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**The *Sacra cintola* and Christ's Side Wound
The Representation of St Francis and St Thomas in the
15th-Century Wall Painting in Mediaș, Transylvania**

This paper analyses a fresco located in the St Margret parish church in Mediaș, Transylvania, that depicts two Franciscan saints: St Anthony of Padua and St Francis of Assisi alongside the scene of the *Doubting Thomas*. Painted around 1420, the image is part of a larger iconographic program that includes also *The Adoration of the Magi*, a fragment of *The Massacre of the Innocents* and *The Crucifixion*. Another group of saints – St Bartholomew, St Katherine, and St Barbara – is interspersed between the last two scenes from Christ's life. Previous studies dealing with the wall paintings in Mediaș showed little or no interest in the juxtaposition of Sts Anthony and Francis with St Thomas. However, the relationship between the founder of the Friars Minor and Thomas's doubt has been investigated with regard to other similar examples in Europe. The importance of St Thomas for the Minorites, as part of their devotion to Christ's wounds, was a relevant aspect in the formation of Francis's legend, in defining the Franciscan spirituality, and in the particular iconographic motifs that they seem to have favoured. The fresco in Mediaș contains a detail unique in the surviving representations from the Hungarian Kingdom and East-Central Europe. Instead of emphasizing the stigmata, or keeping a crucifix, St Francis is depicted holding a girdle in his right hand. I argue that this girdle can be identified as the *Sacra cintola*, the belt that the Virgin bestowed to St Thomas at her Assumption.