in Vilnius.”

The canvas of the painting of Vilnius Cathedral was removed from its wooden base when the image was restored in 1989. At that time, preparation works for the festivities of the cathedral's reconsecration were under way, and efforts were taken to adapt the artworks for liturgical purposes. The painting of *Christ of Good Hope* was cleaned, disinfected, the crumbled parts were covered with primer; the image side was retouched, the necessary conservation procedures were performed, the painting was stretched on the base again, and the cleaned silver setting was remounted⁵⁶. The painting was hung in the central nave on a column, close to the bishop's throne, which in our days already looks different and is standing in another place.

When comparing the histories of the paintings of Vilnius Cathedral and St Saturnino Church in Santiago, the main discrepancy that strikes the eye: the date of the painting. The inscription in the inventory books of the Lithuanian Art Museum made in 1973 reads that the author of the painting of *Christ of Good Hope* is Núñez González, and the painting was created in 1873. This date is reiterated in scholarly articles and the catalogue of the treasury of Vilnius Cathedral⁵⁷. The preciseness of the inscription of the inventory books prompted me to take the image off the wall and have a closer look. The signature "Copia / Manuel Núñez González, 1893" appeared in the upper left corner.

Information on this artist can be found in the database of the Chilean National Museum of Fine Arts: painter Manuel Jesús Núñez González (1870–1953) was born, studied, worked and died in Santiago⁵⁸. There are two portraits of a woman and a monk painted by Manuel Jesús Núñez González on the website of the Chilean National Museum of Fine Arts. The painting skills in the portraits are better than in the Vilnius painting. It can perhaps be explained by the fact that the artist painted the image of *The Lord of Good Hope* at the age of 22, and besides, he only copied a static composition

⁵⁶ Notes of the 1989 conservation in the archive of the Pranas Gudynas Restoration Centre of the Lithuanian Art Museum. The painting was conserved by Janina Bilotienė. Yet the conservation notes do not contain any mention of the artist's name or date either on the front or back side of the painting.

⁵⁷ *Vilniaus katedros lobynas*, eds. Romualdas Budrys, Vydas Dolinskas, Vilnius: Lithuanian Art Museum, 2002, il. 253, p. 251; Rūta Janonienė, "Senujų Trakų bažnyčios įranga ir benediktiniškojo paveldo likimas", in: *Benediktiniškoji tradicija Lietuvoje*, ed. Liudas Jovaiša, Vilnius: Aidai, 2008, p. 201.

⁵⁸ Museo Nacional Bellas Artes. Artistas Visuales Chilenos, [online], [cited 01-09-2020], <https://www.artistasvisualeschilenos.cl/658/w3-article-40460.html>. I am grateful to Dalia Vasiūnienė for this reference.

of a religious image. The artist's origin indicates that the image travelled from Santiago to Vilnius, and indirectly implies Domeyko's possible contribution. We can see, that soon after the death of his father Ignacy Domeyko (1889), Rev. Hernán became an active promoter of the cult of The Lord of Good Hope, and the painting was created with his efforts. However, it is not known if it was a bishop, a relative, or a priest friend who took efforts to have the painting hung in Vilnius Cathedral.

The inventory documents of Vilnius Cathedral do not explain the appearance of the painting of *The Lord of Good Hope* in the temple but, on the contrary, set another riddle to solve: the "painting" section of the visitation act of Vilnius Cathedral of 1896 mentions a painting of Jesus of Antakalnis⁵⁹ with fourteen silver votives⁶⁰, which hung in the cathedral. The researcher of the history of Jesus of Antakalnis Regimanta Stankevičienė asserts that she is not aware of the existence of such an image in Vilnius Cathedral. This implies that the visitation inspector might have not recognised *Christ of Good Hope* and took it for *Jesus of Antakalnis*, as their iconography might have looked similar. It can be seen that in 1896, the inspector had not heard about *The Lord of Good Hope*, though the votives of the image testify to active piety three years after the presumed transfer of the image to Vilnius Cathedral. The votives of *The Lord of Good Hope* in Vilnius Cathedral, identified while conducting this research [Figs. 5–11], would show that the Vilnius image must have arrived at the cathedral in 1893, the same year when it was painted. In 1949, when the Soviets closed the cathedral and converted it into the Picture Gallery in 1953, the votives of the paintings famous for their graces were mixed together, and in 1989, when the temple was returned to believers, museum employees divided them and hung them in the two chapels of St Casimir and Goštautas (at the painting of the Madonna of the Sapiehas). During this research, twenty-three votives for the image of *The Lord of Good Hope* with appeals, acknowledgements of graces, dates and names were identified⁶¹. One of them bears the inscription: "A. W.1894 r.12. 14 (?)". Thus, as votives were placed on the image in 1894, the year of its arrival in Vilnius could have been 1893

59 Visitation act of Vilnius Cathedral, 1896, in: LMAVB RS, f. 318–28040, l. 26v.

60 *Ibid.*, l. 22v.

61 There should be significantly more votives of the image under discussion in the cathedral; only those with the addresses of "Jesus of Good Hope", "Gracious Jesus" and "Jesus" have been selected. These are the votives that do not cause any doubt.

or 1894. The fact that in the cathedral's visitation act of 1861, the painting of *Jesus of Antakalnis* is not mentioned, does not exclude this assumption, and in 1896, the setting is not mentioned as it was created in 1899.

In the early 20th century, the cult of *The Lord of Good Hope* in Vilnius Cathedral was already known: the undated list of ritual vestments and cult objects of the altars and chapels of Vilnius Cathedral includes a mention of the Chapel of Jesus of Good Hope, in which a large painting of *St Peter in Chains* and a small *Jesus of Good Hope* were hung⁶². This is how the inspector "renamed" St Peter's Chapel of Vilnius Cathedral – Jan Kurczewski also recorded the presence of the image of *The Lord of Good Hope* in that chapel in 1908:

The Chapel of St Peter, earlier St Stanislaus; before that, until 1844, a storage room; later, the chapel was consecrated to the Holy King St Ladislaus, and finally, to St Peter. Before, it used to hold a painting of *The Last Judgement*, and today, *St Peter in Chains*. Below, there is a small image of the Lord Jesus famous for its miracles in America.⁶³

Based on the available resources, we can compile the following historical chronology:

1844–1887 – the construction of St Saturnino Church in Santiago;
 1887 – stained glasses for the apse of St Saturnino Church are produced, one of them represents *The Lord of Good Hope*;
 23 January 1889 – Ignacy Domeyko dies in Santiago;
 Early 1891 – Rev. Hernán buys the painting of *Jesus of Good Hope*;
 17 August 1891 – the spread of the public cult begins;
 24 December 1892 – the painting of *Jesus of Good Hope* is transferred from Rev. Hernán's home chapel to St Saturnino Church;
 September 1893 – architect Manuel Aldunate Avaria produces wooden frames for the Santiago painting;

⁶² List of ritual vestments and cult objects of the altars and chapels of Vilnius Cathedral [early 20th c.], in: LMAVB RS, f. 318–118, l. 34v.

⁶³ *Kościół zamkowy czyli Katedra Wileńska w jej dziejowym, liturgicznym, architektonicznym i ekonomicznym rozwoju*, na podstawie aktów kapitułnych i dokumentów historycznych opracował X. Jan Kurczewski, Wilno: Nakład i druk Józefa Zawadzkiego, 1908, pp. 279–280.



5. Stanisław Steinberg, votive of *The Lord of Good Hope* in Vilnius Cathedral, silver, 10 × 5,8 cm, 1895, photo by Kęstutis Stoškus, 2020



6. Votive of *The Lord of Good Hope* in Vilnius Cathedral, silver, 8,5 × 4,3 cm, c. 1900, photo by Kęstutis Stoškus, 2020



7. Stanisław Steinberg, votive of *The Lord of Good Hope* in Vilnius Cathedral, silver, 5,5 × 7,3 cm, 1899, photo by Kęstutis Stoškus, 2020



8. Votive of *The Lord of Good Hope* in Vilnius Cathedral, silver, 4,1 × 3,7 cm, 1894, photo by Kęstutis Stoškus, 2020



9. Michał Niewiadomski, votive of *The Lord of Good Hope* in Vilnius Cathedral, silver, 3,1 × 5,5 cm, c. 1900, photo by Kęstutis Stoškus, 2020



10. Votive of *The Lord of Good Hope* in Vilnius Cathedral, silver, 16,8 × 12 cm, c. 1900, photo by Kęstutis Stoškus, 2020



11. Votive of *The Lord of Good Hope* in Vilnius Cathedral, metal, c. 1900, photo by Kęstutis Stoškus, 2020

1893 – In Santiago Manuel Jesús Núñez González paints a replica of the painting for the Vilnius Cathedral;

1894 – the earliest known votive for the painting of *Jesus of Good Hope* in Vilnius Cathedral;

1895 – a booklet devoted to the history of the image is published in Warsaw with the inscription “Do druku podał H. D” [“finalised for publication by H. D”];

1899 – the settings for the painting of Vilnius Cathedral are produced in Michał Niewiadomski’s workshop in Vilnius;

1929 – a booklet devoted to the history of the image of Jesus of Good Hope is published in Vilnius⁶⁴;

1931 – Rev. Hernán Domeyko dies.

Ad fontes: Old Trakai

This narrative and the history of looking for a link between the images of the Vilnius Archdiocese and the Domeykos began in 2003 in Old Trakai, at a work that caught the interest of art researchers by its unusual iconography and good painting. Today, the iconography of the image of Old Trakai no longer looks so unusual, thanks to Regimanta Stankevičienė’s monograph on the image of Jesus of Nazareth of cognate origin and meaning⁶⁵, and the newly reconstructed history of the image of St Saturnino Church in Santiago de Chile.

The paintings of Vilnius Cathedral and Old Trakai are distinguished by one detail: the image of Old Trakai does not have the inscription “El S[eñor] de la Portería la Buena Esperanza” (“The Lord of the Gate of Good Hope”); instead, it has a date – 1901 – and a signature BJC. It is painted in oil on canvas (116 × 157 cm, with the frame 131 × 171 cm). In 2002, the painting was restored, but has not yet been analysed by scholars or chemist-conservators.

⁶⁴ The quoted publications of 1895 and 1929 also show the dynamics of the veneration of *Jesus of Good Hope*: though the same text is printed in both of them, the Warsaw publication of 1895 contains an image of *Jesus of Good Hope* of Santiago, while the Vilnius publication of 1929 includes a photograph of the painting of Vilnius Cathedral with the setting. Inscriptions under the illustrations explain which image is which: in 1895 – “Jesus de la Buena Esperanza que se venera en la Parroquia de San Saturnino (Yungai) en Santiago de Chile”, and in 1929 – “Obraz Pana Jezusa Dobrej Nadziei w Bazylice Wileńskiej”.

⁶⁵ Regimanta Stankevičienė, *op. cit.*

The date of the creation of the painting shows that the history of the painting of Old Trakai is not related in any way to the Benedictine monastery that operated there until 1832. The present Church of Old Trakai was built in a surprisingly short time (1898–1899) by the efforts of the parish dean, Rev. Leon Czudowski⁶⁶. It should be noted that the right and the central naves of the church appeared after the restructuring of the monastery premises, and the left nave was attached to the eastern side of the ensemble. Yet, the project of the Church of Old Trakai, approved by the engineer and architect of the Construction Department of Vilnius Governorate Apolinary Mikulski in 1898, does not include a chapel, in which the painting under discussion used to hang in the first half of the 20th century⁶⁷. The chapel appeared in 1901. In that year, two chapels were furnished – one to the left of the entrance, and one at the end of the left nave. Altars were built in both chapels, and it was mentioned that the altar of the latter chapel was not yet finished in 1901⁶⁸. The Chapel of the Lord Jesus of Good Hope was the one at the end of the nave at the presbytery and could be accessed both from the presbytery and the churchyard.

While looking for a thread that could take us to the origins of the history of this devotion, we encountered blank area: at the end of 1900, Rev. Leon Czudowski who rebuilt the Church of Old Trakai was already transferred to Vilnius Cathedral, and at the beginning of 1901, Rev. Eustachy Jeleniewski had just arrived from Žiežmariai to serve as a dean of Old Trakai⁶⁹. We can only guess how the chapel was constructed, the picture was painted, and devotion was spreading during the rotation of priests, and imagine a person or a family, grateful for the received graces, who would offer to God such a costly votive.

A dozen years after the construction and furnishing of the chapel, in 1919, according to the inventory of the Church of Old Trakai, the Chapel

⁶⁶ Rūta Janonienė, *op. cit.*, p. 189.

⁶⁷ Stanislovas Mikulionis, Algirdas Baliulis, “Senieji Trakai – piliavietė ir buvęs benediktinų vienuolynas”, in: *Lietuvos TSR architektūros klausimai*, t. VII (II), Vilnius: Mokslas, 1981, p. 20, Fig. 6.

⁶⁸ *Ibid.*, p. 23; Visitation Act of the Church of Old Trakai, 1901, in: LVIA, f. 604, ap. 1, b. 10778, l. 8–9.

⁶⁹ *Directorium horarum canonicarum et Missarum pro Diocesi Vilnensi in Anno Domini MCMII Auctore et mandato excellentissimi, illustrissimi ac reverendissimi Domini Domini Stephani-Alexandri Zwierowicz Episcopi Vilnensis <...> editum*, Vilnae: Typis Joseph Zawadzki, 1901, pp. 227, 241.

of the Lord of Good Hope and the painting already needed restoration, and the door from the side of the cemetery was broken after some soldiers tried to break into the church in 1915⁷⁰. It is not clear if in the times of Bishop Romuald Jałbrzykowski (who served between 1926 and 1945), the chapel was already restored, but it is obvious that this pastor paid attention to the image of *Jesus of Good Hope*. The chapel and the painting are mentioned in the numerous visitations to the Church of Old Trakai by Vilnius Archbishop R. Jałbrzykowski⁷¹, and the inventory of 1943 mentions that the painting is held in a separate chapel “on the left side of the high altar <...>. Above it is a figure of St Anthony”⁷². The above-quoted booklet for promoting piety was also published with Archbishop Jałbrzykowski’s *imprimatur* at the printing house of the Vilnius Archdiocese in 1929⁷³.

Today, the painting of Old Trakai hangs in the central nave of the church, on the first pilaster on the right side. The titular chapel is no longer used for its original purpose and has been converted into a storage space. Inside the chapel, nothing has been destroyed, and the altar with a niche for the painting under discussion is in good condition and in its original place.

Conclusions

The research revealed that the piety and efforts of Ignacy Domeyko’s son, Rev. Hernán, contributed to the appearance of the images of *The Lord of Good Hope* in the Vilnius Archdiocese. It was most likely the historical context of the late 19th century and personal piety that inspired Rev. Hernán Domeyko to become the herald of The Lord of Good Hope both in his native Santiago, and in tsarist Russia, the oppressed homeland of his father Ignacy⁷⁴.

It proved that the birthplace of the painting of *Christ of Good Hope* is St Saturnino Church in Santiago de Chile, in the vicinity of which Ignacy Domeyko’s family lived; it also proved that in 1892, Ignacy Domeyko’s son,

70 Visitation Act of the Church of Old Trakai, 1919, in: LVIA, f. 694, ap. 5, b. 5157, l. 7.

71 Visitation Acts of the Church of Old Trakai, in: LMAVB RS, 1927 m.: f. 318–12024, l. 1v; 1930 m.: f. 318–12025, l. 1v; 1934 m.: f. 318–12026, l. 1v; 1938 m.: f. 318–12027, l. 1v.

72 Visitation Act of the Church of Old Trakai, 1943, in: LMAVB RS, f. 318–18512, l. 3.

73 *Pan Jezus Dobrej Nadziei*.

74 The Stulgiai church in Kelmė district also holds a painting of *The Lord of Good Hope*, whose history is related to Rev. Hernán and the Domeyko family. See: Dalia Ramonienė, “Stulgių Šv. apaštalo evangelisto Mato bažnyčia”, in: *Kelmės dekanato bažnyčios ir vienuolynai*, ed. Dalia Klajumienė, Vilnius: Vilnius Academy of Arts, 2008, pp. 219–229.

Rev. Ferdinand Stefano (Hernán) Domeyko, gifted the painting of *The Lord of Good Hope* to the St Saturnino parish and took efforts to promote the spread of this devotion in Chile. In 1893, the Santiago artist Manuel Jesús Núñez González painted the replica of the painting of *The Lord of Good Hope*, which today hangs in Vilnius Cathedral.

In the last years of the 19th century, the spread of the cult of The Lord of Good Hope started in the Vilnius Archdiocese: in 1899, Michał Niewiadomski created a sumptuous setting for the painting held in the cathedral, and the number of votives at the painting increased. In 1901, the titular Chapel of the Lord of Good Hope was installed in the Church of Old Trakai, a painting for that chapel was created, in 1929, the booklet titled *Pan Jezus Dobrej Nadziei* dedicated to the devotion and history of the painting was published in Vilnius. In 1943, Bishop Mečislovas Reinys approved the texts of the prayer to The Lord of Good Hope in Lithuania⁷⁵. Before World War II, the veneration of the image in the Vilnius Archdiocese was promoted by religious publications, engravings, devotional pictures and lithographs, approved by the Vilnius bishops. The history of this devotion was cut short by World War II and the Soviet occupation. With the regaining of independence and the reconsecration of Vilnius Cathedral in 1989, as was mentioned, the image of *The Lord of Good Hope* was hung in the central nave. Since 2003, it has hung in the Chapel of the Holy Sacrament (Bishops). In November 2020, the votives of the painting of *The Lord of Good Hope* identified during this research were cleaned and hung at the titular painting in the Chapel of the Holy Sacrament (Bishops) of Vilnius Cathedral.

At the present time, the dean of St Saturnino Church, Rev. Álvaro Chordi Miranda, is taking care of the restoration of Rev. Hernán Domeyko's image of *The Lord of Good Hope* and intends to set up a fund for the spread of this devotion, but he regrets that he has little information on the painting. We agreed that until 2022, when Santiago's St Saturnino parish will celebrate the 130th anniversary of the transfer of the painting of *The Lord of Good Hope* to the church and the restored chapel will be consecrated, we may inaugurate a 'friendship' between *The Lord of Good Hope*, Vilnius Cathedral and the Church Heritage Museum, and might even conduct a scholarly

⁷⁵ Prayer to The Lord Jesus of Good Hope, [1943?], in: LMAVB RS, f. 318–5951, unnumbered pages.

research together with the colleagues from Santiago⁷⁶. However, it is winter in Santiago now, and a strict quarantine is imposed due to the Covid-19 pandemic. Working remotely and unable to access everything that I requested online, the head of the archive of the Santiago Archdiocese finally answered with an encouragement: “Wishing you all my best in exploring the history of the veneration of the image of *Jesus of Good Hope*, let us send our prayers to him about the terrible pandemic that befell our world.”⁷⁷

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⁷⁶ E-mail correspondence with the dean of Santiago's St Saturnino parish Rev. Álvaro Chordi Miranda, August 7, 2020 – March 3 2021. Archive of Sigita Maslauskaitė-Mažylienė.

⁷⁷ E-mail correspondence with the head of the Archive of the Santiago Archdiocese Arlette Marielle Libourel, June 17, 2020 – August 28 2020. Archive of Sigita Maslauskaitė-Mažylienė.

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Abbreviations

- LMAVB RS – Lietuvos mokslų akademijos Vrublevskių bibliotekos Rankraščių skyrius (Manuscript Department of the Wróblewski Library of the Lithuanian Academy of Sciences)
- LVIA – Lietuvos valstybės istorijos archyvas (Lithuanian State Historical Archives)

Santrauka

leškokite Domeikų! Čilės Santjago *Gerosios Vilties Viešpaties* atvaizdai Vilniaus arkivyskupijoje

Sigita Maslauskaitė-Mažyliienė

Reikšminiai žodžiai: Ignotas Domeika, Hernánas Domeyko, Manuelis Jesús Núñezas Gonzálezas, *Gerosios Vilties Viešpats*, Santjago Šv. Saturnino bažnyčia, Vilniaus Katedra, Senųjų Trakų bažnyčia.

Straipsnyje nagrinėjama, kokią įtaką retos ikonografijos *Gerosios Vilties Viešpaties* atvaizdų atsiradimui Lietuvoje turėjo garsaus geologo Ignoto Domeikos (1802–1889) šeimos istorija. Pristatoma atvaizdo istorija ir gerbimo tradicijos plėtra Čilės Santjago ir Vilniaus arkivyskupijoje. Tyrimo metu išaiškėjo Ignoto Domeikos sūnaus kun. Hernáno Domeikos (1859–1931) vaidmuo *Gerosios Vilties Viešpaties* kulto sklaidos istorijoje, nustatyta Vilniaus katedros paveikslo autorystė (Manuelis Jesús Núñezas Gonzálezas, 1870–1953), koreguota istoriografijoje įsitvirtinusi klaidinga paveikslo sukūrimo data, identifikuoti atvaizdo votai Vilniaus katedroje.

Vilniaus arkivyskupijoje *Gerosios Vilties Viešpaties* kultas paplito 1899–1929 m.: 1899 m. auksakalio Mykolo Nieviadomskio dirbtuvėse buvo sukurtas katedros paveikslo aptaisas, gausėjo votų. 1901 m. Senųjų Trakų bažnyčioje šalia presbiterijos įrengta titulinė *Gerosios Vilties Viešpaties* koplyčia, jos altoriui nutapytas paveikslas (signuotas: *BJC, 1901 r.*), 1929 m. Vilniuje išleista pamaldumui ir istorijai skirta knygelė *Pan Jezus Dobrej Nadziei*, 1943 m. patvirtinti maldos į *Gerosios Vilties Jėzų* tekstai lietuvių kalba. Iki Antrojo pasaulinio karo Vilniaus arkivyskupijoje atvaizdo gerbimą platino Vilniaus vyskupų aprobuoti maldingi leidiniai, raižiniai, devociniai paveikslėliai, litografijos. Pamaldumas užgniaužtas sovietmečiu. Atgavus Nepriklausomybę ir 1989 m. atšventinus Vilniaus katedrą, *Gerosios Vilties Viešpaties* atvaizdas buvo pakabintas centrinėje navoje, nuo

2003 m. – Švč. Sakramento (Vyskupu) koplyčioje. 2020 m. lapkritį prie *Gerrosios Vilties Viešpaties* paveikslo sukabinti šio tyrimo metu identifikuoti votai.