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*The Story of the Construction of St. James's Church in
Toruń in the Fourteenth Century in the Light of
Architectural Analysis*

St. James's Church in Toruń (Thorn) is not a homogenous building. Only the chancel was completed after one design, quickly, carefully and completely by an experienced building workshop. It was completed together with two stair turrets and sacristy, covered with gabled roof, added vaults and for a longer time it was used as an independent free-standing church. Teresa Mroczko's thesis based on erroneous assumptions about the chancel having been built in stages has to be refuted. The preserved *in situ* original roof framing over the chancel dated 1317 clearly demonstrates that this part of the church was built over a brief period of time, with the cornerstone for this fragment of the building having been laid in 1309. Not only do the chancel walls bear no testimony to alterations, but contrariwise: they show very precise workmanship and the use of high quality materials. At a closer and more thorough research it becomes clear that many moulds were specially designed and 'tailored', similarly as stone blocks, which unquestionably testifies to the fact that the stonemason workshop which raised the chancel came from the stone Gothic region. St. James's chancel is a work of a brilliant architect who when designing it fully implemented the concept of a pseudopoligonal closing. All such untypical elements as double pairs of diagonal buttresses, varied dilatation angle of window splays, and a special vaulting inside were not accidental but meant to serve one superior goal: creating an impression of a polygonal closing in a rectangular building. A successful synthesis of both typical solutions of closing the chancel helped the architect to compose into it an elaborate multilayered ornamental eastern gable.

The current nave main body was built after a longer break, and after the original design had been altered. The places left for joining the planned nave main body both on the chancel walls and on the partially completed around that time eastern walls of the aisles (toothing, half-piers by the triumphal arch, beginnings of vaults) allow for the reconstruction of the original design. It turns out that the original design assumed a lower nave than the one featured

today and higher aisles. As the designed height difference between the aisles and the nave was about 3,5 m smaller than the actual one, one can assume that the design of the nave main body executed prior to the launch of the works on the chancel had been aiming at a pseudo-basilica of a prominently higher nave. The nave main body was to be an archaizing building of post-Romanesque forms, consciously contrasted with a high, light, 'modern' and rich chancel. Foreseen to articulate the interior of this church was a thick round vaulting shaft, similarly as in the first main body of the Chełmża (Culmsee) cathedral or the Franciscan Church in Chełmno (Culm). However, a new architect began the construction of the actual nave main body, gradually rejecting the original concept. His attempt was to ease the archaic character of the nave interior by introducing clustered shafts). He quite aptly synthesized the already existing forms with the new ones. By replacing the thick round shaft with a fragmented clustered round shaft, he created a unique Toruń pier with no analogy in European architecture. In the result of a complex analysis of some dozen traces preserved in the walls and the relation between brick and wooden elements, the course of building works on the nave main body and tower was reconstructed and illustrated in several schematic drawings. The first to be created in the first stage were perimeter walls of the aisles, 1.6 m lower than the designed ones. At the same time works were begun on the western tower. The application of glazed brick in the western portal and by-tower-fixed half-pillars cannot serve as the proof that these elements were created while the chancel was being built due to visible major formal differences (lack of stone plinths and flanking round vaulting shafts) (by-tower-fixed) half-piers, thicker half-piers) as well as workmanship ones (lesser quality workmanship in the tower fragments, breaking of moulds when profiles were built, and in the finishing off the openings). The appearance of coloured glazed moulds in the tower parts must be accounted for with the desire to use up the stored material collected for the construction of the

chancel. In the next phase pillars between naves were raised with arcaded arches resting on those. Subsequently, the tower was raised by almost two storeys and put were at the same time wooden frames for pent roofs on the tower annexes, and secondly – over the aisles. The final major stage in the nave main body was to raise the walls over the arcades of the nave. The decision to raise the nave by ca. 1.8 m was made only during the construction of the walls above the nave arcades. This is proven by the traces visible in the eastern tower wall previously unnoticed by researchers: 1. Tothing by the tower were foreseen for nave walls lower by 18 layers. 2. The beginning of vault in the nave vaulting from the side of the tower was level with the rood-screen. 3. Bricked up original exit from the tower to the nave attic located lower, which was covered up with the new vaulting designed higher and elements of the roof framing. In 1361, the nave was under roof, which is accounted for by the dendrochronological analysis of the original roof framing. Most likely shortly afterwards the vaulting of the nave was built. The completion of the major stage in the construction of the nave main body coincided with the raising of the 4th storey of the tower, covering the roof framing from the west and acting in a way as a gable. The last, 5th storey of the tower which differs from the lower parts both in its architectural form and detail, may have been completed after a certain interval in the construction works. In this case, the definite finalization of the works on the church can be placed in 1397, the year given in the sources as

the date of the construction of St. James's Church. Conrad Steinbrecht attempted to reconstruct the genuine tower finial prior to its destruction in the 1455 fire. However, his proposal is not justified by the traces preserved in the crown of the tower walls. In the light of the recent research the theses formulated by other scholars are not confirmed, either: that of Otto Freymuth that the hall church built before the founding of the town was transformed into a basilica by raising the nave; of Marian Kutzner that there occurs artistic and workmanship uniformity between the chancel and the nave main body; or the recent one of Christofor Herrmann that the whole church was founded by burghers. Only the nave main body with the tower built after the change of the original design by several local workshops displaying mediocre workmanship can be regarded as founded by burghers. Meanwhile, the aristocratic chancel – a work of a brilliant architect was founded by the Teutonic Order. This is confirmed not only by written sources, but also by the architectural detail typical of Teutonic foundations (e.g. ceramic tiles with letters, glazed coloured brick), as well as extremely fine craftsmanship untypical of town foundations. St. James's Church in Toruń was not the first basilica to be raised in Prussia. It may have been inspired by the concept of the Marian basilica in Gdańsk whose construction was launched in 1343. A separate paper is dedicated to the construction of the mediaeval chapels in St. James's Church in Toruń.

Translated by Magdalena Iwińska

JOLANTA POLANOWSKA

Józef Bogusławski's Wilno Gallery of the Paintings of Famous Poles (1788?-1820)

The National Museum in Warsaw possesses a set of over 70 canvases from the Wilno (Vilnius, Lithuania) Gallery of Paintings of Famous Poles of Father Józef Konstanty Bogusławski. The Gallery collected over thirty years included 'two hundred and some dozens' of oil paintings, a significant part of them constituted by copies of portraits of Polish monarchs and Polish dignitaries from the Royal Castle in Warsaw, as well as effigies of Lithuanian dignitaries, scenes from Lithuanian history and sculptures. The Gallery was dispersed in 1820. For two hundred years the amplest information about it was included

in Józef K. Bogusławski's book *Życia sławnych Polaków krótko zebrane (Lives of Famous Poles Briefly Collected, ed. 2, vol. 1-2, Wilno 1814)*.

The Gallery was created by Father Józef Konstanty Bogusławski (1754-1819 Wilno), a theologian, professor at Wilno University (1789-1803), writer, art lover and collector. In 1780-1789, working as a Piarist teacher in Warsaw he participated in public life here. In 1788, he published (anonymously) the book *Lives of Famous Poles Briefly Collected*. He mentions in it two series of effigies painted by Marcello Bacciarelli (though

without giving the artist's name) from the Royal Castle: a Gallery of Polish Kings from the Marble Room (1768-1771) and a Gallery of portraits of Famous Poles from the Knights' Room (1781-1786). Having been granted the King's approval, he began collecting copies of both series from the Castle. 'The example of the wise King', he wrote, 'aroused in me the desire befitting my vocation, so that having the generous consent of the Monarch I could have copies made of the originals from the Warsaw Royal Castle [...]. The scarcity of my income, however, [...] did not allow me to call for my undertaking famous in the art of painting and present at the time in Warsaw Canalettos, Bacciarellis, Lampis, Grassis, Smuglewicz, Tokarskis...' [Bernardo Bellotto, called Canaletto, in Warsaw in 1767-1780; Marcello Bacciarelli (here from 1766); Jan Chrzciciel Lampi Senior (here 1788-1791); Josef Grassi (here 1791-1794); Franciszek Smuglewicz (here 1784-1797); and Mateusz Tokarski (from 1767 the King's copyist)]. He continued by explaining that he commissioned copies from disciples of those famous painters. Identification of the painter-copyists (see ANNEXE 1) allows to see that these were dominated by the Wilno students of Franciszek Smuglewicz's and Jan Rustem's. In Warsaw there was among others the painter Józef Peszka who in the spring of 1788 received a payment 'to encourage the application of my modest talent' from King Stanislaus Augustus and executed some drawings as well as 'little paintings' for the monarch. Hypothetically, it is Peszka who can be attributed the authorship of some copies of the effigies of the Gallery of the Polish Kings from the Marble Room and the portraits of Famous Poles series from the Knights' Room in the Royal Castle. Peszka was most likely employed thanks to the intervention of his teacher Franciszek Smuglewicz whom Bogusławski probably met within the circle of the Wilno Bishop Ignacy Józef Massalski's patronage (1785-1786? Smuglewicz and Peszka executed paintings of the Wilno Cathedral for the Bishop).

Józef Bogusławski most probably brought some of the paintings with him to Wilno in 1789, while the commissioned copies continued to be sent in. As he wrote: 'Whatever originals were missing in the Warsaw Royal Gallery, I tried to get them from Gniezno, Gdańsk, Poznań, Cracow, Wilno, Lwów, and Nieśwież for copying'. In the autumn of 1797, Franciszek Smuglewicz (together with Józef Peszka) came to Wilno for good where he took the chair of painting. The meeting of both professors – the patron and the painter within the same university enhanced their communication and helped enlarge the Gallery. Józef Bogusławski was familiar with the cycle of drawings by Franciszek Smuglewicz

created since 1786 and titled: 'History of the Polish Nation in a Hundred Prints' and maybe the latter served as the inspiration for both series from the history of Lithuania present in the Wilno Gallery. Józef Bogusławski most probably remained in good contact with Smuglewicz's successor (d. 1807), the painter Jan Rustem (they also cooperated in the 'Eager Lithuanian' Lodge). Jan Rustem, an outstanding portraitist, author of hundreds of effigies of dignitaries from scientific, social, and artistic circles from Wilno and the provinces, as a professor, lacking any didactic means, would provide his students with his own portraits to copy, so it may be assumed that some of the effigies in the Gallery were copies painted by Rustem's students.

Father Józef Bogusławski placed the collection in his own house – the town-house of the Wilno Chapter at 142 Zamkowa Street (10 Pilies gatvė). In the 2nd edition of his *Lives of the Famous Poles...* he included detailed information on 71 paintings and mentions of 6 others (ANNEXE 2). He conceived the Gallery of the Paintings of Famous Poles (calling it the 'house of a famous Poles') as a completion of the biography of personalities constituting models of civil attitudes. He left it in his last will to the University. After his death, it was sold out at an auction in 1820.

The Gallery contained three different sets of painting. The first was made up by the copies of the effigies of historical personalities, monarchs, scholars, political leaders, commanders, and knights as well as writers (the series corresponding to the four parts of the book). The second set were effigies of contemporary figures. These were completed with paintings on historical topics and sculpted busts. The afore-mentioned parts were of different genesis. The effigies of the Polish monarchs were the example of the royal portrait gallery. The set was made up of copies of portraits of the Polish monarchs from the Gallery of Polish Kings from the Royal Castle Marble Room in Warsaw painted by Marcello Bacciarelli. These models were recalled by Bogusławski himself, quoting the captions and numbers from the Castle originals (see ANNEXE 2). The next source to analyze are the portraits from the genuine style of King Vladislaus décor of the Marble Room. The effigies of the dignitaries, such as former scholars, political leaders, and commanders, serve as an example of famous men. Bogusławski enumerated 48 effigies of 'scholars and ministers and those worthy of Citizens' memory [...] Hetmans, Commanders, and Knights' [see ANNEXE 2]. The series is made up of copies of the effigies of famous Poles from the Knights' Room at the Royal Castle in Warsaw, as well as effigies of the dignitaries copied from other sources enumerated by the author.

From among the effigies of contemporary personalities – the series was most likely supposed to continue the previous effigies – only eleven have been preserved at the National Museum in Warsaw. They are effigies of King Stanislaus Augustus, Stanislaus Poniatowski, and General Jan Henryk Dąbrowski as well as effigies of the dignitaries of the Grand Duchy of Lithuania and the post-partition Wilno (Jan Damel's two copies: *Portrait of Józef Kazimierz Kossakowski* and *Szymon Kossakowski's Portrait*; effigies of two Wilno University Professors: Filip Nereusz Golański and Józef Frank, as well as *Portrait of Father Józef Bogusławski* attributed to Marcin Januszkiewicz; also effigies painted by an anonymous copyist: *Tadeusz Czacki's Portrait*; *Marcin Poczobut, Astronomy Professor's Portrait*; and *Portrait of the Rector, Astronomer Jan Śniadecki*).

There were also compositions with historical topics showing the events that were the turning points in the history of Lithuania, known only from the titles enumerated by the author: *The Union between Lithuania and Poland in 1386*; *Baptism of the Lithuanians in 1387*; *Wilno Liberated from the Siege in 1557*; *Uniting Livonia with Lithuania in 1559*; *Division of Lithuania into Provinces and Counties in 1569*; *Foundation of the Wilno Academy in 1579*; *The Lithuanian Statues in 1588*; *Lithuania's Borders in 1635. The Treatise, Namely the Peace of Smoleńsk*; *The Academic Statues in 1781*; *Confirmation of the Imperial University of Wilno in 1803*. All these paintings constituted a thematically concise series treating on the breakthrough events in the history of Lithuania. Hypothetically, the paintings could be associated with the artists from among the circle of the

students, followers, and continuators of Franciszek Smuglewicz (Józef Peszka, Jan Damel, and Gaspar Borowski). Little is known of the sculptures in the collection (i.a. the bust of the Grand Hetman of Lithuania Jan Karol Chodkiewicz executed by André Le Brun).

The Gallery of Józef Bogusławski serves as the example of combining the traditional gallery of monarchs and the gallery of outstanding individuals, inspired by Adam Naruszewicz's vision of history (from the Royal Castle) with the innovatory approach to topics from Lithuania's history, possibly serving as the expression of the interest in the separate past of this land. Bogusławski's aesthetical views remain unknown, while the Gallery serves as the proof for his love of art and of the relatively high *cultura del conoscitori* characteristic of the circle. It also stands for the expression of his political and historiosophic views. Józef Bogusławski's Gallery initiated in his Wilno canon house can herald Cracow's initiative of Jan Paweł Woronicz to decorate the Bishop's Palace (after 1816) with the Historic Room featuring portraits of Poles of merit: the implementation of this decoration was contributed by Józef Peszka living in Cracow. Both collections serve as examples of the beginning of historicism in painting: of creating 'of Polish national iconography'. The Gallery also serves as an example of the patronage of representatives of intelligentsia and how the examples of the royal patronage radiated, additionally promoting the artistic relations between Warsaw and Wilno which after the dispersion of the artistic circles in the capital (after 1795) became the most important centre of Polish art impressing with the development of artistic life in the 'beneficial light radiating from the university'.

Translated by Magdalena Iwińska

AGNIESZKA BAGIŃSKA

Anna Bilińska-Bohdanowicz's 'Unfortunate (Self-) Portrait'

Anna Bilińska (1857-1893), an outstanding painter active in Paris in the late nineteenth century who focused first of all on portrait painting has sunk into oblivion. Although many of her works are to be found in public collections, not a single monograph exhibition of the artist's oeuvre has been held. Even the papers written over the past two decades and viewing Bilińska as part of gender studies have not restored her position in the mainstream of Polish art history. The oblivion of

Bilińska and her oeuvre may result from the image of the artist created at the turn of the nineteenth and twentieth centuries. This was formed through many press articles written immediately following her death in 1893 and confirmed in the book *Anna Bilińska. A Woman, a Pole, and an Artist. According to her Own Diary and International Press Reviews* published 35 years later. The book was written by Antoni Bohdanowicz, the artist's husband. The published papers spoke of her as an extremely talented

promising artist whose premature death stopped her from creating some valuable works. One of Bilińska's portrait features was the 'masculine' style of her paintings which was legitimized in the artist's uncommon attitude in life. A powerful and confident technique predestined her to execute monumental multi-figure compositions. In view of some commentators, she could easily follow in Jan Matejko's footsteps and paint historical pictures. It did not

happen so. Bilińska was therefore considered an unfulfilled artist and therefore all the works she executed lost their importance. They were perceived as merely some practice anticipating her 'true' works. The symbol of the artist's unfulfilled career has been found in the unfinished *Self-Portrait* from 1892 regarded to be her last painting before she was due to enter the path of great art.

Translated by Magdalena Iwińska

JOANNA M. SOSNOWSKA

A Female Artist in the Cloth Hall

The article is dedicated to the way of exposing Anna Bilińska's *Self-Portrait*, painted in 1887 and awarded with a medal at a Paris Salon, in the newly reopened after the renovation of the Cloth Hall Gallery of the 19th-Century Polish Painting of the National Museum in Cracow. The work in question was exceptional due to the lack of any coquetry on part of the artist in presenting herself. The critics of the time mused over the uncompromising character in showing her effigy by the young woman in mourning. Placing of a painting in an exhibition bestows it with a slightly different sense than the original one – it can associate it with either syntagmatic or paradigmatic order of the whole collection. We absorb impressions not only evoked by single paintings, but also by groups formed by the closest surrounding, associations that result from our

knowledge of particular works, visual similarities and differences. The exhibition's rhetoric is based on the narration of specific works, creating sequences subsequently closed in larger wholes, formed by each of the four display rooms which at the end of the day add up. The discourse of the exhibition as a whole is not merely shaped by its visual narration, but also with the use of such elements as a catalogue and the texts it contains, captions under the paintings and all the propaganda materials. The placement of Anna Bilińska's *Self-Portrait* within the exhibition, the way it is shown on the catalogue cover (with the head cut off), as well as the information on the artist contained within, reveal the traditional patriarchal perception and interpretation of the *Self-portrait* by the display authors.

Translated by Magdalena Iwińska

MICHAŁ MYŚLIŃSKI

Goldsmith's Name Mark and Trade Mark of His Workshop. Remarks on Cracow Goldsmithery Marks in the 2nd Half of the 19th Century

Visible changes in the principles of marking Cracow goldsmithery occurred already by the end of the 1st half of the 19th century. These resulted for various reasons, e.g. also commercial treatises concluded by Cracow (with the Kingdom of Poland in 1823), hallmark laws (of 1843 and 1866), as well as political changes, e.g. Cracow's incorporation into the Habsburg monarchy in 1846 and its autonomy since 1866.

Still in the 1st half of the 19th century Cracow goldsmiths used a name mark consisting of the Christian and family name initials, however the hallmark law of 1843 required that it contained the family name of the craftsman. The introduced law made Cracow's goldsmiths use at the time both versions of the mark: with initials or with the family name. The practice of using the mark with the family name was consolidated by the Austrian industrial

law of 1859 as well as the hallmark law of 1866, with the latter introducing the difference between the name mark and the trademark which was supposed to contain the goldsmith's family name and the name of town where he had his workshop (the goldsmiths were free to choose one of the available marks; in the case of Cracow the used trademark was derived directly from the marks with Christian and family names). In the result of the above, Cracow's

goldsmiths' works from the 2nd half of the 19th century were marked with two different kinds of marks (complementarily or alternatively): Christian name or trademark. Both exerted the same identification role; while the first identified only the craftsman, the other pointed to the place where the product was made, at times also playing the role of an import sign confirming the quality of imported and hallmarked products.

Translated by Magdalena Iwińska

PIOTR OCZKO

*The Motif of the Blue Windmill.
On Hollandism in Functional Ceramics 1880-1945*

The paper deals with the phenomenon of Hollandism in European functional ceramics in 1880-1845, a very common at the time tendency to adorn kitchen utensils with blue-and-white patterns featuring the motif of a windmill, making reference to the products coming from Dutch manufactories (mainly from Delft). The tendency was most widespread in Germany (where it bordered almost on the 'decoration obsession'), Austria, France, Czechoslovakia, and Poland, appearing only occasionally in the Netherlands. Discussed in the paper are styles and decoration techniques, as well as the social contexts of the phenomenon and its relations with the unusually powerful in Europe myth of Holland regarded at the time to be the model of burghers' virtues. The paper names the major factories and manufactories producing and exporting the Dutch-

like faience, not excluding Polish territories in this respect, and attention is drawn to the problems related to the attribution of products (lack of signatures, a free circulation of pattern- and template-books). Particular attention is paid to the German Wächtersbach faience factory offering some dozens of items decorated with the wind-mill motif and the company's impact on shaping a German household which pillars were pedantry, regularity, and order. The author also shows the wider range of 'popular Hollandism', covering not only ceramics, but also metal enamel products or embroidery. Attention is drawn to the variety of kitchen canisters for foodstuffs and spices reflecting cooking predilections in various European countries. Finally, the need for further research is enhanced.

Translated by Magdalena Iwińska