

Mikołaj Dobek¹, Jakub Michalik²

DOI: 10.15584/anarres.2021.16.8

¹ Institute of Archaeology, Nicolaus Copernicus University in Toruń, Szosa Bydgoska 44/48, 87-100 Toruń, Poland;
e-mail: mikolaj.dobek@interia.pl; ORCID: 0000-0003-4333-9146

² Institute of Archaeology, Nicolaus Copernicus University in Toruń, Szosa Bydgoska 44/48, 87-100 Toruń, Poland;
e-mail: michalik@doktorant.umk.pl; ORCID: 0000-0002-7495-2528

Pilgrimage Crosses from Explorations of the Parish Church in Końskowola (Lubelskie province)

Abstract

Dobek M., Michalik J., 2021. Pilgrimage Crosses from Explorations of the Parish Church in Końskowola (Lubelskie province). *Analecta Archaeologica Ressoiviensia* 16, 147–156

Archaeological explorations carried out inside the crypts of Catholic churches typically deliver a wealth of movable historical artefacts, including numerous devotional objects such as pilgrim souvenirs. During excavation works in the crypts of Końskowola parish church of The Discovery of The Holy Cross and St. Andrew the Apostle, two wooden crosses made of dark wood were found. Looking at the history of devotionalism and the pilgrimage movement, it became possible to define the role of the described objects when they reached Końskowola. Type analysis of the material used in the production of the objects can help in further studies on wooden objects brought to Poland over the centuries.

Keywords: pilgrimage crosses, wood, modern period, church, Końskowola, Poland

Received: 06.10.2021; **Revised:** 20.10.2021; **Accepted:** 02.11.2021

Introduction

Through the ages, the rituals and features of the religious life of Christian societies have changed substantially. The way of perceiving and demonstrating faith and its impact on human everyday life, despite people's social position, has also transformed. However, there are some aspects of spiritual life which have not changed or evolved, nor have they been forgotten, and this includes undertaking pilgrimages to holy places – sanctified by God Himself, or by presence of graves and relics of persons commonly believed to be saints. The very idea of the pilgrimage is much older than Christianity, because the Old Testament Book of Deuteronomy recommends visiting the Jerusalem Temple – the place inhabited by God – three times a year (*Biblia Tysiąclecia* 2002). With time, after the destruction of the temple, Jews chose other locations,

known from their biblical descriptions as obligatory pilgrimage destinations.

In the first centuries of Christianity, the Holy Land was the center of pilgrimage life, sharing its importance with time with growing role of other locations holding relics connected with Jesus Christ and being simultaneously the seats of historical Church authorities – Constantinople and Rome. As a consequence of the collapse of the crusader kingdom around Jerusalem – with the city being occupied by Muslims – the role of places connected with the activities of the Apostles increased, and this was not always focused on large urban centers. Santiago de Compostela, for example, is regarded as the most significant and simultaneously as one of the oldest centers of that kind (Mróz and Mróz 2013, 31) and it this site which popularized some of the first objects we know as symbols and souvenirs of Christian pilgrimages.

Recollection of the journey – pilgrim souvenirs

As it was in the past, contemporary centers of spiritual life also act as a focal point for many traders keen to sell all kinds of souvenirs to pilgrims, which after their necessary consecration become bearers of God's grace. The first pilgrim souvenirs also served as evidence of the effort taken by a pilgrimage to reach a holy place. Many pilgrimage locations offered, for example, special pilgrim plaques (Paner 2013, 18–20; Niedźwiadek *et al.* 2015, 113; Michalik 2016, 36).

The objects took various forms, with believers visiting the grave of St. James in Santiago de Compostela collecting characteristic shells associated with the saint, namely scallops. Evidence of this has not only been preserved in traditions and written sources, but also in archaeological finds. In the area of present day Poland, archaeological excavations have brought at least 10 preserved scallop shells (the number is not precise, because these finds were not reported in publications in many cases), found, among others in: Ostrów Lednicki, Kalisz, Kołobrzeg or Łowicz (Wyrwa 2015, 39–54) and Gdańsk (Paner 2013, 68). As early as the 12th century, these objects became so desired that their production in metal began – a more resistant counterpart to the organic originals (Paner 2013, 31). Increasing demands for evidence of such visits led to the production of symbolic emblems in the form of pilgrim plaques. The first of these, reminiscent in their forms of church seals, were created in centers situated along *Camino de Santiago*, in: Rocamadour, Le Puy-en-Velay, Amiens, Saint-Gilles-du-Gard, Saint-Leonard-de Noblat, Cologne, Maastricht and Aix-la-Chapelle, Canterbury and Rome (Paner 2013, 36–37; Wojciechowska 2019, 139).

Attempting to characterize a pilgrim plaque, we can define it as lead-tin cast usually made in a stone mold. The earliest plaques were massive, with a one-sided relief and with a total size not exceeding 4–5 cm. From about 14th century onwards, openwork examples gained popularity, replacing the old plaque forms. During a pilgrimage they were fixed to clothes, bags or hats and they were identifications of pilgrim status and, after returning home, they were used as devotional objects (Trzeciński 2000, 116; Rębkowski 2004, 156; Michalik 2016, 36; Paner 2016, 69). The abundance and variety of pilgrim symbols, as well as the number of places in which they have been found from the late Middle Ages to modern times is evidenced by the rich collection of the Archaeological Museum in Gdańsk, which includes 704 artefacts of

that type. They are not only plaques, but also small bells, whistles, and tiny reliquaries. Most of the pilgrim plaque collection and other devotional objects has been digitized and is accessible online (<https://www.archeoport.pl/zabytki?nazwa=plakietka+pielgrzymia>, access: 22.09.2021).

The relatively poor collection of crosses and medals might seem surprising, but these types of devotional objects gained popularity relatively late. The manufacture of holy medals increased in modern times, when the medals of St. Benedict became particularly popular. This is also the period when the occurrence of pilgrim plaques in Polish contexts largely disappears.

The changes in the forms of devotional objects in modern times can be perfectly illustrated by materials from archaeological explorations. During excavation works within the area of the Old Town in Wrocław, 37 pilgrim plaques were found – the oldest item dating from the second half of the 12th century, and the most recent to the beginning of the 15th century. Based on the images presented on the plaques, we can observe changes in pilgrimage routes: until the mid-point of the 13th century, souvenirs from Santiago de Compostela are the most frequently found, but next two centuries show the dominance of finds manufactured between the Meuse and Rhine Rivers – generally plaques from Maastricht and Aix-la-Chapelle (Sawicki and Wachowski 2018, 729). Together with the waning popularity of wearing pilgrim symbols, we can observe far fewer devotional objects in the archaeological material, in particular among finds coming from cemeteries. This fact can primarily be associated with the character of their historical production, which was concentrated mainly on crosses and medals manufacturing (until the 17th century they had not been in mass production). How can we explain this situation? In former centuries, crosses generally functioned in two forms – worn as an individual encolpion (medallion-reliquary), and the crosses worn by clergy. Holy medals in turn were initially perceived as a form associated with pagan amulets, and generally frowned upon by the Church authorities. The Counter-Reformation is regarded as being the impulse for the fashion of possessing devotional objects. Since the times of Martin Luther, objects of private worship were no longer so closely related to the place, which was largely due to the restriction of pilgrimage in the areas so far abundant in religious centers, which in the 16th century fell within the sphere of Protestant influence. For example, the production of the Canterbury pilgrim signs ended with the destruction of the shrine

of St Thomas Becket in 1538, and the fate of this English center was also shared by the sanctuaries in Wilsnack, Gustrow and Saint-Josse-sur-Mer (Paner 2013, 54, 83, 148, 194). The extent to which the Reformers fought against the cult of saints and the pilgrimage movement can be most clearly demonstrated by the fact that a significant number of pilgrim's plaques discovered during archaeological works are found in latrines – the Reformation led to the so-called “War against the idols”, which manifested itself, inter alia, in the destruction of devotional items (Paner 2013, 533). The Church responded to the criticism of aspects of the faith by Protestants – such as the cult of the saints and the Virgin Mary – by reproducing images of Mary and saints on medals as an indirect effect of this criticism (Chudzińska 2008, 346). Wearing scapulars related to the Marian cult also become popular (Nowak and Przymorska-Sztuczka 2013, 54–58).

Archaeological explorations of the parish church in Końskowola

The parish church which is the object of our research was thoroughly renovated between 2010–2011. One of its parts was examined archaeologically by the team supervised by Dr Rafał Niedźwiadek from

the firm Archee. As a result of that work, three crypts were excavated and the church history was verified – three stages of its construction were reported, the original floor was revealed and the remains of Zofia Opaliński, the Duchess of Lubomirska, were exhumed (Niedźwiadek and Tkaczyk 2011).

The beginnings of mediaeval settlement in the area date back to the 12th century, but as late as 1532, at the initiative of Andrzej Tęczyński, Końskowola (Fig. 1) gained its location charter based on Magdeburg privileges from King Sigismund the Old. The church of the Discovery of the Holy Cross and St. Andrew the Apostle belongs to the most important city objects and its beginnings date back to the end of the 14th century, when the first wooden construction was probably erected on the site. The present structure was founded in the middle of the 16th century by Andrzej Tęczyński, the Lublin voivode and castellan of Krakow. Contributing to the town's dynamic development, Tęczyński also played a very significant political role – during the interregnum period, when Henry III of France abandoned Poland, he was one of the candidates for the crown from the noble camp. Other eminent personalities connected with Końskowola in the following centuries are: Łukasz and Izabela Opaliński, Zofia Opaliński, Duchess of Lubomirska,

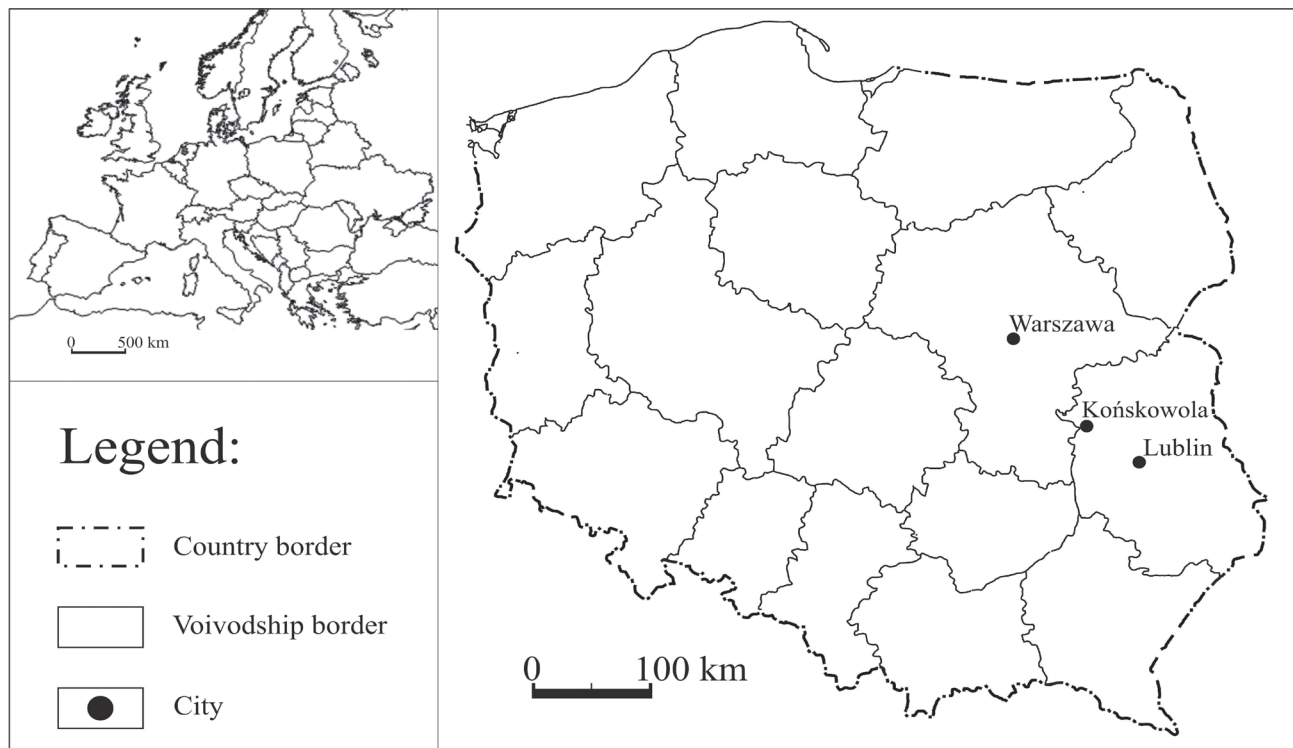


Fig. 1. Map of Poland with the location of Końskowola marked (edited by J. Michalik).

Elżbieta Sieniawska (daughter of Duchess Zofia and Stanisław Herakliusz Lubomirski) and August Aleksander Czartoryski, the voivode of Rus and the creator of “The Family” power (Pytlak 2006).

Pilgrim symbols from Końskowola

As it was in the Middle Ages, in the modern period and today, there are many varied forms of pilgrimage signs and symbols, and therefore devotional objects are not limited to homogeneous standard patterns, although characteristic types of holy medals appear as well. During archaeological exploration, the Końskowola church furnished thirteen holy medals and crosses, representing a spectrum of devotional objects from the 17th until the 20th century (Nowosad *et al.* 2021, 97–103).

Three of the finds are medals which are evidence of series of western production reaching Polish lands – these are a St. Benedict medal and two Miraculous Medals (Nowosad *et al.* 2021, 98, 101). Devotional objects related to the cult of St. Benedict are regarded as prototypes of modern holy medals – they were popularized in the beginning of the 17th century and are one of the first to be approved by the clergy, who defined their role not as a common amulet with magical properties, but as a sacramental material object (Hiżycki 2011; Szczaniecki 2016; Michalik 2017, 16–17; 2020, 167–187; Guéranger 2018). The Miracle Medals, in turn, are related directly with the Mother of God – its pattern is believed to have been passed to Catherine Laboure in 1830 by the Blessed Virgin Mary herself during a revelation, and Mary is believed to have requested: *Take care the medal is cast according to this pattern; all people wearing it on their necks will be blessed with graces. Especially those who trust in me.* This event led to the popularization of such medals on an unprecedented scale, which in turn led to its recognition by the Holy See in 1838 (Zachwieja 2005, 131; Pałubska 2008, 379).

The collection also contains less popular medals: an artefact with an image of St. Anne and Joachim, and evidence of Polish production – an image of God’s Mother of Częstochowa. Crosses found in the Końskowola crypts also represent various styles. The first is an *Arma Christi* presenting the Instruments of the Passion (Nowosad *et al.* 2021, 98, 102). That motif was often depicted not only on devotional objects but also on wayside crosses. Images combining the crucified Christ and the Blessed Virgin Mary were also commonly manufactured and they were worn by members of the brotherhood of the Blessed

Virgin Mary Immaculately Conceived (Białobłocki 1991/1992, 166). Analyzing the other cross examples excavated in Końskowola, we concluded that the objects had been manufactured both by casting and in home workshops as well – e.g. the plain cross made of bone plates without Christ’s image (Nowosad *et al.* 2021, 98, 100).

The last cross type excavated in the site included two wooden crosses produced in the South of Europe, evidently souvenirs of pilgrimages. These two crosses were analyzed in more detail.

Cross – a souvenir from Lourdes

The cross from Lourdes (Fig. 2), originally belonged to a rosary – a pilgrimage souvenir from the Marian sanctuary. Using wood with silver-plated fittings is characteristic for objects manufactured since the 18th century (Romanowska 2007).

The crucifix consists of three parts: wooden plates, metal fittings and a metal Christ figure. Originally there were five elements with fittings made of silver-plated metal: four tins were placed on both beams’ ends, and the tin with inscription was situated at the bottom of the cross. The fittings were also equipped with a kind of blade, being the final 30 mm of the cross beam’s length. The fittings’ measurements were: 45 mm long, 12 mm wide, and 8 mm thick. The tin of the metal elements was 1 mm thick.

Two fittings which were originally placed on the ends of the vertical beam are unfortunately missing. Based on similar examples (Niedźwiadek *et al.* 2015, 74, 77), we can conclude that the bottom fitting would have had the same size and construction as the preserved ones, with an exception being the top fitting which may have had a hook or other element for joining the cross and the rosary together.

The metal plate located at the cross bottom was made of one metal piece. Where the arms cross, there is a diagonal inscription ‘Lourdes’, 16 mm from both edges of the horizontal beam (the inscription length – 25 mm). It indicates the place of origin of the studied object. The tin has four rivets, three of which fasten Christ’s figure (rivets with flat heads, diameter – 2.5 mm, placed on the cross arm 8 mm from its edge and in the middle of its width, on the vertical beam the rivet is situated 24 mm from the bottom cross edge). The fourth rivet, tube-shaped with a flat head and a diameter of 2 mm, fastens the titulus and is situated 14 mm from the cross top. The silver-plated Christ’s figure is placed 25 mm from the top and 18 mm from the cross base, is 37 mm long. Jesus’ arm span is 30

Front



Back



Fig. 2. Cross from Lourdes (photo by J. Michalik).

mm, and the arms are lifted slightly over the head in the middle of horizontal beam width. The image is relatively detailed, without keeping the symmetry of the figure. The titulus, placed 9 mm above Jesus' head, is fastened in an unusual vertical direction and the inscription 'INRI' is almost at a 90-degree angle. It was made intentionally because of the titulus length – if placed horizontally, it would be 2 mm wider than the cross. The plate is 12 mm long and 6 mm wide.

The 'ITALY' Cross

The other wooden cross with metal fittings was produced in Italy, probably in the 1930s (Fig. 3). This was probably a pilgrimage souvenir and its size indicated that it could have been a wall crucifix (it cannot be excluded that it was a personal object either). The cross is deprived of its three essential original elements: the image of the crucified Christ, a titulus placed over the figure, and a metal ring for hanging the object on a string or a wall. The fitting has the

form of a metal element of the cross shape being the cover of the back part and the arm edges which support wooden beams, and it is made of nickel-plated iron. Rivets originally fastening the figure and the titulus missing at present are placed at the beams' ends. Small corrosion loss is visible at the beams' crossing point, and the right cross arm. The external fitting of that beam's edge is also partly damaged. On the cross surface, at the fixing place on the left arm, a hole left by a fifth rivet is visible – probably a sign of an error while the object was being produced. The bottom part of the tin bears the inscription 'ITALY', which would be the location of the object's manufacture.

The cross consists of two beams which are 9 mm wide and 7 mm thick. The vertical beam is 90 mm long and the horizontal one – 53 mm long. The beams cross 20 mm from the object's top and 62 mm from its bottom and they are joined together without any rivets, only with a flat mitre connection. The arm fittings have an identical size and make up the final 5 mm of the beams' length, with one exception – cross

Front



Back



Fig. 3. Cross 'ITALY' (photo by J. Michalik).

top fitting with a rectangular loop for hanging the object – 6 mm high, 4 mm wide and 5 mm thick. The wooden lining is 4 mm thick and the beams are – 42 mm – horizontal one, and 89 – the vertical one. The inscription in bottom tin part is placed 7 mm from the cross edge, and has a size of 7×2 mm.

* * *

Estimating the chronology of both the discussed objects is a problematic issue. Their dating is impossible, because they were found on the floor of the northern crypt, among the relics of coffins from the 18th century, but also alongside historical objects from the 19th and 20th century. The lack of an unequivocal archaeological context makes it impossible to say to whom these items may have belonged and whether there are any source premises confirming the partici-

pation of this person in pilgrimages. However, assuming that these devotional items were not placed in the basement as rubbish, the very fact that the owners of the crosses were deposited in the crypts of the church indicates that they may have been people of significant social status. At present, dating them solely on their forms and manufacturing technique is impossible, because similar objects have been in use since the middle of the 19th century until the present. Some suggestions concerning the age of the discussed items can be obtained comparing similar items accessible in foreign Internet antique shops. The information attached to them defines the chronology of cross production from the end of the 19th century until World War II, although these dates cannot be regarded as reliable. The problem not only concerns the items discussed here, but all devotional objects produced in the 20th century. The intensity of the pilgrimage movement and the

mass production of symbols and objects makes patterns and historical forms repeat and imitate, which is an obstacle to dating them solely on the basis of their features (<https://myvimu.com/exhibit/54787082-rozaniec-koraliki-z-drewna-italy>; <https://myvimu.com/exhibit/54783694-rozaniec-koraliki-z-drewna-italy>; access: 22.09.2021).

Timber species identification from the wood cladding of the crosses

Wood species identification of the crosses cladding was difficult, because the dry wood was very hard and taking samples for conventional transmitted light microscope examination was impossible. Therefore, wood structure was tested using reflected light microscopy, directly on the objects' layers.

In the case of the first cross with the 'Lourdes' inscription, the structure of xylem in cross section turned out to be the most readable (Fig. 4: a), and it enabled us to compare the item with examples of xylem belonging to Ceylon ebony (Fig. 4: b) (Jahanbanifard *et al.* 2020, 582–588). It helped us to identify the wood used as a kind of ebony.

The definition of ebony wood (*Diospyros L.*), refers to over 800 species of trees and shrubs (Linan *et al.* 2019, 360; Jahanbanifard *et al.* 2020, 577). The characteristic dark ebony color appears together with tree growth and it becomes hard and resistant to de-

cay. Thanks to these properties, it is a perfect material for turning and polishing, used for luxurious furniture production and various items of everyday life, including devotional objects (Podbielkowski and Sudnik-Wójcikowska 2003, 149; Włodarczyk 2011, 97). Ceylon ebony (*Diospyros ebenum König*) has been the most popular imported wood in Europe (Podbielkowski and Sudnik-Wójcikowska 2003, 149). These trees grow naturally in India, Sri Lanka, tropical regions of Africa and Oceania (Podbielkowski and Sudnik-Wójcikowska 2003, 149). It was typically transported to Europe by sea via Arabic ports (Włodarczyk 2011, 98), and this was probably the way in which the ebony used in the cross manufacture also arrived.

The wood species identification of the other cross marked 'ITALY' was not obvious either. Reflected light microscopy was also used and the object's transverse cross section was the most readable (Fig. 5: a), revealing the structure characteristic for diffuse-porous deciduous trees. Comparative analyzes between the observed wood sections and the tissue stencils from wood anatomy catalogs (Greguss 1959; Schoch *et al.* 2004; Schweingruber 2013) indicate the use of birch (*Betula sp.*) wood (Fig. 5: b).

It is not known why the natural wood color was not kept – it was stained dark, perhaps to imitate ebony. However, it is possible the wood was painted to increase the artistic value of the cross. The presence of birch is also surprising, since the tree is not very

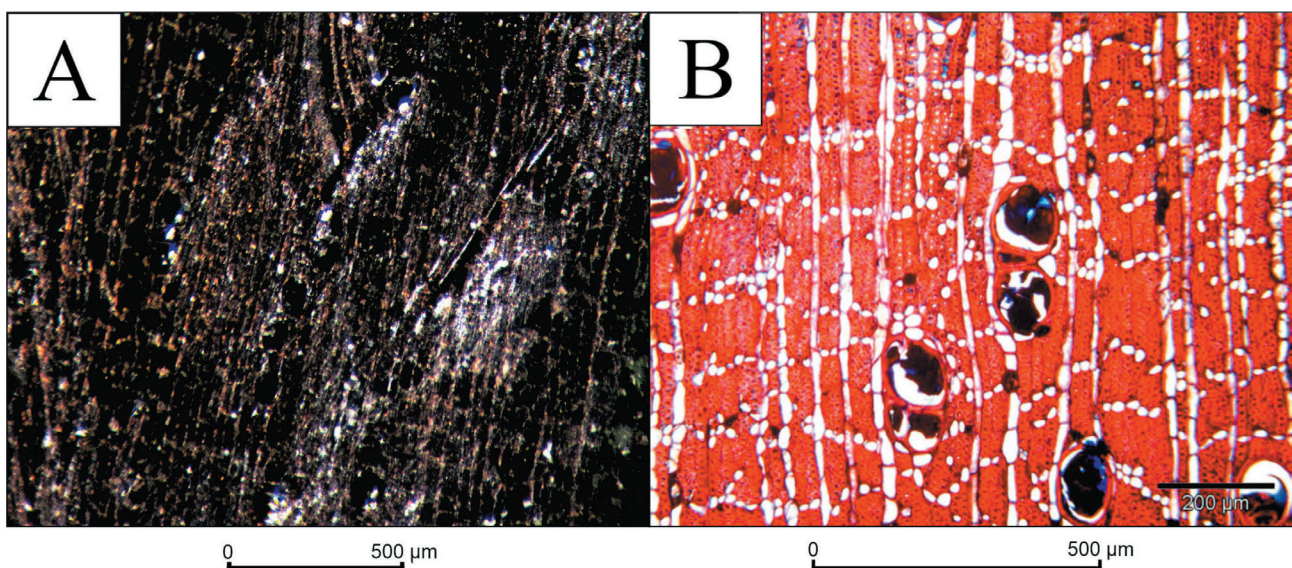


Fig. 4. Structure of wood xylem in cross-section: a – cross 'Lourdes' from Końskowola (photo by J. Michalik); b – example of Ceylon ebony (*Diospyros ebenum König*) (after Jahanbanifard *et al.* 2020, fig. 1D).

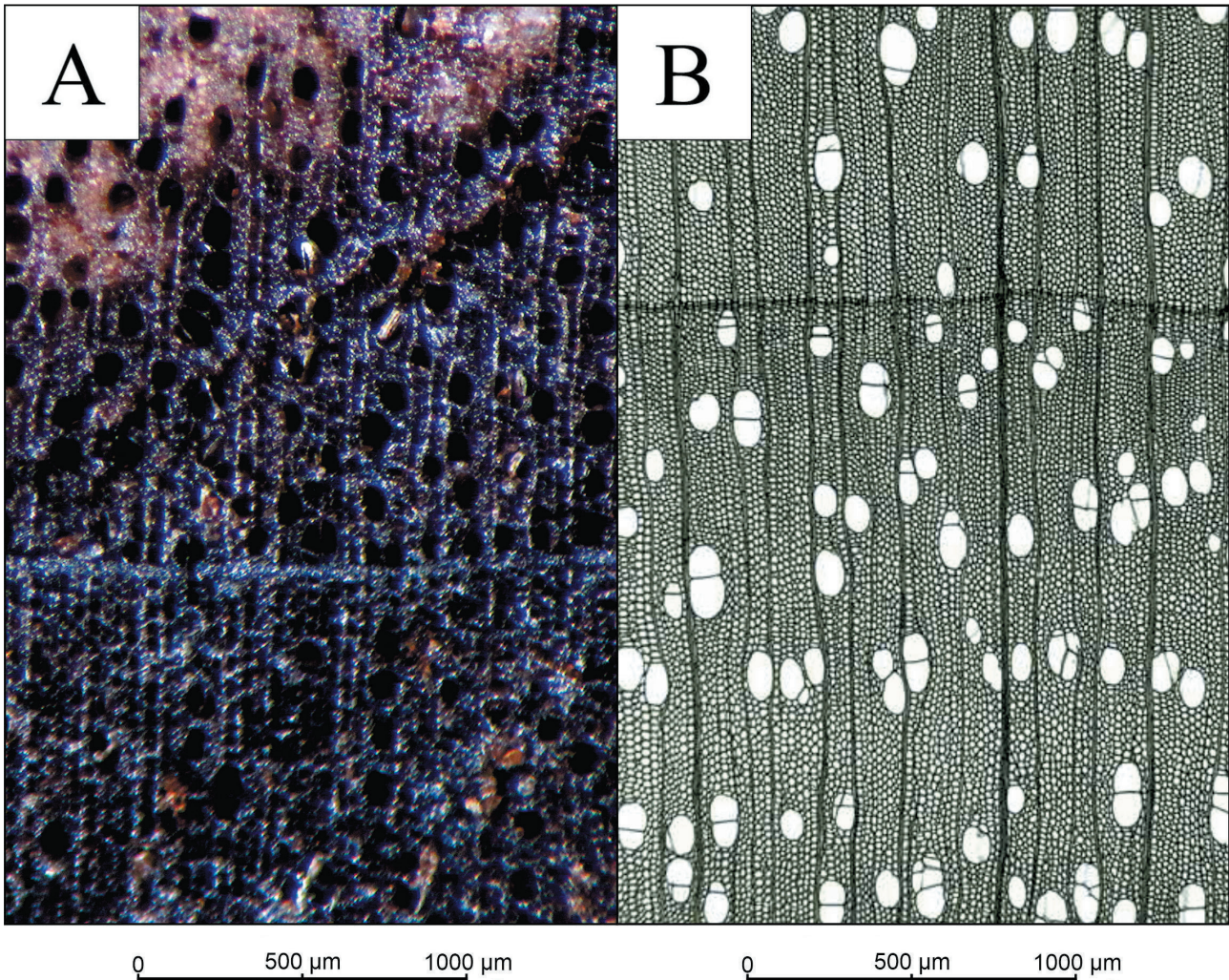


Fig. 5. a – wood cross-section from cross ‘ITALY’ (photo by J. Michalik); b – sample of cross-section of birch xylem (after Schoch *et al.* 2004).

common in Italy (Seneta and Dolatowski 2012, 125). The cross may have been manufactured in Central Europe and finished with metal fittings brought from the South. It is also possible that the cross initially had a cladding made of a different type of wood. After the cross had been transported to Poland and used there for a long time, its cladding was damaged and a replacement was made from local wood. This question remains unsolved.

Summary

Modern devotional objects are mass, popular and rather well known artefacts, with satisfactorily elaborated material, but it does not mean that everything is clear and obvious (Chudzińska 2008, 346). The ex-

amples discussed above are testament to the fact that these objects differ and, despite their popular form, the analyzes show that they have unique features for the Polish context. A fragment of a rosary from Lourdes, because of its material (ebony), which is rarely used in Polish contexts, can be comparative material for the further identification analyses of archaeological wood. Surprising results of sample tests of the cross ‘ITALY’ in turn, show attempts at imitating ebony, which can be helpful in studies on the production and market for devotional objects. Using birch wood in Italy seems to be rather suspicious. We can assume, of course, that the pilgrim was aware of the object that they had bought, or perhaps the traders did not respect either professional ethics or Christian spirituality. Imitating precious ebony by using stained birch could have been an intentional ploy to cheat an unwary customer.

References

- Białobłocki K. 1991/1992. Zespół medalików z wykopalisk archeologicznych w Lubiniu pod Kościanem. *Slavia Antiqua* 33, 161–185.
- Biblia Tysiąclecia*. 2002. *Księga Powtórzonego Prawa* 16, 16–17.
- Chudzińska B. 2008. Nowożytne dewocjonaia z badań archeologicznych z terenu Polski południowo-wschodniej i wschodniej Słowacji. *Materiali i doslidžennâ z arheologii Prikarpatâ i Volini* 12, 346–359.
- Greguss P. 1959. *Holz-anatomie der europäischen Laubhölzer und Sträucher*. Budapest: Akadémiai Kiadó.
- Guéranger P. 2018. *Szkic o pochodzeniu i taskach medalika albo krzyża św. Benedykta*. Kraków: Tyniec Wydawnictwo Benedyktynów.
- Hiżycki S. 2011. *Medalik świętego Benedykta*. Kraków: Tyniec Wydawnictwo Benedyktynów.
- Jahanbanifard M., Beckers V., Koch G., Beeckman H., Gravendeel B., Verbeek F., Baas P., Priester C. and Lens F. 2020. Description and evolution of wood anatomical characters in the ebony wood genus *Diospyros* and its close relatives (Ebenaceae): a first step towards combating illegal logging. *IAWA Journal* 41(4), 577–619.
- Linan A. G., Schatz G. E., Lowry II P. P., Miller A. and Edwards C. E. 2019. Ebony and the Mascarenes: the evolutionary relationships and biogeography of *Diospyros* (Ebenaceae) in the western Indian Ocean. *Botanical Journal of the Linnean Society* 190, 359–373.
- Michalik J. 2016. Późnośredniowieczne i nowożytne dewocjonaia ze stałej wystawy muzealnej „Sztum i Ziemia Sztumska” – opis, analiza i konserwacja. Toruń: a manuscript of a bachelor thesis in the archive of Nicolaus Copernicus University.
- Michalik J. 2017. Ze zbiorów stałej wystawy muzealnej w Sztumie. Medaliki i krzyżyki św. Benedykta. *Schody Kawowe* 4/72, 16–17.
- Michalik J. 2020. Krzyżyk czy medalik św. Benedykta na podstawie znaleziska z badań archeologicznych w Gniewie (woj. pomorskie, Polska). *Acta Universitatis Lodzianis. Folia Archaeologica* 35, 167–187.
- Mróz F. and Mróz Ł. 2013. Droga św. Jakuba – Camino de Santiago – najpiękniejsza droga świata. In S. Cadra and T. Kowalik (eds.), *Beskidzkie dziedzictwo*. Szczyrk: Beskidzki Instytut Nauki o Człowieku, 33–51.
- Niedźwiadek R., Drażkowska A., Hupało W. and Przymorska-Sztuczka M. 2015. Wyposażenie nowożytnych pochówków na podstawie wybranych stanowisk z Polski, Ukrainy i Litwy. In A. Drażkowska (ed.), *Kultura funeralna elit I Rzeczypospolitej w XVI–XVIII wieku na terenie Korony i Wielkiego Księstwa Litewskiego. Próba analizy interdyscyplinarnej*. Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 70–125.
- Niedźwiadek R. and Tkaczyk J. 2011. Wyniki nadzorów archeologicznych. In P. Pytlak (ed.), *Konserwacja i remont Fary w Końskowoli – zabytki o istotnym znaczeniu dla historii Regionu Lubelskiego*. Końskowola: Towarzystwo Ochrony Dziedzictwa Kulturowego Fara Końskowolska, 10–40.
- Nowak M. and Przymorska-Sztuczka M. 2013. Szkaplerze szczuczyńskie (cz. 1). In T. Dudziński and M. Grupa (eds.), *Tajemnice szczuczyńskich krypt*. Grajewo, Toruń: Towarzystwo Przyjaciół 9 Pułku Strzelców Konnych w Grajewie, 54–58.
- Nowosad W., Grupa M., Kozłowski T., Nalaskowski F., Grupa D., Kulesz A., Openkowski R., Dobek M., Majorek M. and Michalik J. 2021. *W źródłach utrwalone – krypty w Końskowoli*. Końskowola, Łódź: Towarzystwo Ochrony Dziedzictwa Kulturowego Fara Końskowolska, Instytut Archeologii Uniwersytetu Łódzkiego.
- Pałubska Z. 2008. Medalik Cudowny. In E. Ziemann (ed.), *Encyklopedia Katolicka*, 12. Lublin: Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego, 379–381.
- Paner H. 2013. *Średniowieczne świadectwa kultu maryjnego. Pamiątki pielgrzymie w zbiorach Muzeum Archeologicznego w Gdańsku (= Fontes Commentationesque ad res gestas Gedani et Pomeraniae 4)*. Gdańsk: Muzeum Archeologiczne w Gdańsku.
- Paner H. 2016. *Gdańsk na pielgrzymkowych szlakach średniowiecznej Europy*. Gdańsk: Muzeum Archeologiczne w Gdańsku.
- Podbielkowski Z. and Sudnik-Wójcikowska B. 2003. *Słownik roślin użytkowych*. Warszawa: Państwowe Wydawnictwo Rolnicze i Leśne.
- Pytlak P. 2006. *Fara Końskowolska*, www.konskowola.eu (access: 01.06.2021).
- Rębkowski M. 2004. Pielgrzymki mieszkańców średniowiecznych miast południowego wybrzeża Bałtyku w świetle archeologii. Wstęp do badań. *Kwartalnik Historii Kultury Materialnej* 52(2), 153–188.
- Romanowska L. 2007. Pochówki nowożytne z kościoła p.w. Wniebowzięcia Najświętszej Marii Panny w Toruniu (badania z lat 1982–83). Toruń: a manuscript of a master thesis in the archive of Nicolaus Copernicus University.
- Sawicki J. and Wachowski K. 2018. Akcesoria pielgrzymie i dewocjonaia. In J. Piekalski and K. Wachowski (eds.), *Rytm rozwoju miasta na kulturowym pograniczu – Studium strefy placu Nowy Targ we Wrocławiu (= Wratislavia Antiqua 23)*. Wrocław: Uniwersytet Wrocławski, 719–746.

- Schoch W., Heller I., Schweingruber F. H. and Kienast F. 2004. *Wood anatomy of central European Species*, www.woodanatomy.ch (access: 01.06.2021).
- Schweingruber F. H. 2013. *Anatomie europäischer Hölzer – Anatomy of European Woods*. Remagen-Oberwinter: Verlag Kessel.
- Seneta W. and Dolatowski J. 2012. *Dendrologia*, ed. 4. Warszawa: Wydawnictwo Naukowe PWN.
- Szczaniecki P. 2016. *Historia i symbolika medalika św. Benedykta*. Kraków: Tyniec Wydawnictwo Benedyktynów.
- Trzeciecki M. 2000. *Kultura materialna średniowiecznego Płocka*. In A. Gołębniak (ed.), *Historia Płocka w ziemi zapisana*. Płock: Stowarzyszenie Starówka Płocka, 87–132.
- Włodarczyk Z. 2011. *Rośliny biblijne. Leksykon*. Kraków: Instytut Botaniki Polskiej Akademii Nauk.
- Wojciechowska I. 2019. Średniowieczne plakietki pielgrzymie i świeckie z badań w Stargardzie. *Kwartalnik Historii Kultury Materialnej* 67(2), 139–149.
- Wyrwa A. 2015. *Święty Jakub Apostoł. Malakologiczne i historyczne ślady peregrynacji z ziem polskich*. Lednica: Muzeum Pierwszych Piastów na Lednicy.
- Zachwieja M. 2005. Sanktuarium Cudownego Medalika w Paryżu jako ośrodek kultu maryjnego. *Peregrinus Cracoviensis* 16, 129–138.