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Wilno Baroque on the Artistic Map of Central Europe

The secret of the genuine character of Wilno (Vilnius, Lithuania) churches is to be sought in their proportions. They are soaring, windows are of Gothic heights, while iron crosses and decorations on façades and towers even add to their slenderness and lightness. The towers are openwork, of several storeys and tapering, of which each is differently shaped by pilasters and little columns enhancing their corners. Those light churches with ragged gables and towers, of light and multiplied storeys are full of some unique beauty and are as picturesque as nowhere else.

Structurally, Wilno churches cannot rival many works created in Austria, Bohemia, Bavaria, as well as Silesia, Little Poland, Great Poland, or the territories of Crown Ruthenia. Not much experimenting was carried out in their inside with space, with traditional forms having been retained. However, the architecture of columned altars set at different angles is autonomous architecture here and this makes the rigid wall frames blast thanks to which this space as if no longer connected achieves full freedom and dynamism.

Wilno altars are one of the major issues in Late Baroque. They filled in the interiors of churches like theatre side flats. The retable of the high altar was connected by means of an ingenious chain with smaller altars on the chancel walls, and these with those located by the rood-screen and further on with the altars in the chancel and aisles.

The most outstanding scenographically-composed altar structures from mock marble stucco were created in the Jesuit Churches of St. John, St. Casimir, and St. Raphael; the Dominican church of the Holy Spirit; the Benedictine Nuns of St. Catherine; and the Discalced Carmelites of St. Theresa. The most exquisite examples of innovation in the Wilno outside architecture can be found, e.g., in the Basilian convent gate; in the façade and gables of the Missionaries' church; that of the Benedictine Nuns and of St. John; as well as in the dome crowning the Jesuit Church of St. Casimir.

Wilno churches are as if a combination of the local tradition, borrowings from pattern-books, and even personal recollections of the builders from their travels across Alpine countries. The insides were most frequently executed by stuccoists from south-German countries who began their stay with the Jesuit noviciate at St. Ignatius' Church in Wilno.

The stuccoists or painters, however, did not only come from the south-German territories or Bohemia and Silesia. The greatest number of craftsmen of various trades came from the territory of Warmia (Erm-land). They were the first to popularize the skill to produce coloured stucco of similar colours which they had become acquainted with in Bavaria, Swabia, or in Tyrol. Instead, those who came from Warmia and Królewiec (Königsberg; Калининград, Russia) promoted the fashion for vertically proportioned altars and façades, bringing these features from northern regions and central-European areas. Sacral architecture called Wilno Baroque constitutes a separate chapter in the history of the art of Central Europe. It represents its own style, a distinct phase in Baroque or Rococo, unrivalled by architecture from other artistic regions. The phenomenon was strictly due to historical processes occurring in this part of Europe.

One of the key issues related to the architecture of mature Baroque in Central Europe was the increase of the importance of Vienna. Around 1700, the most important architectural solutions for the Catholic countries of Central Europe were not conceived in the papal capital, but in the imperial one. The second important change that occurred at the time meant the decrease of the importance of Jesuits in favour of other educational orders in towns and an incredible flourishing of architecture and of arts accompanying it developing in monks' orders in the provinces. Thirdly, Italian artists were being supplanted by local ones, the latter process best visible in fine arts. The stucco previously executed mainly by Italians, was replaced by monumental paintings in church interiors and these were created mainly by German-speaking painters who in fresco painting outdid their Italian masters.

The individuals who contributed to stopping Italian art from gaining prominence in the Catholic countries of Central Europe were Guarino Guarini and Andrea Pozzo. They came from powerful orders established in Rome and the creativity of both artists coincided with the peculiar period of the activity of the Theatines and the decreasing importance of the Jesuits in Central Europe. Around 1700, the role of the Jesuits was undermined by those orders which also dealt with education. Warsaw became the enclave of the orders related to France, as well as of the Piarists, while Great Poland was the place of activity

of the Roman Oratory of St. Philip Neri. Wilno with four Jesuit churches and the university was the most important centre of that congregation in the Commonwealth. They were mainly rivalled by the Dominicans and the Uniate order of the Basilians, the latter being most dynamic in Lwów (Львів, Ukraine).

In the so far research it has been justly noted that there exists some connection between the form of the Wilno altars and the rituals of the post-Trident Church initiated in Rome. Rome's celebrations copied in graphic art illustrating the occasional decoration of *Quarantore* by Pietro da Cortona and Andrea Pozzo's *Theatrum Sacrum*, contributed to popularizing ceremonious services in a rich scenery in Central European countries and in different orders.

A similar role was played by the works of fresco artists who, according to Pozzo and Bibiena, painted illusionistic interiors. Unlike other centres, no major fresco painters reached Wilno and no new churches were raised at the time. Therefore the altars were to play the role of creating 18th-century interiors in earlier 'architecture'. Helpful in this respect were most probably prints from Andrea Pozzo's or Ferdinando Bibiena's treatises. We cannot, however, pass over closer models and simpler scenery attempts which led to similar effects. Additionally, what mattered was the creative encounter of the Western artistic craftsmanship with the traditional art of the East.

Translated by Magdalena Iwińska

TAMARA GABRUS'

Architecture of Greek Catholic-Churches in Belarus in the Context of Wilno Baroque

Viewed against the late Baroque European system of architecture and fine arts, Wilno Baroque (Vilnius, Lithuania) shows itself as a self-contained historical and cultural phenomenon, therefore it is unjustified to identify it with Rococo. This self-contained character of Wilno Baroque consisted not only in specific formal features: verticalism, openwork, surface approach to the orders, but also in the overall architectural character of the building, and in particular

of the Greek-Catholic churches from around Połock-Witebsk (Полацк-Віцебск) and Słonim (Слонім) Regions. The formation of Wilno Baroque was strongly influenced by the ideology of the Uniate Church. The style ranged quite far. Brick churches in the Wilno Baroque style served as models for many wooden Uniate churches being raised within Belarusian Polesie (Палессяе).

Translated by Magdalena Iwińska

JERZY KOWALCZYK

Wilno Late Baroque Altars

Wilno (Vilnius, Lithuania) Late Baroque altars as a phenomenon of high artistic value have for long been of interest to the scholars: Marian Morelowski and the architect Piotr Bohdziewicz. Morelowski, active in the Wilno academic circles, pointed to a great importance of the models from Andrea Pozzo's treatise about shaping spatial compositions which served as the background to religious scenes. He referred this assumption to the arrangement of the set of altars in the chancel of the Jesuit Church of St. John in Wilno from the 1740s. Stanisław Lorentz

has attributed this unusual architectural and spatial structure to the architect Jan Krzysztof Glaubitz. The structure of the Wilno altars was more thoroughly analyzed thanks to the precise inventory measurements carried out by the architect Piotr Bohdziewicz. According to Bohdziewicz, it is the set of altars in the Dominican Church of the Holy Spirit in Wilno from 1753-60 that is to be regarded as an outstanding example of such liturgical-theatrical composition. Moreover, he discovered the author of the set, namely the architect Franciszek Hoffer. An inherent

element of Wilno late Baroque altars is to be found in the multiplied groups of interrelated columns. They fill in the chancel closings, frequently spreading onto the side walls, forming side flats. Wilno Late Baroque altars are exceptionally colourful and

patterned, made from mock marble. The artists enjoyed great freedom in shaping the pedestals. In vogue were convex ones, as if swollen, or angular ones, as if made of lumps of rock.

Translated by Magdalena Iwińska

MARIUSZ KARPOWICZ

The Wilno Variety of the 18th-Century Architecture

The Wilno (Vilnius, Lithuania) variety is characterized by very simple church layouts, usually just rectangular, with only optionally a chancel apse and a transept. The very beauty and the very complexity, as well as the genuine quality of this character consists in a special elaboration of generally two-towered façades, in the use of undulating openings in windows, portals, tower spans, and in placing extremely elaborate altars inside the churches.

There are two major creators of this particular variety – their works served as models for the whole array of followers and local architects. The first of them is Guido Antonio Longhi (1691-1751), born in Viggiú (Varese province) in the Alpine Lakes Area. He must have studied in Piedmont, since he is undoubtedly one of the Piedmont followers of Guarino Guarini. He is also the promoter of the most fanciful undulating openings in Europe and, as it is known, such openings were introduced by Guarini. The works executed by Guido Antonio on the Polish territory are first of all the churches: in Kobyłka near Warsaw (1740) and in Brzeźno near Łódź; as well as the galleries in the Collegiate Church in Łask. Polish art historians attribute to him St. Sophie's Church in Połock (Полацк, Belarus) on the Dvina, the post-Franciscan Church in Iwieniec (Івянец, Belarus), as well as the towers of today's cathedral in Minsk (Belarus). St. Sophie's Church raised in 1738-50 by a team of bricklayers headed by Master Błażej Kosiński and brought from Warsaw, even features nave arcades of undulating arches. The very same extremely unusual and rare solution had been used by Longhi in the SS. Trinità Church in Crema (1736). Striking is also the elaboration of the towers, extremely slender, extremely openwork, of multi-storeyed, tapering in steps, featuring a strongly anti-academic, capricious system of the storey heights, in some cases extremely high, in others exceptionally low. There are no comparable towers all throughout the rest of Europe which would be so unusually expressive. The same kind of towers used to decorate the church in Kobyłka (today altered af-

ter the 1944 destruction) and they have been preserved in Iwieniec and Minsk. Additionally, in Iwieniec all the portals, openings for paintings in the altars, and particularly the arches of the music gallery are undulating. When on the topic, we have to admit that there exists no comparable gallery throughout the rest of Europe as that in Iwieniec. The undulating openings in the galleries in the Łask Collegiate Church are extremely close to it. In turn, the Kobyłka church features a whole array of undulating windows, the most fanciful and complicated in whole Europe!

The second outstanding promoter of the Wilno variety of the style was Antonio Paracca (1722 – ca.1790), born in Castello Valsolda, educated in 1740-44 in Torino, follower and in a way also a student of Guido Antonio, whom he could have met both in his homeland and in Warsaw which they were both visiting in the 1740s. Starting from around 1750, Paracca was first active in Wilno, and then in Polish Livonia, namely in the southern part of today's Latvia where he purchased an estate.

As an artist, he continued Guido Antonio solutions, applying undulating openings and the same system of soaring and openwork towers. His undulations are, however, of a different type: they are made of fine, densely set segments. The difference is also to be seen in the running of the orders: very dense, extremely slendered, referring to the Piedmont solutions from the 1730s. The major works by Paracca are as follows: the Dominican Church in Druja (Друя, Belarus), Przydrujsk (Piedruja) and Posiń (Pasiene; the two latter ones in Latvia), in Berezwezc (Беразьвечча, Belarus; destroyed in 1970), as well as in Wilno: the Church of the Missionaries, of the Augustinians, and the little gate to the Basilian Convent. The latter is almost a copy of S. Marta Church in Aglié (1730), 30 km north of Torino. The most exquisite Paracca's work was the Berezwezc Church from 1756-63, of an extremely slender façade and of an exceptionally integrated mass. Blurred were the borderlines between the towers, the

gable, the main body of the façade, while the walls cut into extremely narrow, yet long vertical strips of orders (9 protuberances and 8 concavities) added incomparable chiaroscuro effects.

There were other architects in Wilno active simultaneously and being enchanted by the works of both outstanding promoters of the style variety. The first of them is Jan Krzysztof Glaubitz who has been attributed all the works in the literature on the subject, but who is truly the author of the Wilno Church of St. Catharine (1741-1744) as well as of the exquisite façade of the University Church of St. John. Another church of the Wilno Jesuits,

that of St. Casimir, features a dome dated 1753-54, exceptional and unique in Europe, divided into two storeys with a balustrade, undulating windows and undulating cornices. The dome was most likely authored by the Jesuit architect Tomasz Żebrowski.

To conclude, the Wilno variety of the style, represented by numerous churches in the provinces and imitating the works of the two major leaders is a genuine phenomenon and quite unique on the European scale. It ranks among those scarce achievements on our continent which proved that the final consequences were drawn from the Rococo freedom left to the artists.

Translated by Mgdalena Iwińska

AUKSE KALADŽINSKAITE

Artists of Wilno Baroque: the Architect Joannes Valentinus Tobias de Dyderszteyn

The major obstacle to researching into the history of late Baroque architecture in the Grand Duchy of Lithuania stems from the fact that its works are anonymous. Such a situation allows for attributions based first of all on formal analyses.

The paper presents an outline of one of the most enigmatic artists of Wilno Baroque; it collects trace sources testifying to his biography and attempts at identifying the features of his individual style.

The name of Jan Walenty Tobiasz Dyderszteyn (Dittrichstein, Dietirchstein) can be found in Wilno archive records from 1749 to 1752. It appears in the registry of St. Martin's Brotherhood active at the Jesuit Church of St. Ignatius and grouping burghers, merchants, artists, as well as clerks of German nationality. Source documents confirm Dyderszteyn's stay in Wilno (Vilnius, Lithuania) over not fully three years and allow to attribute him works in three monastic congregation churches. In the autumn of 1749, the Dominicans commissioned from him a stucco decoration of the dome of the Church of the Holy Spirit. In 1751, he was working on the stucco in the Church of the Holy Cross of the Knights Hospitallers. The same year he was employed, already as an architect, by the Jesuits from St. Raphael's Church in Śnipiszki; he designed the church's towers; headed the works on the façade decoration; and in 1752, he prepared a design for the high altar. The picturesque shapes of the towers revealed the genuine manner of Dyderszteyn which was characterized by plastic,

streamlined, and vibrating forms unsettling the conventional statics of architecture.

At the end of the summer of 1752, the architect left for Livonia where he enrolled in a year's service for Konstanty Ludwik Plater, the Grand Clerk of Lithuania who initiated a big building project in his main residence in Krasław (Kraslava, Latvia). Some scholars assume that Dyderszteyn may have designed the town hall, stalls, and commercial pavilions there. It is also likely that he was the designer of the court library, most likely erroneously dated 1759. Moreover, Dyderszteyn accepted commissions from other founders. In the diary of the Jesuit residence in Iłuksza (Ilukste, Latvia) several of his visits were recorded at the turn of 1752 and 1753, this possibly connected both with the termination of the works on the convent building and with the design of the brick church whose construction started in the spring of 1754.

One of the most intriguing puzzles left unanswered by the pre-WW II scholars was related to the authorship of the Basilian Fathers' church in Berezwezc (Беразьвечча, Belarus), considered to be the masterpiece of European Baroque. In the private collection of the Wilno ethnographer and collector of antiquities, Lucjan Uziębło noticed was a contract to have a church built concluded in 1753 by the Basilian Fathers with the architect Dyderszteyn. The Basilian Fathers' church (finally demolished in ca. 1970) testified to the great talent of the designer as well as high quality workmanship. A two-towered basilica with the Latin cross layout was joined with the convent (today a prison) whose wings were crowned with expressive pic-

turesque gables. The façade enraptured with chiaroscuro effects. Bent cornices, undulating walls, columns and pilaster – all these gave the impression of movement and glittering. Classical canons and rules of architectural tectonics were violated. Brick walls had lost the features of the material, giving a picture of a living, almost breathing building. The exceptional and genuine character of the church in Berezwezc in the context of the architecture of the Grand Duchy of Lithuania of the time is quite a strong argument proving the existence of the aforementioned contract and Dyderszteyn's authorship. The thesis is supported by the akin character of the forms in the façade of the Berezwezc Church with the plasticity of the towers of the Wilno Church of St. Raphael.

In view of the stylistic similarity, the Author associates Dyderszteyn with a number of buildings located in the north-eastern territories of the Polish-Lithuanian Commonwealth: the Basilian Fathers' churches in Orsza (Орша), Druja (Друя), and Tołoczyn (Талачын; all in Belarus); the Uniate Church of the

Resurrection in Witebsk (Віцебск, Belarus); the Dominican Churches in Posiń (Pasiene, Latvia), Smolany (Смаляны, Belarus), and Druja; as well as the parish church in Przydrujsk (Piedruja, Latvia). She also attributes the design of the Augustinian church in Wilno to the activity of the architect, pointing out to the 'plastic' manner typical of Dyderszteyn visible in all the enumerated churches; e.g. use of free standing columns, dividing façades and enhancing the corners; toothed gables over the apses and the transept arms; typically undulating cornices; or some moderation in the application of stucco decoration. The 'plastic' style of Dyderszteyn had an impact on such works of Wilno Baroque as the churches in Jezno (Jeznas, Lithuania), Słonim (Слонім, Belarus) or Jużynty (Južintai, Lithuania), or the Basilian Church in Wolna (Вольна, Belarus). The architecture of 'Wilno Baroque' founded in the 2nd quarter of the eighteenth century by such artists as Abraham Genu, Abraham Würtzner, and Jan Krzysztof Glaubitz, fully matured after mid-century in the output of Jan Walenty Tobiasz de Dyderszteyn.

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DOROTA PIRAMIDOWICZ

Influences of Wilno Baroque on the Architecture and Furbishing of the Bernardine Church in Grodno

The Grodno (Гродна, Belarus) post-Bernardine complex is currently the oldest Roman Catholic sacral facility within the territory of the former Szym town. It serves as the example of assimilation of influences and adaptation of tendencies present in the art of the Commonwealth of Poland and Lithuania, mainly in the 17th and 18th centuries, among which clear is the impact of Wilno (Vilnius, Lithuania) Baroque revealed both in architecture and the furbishing of church interiors.

Characteristic architectural forms raised in the capital of the Grand Duchy of Lithuania are visible in two upper storeys of the Bernardine bell tower, raised as superstructures already after the mid-18th century. They are slender and light, these features additionally enhanced by a high cupola spire with an openwork cross at the top, clearly enlivening the static 17th-century façade. They reveal likeness with the towers of the Wilno Church of the Missionaries (1751-1756); Augustinians (1746-1768); Basilians in Berezwezc (Беразьвечча, Belarus; 1756-1767);

or St. Sophia's Church in Połock (Полацк, Belarus; until 1765). Researchers have suggested various dates and names for the designers or builders of the Grodno bell tower. Marian Morelowski, followed by Tamara Gabruś claimed that it was designed by the Dominican Ludwik Hryncewicz. Stanisław Lorentz attributed it to Johann Christopher Glaubitz, while Stanisław Szymański attributed the design to Daniel Johann Jauch, supposedly simultaneously working on the reconstruction of the convent whose part burnt down in 1753. None of these attributions has been confirmed by the available sources, while the closest analogy can be found in the towers of the Dominican Church in Posiń (Pasiene, Latvia) raised in 1753-61. The building, up to now attributed like many others to Glaubitz, is related by Mariusz Karpowicz to the architect Antonio Paracca (1722-before 1790).

Inside the church forms of Wilno Baroque are reflected in the stylistically uniform set of 13 false marble altars, created in ca. 1788. The openwork

high altar standing out for being so sumptuous and spacious, fills in the semi-circular closing of the chancel, while its stucco finial decoration seamlessly flows onto the vaulting. Side altars, in their majority dedicated in accordance with tradition, are architecturally identical in pairs. The closer they are to the chancel, the more complicated forms they feature and the ampler the decoration, while the four placed on the closing of the aisles and by the rood-screen were enriched with sculptures of Bernardine saints and putti. Their upper storeys have been solved in a special way: vertical rectangular panels are filled with scenes on high relief and most likely following some graphic art cycle and showing subsequent Stations of the Cross. This genuine solution has given a total new meaning to all the side altars – apart from their basic liturgical function, they have been included in the Passion rituals. Formally speaking, the panels filled with white stucco bas relief shown against a blue background make one recall the upper storeys of Rococo side altars of the Wilno Church of the Holy Spirit executed in 1753-60 by Franz Ignaz Hoffer after his own design. The next Wilno church in which a similar type of upper storey decoration of side altars was applied is the Calced Carmelites Church of All Saints.

Compared to all the above quoted examples, the Grodno Stations of the Cross in their contents layers rank the highest: the presentation of the Crucifixion which indirectly refers to the dedication of the church, was exposed in the high altar, while all the stations bond the side altars. Formal relations of the

Grodno altars with the Wilno works by Hoffer allow one to think that the genesis of their origins should be sought among the accomplishments of south-German artistic groups and the circles of stucco altars created there. It is quite naturally assumed that the author of the Grodno complex must have been familiar with the buildings raised in ca. mid-18th century in Wilno, at the time filled with German stuccoists coming from Silesia, Saxony, and Bavaria. Individualized sculpture elements of the Grodno altars bring forth associations with the oeuvre of Tomasz Podhajski (1741- after 1794). A similar repertory of forms can be found in the previous works of the Jesuit artist defined as *sculptor statuaries*: in St. Peter and Paul's Church in Kaunas, in the Samogitian churches in Szydłów (Šiluva, Lithuania), Cytowiany (Tytuvėnai, Lithuania), and Telsze (Telšiai, Lithuania), as well as in his own order church in Grodno.

Another example of the so called 'small architecture', unquestionably inspired by light, free, lively, and dynamic Wilno Baroque was the elaborate organ front, created most likely before mid-18th century. Unknown remains the name of the builder of the impressive organ front, one can however be tempted to state that its compositional scheme and decoration system are representative of organ master centres in the north. Despite excessive verticalisation, the design was based on the same models that were used for the building of the 18th-century organ fronts in the Grand Duchy of Lithuania, the latter distinguishing themselves in an exceptional typological form coherence.

Translated by Magdalena Iwińska

ZBIGNIEW MICHALCZYK

*Kazimierz Antoszewski and a Group
of Baroque-Neo-Classical Mural Paintings
on the Territory of the Grand Duchy of Lithuania*

Kazimierz Antoszewski remains one of the most mysterious figures in Polish art in the late 18th century. His name was introduced into the literature on the subject by Maria Kałamajska-Saeed in her article on the polychrome in the Budślów (Будслаў, Belarus) Bernardine Church. According to the up-to-date ascertainties of Kałamajska-Saeed, Wojciech Boberski, Aleksander Jaroszewicz, and Uadimir Dzianisau, the painter Kazimierz Antoszewski, active in Minsk and in Brasławszczyzna (the Braslav Region), executed paintings in Budślów (1782); in the Franciscan churches in Dżisna (Дзісна, Belarus; 1790, unpreserved polychrome; its appearance is today unknown); post-Jesuits church in Łuczaj (Лучай, Belarus) (after 1783), and in the cathedral in Minsk (1798-1800). It is also a known fact that the artist remained in the service of the Mścisław (Мсціслаў, Belarus) starost Jan Nikodem Łopaciński.

A thorough formal analysis allows to attribute many other works to Kazimierz Antoszewski's workshop, while thanks to the analysis of historical sources the rough chronology of its works can be ascertained. In ca. 1786 polychromes (unpreserved) were created in the Capuchin Church in Lubieszów (Любешів, Ukraine), the Bernardine Church in Pińsk (Пінск, Belarus); and prior to 1790 paintings in the post-Jesuit church in the same city were made (the church demolished in the 1950s); most likely around the same time, possibly in the 1780s, the decoration of the Benedictine Church in nearby Horodyszczce (Гарадзішча, Belarus; demolished in 1944) was painted. In 1790-1792, the workshop was active again in Budślów where the paintings on the nave walls were executed. In ca. 1792, the Antoszewski workshop produced an altar painted on boards for the chapel in Malkowszczyzna (Малькаўшчына, Belarus). In 1792-97, illusionistic altars in the Uniate Church in Lady (Ляды, Belarus) were re-

painted, while the polychrome in the Franciscan Church in nearby Holszany (Гальшаны, Belarus) was made between 1794 and 1797. Unknown remains the precise date of the execution of the Przydrujsk (Piedruja, Latvia) decoration (an altar of identical forms as the painted retable in Malkowszczyzna).

All the above works, forming a stylistically coherent group, were made on a relatively small territory in the 1780s and 1790s. They are connected by numerous similarities consisting in combining Baroque solutions with early-Neo-Classical ones and a bravado illusionism with poor, often inept execution of figural parts. Analogical is the way of repeating the same graphic patterns, designed first of all by Andrea Pozzo and Paul Decker, as well as early Neo-Classical French solutions by Jean-Charles Delafosse, Juste-Nathan Boucher, and Jean-François de Neufforge. Among the most characteristic ornamental solutions used by the Antoszewski workshop mention must be made of rows of coffers with rosettes, early Neo-Classical cartouches close to the French solutions, suspended festoons, grotesque, stylized acanthus runners.

In Dżisna Antoszewski did not only sign the contract to execute the painterly decoration, but also the woodcarving one. The chronicle of the Bernardine Convent in Budślów features information that the author of the mural paintings, in ca. 1790-92 also executed the woodcarving design of the high altar, pulpit, stalls, and sacristy furnishing. All this information, as well as the comparison of pulpit forms in Budślów, Łuczaj, and Horodyszczce, and additionally of the altars in Budślów and in the Pińsk post-Jesuit Church, allow to formulate the hypothesis that all these furnishings were designed by Antoszewski. The ornaments they use are close to those the artist applied in painterly decorations.

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