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Metaphor as a Means of Visualization in Polish Religious Prose from the 17th Century

In the age of Baroque one could detect an echo of the Renaissance desire to represent the “live nature of matter” through *verbum*, to express the “dynamics of thought” via linguistic structures and to create a living representation out of words¹. In the literature of these times, this mode of describing objects and phenomena was the consequence of the artistic rules of the 16th century “aesthetics of representation”. The writers were meant to give a “living presence” to the objects of representation and to capture the “spirit” of the author in the mode and style of expression².

The vividness of the world presented, the visualization of the object, “the placement before the eyes of the soul” of objects which physically cannot be seen, is achieved through metaphors³. The sensual perception

¹ B. Niebelska-Rajca, „*Enargeia*” i „*energeia*” w teoriach literackich renesansu i baroku, Warszawa 2012, *Studia Staropolskie*. Series Nova, t. 32, p. 180. Cf. C. G. Dubois, M. Briand-Walker, *Problems of Representation in Sixteenth Century*, „*Poetics Today*” 5 1984, no 3: *Medieval and Renaissance Representation: New Reflections*, pp. 471–472.

² B. Niebelska-Rajca, „*Enargeia*” i „*energeia*” ..., p. 180.

³ Important works on the subject of Baroque metaphor include: J. Rousset, *Spór o metaforę*, przekł. M. Damińska-Joczowa, „*Pamiętnik Literacki*”, R. 62: 1971, z. 4, pp. 265–278; G. Conte, *La metafora barocca. Saggio sulle poetiche del Seicento*, Milano 1972; H. Weinrich, *Semantyka śmiadziej metafory*, [in:] *Studia z teorii literatury. Archiwum przekładów „Pamiętnika Literackiego”*, t. 1, red. M. Głowiński, H. Markiewicz, Wrocław 1977, pp. 101–121; T. Dobrzyńska, *Antyczne wątki myślenia o metaforze w pismach staropolskich*, [in:] *Studia o metaforze*, red. E. Sarnowska-Temeriusz, cz. I, Wrocław 1980, pp. 11–30; B. Otwinowska, „*Homo metaphoricus*” w teorii twórczości XVII w., [in:] *Studia o metaforze*, red. E. Sarnowska-Temeriusz, cz. I, Wrocław 1980, pp. 31–56; T. Dobrzyńska, *Metafora*, Wrocław 1984; P. Ricoeur, *The Rule of Metaphor. Multi-disciplinary Studies of the Creation of Meaning in Language*, translation by R. Czerny, K. McLaughlin, J. Costello, London 1986; K. Stepnik, *Filozofia metafory*, Lublin 1988; P. Ricoeur, *Meta-*

of reality, which is the consequence of properly selected metaphors, was discussed by Aristotle: “The materials of metaphor must be beautiful to the ear, to the understanding, to the eye or some other physical sense”⁴. In a sense, their effectiveness is “dependant on the sensual activity of the recipient, since the metaphor reaches its desired effect, and thus reflects the reality in an aesthetically and cognitively valuable manner, only when it appeals to certain types of sensual perception”⁵. Aristotle notes that we value metaphors due to their “power of visualization”, as the listener should “see the actual progression of events rather than their perspective”⁶. *Ekphrasis* is a key notion in research on the representative, descriptive or visual potential of language. According to Heinrich Lausberg, *ekphrasis* or *descriptio*, i.e. “the detailed description of a character or object”⁷, was viewed as a separate rhetorical exercise (*exercitatio*) aimed at *enargeia*: the direct presentation of matters before the eyes of the addressee⁸.

The subject of this article is the presentation, based on Baroque religious prose, of the functions of metaphors and their power of visualization, thanks to which the images of objects and phenomena can be perceived in works of literature. The author will draw attention to the role of the visual sphere and the modes of converting the visual layer into language. The article will discuss the strict relationship between visualization and metaphor. Examples will be drawn mainly from two 17th century works, the sermons of the Bernandine monk Franciszek Sitański (ca. 1590–1643)⁹, entitled

fora i symbol, przekł. K. Rosner, [in:] idem, *Język, tekst, interpretacja. Wybór pism*, wybór i wstęp K. Rosner, przekł. P. Graff i K. Rosner, Warszawa 1989, pp. 123–155; J. Ziomek, *Metafora a metonimia. Refutacje i propozycje*, [in:] idem, *Prace ostatnie*, Warszawa 1994, pp. 178–220; B. Maliszewski, *Metafora i aksjologia. Wzorzec człowieka w renesansowej literaturze parenetycznej*, Lublin 2009.

⁴ Arystoteles, *Retoryka. Retoryka dla Aleksandra. Poetyka*, przekł. i wstęp H. Podbielski, Warszawa 2008, 1405b, p. 177.

⁵ Cf. S. Newman, *Aristotle's Notion of „Bringing-Before-the-Eyes: Its Contributions to Aristotelian and Contemporary Conceptualizations of Metaphor, Style, and Audience*, „Rhetorica”, R. 20: 2000, no 1, p. 7.

⁶ Arystoteles, *Retoryka...*, 1410b, p. 193.

⁷ H. Lausberg, *Retoryka literacka. Podstawy wiedzy o literaturze*, przekł., oprac. i wstęp A. Gorzkowski, Bydgoszcz 2002, § 1133. An extensive list of positions on the subject may be found in M. P. Markowski's *Ekphrasis. Uwagi bibliograficzne z dołączeniem krótkiego komentarza*, „Pamiętnik Literacki”, R. 90: 1999, z. 2, p. 229.

⁸ For the discussion of the notion of “enargeia” and “energeia” cf. B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”... The terms “enargeia” and “hypotyposis” are synonymous in the terminology of contemporary literary theory, as indicated in *Słownik terminów literackich*, red. J. Sławiński, wyd. 4, Wrocław 2002, p. 129. The dictionary also specifies other names for this notion: *demonstratio*, *evidentia*, *illustratio*.

⁹ F. Sitański, Bernandine, poet, lecturer of theology and preacher, born to a peasant family in Sitaniec by the river Łabuńka, near Zamość. Before 1611 he studied at Akademia Zamojska where he became well-versed in Classical poetry, including works by Horace and Ovid. In 1611 he joined the Order of Friars Minor (Bernandines) in the Russian province, having its main seat in Lwów. He made his monastic vows in the following year and later, upon the completion of theological studies, became a priest. Apart from his preaching and didactic work, Sitański practised

Pszczółka w bursztynie (*The bee in amber*) (Kraków 1627), and the meditations of Alberyk Kościński¹⁰, *Pieszczoty duszne abo zabawy ludzom z raju ziemskiego wygnanym do niebieskiego rajy pielgrzymującym barzo pożyteczne* (*Spiritual delicacies or games useful to men banished from the Earthly Paradise to the Heavenly Paradise*) (Poznań 1695). The author will also draw upon the titles of other old prints, constituting the proof that metaphor is the best means of representing the sacral reality and expressing religious aspects.

Both Sitański's sermons and Kościński's meditations employ, even in their titles, metaphors whose cognitive process relies heavily on senses, and thus imagination (*imaginatio*), enabling the visualization of the images contained in the metaphors, whose content is then expressed using words. The relationship between visualization and metaphor visible in the above-mentioned works proves that it meets the cognitive and aesthetic criteria, containing an element of visualization. Authors wishing to enliven their texts employ, as recommended by Tesauro, "vivid metaphors signifying movement and abruptness"¹¹. According to the Italian theorist, vivid metaphors are those which "[...] place before your eyes the whole figure painted with one word"¹². Among the cited 17th century texts one may notice the expression of movement and representation, which are the indicators of Baroque metaphor and are reflected in the definition of hypotyposis which presents "the word with such vividness that the mind sees the object

poetry while at the Bernadine School. In the early 20s he resided in Warsaw, acting as chaplain in the procession of Prince Władysław, with whom in 1624 he travelled to the Netherlands and Italy, and in 1625 — from Rome to Vienna. Returning to his country in 1625, the poet moved into Vilnius where he taught theology at the Bernadine School. For a short time he lived in the St. Andrew Monastery in Lwów (1627), then in the Stradom district of Kraków (ca. 1627) and Lublin (ca. 1636–1643). He died in the Lublin Monastery in 1643. Cf. W. F. Murawiec, *Sitański Franciszek*, [in:] *Polski słownik biograficzny*, red. A. Gąsiorowski, H. Markiewicz, J. Michalski i in., t. 37/1, Warszawa-Kraków 1996, pp. 585–586.

¹⁰ We know very little about A. Kościński, who lived in the 17th century. There is no information about his date of birth and death, childhood and youth; it is also difficult to determine where he studied. The title card reveals only that he was a member of a religious order and which positions he occupied — he was a profes, i.e. a monk who has made his public vows (J. Karłowicz, A. Kryński, W. Niedźwiedzki, *Słownik języka polskiego*, t. 4, Warszawa 1908, p. 1008) and superior of the Cistercian Order in Bledzew — cf. K. Estreicher, *Bibliografia polska*, t. 20, Kraków 1905, p. 122; cf. L. Nowak, *Katolickie książki z Polski w okresie rekatolizacji na Śląsku (teologia praktyczna)*, „Śląskie Studia Historyczno-Teologiczne” 18, 1985, pp. 221–222.

¹¹ E. Tesauro, *Il canocchiale Aristotelico, o sia idea dell'arguta et ingeniosa elocutione...*, Torino, per Bartolomeo Zapata, 1670, p. 271. Quote from: B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 262.

¹² E. Tesauro, *Il canocchiale Aristotelico...*, p. 272. Quote from: B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., pp. 262–263.

as if with physical eyes. [...] hypotyposis has the power to bring objects to life”¹³.

The sermon entitled *Pszczołka w bursztynie, to jest Dorota Ś[więta] w imieniu swoim pokazana*¹⁴ (*The bee in amber, i.e. St. Dorothy presented in her own name*), was given by Franciszek Sitański on the nameday of Dorota Kątska (1558–1643), abbess of the Norbertines Order in the Zwierzyniec district of Kraków, and later dedicated to her. The metaphorical title of the work, *The bee in amber*, presents an interesting concept.

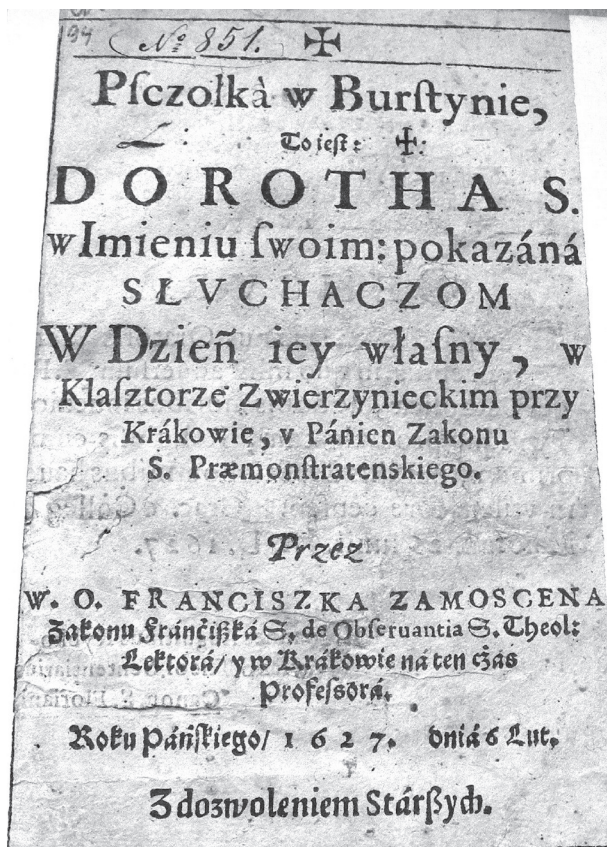


Fig. 1. Franciszek Sitański, *Pszczołka w bursztynie*, Kraków 1627, title page

¹³ The aspect of hypotyposis was discussed by E. Tesauro, *Il camocchiale Aristotelico...*, pp. 286, 288 (translation by P. Mikulska in: B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 263).

¹⁴ K. Estreicher, *Bibliografia polska*, t. 28, Kraków 1930, p. 119.

The bee is a small, dead insect, while the amber is brilliant and valuable (*lucidum et pretiosum*). During life, the bee was worthless, but gained value upon death. On the other hand, the amber, lifeless before, now acquired a certain power¹⁵. One should note the reference to the symbol of the bee, which already in Ancient Greece was associated with hard work, creative effort and wealth, arising from the production of honey, while in the Christian religion it was viewed as a symbol of diligence and eloquence¹⁶. The Neoplatonians believed that this insect symbolized the soul which “maintains purity and remembers about the return to the higher spheres”¹⁷. Saint Teresa of Avila viewed the bee as a symbol of humility, a path leading to sublime contemplation. “A humble soul is like the bee which turns all into honey”; she compared the bees in the hive to the concentration of thoughts during an internal prayer¹⁸. These insects were the emblems of work and obedience, humility, purity of soul, mystic food, the essence of wisdom; they signified diligence, service to the glory of God, the virginity and innocence of nuns¹⁹. It is these symbols that Sitański calls upon in the title of his work. The “bee in amber” presented by the preacher signified an “object” that was extremely “rare and beautiful”²⁰ and served as a visualization of the figure of St. Dorothy (3rd century A.D.), a martyr of Caesarea Mazaca, and Dorota Kątska. This unique “object” is the human soul likened to a valuable yet hidden treasure, as noted by the author at the very beginning of his work, where he refers to the *Gospel of Matthew* (13, 44): *Simile est Regnum caelorum thesauro abscondito...* — “The Kingdom of Heaven is like a treasure hidden in the field...”²¹.

The Bernadine monk introduces into the sermon a visible, concrete object, calls upon that which the eye can perceive, creates metaphorical images using the dynamics of linguistic narrative and a wealth of details,

¹⁵ The objects and notions, including various terms for the bee, were presented by E. Tesauro: [Rozdział XX] *Śledzić uwikłane w dany temat pojęcia*, [in:] *Il canocchiale Aristotelico (Luneta Arystotelesowska)*. In Latin: *Ideae argutae et ingeniosae dictionis (Zasady cietej i pomysłowej wymowy)*, przekł. W. Nowicka, [in:] *Źródła wiedzy teoretyczno-literackiej w dawnej Polsce. Średniowiecze – Renesans – Barok*, wstęp, wybór i oprac. M. Cytowska i T. Michałowska, Warszawa 1999, pp. 462–466.

¹⁶ Headword: *Pszczola*, [in:] J. E. Cirlot, *Słownik symboli*, przekł. I. Kania, Kraków 2006, pp. 338–339.

¹⁷ Headword: *Pszczola*, [in:] D. Forstner OSB, *Świat symboliki chrześcijańskiej*, przekł. i oprac. W. Zakrzewska, P. Pachciarek, R. Turzyński, Warszawa 1990, p. 296.

¹⁸ A. Bocian, „Zwierzyńc” św. Teresy z Avili, „Homo Dei”, R. 51: 1982, nr 3, p. 205.

¹⁹ D. Forstner, *Świat symboliki chrześcijańskiej*, pp. 294–297.

²⁰ Cf. E. Tesauro, *Il canocchiale Aristotelico (Aristotle's Telescope)*. In Latin: *Ideae argutae et ingeniosae dictionis...*, p. 462; cf. D. C. Maleszyński, *Człowiek w tekście. Formy istnienia według literatury staropolskiej*, Poznań 2002, p. 70, footnote 23; and in the context of the motif of the bee cf. a chapter in the work of D. C. Maleszyński, *Pszczola — “archipoeta” (teoria “mimesis” w dawnej metaforze)*, pp. 47–72.

²¹ *Biblia w przekładzie ks. J. Wujka z 1599 r.*, wstęp J. Frankowski, wyd. 5, Warszawa 2000. [transl. K.K.-S.]

presenting concise descriptions which are generated by these images. Developing his discourse, he relies on the figure of *incrementum*, involving the “gradual development of the linguistic description of the object subjected to amplification”²². Using description (*descriptio*), he creates a linguistic illusion of perceptibility (*evidentia*)²³, which reflects the author’s representation of the relationship between God and the humans. In order to express the inexpressible and to visualize the imperceptible, Sitański employs the metaphor and sensual images. Here is one of the numerous examples of this practice:

Is there anything more graceful than God? After all, it was said: *Gustate et videte, quoniam suavis est Dominus*²⁴. Taste and see how sweet the Lord is. The Lord is hailed as incredible, and rightly so, for He embodies all that is sweet and graceful. This is experienced by devout men for whom neither food nor drink nor sleep nor any pleasures are as sweet as God, and who, indeed, find all worldly pleasures to be bitter upon tasting the sweetness of our Lord. How could such a man not turn into this holy goodness himself? How could he not possess the Lord’s grace, when he himself sits in it and smells of it? How could the devout soul, having regularly flown through the sugar of the Lord’s grace, not become sweetened and bestow this love upon fellow men? Harsh beasts become graceful when reared among humans²⁵ (F. Sitański, *Kazanie na dzień świętej Doroty*, k. C₃v–C₄)²⁶.

Using the figure of *subiectio*, the preacher attempts to emphasize the greatness of God and the pleasure arising from being in his vicinity. One may note the sensual manner in which the author presents Him and describes (*descriptio*) the bond with Him. The author also draws attention to

²² H. Lausberg, *Retoryka literacka...*, §§ 402–403.

²³ Term from: H. Dziechcińska, *Parawizualność literatury staropolskiej jako element ówczesnej kultury*, [in:] *Słowo i obraz. Materiały Sympozjum Komitetu Nauk o Sztuce Polskiej Akademii Nauk, Nieborów, 29 września–1 października 1977 r.*, red. A. Morawińska, Warszawa 1982, p. 103; cf. H. Lausberg, *Retoryka literacka...*, § 810.

²⁴ *Psalm* 33 (34), 9.

²⁵ Original quote: „A cóż może być wdzięczniejszego nad Boga? Ponieważ powiedziano: *Gustate et videte, quoniam suavis est Dominus*. Kosztujcie a doznajcie abowiem słodki jest Pan. Jak do rzeczy niesłychanej zwoływają, a słusznie, wszystkie bowiem słodkości i wdzięczności w tym Panu są. Doznawają tego ludzie bogomyślni, którym ani jedzenie, ani picie, ani spanie, ani wszelakie uciechy tak smakują jako Bóg: i owszem gorzkie im wszystkie świat z dogodami swymi, gdy zakuszą słodkości Pańskiej. Jakoż takowy nie ma się sam w tę dobroć Pańską przemieniać i obracać? Jako nie ma w aptece łaskawości Boskiej ustawicznie siedząc i sam nią pachnąc? Jako przez cukier miłosierdzia Pańskiego dusza nabożna ustawicznie przepływająca nie ma słodnieć i tegoż miłosierdzia ku bliźniemu zażywać? Srogie bestyje łaskawiej, gdy między ludźmi wychowanie mają”.

²⁶ All quotes from the following edition: F. Sitański, *Pszczółka w bursztynie, to jest Dorota Ś[więta] w imieniu swoim pokazana słuchaczom w dzień jej własny, w klasztorze zwierzyńskim przy Krakowie, u Panien Zakonu Ś. Premonstratorskiego przez W.O. Franciszka Zamoscena Zakonu Franciszka Ś. de Observantia Ś. Theol. Lektora i w Krakowie na ten czas profesora. Roku Pańskiego 1627, dnia 6 lut., z dozwoleniem Starszych*.

the influence exerted by the Maker upon the human, causing a spiritual transformation and the need to serve others and to love them (*caritas*). The employed polyptoton (“sweet”, “sweetness”, “sweetened”) serves to reinforce and emphasize the meaning of this relation. This notion is further confirmed by the presented arguments (*argumentatio*). All earthly affairs, expressed using epanaphora²⁷, and “worldly pleasures” mean nothing compared to the eternal joy bestowed by God. In the face of this joy, the men “find all worldly pleasures to be bitter upon tasting the sweetness of our Lord” (*contrarium*).

The love of humans for God and the love of God for humans is a transcendental beauty, and “the beauty of the object of love is conceptualized in the dimensions of all human senses: vision, smell, taste and touch”²⁸. Sensual means of expression serve, as Jadwiga Kotarska remarks, “to transpose the mysteries of God’s love”, and reflect the relations between Man and God, represented using the language of love embedded in the consciousness of the recipient²⁹.

The bee in amber contains numerous metaphorical images combined with the sensual descriptions. The Bernadine monk’s work shows the function of metaphor which should “to explicate abstract notions: to express the inexpressible, [...] to visualize the imperceptible”³⁰. The vividness of metaphor can be achieved, as noted by the Italian theorist, when a certain matter is presented by reference to the human or animal body; this way spiritual notions become sensual³¹. The sensual expressions employed by the author serve to animate abstract phenomena, rendering them perceivable and palpable³².

The title of Alberyk Kościński’s work, *Pieszczoty duszne abo zabawy ludziom z raju ziemskiego wygnanym do niebieskiego raju pielgrzymującym barzo pożyteczne na dziesięć dni [...] spisane i do druku z dozwoleństwem zwierzchności podane* (*Spiritual delicacies or games useful to men banished from the Earthly Paradise to the Heavenly Paradise...*), is also metaphorical in nature, referring to the sensual sphere (the sense of touch) and the imagination of the recipients. The author dedicated the

²⁷ H. Lausberg, *Retoryka literacka...*, § 629.

²⁸ G. Habrajska, *Prototyp miłości w „Pieśni nad pieśniami”*, [in:] *Inspiracje chrześcijańskie w kulturze Europy. Materiały z konferencji 11–14 maja 1999 r.*, cz. I, red. E. Woźniak, Łódź 2000, p. 350.

²⁹ J. Kotarska, *Erotyk staropolski. Inspiracje i odmiany*, Wrocław 1980, pp. 222, 243.

³⁰ E. Tesaurò, *Il canocchiale Aristotelico...*, p. 268; quote in: B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 270.

³¹ E. Tesaurò, *Il canocchiale Aristotelico...*, p. 397; quote in: B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 270.

³² B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 270.

work to Krystyna Katarzyna Pawłowska of Wierzbno, abbess of the Cistercian Monastery in Trzebnica³³.

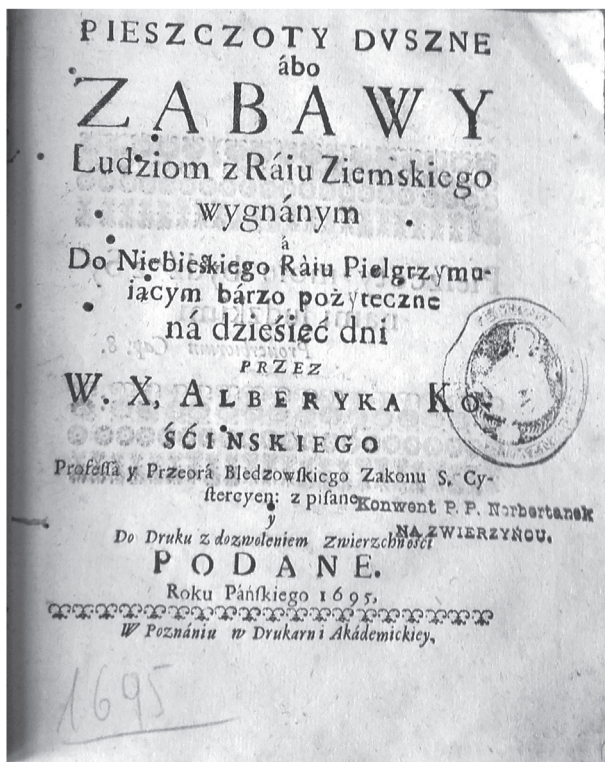


Fig. 2. Alberyk Kościński, *Pieszczoty duszne albo zabawy ludziom z rajy ziemskiego wygnanym do niebieskiego rajy pielgrzymującym barzo pożyteczne na dziesięć dni [...] spisane i do druku z dozwoleniem zwierzchności podane*, Poznań 1695, title page

In the metaphorical sense, the term “pieszczoty” (“delicacies”) employed in the original title can mean, according to the dictionary of Samuel Bogumił Linde, “pieśśliwość, delikackość, pieszczochostwo”³⁴ (*caressing, tenderness, endearment*), while the adjective “duszny” (“spiritual”) is connected with the soul, and it is spiritual in

³³ Mention of Krystyna Pawłowska, abbess of the Cistercian Monastery in Trzebnica – cf. M. Borkowska, *Leksykon zakonnic polskich epoki przedrozbiorowej*, t. 1: *Polska Zachodnia i Północna*, Warszawa 2004, p. 57.

³⁴ S.B. Linde, *Słownik języka polskiego*, wyd. 2, t. 4, Lwów 1858, p. 116.

nature³⁵. The “zabawy” (“games”) in the title of Kościński’s work refers to “internal games”, i.e., according to Linde, internal activities, spiritual exercises whose purpose is to convert and train humans in the ways of faith³⁶. The meaning of this word was brought up by scholars such as Antoni Czyż³⁷, Mirosława Hanusiewicz³⁸ and Hanna Dziechcińska³⁹, who noted that in the 17th century the term had a different meaning than in modern times, closer to “work”, “occupation” or “exercise”⁴⁰.

An important work on the subject of the literary text as a source of “zabawa” was written by Hanna Dziechcińska who rightly noted that in the Old Polish times the word “zabawa” had many meanings⁴¹. Barbara Otwinowska, a researcher of the notion of *otium negotiosum*, presented the genealogical source of “zabawa”⁴². Thus, it is also the name of a genre of Baroque utilitarian literature, which presents or projects various activities, also internal ones⁴³. As noted by Antoni Czyż, “zabawa” can be classified as a *quasi-genre* or a “genealogical fragment”. According to the researcher, the term usually refers to works constituting intellectual and literary exercises on a given topic, combined with spiritual pleasure. Upon the analysis of Baroque pieces with “zabawa” in their title⁴⁴, Czyż concluded that they may be “Hours of the Virgin, acts, hymns, songs, prayers, chaplets, litanies serving as components of the main text”⁴⁵, which largely identifies “zabawa” with religious service or meditation.

Kościński’s *Delicacies* follow the convention of “zabawy” as an internal activity stimulating spiritual activity and transformation. This work is a collection of meditations which, given the fact that they involve a certain

³⁵ S.B. Linde, *Słownik języka polskiego*, wyd. 2, t. 1, Lwów 1854, p. 562.

³⁶ S.B. Linde, *Słownik języka polskiego*, wyd. 2, t. 6, Lwów 1860, p. 701–702.

³⁷ A. Czyż, *Zabawa barokowa. Okruchy genealogiczne*, „Pamiętnik Literacki”, R. 75: 1984, z. 4, pp. 69–83.

³⁸ M. Hanusiewicz, *Pokusy sarmackiej wyobraźni, czyli lektura pewnego wiersza Wacława Potockiego*, [in:] *Interpretacje aksjologiczne*, red. W. Panas, A. Tyszczyk, Lublin 1997, pp. 9–22.

³⁹ H. Dziechcińska, *Literatura a kultura ludyczna*, [in:] *Słownik literatury staropolskiej. Średniowiecze – renesans – barok*, wyd. 3, red. T. Michałowska, B. Otwinowska, E. Sarnowska-Temeriusz, Wrocław 2002, pp. 461–466.

⁴⁰ S.B. Linde, *Słownik języka polskiego*, wyd. 2, t. 6, Lwów 1860, pp. 701–702; cf. M. Hanusiewicz, *Pokusy sarmackiej wyobraźni...*, p. 11.

⁴¹ H. Dziechcińska, *Literatura a zabawa. Z dziejów kultury literackiej w dawnej Polsce*, Warszawa 1981, p. 118 et seq.

⁴² B. Otwinowska, *Humanistyczna koncepcja “otium” w Polsce na tle tradycji europejskiej*, [in:] *Studia porównawcze o literaturze staropolskiej*, red. T. Michałowska, J. Ślaski, Wrocław 1980, pp. 169–186.

⁴³ Cf. S. Skwarczyńska, *O pojęcie literatury stosowanej*, [in:] eadem, *Szkice z zakresu teorii literatury*, Lwów 1932, pp. 1–26; A. Czyż, *Wstęp. Stefania Skwarczyńska i ZRL*, [in:] *Bibliografia zawartości „Zagadnień Rodzajów Literackich”*. Przewodnik, red. A. Borkowski, M. Pliszka, Siedlce 2003, pp. 7–22.

⁴⁴ Cf. A. Czyż, *Zabawa barokowa...*, pp. 71–80.

⁴⁵ *Ibidem*, p. 77.

internal effort, should be viewed as mental activities (spiritual activities, “zabawa”), directed at a specific object and aimed at its cognition.

Employing metaphorical and sensual imagery expressed through detailed description (*descriptio*), Kościński presents the benefits arising from monastic life and meditation. Using the metaphorical epithets: “spiritual delicacies” (“pieszczoty duszne”) or “holy games” (“święta zabawa”), which are a synonym of reflection, Kościński encourages the readers to prepare themselves for their own “spiritual delicacies”. He notes that during the act of meditation one must “present oneself” before God and ask Him to take away “all games and hurdles” which stand in the way of that “holy game” (*Medytacyja. O pożytku pieaszczot dusznych*, P 1, p. 3)⁴⁶. Kościński draws attention to the benefits of reflection – that “extraordinary spirituality” (“[...] when you abide by this game, God Himself will come down, calling and guiding you toward it [...]”; PD, *Medytacyja. O pożytku pieaszczot dusznych*, 1, p. 4). The author emphasizes the conversion achieved through these practices (“[...] performing such games or recollections, a man can expect to be transformed and converted to the ways of God in as short a period as half a year;” PD, *Medytacyja. O pożytku...*, 3, p. 6). Referring to patrological authority, Kościński employs metaphors to praise the beneficial influence of meditation on eternal life:

The Holy Scholars of the Lord rightly praise reflection as the key to Heaven, the manna that tastes of all virtues, the source of all grace, the best medicine for all that is evil⁴⁷ (PD, *Medytacyja. O pożytku...*, 3, pp. 6–7).

This “zabawa”, being the synonym of meditation, should, according to the author, help Man to improve himself in order to achieve salvation (“[...] perform the game, bearing in mind that it is the best means of preparation for the road to eternity” (PD, *Medytacyja. O pożytku pieaszczot dusznych*, 2, p. 6). Only those who earn the grace of “communing” with the

⁴⁶ All quotes from the following edition: *Pieszczoty duszne abo zabawy ludziom z rajy ziemskiego wygnanym do niebieskiego rajy pielgrzymującym barzo pożyteczne na dziesięć dni przez W. Ks. Alberyka Kościńskiego, profesę i przeora bledzowskiego Zakonu Św. Cystersyńskiego spisane i do druku z dozwoleniem zwierzchności podane*, Poznań 1695. The cycle of ten-day meditations in the *Spiritual delicacies* is preceded by a Teaching, a Warning and one unnumbered Meditation: *O pożytku pieaszczot dusznych* (*On the benefit of spiritual delicacies*). The meditations are arranged in the following manner: Preparations 1–2, Points 1–3 and Discussion). The abbreviation PD used in the article refers to the original title of the work: *Pieszczoty duszne*. The letter P indicates the preparation, while Arabic numerals are used to name the preparation preceding the meditation (P1–2) or the point of meditation (1–3) and the page (or pages).

⁴⁷ Original quote: „Doktorowie Święci Pańscy rozmyślanie nazywają kluczem do Nieba, manną mającą w sobie smak do wszystkich cnót, źródłem wszystkich łask, najprzedniejszym lekarstwem wszelkiego złego, na ostatek rozmyślaniu nieporównane pochwały dają”.

Maker and experience His closeness during the act of meditation will know the “pleasure” of reflection or “spiritual delicacies”.

The evident tendency of both Sitański and Kościński to accentuate the sensual aspects of metaphor and the emphasized category of perceptibility served to present objects and phenomena so as to create the impression of “real” visibility⁴⁸. The purpose of this was to create in the minds of the recipients a more vivid image of the object of cognition and to better influence them and stimulate their transformation.

It is also worth noting other Polish Baroque works where metaphor is used to present religious issues in a vivid manner. Jan Chomętowski (1597–1652), Jesuit, Professor of Mathematics and Hebrew, Rector in Lublin, was the translator of the Latin-language work by Jeremi Drexeliusz entitled *Droga do wieczności abo dwanaście znaków przejrzenia do nieba...* (*Road to eternity or the twelve signs of the perception of Heaven*) (Kraków 1632). Through this work the translator adopted the notion of transience and the idea of *vanitas* into Polish aesthetic literature. Other works translated by Chomętowski: *Oko wieczności abo sposób prostowania intencyjej dobrej w sprawach naszych wszystkich do zasługi większej i otrzymania szczęśliwej po śmierci wieczności* (*The eye of eternity or the way to direct the good intentions of all humanity toward greater good and the achievement of joyous eternity after death*) (Kraków 1638) and *Wieczność piekielna abo o ogniu, więzieniu i mękach piekielnych...* (*Eternal Hell or about fire, prison and infernal suffering*) (Kraków 1640) also discuss these issues. By using oppositions: the transience of worldly happiness, which fails to satiate, and joy eternal, which involves endless pleasures, the author emphasizes the urgent need for Man to undertake, during his earthly peregrination, the effort to reach the safety of the “Heavenly Fatherland”.

Aesthetic works with metaphorical images include *Zegar nabożny Oblubienicy Chrystusowej, w którym Chrystus Pan Oblubienicy swojej pokazuje, co której godziny czynić ma dla miłości swego Oblubieńca* (*The devout clock of Christ's beloved in which the Lord shows His beloved what to do in each hour to gain His love*) (Poznań 1624)⁴⁹ translated by Bonaventure (Siewierzanin), a Franciscan of the Order of Friars Minor in Chełm⁵⁰, who translated from Latin the Mariological writings of St. Bonaventure. As written in the preface to the nuns, to whom the work is dedicated, the “clock” is not made of glass or metal, nor is it decorated with painting; rather, it is filled with

⁴⁸ R.W. Lee, „*Ut Pictura Poesis*”. *The Humanistic Theory of Painting*, „The Art Bulletin” 22, 1940, no 4, p. 203 (the work discusses the desire to capture the “perfect illusion of the visible”).

⁴⁹ K. Estreicher, *Bibliografia polska*, t. 13, Kraków 1894, p. 248.

⁵⁰ *Encyklopedia powszechna*, wyd. S. Orgelbrand, t. 4, Warszawa 1860, p. 42.

Christ's suffering; its "price" was that of two "widow coins" – "the love of Christ" and "the love of Christ's beloved"⁵¹. One should also note the work of the Spanish Carmelite, John of Jesus and Mary (died in 1614), translated by Przemysław Domiechowski, entitled *Zegar serdeczny, w którym Jezus godziny wybija w sercu grzesznika, aby go do pokuty nawrócił* (*The gracious clock in which Jesus beats out hours in the sinner's heart to bring him to the way of penance*) (Kraków 1651)⁵². The work is divided into 24 hours, each beginning with the words "Jesus shall beat out in the sinner's heart...", and contains teachings, advice and reprimands uttered in direct speech by "Jesus Christ" who is addressing the reader. In the preface to the *Gracious clock*, the "beating" breastpiece is introduced: "This gracious breastpiece or clock beating in the sinner's heart [...]"⁵³, i.e. a small watch chiming out the hours, worn at the breast⁵⁴. As noted by Iwona Słomak: "Due to its position as it hangs from the chain, and the analogy of the regular pulse of the heart and the rhythmic beating of the pectorale, it appears to be an imitative representation of Christ's heart – *cor humanum*"⁵⁵.

The metaphorical presentation of religious matters can also be observed in a work by Daniel Zieliński (died in 1664; Bernadine, Guardian of the Monastery in Alwernia and chronicler of the Order), addressed to nuns, entitled *Szata wzorzysta doskonałości, zakonnicę w oczach Boskich zdobiąca i wszelkim stanom ludzi żyć duchownie pragnących pożyteczna* (*The patterned robe of perfection worn by the nun before the eyes of God and useful to all people wishing to lead a spiritual life*) (Kraków 1649) and *Ogród lilij duchownych Barankowi Bożemu w klasztorze krakowskim Jagnieszki świętej panien zakonnych...* (*Garden of lilies for the Holy Lamb in the St. Agnes Monastery of the Holy Nuns in Kraków*) (Kraków 1661).

The first work discusses the essence of monastic perfection (part 1) and its patterns (part 2), as well as the conditions of its achievement (part

⁵¹ Bonaventure OFM (Siewierzanin), *Zegar nabożny Oblubienicy Chrystusowej, w którym Chrystus Pan Oblubienicy swojej pokazuje, co której godziny czynić ma dla miłości swego Oblubienica*, Poznań 1624, p. 5. Regarding the metaphor of the "clock" in relation to prayer books, cf. I. Słomak, *Retoryka „miłosnej batalii” na przykładzie „Wojska serdecznych nowo rekrutowanych afektów” Hieronima Fałęckiego*. Praca doktorska napisana pod kierunkiem prof. dra hab. Aleksandra Nawareckiego, Katowice 2012, pp. 100–120 (especially pp. 114–115). Unpublished work, available online at: <http://www.sbc.org.pl/Content/93268/doktorat3316.pdf>. [access: 06.11.2015].

⁵² John of Jesus and Mary [Jan od Jezusa Marii], *Zegar serdeczny, w którym Jezus godziny wybija w sercu grzesznika, aby go do pokuty nawrócił*, przekł. P. Domiechowski, Kraków 1651; cf. K. Estreicher, *Bibliografia polska*, t. 18, Kraków 1901, p. 411.

⁵³ John of Jesus and Mary, *Zegar serdeczny...*, p. 5 n.p.

⁵⁴ From Latin *pectus*, *-oris* means breast, heart. Cf. W. Siedlecka, *Polskie zegary*, Wrocław 1988, pp. 81–83; J. Kitowicz, *Opis obyczajów za panowania Augusta III*, oprac. R. Pollak, Wrocław 2003, p. 593 et seq.

⁵⁵ I. Słomak, *Retoryka „miłosnej batalii”...*, p. 102.

3)⁵⁶. In the second work the author uses spatial metaphors (garden- and botany-related) to praise the life of nuns. For him the monastery is a garden divided into patches-quarters where people attend to internal life and seek to achieve perfection. In order to reach these "patches", one must follow certain paths, i.e. "the ways of achievement", meaning the development of qualities and virtues. As in any garden, all is surrounded by a protective fence which in internal life replaces prayers and meditations⁵⁷.

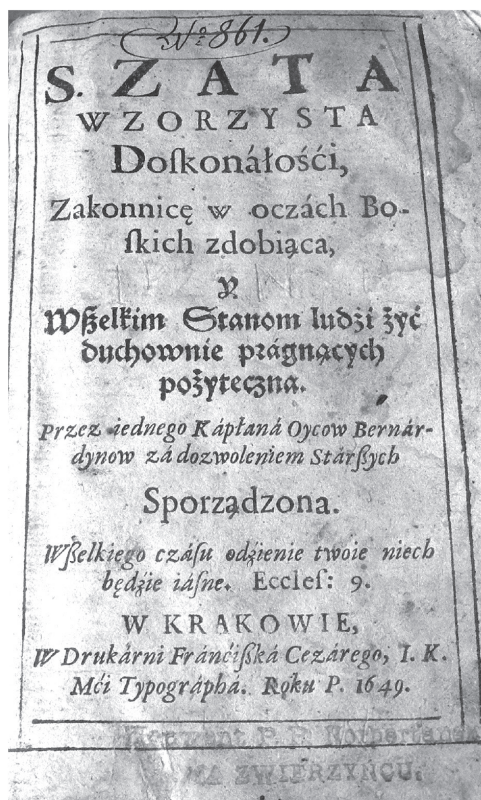


Fig. 3. Daniel Zieliński, *Szata wzorzysta doskonałości, zakonnicę w oczach Boskich zdobiąca i wszelkim stanom ludzi żyć duchownie pragnących pożyteczna*, Kraków 1649, title page

⁵⁶ D. Zieliński, *Szata wzorzysta doskonałości, zakonnicę w oczach Boskich zdobiąca i wszelkim stanom ludzi żyć duchownie pragnących pożyteczna*. Przez jednego kaptana ojców bernardynów za pozwoleniem Starszych sporządzona, Kraków, druk. F. Cezarego, 1649, p. 5.

⁵⁷ L. Nowak, *Katolickie książki z Polski...*, p. 222.

The afore-mentioned Baroque works reveal their authors' tendency to use metaphors, which appear in relation to sensuality, emphasizing the connection with the category of visibility and movement⁵⁸. Using vivid metaphors in the titles of the works (*Bee in amber*, *Spiritual delicacies*, *Eye of eternity*, *Devout clock*, *Gracious clock*, *Patterned robe of perfection*, *Garden of spiritual lilies*) and in the works themselves, the authors undertake the visualization of various spiritual issues and their vivid, sensual and suggestive description, aimed at making the image realistic and palpable⁵⁹. The main purpose of this description is to "evoke the impression of directness" or, as noted by Roland Barthes⁶⁰, the creation of the "effect of reality", which is experienced by the recipient of the presented image, the placement before the eyes of the recipient of a "verbal image" of the object or phenomenon, encouraging the reader to watch, pay attention and "look carefully" at the object of the description, much as a person viewing a painting or spectacle⁶¹.

After all, the mind is slower to respond to what it hears than to "what is offered to its trusty eyes"⁶² – to quote Horace. Thus, visualization is a "peculiar variety of sensual expression and a technique of influencing the psyche of the recipient by activating the visual sense"⁶³, which Plato considered to be "the keenest of all bodily senses"⁶⁴. This "visual sensuality"⁶⁵ observed in Baroque religious prose, the presentation of sensual matters

⁵⁸ Cf. R. Arnheim, *Sztuka i percepcja wzrokowa. Psychologia twórczego oka*, przekł. J. Mach, Gdańsk 2004, pp. 417–456.

⁵⁹ Regarding representation, cf. J. Domański, *Tekst jako uobecnienie. Szkic z dziejów myśli o piśmie i książce*, wyd. 2, Kęty 2002. However, the scholar approaches the phenomenon in a different manner – not as a sensual representation of matters and phenomena in a literary work, but rather as the textual representation of real persons who are "physically absent". Cf. B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 120.

⁶⁰ Cf. R. Barthes, *L'effet de réel*, [in:] R. Barthes, L. Bersani, Ph. Hamon, M. Riffaterre, I. Watt, *Littérature et réalité*, Paris 1982, pp. 81–89; M. Salwa, *Iluzja w malarstwie. Próba filozoficznej interpretacji*, Kraków 2010, pp. 118–124 et seq.

⁶¹ Cf. L. Marin, *Mimesis i opis albo ciekawość metody*, przekł. P. Pieniążek, [in:] idem, *O przedstawieniu*, przekł. P. Pieniążek i in., Gdańsk 2011, pp. 98–99.

⁶² Quote from: *Trzy poetyki klasyczne. Arystoteles, Horacy, Pseudo-Longinos*, przekł., wstęp i oprac. T. Sinko, wyd. 2 zmien., Wrocław 1951, p. 74.

⁶³ B. Niebelska-Rajca, „*Enargeia*” i „*energeia*”..., p. 102.

⁶⁴ Platon, *Fajdros*, [in:] idem, *Dialogi*, przekł., wstęp i objaśnienia W. Witwicki, t. 1–2, Kęty 2005, p. 39.

⁶⁵ The sensual plasticity in literature and the Baroque tendency to present images of illusory, sensual artistry, was discussed, among others, by: M. Praz, *Mnemosyne. Rzecz o powinowactwie literatury i sztuk plastycznych*, przekł. W. Jekiel, Gdańsk 2006; F. J. Warnke, *Versions of Baroque. European Literature in the Seventeenth Century*, New Haven-London 1972, p. 37 passim. Works concerning the subject of sensualism are listed in the study by M. Hanusiewicz, *Święte i zmysłowe w poezji religijnej polskiego baroku*, Lublin 1998, pp. 7–33 passim. Cf. also: A. Borowski, *Z zagadnień kompozycyjnych i stylistycznych polskiego baroku literackiego*, „Rocznik Komisji Historycznoliterackiej” 1978, t. 15, pp. 3–35.

and phenomena, accomplished using visual metaphors, served to capture the reader's imagination. Since certain matters and phenomena pertaining to the sacral reality cannot be explained otherwise than through visual metaphors, it is this literary device which was used to create experiences, express the Inexpressible and perceive that which cannot be directly captured.

Katarzyna Kaczor-Scheitler

Metaphor as a Means of Visualization in Polish Religious Prose from the 17th Century

The subject of the article is the presentation of the functions of metaphors and their force as a means of visualisation, based on the example of Polish religious prose of 17th century. Attention is paid to the role of visual sphere and the methods of translation of visuality into the subject matter of language. The article discusses the inextricable connection between the category of visualization and the figure of metaphor. Examples are provided mainly by two 17th century works, a sermon by an Observant Franciszek Sitański *Pszczółka w bursztynie* (*The bee in amber*) (Kraków 1627) and meditations by Alberyk Kościński, entitled *Pieszczoty duszne abo zabawy ludziom z rajy ziemskiego wygnanym do niebieskiego rajy pielgrzymującym barzo pożyteczne* (*Spiritual delicacies or games useful to men banished from the Earthly Paradise to the Heavenly Paradise*) (Poznań 1695). Some other baroque works are also included in the reflection, for example: *Droga do wieczności abo dwanaście znaków przejrzenia do nieba...* (*Road to eternity or the twelve signs of the perception of Heaven*) (Kraków 1632) of Jeremi Drexeliusz or *Szata wzorzysta doskonałości, zakonnicę w oczach Boskich zdobiąca i wszelkim stanom ludzi żyć duchownie pragnących pożyteczna* (*The patterned robe of perfection worn by the nun before the eyes of God and useful to all people wishing to lead a spiritual life*) (Kraków 1649) of Daniel Zieliński. All these works prove that a metaphor is a best tool for the visualization of sacred reality and expression of religious aspects.

Keywords: *ekphrasis*; metaphor; Polish Religious Prose from the Seventeenth Century; sensual perception; visualization

Słowa kluczowe: *ekfrazja*; metafora; polska proza religijna z XVII wieku; zmysłowa percepcja; wizualizacja