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KRZYŻ A KONSTANTYN

Co mówią źródła **KATOLICKIE**?

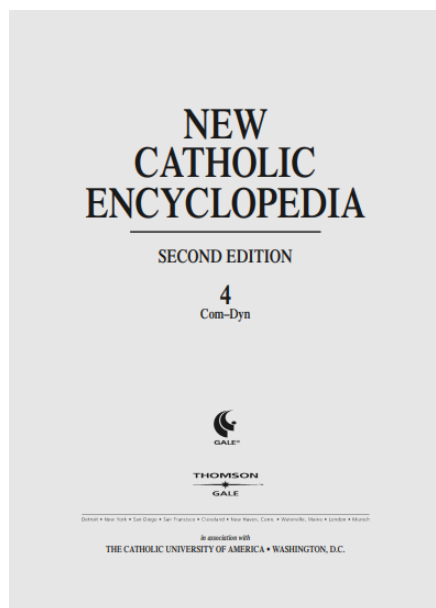
- *New Catholic Encyclopaedia*, wyd. 2, t. 4, 2003, s. 391, autor hasła: Alois A. Schacher (The Catholic University of America, Waszyngton):

„Kiedy **w czasach Konstantyna pojawia się krzyż**, jest on postrzegany zarówno jako trofeum zwycięskiego Chrystusa wielkanocnego, jak i znak na niebie poprzedzający powtórne przyjście Syna Człowieczego. Jednak scena ukrzyżowania jest nadal nieobecna we wczesnych cyklach pasyjnych (...)”.

CRUCIFIXION (IN ART)

The representation of Christ's redemptive death on Golgotha does not occur in the symbolic art of the first Christian centuries. The early Christians, influenced by the Old Testament prohibition of graven images, were reluctant to depict even the instrument of the Lord's Passion. When the cross comes to be represented in the time of Constantine, it is seen both as the trophy of the victorious Christ of Easter and as the sign in the sky preceding the Second Coming of the Son of Man. The scene of the crucifixion, however, is still absent from the early Passion cycles; even in the 6th-century mosaic sequence of S. Apollinare Nuovo in Ravenna, the Golgotha scene is left out. This article treats the historical development of literal and symbolic representation of the crucifixion.

Early Examples. The only two crucifixion scenes that antedate the 6th century show the artist's hesitation



<https://cvdvn.files.wordpress.com/2018/05/new-catholic-encyclopedia-vol-4.pdf>

- ks. Paul J. Sandalgi, „Oriental Origin of the Sign and the Cultus of the Cross”, *The Ecclesiastical Review*, Nr 3, September 1920, Baltimore (Maryland), s. 275:

The Ecclesiastical Review było pismem adresowanym do katolickiego kleru.

„Można bezpiecznie przyjąć, że tylko po edyktie Milańskim z 312 roku n.e. używano krzyża jako permanentnego znaku naszego Odkupienia. De Rossi zdecydowanie podaje, że żadnego monogramu Chrystusa, odkrytego w katakumbach lub innych miejscach, nie można wywieść z okresu przed 312 rokiem”.

It may be safely asserted that only after the edict of Milan, A. D. 312, was the cross used as the permanent sign of our Redemption. De Rossi positively states that no monogram of Christ, discovered in the Catacombs or other places, can be traced to a period anterior to the year 312. Even after that

³ Vansleb, *Hist. de l'Église d'Alexandrie*, p. 46.

⁴ A. J. MacLean and W. H. Browne, *The Catholicos of the East and his People*; London, 1892, p. 236.

<https://catalog.hathitrust.org/Record/000066353>

Informacja podana w katolickim dziele *New Catholic Encyclopedia* może brzmieć zaskakująco dla wielu zwolenników krzyża budujących swe poglądy na przeciętnie wyedukowanych informatorach lub czytających opracowania n/t krzyża jedynie z jednokierunkowej literatury (na ogół katolickich pamfletów) lub takich, których cechuje ich przerost osobistej wiary nad tezami głoszonymi w różnych naukowych opracowaniach. Jeśli jesteś Czytelniku katolikiem i jesteś święcie przekonany o swej racji, to chyba powinienes być oburzony na to, że we własnym Kościele, w ważnym dziele takim jak *Nowa encyklopedia katolicka*, podaje się taką informację w temacie krzyża, bo to oznaczałoby, że autor tych słów „wprowadza w błąd” swoje owieczki. Jestem w stanie zrozumieć, że jeśli ktoś jest katolikiem, może mieć opory przed akceptowaniem informacji pochodzących z niekatolickich źródeł. Ale trudno zrozumieć, skąd się biorą opory u katolika przed akceptacją poglądu, który głoszą:

- źródła katolickie
- literatura naukowa
- historycy świeccy i kościelni

NIEKATOLICKIE źródła mówią:

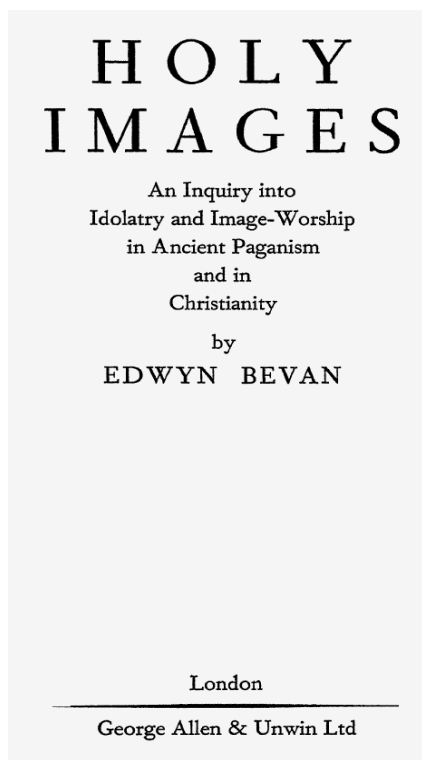
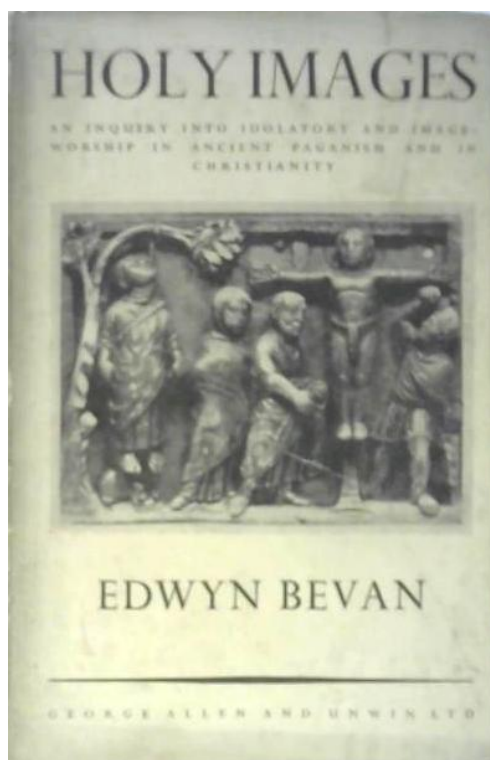
Poniższe źródła mówią od kiedy krzyż jest przedstawiany
W CHARAKTERZE SYMBOLU chrześcijaństwa.

- György Németh, „The Horse Head Demon”, *Sylloge Epigraphica Barcinonensis*, Nr 11/2013, s. 161:

„krzyż nie był jeszcze używany w roli symbolu chrześcijańskiego w II-III wieku”.
<http://okort.btk.elte.hu/SEB.pdf>

- Edwyn Bevan, *Holy Images*, 1940, s. 97-99:

Bevan (King's College London) był historykiem kościelnym. Otrzymał honorowy tytuł doktora od St. Andrews (1922) i Oxford University (1923). W 1942 r. został członkiem the British Academy.



<https://archive.org/details/HolyImages>

Early Christian Paintings

Catholic archaeologists probably make them earlier than they really are; (2) that they represent a popular practice in the Christian Church which did not accord with the better mind of the Church, as represented by its outstanding writers and higher authorities.

If the dating of frescoes in the burial-places, at Rome or elsewhere, arrived at to-day by some specialists in this branch of archaeology is correct, then members of the Christian community were having their tombs decorated with paintings as far back as the first century—at a time, that is, when there were still people alive who had seen the Lord and the latest books of the New Testament had not yet been written.¹ These earliest Christian paintings (done possibly by pagan craftsmen under Christian direction) show no shyness in the matter of representing the human form. Many of them relate to stories in the Bible, in which men and women, no less than animals, are freely depicted. Yet there is something in the selection of subjects in these earliest Christian paintings which seems to show a shyness not felt by later Christians. Representations of the Deity are, of course, avoided: God, acting from heaven, is symbolized only by a head or arm, where the scene is Abraham about to sacrifice Isaac or Moses receiving the Law, just as in the Jewish frescoes at Dura. In regard to Jesus, it is remarkable that the events of the Passion are avoided. There is no Christian representation of Christ upon the Cross till after Constantine. The oldest picture of the Crucifixion known is the caricature scrawled by some heathen mocker

¹ Against this, W. Elliger, *Zur Entstehung d. christ. Bildkunst*, pp. 22–8, argues in disproof of the evidence adduced from the monuments, which purports to show that the beginnings of Christian painting go back earlier than the middle of the second century.

Holy Images

on the walls of the Imperial Palace in Rome, in which the Crucified is given an ass's head and the figure of the Christian whom the mockery was intended to annoy was rudely sketched beside the cross with the words below: "Alexamenos worships God." What is stranger is that during the first three centuries of Christianity the Cross itself does not appear in use as a symbol. This is all the more strange in that from the literary evidence, from the Epistle of Barnabas and from Justin Martyr, we know that early in the second century mystical significance was attached by Christians to the shape of the Cross, whether it was thought of as in the T-shape, as by Barnabas, or in the shape familiar to us, as apparently by St. Justin. Yet it is never found visibly represented in the remains of early Christian art. It seems to have been Constantine himself who caused the Cross to come into general use as a Christian symbol. According to the well-known story, a phenomenon in the sky—possibly that which we call "mock suns"—had seemed to him to present the form of the Cross, and the Cross was accordingly embodied in the design of the new imperial banner, the labarum.¹

¹ If it is hard for a historian to say what precise phenomenon gave rise to the account given by Eusebius, a contemporary, of the Cross in the sky said to have been seen by all Constantine's army in A.D. 312, a similar problem is offered by an alleged appearance no longer ago than December 17, 1826, at Migné in France. After a priest, preaching in the open air, had referred to the story of Constantine's Cross, a luminous cross about 80 feet long appeared in the air at about 100 feet, it would seem, from the ground, evident to all the assembled multitude of some three or four thousand people. It was five o'clock; the sun had set, and the sky was cloudless. We have the official account of this odd incident sent to the Prefect of the Department by the First Councillor of the Prefecture and the Report of a Commission which examined eye-witnesses of the event within a few weeks of its occurrence, and which included a Protestant who was a professor

No Pictures of the Passion

When an ancient image of Apollo was given a new head to serve as a statue of Constantine on the top of the great column in Constantinople, the globe in the hand of the figure had a Cross set upon it. From the days of Constantine the use of the Cross as a symbol throughout the Christian world became common and forms of homage were soon addressed to it. The earliest known representations of the Crucifixion, in which the human figure of the Lord is shown upon the Cross, belong, so far as I can gather, to a date round about A.D. 400—a wooden door from Santa Sabina in Rome and a carved ivory box in the British Museum (see plate ii). In sixth-century-France the painting of Christ on the Cross in a church still excited such scandal that the bishop had to have it covered with a veil.¹

But while representations of the suffering Christ were avoided in the Christian art of the first three centuries, there are paintings in the catacombs, put by some archaeologists early in the second century, which represent miracles of the Gospel story—the healing of the woman with an issue of blood, the healing of the paralytic man, the raising of Lazarus. There is also an equally early picture of the Baptism of Jesus. But in regard to these representations of Jesus, it is to be noted that the human figure drawn is believed by archaeologists to be intended rather as a symbol, than as a portrait, of the

of physical science. The story is told with further details by Father Herbert Thurston, S.J., in his little book *Beauring* (Burns Oates & Washbourne, 1934). We need not wonder that it is sometimes difficult to determine what facts lie behind the documents of one thousand six hundred years ago, when a plausible explanation for an event so near our own time, in view of all the data, does not readily offer.

¹ Gregory of Tours, *De Gloria Martyrum*, ch. 20.

- Norman S. Prescott, *Dual Heritage: The Bible and The British Museum* (Podwójne dziedzictwo: Biblia i Muzeum Brytyjskie), 1986, s. 121:

„Pierwotnie **krzyż** nie był symbolem chrześcijańskim; **pochodzi z Egiptu oraz od Konstantyna**”.

It may come as a shock to know that there is no word such as ‘cross’ in the Greek of the New Testament. The word translated ‘cross’ is always the Greek word σταυρός meaning a ‘stake’ or ‘upright pale.’ The cross was not originally a . . .

Christian symbol; it is derived from Egypt and Constantine. The arms of the victim were not extended, neither were the legs straight down as is shown in religious pictures.

The Hebrew University concluded that the legs were bent upwards at the knee and nailed on a level with the thighs; thus when the forelegs were broken the victim would be left hanging, thus accelerating death.

(na tym skanie nie ma wcześniejszej linii, ponieważ nie jest udostępniony akurat ten fragment na ograniczonym podglądzie)

<https://books.google.pl/books?id=PQkXAAAIAAJ>
(ograniczony podgląd)



- Historyk sir Ernest A. W. Budge, *Amulets and Talismans*, New York 1961, s. 342, 350:

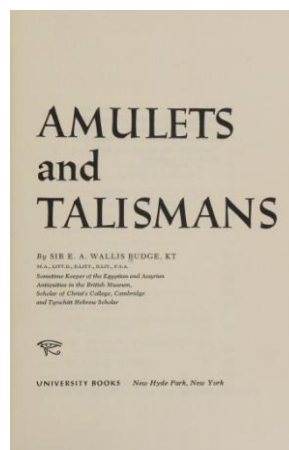
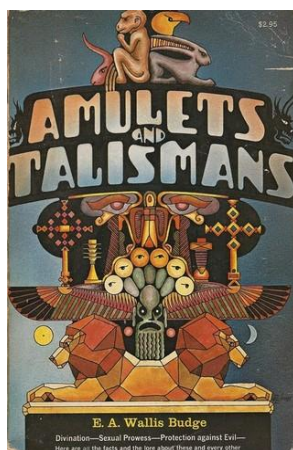
Budge był pracownikiem the British Museum w Londynie.

„**Krzyż stał się najwyższym godłem i symbolem chrześcijaństwa dopiero w IV wieku**”.

The cross did not become the supreme emblem and symbol of Christianity until the IVth century, i.e. until after the “ Finding ” of the Cross by the

„Krzyż (...) nie stał się publicznym symbolem ani odznaką chrześcijan **aż do czasu, gdy Konstantyn kazał go umieścić na tarczach swoich żołnierzy i usunął z nich rzymskiego orła na początku IV wieku**”. (...)

and IIIrd centuries, but it did not become a public symbol or badge of Christians until Constantine had it placed on the shields of his soldiers and removed the Roman eagle from them early in the IVth century. The CRUCIFIX was the natural



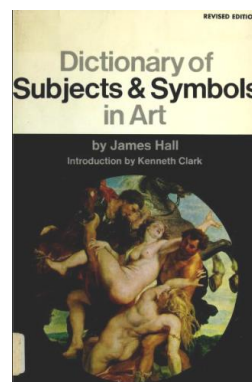
<https://archive.org/details/amulettalismans0000budg>

- Historyk sztuki James A. Hall, *Dictionary of Subjects & Symbols in Art*, 1974, s. 77:

„Po uznaniu chrześcijaństwa przez Konstantyna Wielkiego, a zwłaszcza od V w., krzyż zaczęto przedstawiać na sarkofagach, lampach, szkatułkach i innych przedmiotach (...)”.

After the recognition of Christianity by Constantine the Great, and more so from the 5th cent., the cross began to be represented on sarcophagi, lamps, caskets and other objects (...).

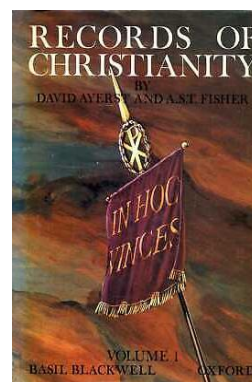
<https://archive.org/details/dictionaryofsubj00hall>



- wyd. David Ayerst – Arthur S. T. Fisher, *Records of Christianity* (t. 1: In the Roman Empire, 1971, s. 131):

„Nawet krzyż nie był bezpośrednio używany do dekoracji kościołów. (...) Najwcześniejszym symbolem Chrystusa była ryba (II wiek); na najwcześniejszych rzeźbionych grobowcach jest przedstawiany jako Dobry Pasterz (III wiek)”.

Even the Cross was not directly employed in church decoration. (...) The earliest symbol of Christ was a fish (second century); on the earliest carved tombs he is represented as the Good Shepherd (third century).



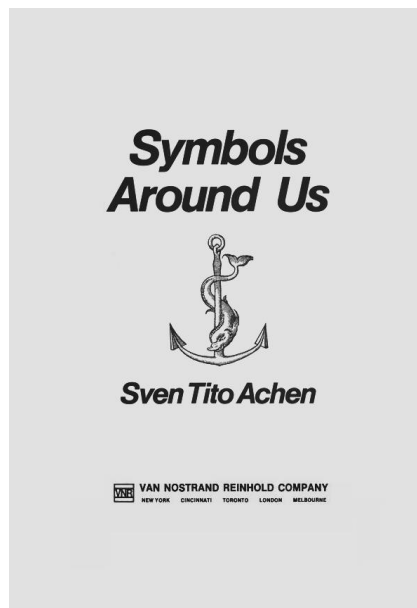
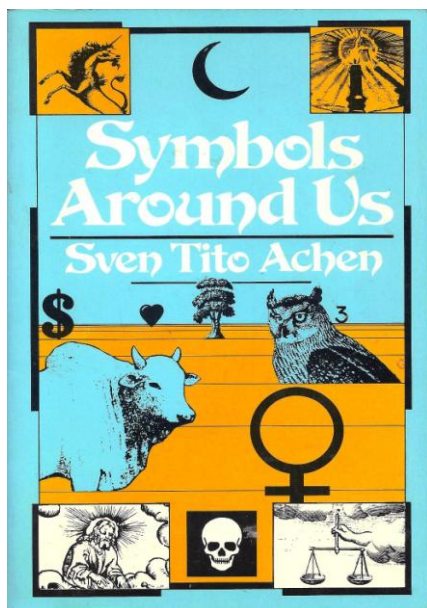
Nawet gdyby jakieś odkrycie z II-III w. interpretowano jako krzyż, zapewne nie stanowiłoby to *przekonującego* dowodu dla części akademickich środowisk, że Jezus umarł na krzyżu. Dlaczego? Rozumiejąc jak głęboko wrośnięty był emblemat krzyża w wielu narodach i kulturach przed czasami Jezusa, nie można z góry wykluczyć możliwości, że taki znak mógł sporządzić niechrześcijanin (i miałby on niechrześcijański wydźwięk) lub że jego autorem mógłby być taki chrześcijanin, który przyswoił sobie pogańską symbolikę. Po śmierci apostołów nie brakowało przecież nominalnych chrześcijan w Europie, Azji Mniejszej czy północnej Afryce. Ponieważ *chrześcijanie z I wieku unikali artystycznych nawiązań do męki Jezusa na Golgocie*, więc takie przypadki z II czy III wieku należałoby postrzegać jako niepodobne do postawy pierwszych chrześcijan. Innymi słowy, budziłyby wątpliwości co do *ducha* pierwotnego chrześcijaństwa, a może nawet co do zgodności z miernikami biblijnymi mówiącymi o stosunku do przedmiotów kultu religijnego. Podobny pogląd wyraził znany duński historyk Sven Tito Achen (1960-2013), założyciel Societas Heraldica Scandinavica (Skandynawskie Towarzystwo Heraldyczne), w książce *Symbols Around Us*, 1978, s. 208 (tł. Reginald Spink):

„Jest mało prawdopodobne, by chrześcijanie w ciągu dwóch wieków po śmierci Jezusa kiedykolwiek posługiwali się symbolem krzyża. (...). Krzyż Jezusa kojarzyłby się im głównie ze śmiercią i złem — tak jak gilotyna czy krzesło elektryczne późniejszym pokoleniom”.

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In the two centuries after the death of Jesus it is doubtful that the Christians ever used the device of the cross. If they did, it was very rarely. And it is understandable. The cross of Jesus, to them, must have chiefly denoted death and evil, like the guillotine or the electric chair to later generations. Or the sign of the cross may have been regarded as pagan. About 200 A.D., there is a statement by a Christian author, Minucius Felix, who says: "We Christians neither want nor worship crosses as the pagans do." In the course of the 3rd century the pattern changed. Increasingly the Christian communities used "covert" crosses, which have survived in the murals of the cata-





<https://archive.org/details/symbolsaroundus00ache>