

TADEUSZ JURKOWLANIEC

Wessen wird mit der gotischen Bischofsgrabplatte in der Kulmer Dominikanerkirche gedacht?

In der ehemaligen Dominikanerkirche zu Kulm / Chełmno befindet sich eine gotische Grabplatte (Kalkstein, 115 × 245 cm) mit eingeritzter Darstellung eines Bischofs (Abb. 1-2). Wegen ihres schlechten Erhaltungszustands ist die diese Darstellung einfassende Inschrift nur teilweise abgelesen worden, und zwar ohne die Partien, die den Namen des Verstorbenen angeben. Zudem wurde sein in der Inschrift genanntes Sterbedatum unterschiedlich interpretiert: als 1259 (Anm. 6), 1309 (Anm. 7) oder 1360 (Anm. 3). Daher führten auch die Bemühungen, den verstorbenen Kirchenmann zu identifizieren, zu zweifelhaften oder gar falschen Ergebnissen. Seit den achtziger Jahren des 19. Jahrhunderts stützten sich die Aussagen über das Grabmal hauptsächlich auf die Feststellungen Johann Heises, der meinte, daß es sich hierbei um ein Denkmal eines unbekanntens Bischofs handele, der Mitglied des Dominikanerordens gewesen und 1360 verstorben sei. Diese Interpretation wurde bis in die siebziger Jahre des 20. Jahrhunderts wiederholt, obschon manche Forscher vermuteten, daß die Grabplatte dem Andenken eines anderen, früher verstorbenen Würdenträgers gegolten habe; dabei wurde meist der Name Heidenreich (Anm. 16) genannt, der Name des ersten Bischofs von Kulm (verst. am 29.6.1263; Anm. 5). Erst Teresa Mroczo wachte eine Betrachtung des Grabmals aus einem anderen Blickwinkel (Anm. 17, 18, 20). Zwar identifizierte sie den Verstorbenen weiterhin als Heidenreich, doch verschob sie die Datierung der Grabplatte aufgrund ihrer stilistisch-formalen Eigenschaften auf das 13./14. Jahrhundert, oder wollte sie gar als das älteste Grabmal des Deutschordenslandes sehen, noch aus dem 13. Jahrhundert stammend. Die Wahl der Kulmer Dominikanerkirche statt des Kulmseer Domes als Bestattungsort für Bischof Heidenreich erklärte sie mit dem Wechsel der Regel des Kulmer Domkapitels, die ursprünglich die Augustinusregel zum Vorbild hatte, später jedoch die des Deutschen Ordens übernahm. Die von Mroczo vorgeschlagene Datierung (13./14. Jh.) wurde von Forschern diverser Disziplinen übernommen (Anm. 22, 26).

Kunsthistoriker äußerten sich zudem zum Entstehungsort der Platte. Sie wurde sowohl als ein lokales Produkt (Anm. 28) als auch – was überaus

zweifelhaft erscheint – als lübischer Import angesehen (Anm. 29).

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Zuletzt gelang es, weitere Fragmente der undeutlichen Borteninschrift abzulesen, darunter nicht zuletzt einen wesentlichen Teil der Titulatur des Verstorbenen (Abb. 3), was es möglich machte, ihn zu identifizieren:

+ A(n)NO • D(omi)NI • M • CCC • LX
(Leerstelle) • O(biit) • FR(ater) • I(o)h(ann)ES •
DE • DIECO • DIGNA(...) • [.....]* •
^aEP(iscopu)C^a • SCODRIEN(sis) •
ORDIN(is) • / PREDICATORU(m) DE
PROUINCIA / • SAXONIE • IN • DIE •
(Leerstelle) CUI(us) • ^aAN[I]MA^a • D(e)O •
ET • B(ea)TE • UIRGINI • ^aCOMEND[ET(ur)]
^a • A(men)

* Unleserlicher Textabschnitt, etwa 25 Buchstaben entsprechend, darunter möglicherweise, sehr schlecht ablesbar: C.API ...EIUS PU.

^a - ^a Ablesung von Tomasz Płóciennik

Im Jahre des Herrn MCCCLX... verschied Bruder Johannes von Diez {.....} Bischof von Skodra vom Predigerorden der sächsischen Provinz am Tage ..., dessen Seele Gott und der seligen Jungfrau empfohlen sei. Amen

Im Gebiet der heutigen Republik Polen war im Mittelalter nur ein einziger Geistlicher tätig, welcher den Titel eines Bischofs von Skodra (heute Skodra, früher Skutari; *Scodrensis*; *Scordiensis*; *Polatensis Minor*) führte (Anm. 30). Dabei handelt es sich um den Dominikaner Johannes, dem die Bischofswürde von Papst Klemens VI. 1345 verliehen wurde (Anm. 31). Dieser Titularbischof bekleidete in den Jahren 1347-48 das Amt des Weihbischofs der Diözese Krakau/Kraków (Anm. 32). Anschließend wirkte er im damals politisch dem Deutschordensstaat Preußen zugehörigen Erzdiakonat Pommerellen der Diözese Leslau/Włocławek als Koadjutor des Bischofs Maciej (Matthias) von Gołańcz (1324-1365) und residierte zeitweise in Kommorsk (links der Weichsel südlich von Neuenburg/Nowe gelegen, etwa 30 km nördlich von Kulm; Kreis Schwetz/ Świecie, Anm. 33). Die

knappen schriftlichen Quellen geben uns keine Auskunft über das spätere Schicksal des Bischofs von Skodra Johannes OP. Es wird angenommen, daß er zwischen 1349 und 1351 verstarb (Anm. 37).

Es steht außer Zweifel, daß der Dominikaner Johannes, Bischof von Skodra, tätig in der Diözese Krakau und danach im Erzdiakonat Pommerellen der Diözese Leslau, identisch ist mit dem 1360 (oder eher in den Folgejahren) verstorbenen Johannes *de Dieco* (oder *Diecea*, *Decia*, *Dietia*, *Dietsa* = Diez – Anm. 39; im kurtrierischen Gebiet, heute Rheinland-Pfalz, Rhein-Lahn-Kreis), Bischof von Skodra, Ordensmitglied der Dominikaner der sächsischen Provinz, der mit dem Grabmal in der Kulmer Dominikanerkirche geehrt und vermutlich auch dort bestattet wurde.

Der Frage, nach welchen Kriterien die Bestattungsorte der Hilfsbischöfe gewählt wurden, ist die Forschung bisher kaum nachgegangen, doch es ist davon auszugehen, daß solche Würdenträger üblicherweise statt in der jeweiligen Domkirche eher in jenen Kirchen ihren letzten Ruheplatz fanden, zu welchen sie zu Lebzeiten einen Bezug hatten (Anm. 41). Warum indes erhielt ein Koadjutor des Leslauer Ordinarius ein Grabmal bei den Kulmer Dominikanern, im „fremden“ Bistum Kulm, und nicht in „seiner“ Diözese bei den Mitbrüdern in Danzig/Gdańsk oder Dirschau/Tczew? Wie lange wirkte der Titularbischof von Skodra Johannes im Erzdiakonat Pommerellen? Und wenn er noch zu Lebzeiten nach Kulm gelangte, dann wann und warum? Übte der der sächsischen Provinz zugehörige Ordensmann eine Funktion im Kulmer Konvent aus, der der polnischen Provinz der Dominikaner zugeordnet war, oder war er eher für die Kulmer Bischöfe unterstützend tätig: für Jakob OT (1349-1359; Anm.

43) und – was wahrscheinlicher erscheint – Johannes Schadland OP (1359-1363; Anm. 44), oder sogar Wikbold Dobilstein OT (1363-1381/1385; Anm. 45)? Das Beantworten all dieser Fragen wird wohl ohne Erschließung von neuen Schriftquellen kaum möglich sein. Diesbezüglich sollten keine allzu großen Hoffnungen auf die zu erwartenden Ergebnisse der Untersuchungen sowohl des Siegels des Bischofs Johannes (Abb. 4; Anm. 46) als auch der noch zu seinen Lebzeiten in den sechziger Jahren des 14. Jahrhunderts entstandenen Kulmer Grabplatte gesetzt werden, die die einfachste Variante des konventionellen Darstellungsschemas eines verstorbenen Bischofs (ohne Arkade, Wappen oder weiterer Zusatzmotive) präsentiert; eines in künstlerischer Hinsicht wenig qualitätvollen und im komplexen Bild der Sepulkralkunst des 14. Jahrhunderts im Deutschordensstaat Preußen vereinzelt Werks. Eine besondere Aufmerksamkeit verdient ohne Zweifel die Inschrift – untypisch durch die zweifache Auslassung von Leerstellen (zu ergänzendes Jahres- und Tagesdatum des Todes der noch zu Lebzeiten des Betroffenen geschaffenen Grabplatte) und nicht zuletzt durch die Empfehlung der Seele des Verstorbenen Gott und der Jungfrau Maria – einzigartig in der mittelalterlichen Grabepigraphik Preußens. Indessen ändert die vorgeschlagene Identifizierung des mit dieser Grabplatte in der Kulmer Dominikanerkirche geehrten Bischofs selbst ohne die Berücksichtigung dieser Erwägungen und der aus ihnen resultierenden Schlußfolgerungen das Bild der mittelalterlichen Grabskulptur in Preußen in statistisch-chronologischer Hinsicht. Überdies stellt sie einen kleinen, doch gewichtigen Beitrag zur Geschichte der Kirche im 14. Jahrhundert dar.

*Aus dem Polnischen
übertragen von Waldemar Moscicki*

KATARZYNA KOLENDO-KORCZAK

Stephan Bathory's Sarcophagus and Its Graphic Models, Namely *Res Gestae Regi Stephani*

The tin sarcophagus of Stephan Bathory, a work of an extremely interesting ideological programme, has not as yet been a subject of any thorough research. Following the discovery at the Wawel crypt during the works on the renovation of the royal tombs, it underwent conservation and its drawing and photographic documentation was then made.

The sarcophagus was executed in Gdansk in 1587 by Daniel Giessler (I) whose house mark can be found on the piece. The lid features an inscription talking of the sarcophagus having been commissioned by Jan Dulski, Grand Treasurer of the Crown, who due to the office held dealt with the making of the sarcophagus. However, what remains unclear is how it was financed.

The sarcophagus, shaped as a cubical box, rests on six lion figures. The lid also features *The Lamentation at the Foot of the Cross* as well as an extended inscription glorifying the merits of the late King. The front shorter side presents a four-square escutcheon with the coat-of-arms of the Polish Lithuanian Commonwealth and that of the King, while the back one features an angel. Respective scenes are separated by in the round figures of Ancient and Old Testament heroes: King David, Hector, Judith, Judas Maccabeus, and Hercules. The longer sides feature four Cardinal Virtues accompanied by historical figures personifying their opposites; in one: Prudentia and Sextus Tarquinius as well as Temperantia and Sardanapalus; in the other: Fortitudo and Holofernes as well as Iustitia and Nero. The virtues' presentations initially featured Latin distichs, today preserved only fragmentarily.

The presentations of the Cardinal Virtues are directly modelled on graphic works, namely a print series by the Antwerp draughtsman and etcher Hans Collaert (I) presenting theological and Cardinal Virtues. Executed after Crispijn van den Broeck's drawings, it was published in Antwerp in 1576. The cycle is made up of seven numbered plates. The first showing Temperantia and Sardanapalus, additionally featuring the signature of the publisher: Adriaen Huybrechts; the date: 1576; and Hans Collaert's initials (HFC). They are followed by Prudentia and Sextus Tarquinius; Iustitia and Nero; Fortitudo and Holofernes; Spes and Judas; Fides and Mahomet; as well as Caritas and Herod. In their lower part, the

presentations feature cartouches with Latin inscriptions, also repeated on the royal sarcophagus. Additionally, the same text was repeated in French and Dutch.

Identifying the graphic models of the presentations seems to be of crucial importance for various reasons. Until now, scholars have been presenting the King's sarcophagus as a work of an exceptionally original iconographic programme. The fact that graphic works were used for it does not alter the fact that the sarcophagus boasts of an extremely interesting ideological programme, since the presentations of virtues as such would not have been equally interesting, had it not been for standing alongside the historical figures personifying their opposites. However, it is known that pairing them was not a result of a carefully invented concept by someone from the royal circle, but simply stemmed from applying an interesting graphic basis. As mentioned above, also Latin distichs accompanying the prints were used, thus identifying the model has also allowed to reconstruct the remaining inscription fragments. Interestingly, the sarcophagus' authors consciously used only the effigies of Cardinal Virtues, while giving up on the theological ones, although Collaert's series also includes the presentations of Fides, Spes, and Caritas. Particularly the virtue of Faith would have seemed most befitting in the funerary programme, however, the decision was made to emphasize the virtues of a monarch and commander.

The popularity of Hans Collaert's cycle can be accounted for by the fact that the prints were also used as a model for some of the illustrations in Jakob Zetter's *Kosmographia Iconica Moralis* published twice in Frankfurt (1614, 1617). It is a treatise containing 98 emblems among which there are seven additional subsequent emblems numbered: 54-60, with icons being slightly simplified woodcut copies of Collaert's graphic works. The set of the very same 98 prints was also used in an interesting work *Aeroplastes Theosophicus* by Heinrich Oraeus published in Frankfurt (1620, 1644).

Another interesting element is the inscription placed on the sarcophagus lid, speaking of Stephen Bathory's peculiar *res gestae*. Far more extended than inscriptions on other royal sarcophagi, it

presents an interesting selection of the King's military accomplishments, focusing mainly on his actions against the Sultan in the south-eastern edges of the Polish Lithuanian Commonwealth as well as in Transylvania which continued to be ruled by Bathory. The first commemorated deed is the regaining of Livonia and Polock after the war against Ivan the Terrible following the provisions of the Treaty of Jam Zapolski from 1582. Interestingly, this was the unique accomplishment also exposed on the King's tomb founded by Anna Jagiellon. The following part of the inscription provides a detailed account of the Tatar-Cossack conflicts climaxing in the Cossacks under the command of Samuel Zborowski destroying Bender in 1583. The conflict was resolved with diplomatic measures, however the price to be paid was e.g., the execution of Samuel Zborowski. Following negotiations, Bathory was also able to retain his nephew Sigismund on Transylvania's throne, thus safeguarding the rule of his own family members in his homeland. Interestingly, in

the light of the inscription on the coffin, appropriate rhetorical figures present the diplomatic actions as almost equal of military successes. The inscriptions' authors may have intended to attenuate the criticism of too close relations with Turkey, voiced especially at the beginning of Stephen Bathory's rule. One must not forget, however, that winning the Polish throne by Stephen Bathory was essentially influenced by the Sultan's endorsement. The inscription ends with a reference to the plans of preparing for a new war with Muscovy, possible thanks to regulating relations with Turkey and with Turkey's support. It is hard to identify an individual from the King's circle as a potential author of the inscriptions, however its well thought out contents is certainly striking and in this context it may be worth pointing to the King's close relations with Jan Zamoyski and his entourage. Moreover, certain analogies with *Res Gestae Divi Augusti*, an inscription glorifying the deeds of Emperor Augustus, the ones inscribed on two slabs in front of his Roman mausoleum, can be seen.

Translated by Magdalena Iwińska

ANNA SYLWIA CZYŻ

*On the Burial of the Hearts of Michał Korybut
Wiśniowiecki and Klara Izaella de Mailly-Lascaris
and about the Pac Mausoleum in Pożajście*

On 10 November 1673, King Michał Korybut Wiśniowiecki died in Lwów. In the will written 10 days before, he had expressed his wish to be buried at the Wawel Cathedral. According to the King's instruction, his heart was to be deposited at the Camaldolite Church near Warsaw, with which he had been associated since his early youth, and with which he strengthened ties after he had ascended the throne. Then, following in the footsteps of his predecessors, Vladislaus IV and John Casimir, he became the protector of the hermitage. The heart of Michał Korybut Wiśniowiecki was placed in a silver tin of that shape, bearing an engraved coat of arms of the Polish-Lithuanian Commonwealth with the Korybut coat of arms of the king (fig. 1). The Camaldolites deposited the urn in a niche in the north wall of the first span of the chancel hewn for the purpose. It was covered with an epitaph painted on metal sheet, which the monks funded with their own resources presumably in early 1674 (fig. 2). It is the only monument in the territory of the former Polish-Lithuanian Commonwealth commemorating the burial site of a Polish King's heart.

In studies dedicated to the Warsaw Camaldalite Monastery there is also a piece of information that the very same niche, next to the urn with Michał Korybut Wiśniowiecki's heart, holds the heart of his mother Gryzelda née Zamoyski (1623-72). However, it has never been placed there, while after Michał Korybut Wiśniowiecki's epitaph is lifted, one can see a niche with two urns: one containing the King's heart (figs. 3-4) and the other that of Klara Izabella de Mailly-Lascaris Pac (1632-85).

Married to Krzysztof Zygmunt Pac (1621-84), Grand Chancellor of Lithuania, she was a lady-in-waiting of Louise Marie and Eleonora Wiśniowiecka. Together with her husband she founded the Camaldalite Church and Convent in Pożajście near Kowno (Lithuania), meant to serve as the family mausoleum. According to the spouses' will, their corpses were deposited in 1685 in a crypt purposefully arranged in the vestibule, according to the sources, together with tins containing their hearts.

The crypt of the Paces was to be of stately character, easily accessible to the people visiting the Camaldalite Church in Pożajście. Its arrangement and

the design of the tombs together with the *transi* figures of the deceased were commissioned from Pietro Puttini (figs. 9-10). For financial reasons, however, the heir to Klara Izabella and Krzysztof Zygmunt Pac did not fulfill those plans. The Pac Crypt was nevertheless frequented by the faithful. The custom survived after the dissolution of the Camaldalite Monastery in 1831 and after it had been taken over by Orthodox monks.

The heart-shaped urn with the heart of Klara Izabella de Mailly-Lascaris is made of silver. Decorated with engraved monograms of Christ and Our Lady, the tin features a heart pierced with three arrows. This points to the type of spiritually promoted by the Order of the Visitation of Holy Mary brought to Poland by Queen Louise Marie, and who Klara Izabella de Mailly-Lascaris was also

closely associated with. It is worth noticing that the entrance to the Pac Crypt in the Pożajście church is next door to the Chapel of St Francis de Sales.

The urn with the heart of Klara Izabella de Mailly-Lascaris was removed from the crypt at the Pożajście church between 1831, when the Camaldalite Monastery was taken over by Orthodox monks, and 1860, when the crypt was bricked up. The urn was brought to Warsaw and as it came from a monastery confiscated by the Tsar, it was hidden in a niche of the Camaldalite church in Warsaw, next to the urn with the King's heart. Starting from the 1870s it was erroneously identified as that with the heart of the King's mother. It is quite likely that the urn with Klara Izabella's husband's heart was removed from Pożajście together with that of hers. Unfortunately, its whereabouts remain unknown.

Translated by Magdalena Iwińska

ZBIGNIEW MICHALCZYK

On the Prototypes of the Works by Szymon Czechowicz and Painters from His Circle

As distinct from a clear majority of the artists contemporarily active in the Polish territories, Szymon Czechowicz did not only know Rome's painting from autopsy, but first of all he himself should be ranked among representatives of the Roman artistic circle. The stylistic affinity of his art with that of the Eternal City in the late 17th century and the first three decades of the 18th century is unquestionable. However, the issue of the dependence of certain compositional solutions applied by Czechowicz on some illustrious works by Italian artists has already been discussed on a number of occasions. The present study, in turn, aims at deciding whether all those references prove his direct acquaintance with the respective pieces he had seen in Rome's churches or in artists' studios there; to what extent the ready motifs were transformed; whether the working mode of the Polish painter applying other artists' models was unique; and whether it testified to his clear artistic preferences. Purposefully no new attributions are brought forth by the Author; instead, the analyzed works are known from so-far literature.

During the entire period of his activities in the Polish territories, Czechowicz applied graphic models. The unique character of this approach, arguably stemming from the quality of education he

had acquired when in Rome, boiled down to the consistency in his choice of prints, the majority of which he may have brought with him from Rome. Interestingly, he resorted to the products of Johann Jakob Frey the Elder's Printing House, the best in Rome in the 1st half of the 18th century, in his later artistic career, yet what is more, those were published after Czechowicz had returned to Poland. As for the choice of compositions for copying and adaptation, Carlo Maratta provided the most important examples (e.g., *The Flight into Egypt* at the castle gallery in Podhorce; *Madonna della Vittoria* at the post-Missionary Church in Lublin; *St Anthony* at the Opole Lubelskie church; *St Mary Magdalene* at the Parish Churches in Węgrów and Leszno; *The Adoration of the Magi* at the Lvov Gallery of Art). Subsequently, the following Roman artists of the 17th and early 18th century should be named: Sebastiano Conca (e.g., *The Holy Family* at the Podhorce Castle Gallery); Niccolò Berrettoni (paintings on the backrests of the choir stalls at St Anne's Church in Lvov); Pier Leone Ghezzi (*St Joseph* at the Parish Churches in Drzewica and Sokołów, at the Bernardine Church in Lvov); Pietro da Cortona (*St Charles Borromeo* at the Podhorce Castle Gallery; *Our Lady Immaculata* at the Convent of the Nuns of the Visitation in Warsaw);

Giovanni Lanfranco (sketches preserved at the Jagiellonian University Museum): Pietro Nelli (*St Charles Borromeo* at St Mary's Church in Cracow); Benedetto Luti (*St Anthony* at the Piarist Church in Cracow); Mario Balassi (*The Transfiguration* at the post-Missionary Church in Lublin and the Parish Church in Tenczynek). Carlo Cignani, though from Bologna, yet representing the classicizing trend, entirely satisfied the Roman taste at the turn of the 17th and 18th century. His composition presenting St Catherine, which Czechowicz copied at least twice, was engraved in Rome by Nicolas Dorigny. A similar perception should be that of the art of Guercino or Guido Reni, active in Bologna and Rome, though the painting of the latter was so highly esteemed, while the graphic repetitions of his works so numerous, that artists from different regions resorted to them as their models. From among the above-mentioned artists, the only one related to the Veneto Region was Antonio Balestra, however the style of that disciple of Maratta was closer to Roman than to Venetian art. The only exception in this respect can be found in the repetitions of Rubens's works in Tykocin and Podhorce. In both latter cases, though, the choice may have been that of the employer.

The above-presented graphic patterns constituted relatively new (from the perspective of the painter and his employers) graphic models. Some of them were released in Rome while Czechowicz himself was still there, e.g., reproductions of Berrettoni's paintings at Santa Maria di Montesanto Church (1727) executed by Giovanni Girolamo Frezza, or the effigy of St Charles Borromeo painted by Pietro Nelli and copied as a copperplate engraving by Francesco Aquila (ca. 1724-29). Older prints, those published back in the 17th century, still remained on sale with the same publishers or their heirs.

Among the presented paintings whose compositions are either literal or minimally modified repetitions of other artists' solutions, there are hardly any high-quality works: monumental paintings, meant to form part of the high altar. Instead, what dominate are smaller-sized canvases placed in side-altars (e.g., in Tykocin, Węgrów,

Leszno, Opole Lubelskie, Drzewica, St Mary's Church in Cracow), crowning the high altar (Tyczyn), in the backrests of the choir stalls (St Anne's Church in Cracow), as well as a relatively small devotional painting (*Immaculata* at Warsaw's Nuns of the Visitation); finally, paintings created with a significant if not dominant, contribution of the studio (Połock, St Joseph at Sokoły and at Lvov's Bernardine Church). Other artists' compositions were applied on many occasions by Czechowicz in the paintings he executed for Waclaw Rzewuski in Podhorce (they were painted as a part of a 'mass' commission by the Hetman who desired to create an ample painting gallery over a relatively brief period of time; while the aged painter must have been assisted by his studio painters). An activity consisting in a creative reference to an illustrious work of another artist or a quote with a fragment of somebody else's composition, is something completely different from a literal copying of another artist's solution known from a print. The latter praxis was common in Poland: similarly as in all the provincial centres versus major artistic centres; meanwhile, a creative echoing of illustrious works was typical of the academic approach. Czechowicz was familiar with both *modi operandi*. It was probably while fulfilling the most important commissions that he independently worked out a solution. Despite having identified direct (mostly graphic) models for some dozens of Czechowicz's works, the so far characteristics of his style, demonstrating, e.g., classical logics in constructing the composition, have not essentially become invalid. However, the abundance of commissions and the need to employ assistants forced him to search certain simplifications, also applying ready compositions, a procedure carried out, after all, by many painters in Italy. However, even when his studio completed a seemingly modest work modelled on a print: in order to crown a high-altar, backrests in choir stalls, or in a nave of a provincial church; the Polish painter continued to be a Roman, as the model chosen was never accidental, while his manner and colour-range remained forever imprinted by the Eternal City.

Translated by Magdalena Iwińska

ALEKSANDRA BERNATOWICZ

Mateusz Tokarski.
The History of the Career of a Court Painter

The outline of the court career of Mateusz Tokarski, one of the prominent artists of Stanislaus Augustus, is presented. The story of his gradual promotion is told: from a modest stranger from the provinces admitted to study at the Proto-Academy (called the Malarnia) in Warsaw, up to becoming the Gallery Inspector of Stanislaus Augustus' paintings; it can serve as a model court career, from the very beginning up to the end of the Polish-Lithuanian Commonwealth related to the King. While forming his artistic court, the King attributed to Tokarski mainly the role of the museum clerk, the custodian of the painting gallery, and a copyist. Still as a student before 1778, Tokarski was sent to Dresden in order to copy masterpieces from the Elector's Gallery managed at the time by Karl Heinrich von Heineken. He must have fulfilled his task satisfactorily, as ever afterwards he was commissioned to execute copies, both of the old masters and his contemporary artists, these including the 'First Painter' of the Warsaw Court, i.e., Marcello Bacciarelli. The second, not less important function of Tokarski, was to conserve, restore, and retouch paintings from the royal gallery, as well as the works owned by individuals from the then high society. Nobody could rival the artist in Warsaw in this respect. Meanwhile, his genuine art, so far identified in a limited way (similarly as the copies), became a marginal aspect of his professional activity. Tokarski was first of all a portrait painter, yet he also painted religious and allegorical compositions. Among the few artist's genuine works which have survived (and have so far been identified) and the most interesting ones there is *Still Life with Peas*.

The topic, unprecedented in Polish painting of the time, was executed with the use of technique consisting in applying fruit, possibly cut out from other canvases, onto the painting surface.

Tokarski was not a great painter, yet he held an important position at the court. However his pay does not necessarily reflect the range of tasks he had to fulfil. Similarly as other court painters (except for Bacciarelli located at the top of the hierarchy), he received a modest, though a regularly paid salary. Moreover, he was separately remunerated for every painting job. Additionally, he made quite a lot of money on his copies, particularly conserving, restoring, and retouching paintings commissioned by people from outside the court, mainly Izabella Lubormirska née Czartoryska. The royal office also provided for his lodging and firewood, supported him in the case of illness, and paid his debts.

The Author is also interested in the further life of Tokarski, just like of other court artists, after the collapse of the Polish statehood in 1795. However, the above question, serving as the essential motif in the book the Author is preparing, has only been signalled. Around 1800, Mateusz Tokarski made his debut as an art historian: he described a Gothic Collegiate Church in Wiślica (the manuscript having been burnt during WW II). It, however, remains unknown who commissioned him the job, though likely the Warsaw Society of the Friends of Sciences did. In this way the court painter of the last King of the Polish-Lithuanian Commonwealth was becoming a representative of the new social stratum that was being born: an intellectual whose major mission was to preserve Polish culture.

Translated by Magdalena Iwińska

WOJCIECH BOBERSKI

On the History of the Bernardine Church in Witebsk

In over less than a century, namely between the Northern War (1700) and Napoleon's Campaign (1812), thirty-five Uniate and Catholic churches were raised in Witebsk located in the north-eastern borderlands of the Polish-Lithuanian Commonwealth. As many as 12 of them had a nave and two aisles. By that time the town's population had hardly reached 12,000. None, even larger building centres in the Polish-Lithuanian Commonwealth, could boast of a similar dynamics. To many Russians visiting Witebsk in the 19th and 20th c., sacral Baroque architecture (until its final extinction in the era of Stalin and Khrushchev) represented an attribute of an alien culture and national identity, designating the limits of the Latin, Catholic, and Polish world.

Following the monographs on the Greek-Catholic Cathedral of St Josaphat, the Jesuit Church, and the Parish Church of the Holy Trinity, the author presents the history of the Bernardine Church of St Anthony, which until 1958 stood by the town hall in the eastern frontage of the market.

The quoted contracts testify to the fact that the author of the design of the church (1742-49), monastery (1749-55), and the high altar (1749-53), was the Warsaw-born architect Józef Fontana (1716-ca.1772), who beginning from 1738 worked in the territories of the Grand Duchy of Lithuania and tied his career with Witebsk for years to come, adding

a determining touch to the stylistic character of the local architecture. Similarly as in his other works (parish church in Stwołowicze; Carmelite Sanctuary in Białynicze; Basilian Greek-Catholic Cathedral, parish and Piarist churches in Witebsk; and possibly, the sanctuary in Budślaw), in his designs for the Bernardines Józef Fontana represented a classicizing tendency of the late Baroque inspired by the art of 17th-c.- Rome (Onorio and Martino Longhi, Carlo Rainaldi, Andrea Pozzo etc.) as well as of Warsaw (Tylman van Gameren, Giuseppe Piola, his father Giuseppe Fontana, older brother Jakub, and especially Carlo Antonio Bay). His static, 'academic' architecture, drawn with the use of a compass and ruler, often copying etched models, differed from the picturesque works of the 'Vilnius Baroque' inspired by late Baroque pieces from Piedmont and Habsburg countries. In the Witebsk Bernardine Church the latter tendency, actually dominating in the territories of the Grand Duchy of Lithuania, can be traced in the forms of later towers and gables, however mainly in the stucco lateral altars executed by other artists: Ludwik Jazdowski (1756-58) and Jan Ozielewicz (1766-67). The first was a master mason brought from Vilnius, with time promoted to the position of an architect in Witebsk. The latter, proudly calling himself an *artis architectoriae InVentor*, has been unknown to historians.

Translated by Magdalena Iwińska