

MAŁGORZATA KIERCZUK-MACIESZKO

Late Romanesque Censer from Jamielnik

The late-Romanesque censer kept at the Nowe Miasto District Museum in Nowe Miasto Lubawskie was found in a peat bog near the village of Jamielnik and may have been used in the local, currently non-extant church.

As far as its form and decoration are concerned, it has no analogies among the group of the preserved Romanesque censers from the 10th – 13th centuries, however images of similar dishes were carved in the cup of a chalice from the Rathenow church (1260s-1280s) as well as in the Płock paten of Conrad of Mazovia from 1240-50. Both afore-mentioned goldsmithery objects are stylistically related to the art of Lower Saxony.

The historic artifact, due to its main body being composed of two cups of the rims diameter narrower than the bowl, ranks among the typological family of lidded goblets used in the Middle Ages and defined as *scyphus*. The term reflects its basic shape and use (for drinking, storing drinks), however not its function (which could be for secular, liturgical, Eucharistic, ablution purposes, etc.).

In its form and decoration it features Oriental influences. The profile of a bellied goblet with a narrowing rim was derived by P. Skubiszewski from Sasanian art; moreover, Skubiszewski attributed the concept of the lid, doubling the goblet's shape, to Oriental goldsmithery. The cross-shaped crowning of spreading arms reposing on a leaf sphere resembles crowning of the Middle East censers from the 5th- 7th centuries. A leaf globe, usually serving as a nodus, was present in Byzantine and Syrian goldsmithery, while the plant motif deriving from the Greek-Roman tradition, was geometrized and stylized possibly under the influence of Sasanid art.

The plaque with the lion's head, repeated eight times in the Jamielnik artifact, is a motif sporadically applied in the decoration of mediaeval liturgical vessels. As a comparative material, an appliqué on the ciborium belly from the 2nd half of the 14th century from the Bisztynek church can be used. Both may have been inspired by Romanesque knockers,

this being demonstrated by their rough drawing, not matching goldsmithery meticulousness, and by the encircling of the bas-relief. The peculiar grimace-like smile of the Jamielnik animal seems to be the remains of open jaws in which a knocker ring used to be fixed. The poor artistic quality of the Jamielnik lion leaves no doubt that the mould (matrix) had been made by a foundry worker. It remains unknown, however, whether its primitivism and archaizing drawing accounts for his skills, or the mould (matrix) was older than the vessel itself and the craftsman had purchased or inherited it.

Moreover, the question of the artifact's provenance still remains open. If it can be hypothetically assumed that it was used at the location it was found, the fact of its execution could be associated with the process of the administrative and cultural adaptation of the territory of the young monastic state. Within the territories controlled by the Teutonic Knights in the 2nd half of the 13th century, there were no local foundries, therefore the necessary equipment and liturgical vessels were supplied to churches by itinerant workshops arriving from the West. It seems quite likely that the studied censer was produced in this very way. The craftsman who made it had been possibly trained in Lower Saxony and may have copied a model he had come to know in his home country. The technically correct cast does not display any signs of finishing off, which may have resulted from the fact that the craftsman was in a hurry or the customer not excessively demanding.

The censer was made at the moment when one style was rolling into another. The artifact's form and decoration derive from the Romanesque tradition, yet its proportions, and particularly its high crowning, already betray Gothic tendencies. The comparative investigation, as well as stylistic and technical analysis (the base cast together with the bowl, a feature typical of Romanesque censers) allow to date it to the 3rd or the 4th quarter of the 13th century at the latest.

Translated by Magdalena Iwińska

EWA KORPYSZ

*On Modern Hungarian Sacraria.
Italian Traditions and Traces of Their Impact in Poland*

Wall tabernacles became popular in Hungary in the 1st quarter of the 16th century. Their form and decoration echoed Italian models. The most interesting and the biggest preserved monuments of the type can be found in the tabernacles in Nyitra, Pest, and Pécsu. The armarium in Nyitra was discovered in 2007. Ranking among the oldest Hungarian sacra, it was founded in 1497. In 1503-7, two sacra echoing Tuscany models were created in the Pest parish church. Their shape, iconographic motifs, and decoration are close to the Florentine and Roman models from ca. 1460-70. In Pest at the time, quite a large number of Florentine stonemasons and sculptors, recorded with names, were active. It is, however, impossible to unequivocally identify which of them was employed to execute the tabernacles.

The sacra at the Pécs Cathedral (ca. 1510-20, founded by Bishop György Szathmáry) resembles the Pest pieces. The tabernacle's structure and details bring the tabernacle closer to the Esztergom Bakócz Chapel. It can be stated with certainty that Esztergom workshops contributed to the Pécs works, however this has not as yet been sufficiently documented. The manner of sculpting the ornaments is close to North Italian and Florentine works from the late 15th century.

The Egyházasszonye ciborium from 1503 founded by László Liphay associates as for its technique with the Pest sacra. The sacra finial is of high artistic quality and may have been executed by an artist related to Italian workshops, as happened in the case of Pest and Pécs.

The Renaissance furnishings of the Menyő Church in Transylvania (Mineu, Romania) was authored by Joannes Fiorentinus. What stands out in the tabernacle decoration is the motif of small rosettes, the latter echoing an analogical detail on the frame of the ampulla niche by the Bakócz Chapel altar.

An extremely rich, as much as primitively executed, was the decoration of the Tereske sacra, being a work of a local craftsman. It features

all the motifs known from the most accomplished Florentine works spread throughout Hungary. The sacra may have been executed in 1480-1500, by 1515 at the latest.

Interesting furnishings from the late 15th century and the 1st quarter of the 16th century have been preserved at the Nyírbátor church. An aedicula-shaped tabernacle with sportello is framed by a couple of narrow pilasters, together with entablature and a semi-circular finial containing a cherub's head. The sacra echoes the well known and generally applied *all'antica* schemes.

A group apart can be found in the sacra of reserved forms, with more modest ornamentation. The Pomáz tabernacle (1519) is an aedicula framed with pilasters fluted on the shaft. Fluted pilasters of straight capitals with impostes also decorate the tabernacle at the Siklós Castle chapel (1515-19). Meanwhile, the wall tabernacle from Agotakövesd (Coves, Romania) from 1537 (today in Cluj), with a panoramic niche and the motif of the Dove and God the Father against a conch within a typical semicircular finial, is the output of a workshop developing in Transylvania's Kolozsvár.

Tabernacles from Upper Hungary (Ražňany Lipany) feature the coexistence of Late Gothic and Renaissance elements. Craftsmen from Szarysz reached Poland and were active in the vicinity of Cracow. Interesting, however poorly conserved sacra, have been preserved in Croatia, in the 16th-century forming the territory of Hungarian kings. The armarium in Požega, created in 1500-20, stands out for its iconography and precisely sculpted, although modest, ornamentation. The work, however, may have been imported from Pécs.

The described sacra boast of similarities in decoration and ornamental motifs. Their models had travelled from Italy, reaching not only the territory of central Hungary, but further eastward, as far as Transylvania and eastern territories of the Polish-Lithuanian Commonwealth. The *all'antica* motifs, known from Hungarian tabernacles, appeared in the sacra in Zielonki, Stary Wiśnicz, and Zawichost.

Translated by Magdalena Iwińska

MICHAŁ WARDZYŃSKI

*Sculptors and Stonemasons' Family of the Venostas
vel Venestas, Venustas and Its Activity in Chęciny
in the 1st Half of the 17th Century*

Located in the central part of former Lesser Poland, Chęciny, near Cracow, constituted in the 1st half of the 17th century the third after Cracow and Gdansk sculptural and stonemason centre whose impact and influence covered almost the whole territory of the Kingdom of Poland (with the exception of Royal Prussia), and subsequently Wilno, Holszany, Różana and Krzemienica in the Grand Duchy of Lithuania (currently: Lithuania and Belarus), as well as Lwów, Sokal, Brzeżany, Nawaria and Podhorce in the Ruthenian territories of the Crown (presently Ukraine). The Author based his investigation on the entries to be found in the 17th-century Chęciny town records, Cracow central court files and those of the Kurzelów Judicial Vicarage in the Gniezno Archdiocese.

In the 1570s-1580s, several large quarries of coloured limestone appropriate for masonry and sculpture, as well as polishing, at the time named 'marbles' (Góra Zamkowa, Bolechowice, Jerzmaniec / Czerwona Góra, Góra Zelejowa, Miedzianka), were in operation in the vicinity of Chęciny. What remained the most important medium to be applied in figural sculpture throughout the whole 17th century was the brown-dark-brownish Middle-Devonian 'Chęciny marble' from Góra Zamkowa and Bolechowice, today referred to as 'Bolechowice marble'; as of the 1590s. architecture was also decorated with patterned stone types (*Zygmuntówka*, *Różanka Zelejowska*, and *Zelejowa*).

Among the six professional figural sculptors living and working in Chęciny in the 1st half of the 17th century, as many as four came from the Venosta *vel* Venesta, Venusta family, descending most likely from the small towns of Mazza, Tirano, and Grossio [Grozio] located in south-western Tirol's Valtellina [Germ. Veltlin] Valley bordering on Val Venosta [Germ. Vinschgau]. The workshop was founded by Bartholomeo (recorded 1614, d. ca. 1625-28; failed co-founder of the local sculptors and masons' guild), later subsequently employing his younger brother or nephew Sebastiano (recorded 1633, d. before 10 Aug. 1639; a posthumous inventory of his movables containing, e.g., a list of his uncompleted works from 1640), as well as his sons: Agostino and Giacomo (recorded together in 1640-49; after their father's

death respectively in 1640 and 1641; admitted for apprenticeship by the atelier of a rivalling Chęciny sculptor, the Flemish Augustin van Oyen who took over Sebastian's property after his death). Moreover, Bartholomeo's only son Giovanni (recorded by 1642) may have also been a sculptor or a mason. In Chęciny, the Venostas owned a sumptuous tenement building and a wooden house with a garden in Radkowska Street.

The present article is the first presentation of biographic and artistic information on the Venosta family in Chęciny. In view of an earlier study of the sculptural output of Augustin van Oyen (recorded in Chęciny from 1611, systematically from 1623; d. 1655) and the third major workshop of Janusz Oleksy (mentioned 1614-46) and his sons: Piotr, Marcin, and Wojciech, as well as grandson Adam (all recorded 1639-74), it has been proposed to attribute a set of high quality sculptural works and small architectural forms, associated with the so-far anonymous Chęciny workshop, operating in ca. 1608-49, and headed by the 'Master of Straightened Figures' to Bartholomeo and Sebastian. The set, put together by Mariusz Karpowicz in 1974, gradually completed and worked out in view of the formal and stylistic genesis by himself and subsequent researchers, e.g. the author of the present article, can be regarded today as a quality mark of the local arts and crafts centre of the period; unquestionable is also the impact it had on other masters, headed by another anonymous 'Master of Pointed Beards'.

The suggested identification of the 'Master of Straightened Figures' and the 'Master of Pointed Beards' with the Venosta family sculptors active in Chęciny at the time, namely Bartholomeo and Sebastiano respectively, is solidly grounded in archival biographical data. Finding the source material to confirm the continuation of the Venosta family workshop through his brother or cousin Sebastian and his two sons: Agostino and Giacomo until the late 1640s, serves as a logical explanation for the long persistence of the stylistics of the 'Master of Straightened Figures' observed in the Chęciny sculpture in the 2nd quarter of the century. Moreover, the article contains the first presentations

of seven previously unknown in literature high quality historic pieces of figural sculpture found in major Polish museum collections, which on the grounds of formal and stylistic comparative analysis have been convincingly related either to Bartholomeo and Sebastian Venosta themselves or to their disciples and followers. It should be, however, observed that the latter works created in the 1630s and 1640s did not reach any former excellence, models of knights and females having undergone clear typization, while the ornaments, e.g., ornamental incisions characteristic of the Chęciny workshop shown against spotted background having become schematic and reduced. The up-to-date research into the Chęciny sculpture has never expanded so significantly the earlier output of the leading 17th-century Chęciny stonemason workshops, however the present article has demonstrated the potential for a radical change in this respect after several decades.

As Chęciny lacked a bricklayers and stonemasons' guild, it did not have any typical systems organizing the work of sculptors and stonemasons, additionally regulating the number and composition of workshop workers, namely the *numerous clauses* of masters, journeymen, and apprentices. This unrestricted development of craftsmen body was thus accompanied by a relatively unlimited flow of free stonemason journeymen from one workshop to another, depending on the tasks assigned to them by their superiors. This is confirmed through a formal-stylistic analysis of the Chęciny historical sculptures from the 1st half of the 17th century, including those by the 'Master of Straightened Figures', 'Master of Pointed Beards', and Augustin van Oyen, which makes one inclined to consider them in their vast majority to be collective works, executed with the contribution of as many as several stonemasons at a time carried out under the auspices of the three aforementioned masters heading extensive workshops and having their respective share in the market.

A very peculiar style of the Chęciny small architectural forms and sculpture from the 1st half of the 17th century constitutes a creative fusion of the 16th-century tradition of the Italian Renaissance sculpture in Cracow and Pińczów (compositional types of monuments and figures in post-Sansovino poses by Bartholomeo Berecci da Pontassieve and Gianmaria Mosca called Il Padovano) with a strong Dutch stylistic component (particularly visible in the unnatural stiffness of the figures of the deceased and ornamentation after the graphic patterns of Cornelis Floris de Vriendt and Hans Vredeman de Vries). Before Chęciny, Dutch motifs had been introduced

in the nearby centre of Pińczów, famous in the 16th century, following which they became present in Chęciny, this owing to the Flemish Augustin van Oyen and Bartholomeo and Sebastian Venosta, educated probably on the models of Alexander Colijn (of Mechelen), and present in Innsbruck and Tyrol. Apparently, such a formula was not most greatly appreciated in the circles of the capital city of Cracow, at the time already focused on the early Baroque models inflowing from Rome, Lombardy, and Ticino (southern Switzerland), yet it proved more appealing in Greater Poland, Kuyavia, the Łęczyca and Sieradz Provinces, as well as in Mazovia and the Grand Duchy of Lithuania where Dutch influence was stronger and where the output of the Chęciny workshops in the 1610-20s and in the 1630s-50s successfully rivalled the best imports of Dutch and German sculptors from the grand centres of Gdańsk, Elbląg, and Toruń. It was there that over 20 major works (tombstones, epitaphs, and altars) by the 'Master of Straightened Figures' and 'Master of Pointed Beards', namely Bartholomeo and Sebastian Venosta, were sent.

It has to borne in mind, however, that neither of the Venosta seniors was a precursor of figural sculpture hewn in the 'Chęciny marble' – the genesis of their individual manner should be sought in the works, created a decade earlier, by the Pińczów masters from the circles of Santi Gucci and Thomas Nikiel, first of all among the relatives of the latter: Malcher (his family name unknown) and Michael Werner. The Venostas first of all followed them in the models of figures in the traditional post-Sansovino pose and kneeling, as well as in a type of a Renaissance plate armour, fully encasing the legs, and also in an outdated in ca. 1600 spearman beaver or a modern hussar basinet.

In view of all the presented formal and stylistic analogies it can be assumed that prior to 1608-14 both representatives of that south-western Tyrolean sculptor family of Venosta established in Chęciny a workshop flourishing until 1639, while their outstanding accomplishments spread the centre's fame throughout the whole Polish-Lithuanian Commonwealth. Such an impressive output, counted in tens of executed works, as well as an unprecedented vast territory of their activity, comparable only with the territory of the influence of the concurrently active sculpture-masonry and construction shop of the Flemish Willem and Abraham van den Block operating in Hanseatic Gdansk, places the Venosta Chęciny workshop among the most important sculpture workshops of the modern era in the Crown territories.

Translated by Magdalena Iwińska

MARIUSZ KARPOWICZ

The Church of Saints Peter and Paul at Antokol. Several Supplementary Remarks

The inside of the Church of Sts Peter and Paul at Wilno's Antokol features one of the richest stucco decorations in Europe executed in the last quarter of the 18th c. Its ideological programme is unique in Europe, since the clue to its understanding can be found in the ship model made of glass crystals and suspended in the church's dome, generally known to symbolize the Church. Archival records inform that the church's founder Hetman Michał Kazimierz Pac was also planning to make the high altar of crystals. Unfortunately, he passed away in 1682, failing to implement this exceptionally ambitious concept. What remains of the planned altar is the figure of Risen Christ, moved to a niche in a chancel wall, where it actually neither suits nor fits. The statute is a stucco version of Giam-bologna's magnificent

'flying' Mercury, which the Antokol stuccatore Piotr Perti must have seen in Rome. The Antokol statue of Risen Christ has been added a gesture meant to be sending a blessing from the height of the altar onto His symbolic Church suspended in space as well as the gathered faithful.

The second statue moved to a niche in a chancel wall is the *Madonna on a Dragon* modelled on the painting by Pietro da Cortona and Cirro Ferri. Moreover, four pendentives with the Evangelists follow Italian paintings: two repeat Giovanni Lanfranco's compositions from Rome's Church of S. Agostino, the other two copy Mattia Preti's drawing designs, currently kept at Naples's Capodimonte.

Translated by Magdalena Iwińska

MACIEJ DARIUSZ KOSSOWSKI

Anthony Van Dyck's Polish Rider – Presentation Study

At the Staatsgalerie Neuen Schloss Schleissheim visitors can see a painting featuring a young horseman. It strikes with an expressive body of the cavalryman, a proportionally built and dynamically presented stallion, as well as a subdued palette dominated by browns and golden ochres. The work displays skilled and confident broad brush strokes. The presented scene shows the rider above an escarpment making a right turn after stopping the canter, the latter suggested by the horse's leg arrangement, its dropping tail, and the main flowing in the wind. The tip of the slope steeply flows down towards the coast of low tide typical of an evening with a smooth sea. The land below the hill, formed by dunes, is grown with fine grass and clusters of leafy bushes. The time of the day is shown in the glow in the sky with the setting sun remaining beyond the right edge of the painting, making the right side of the rider and the animal gleam. The sun's position implies long and clear-cut horizontal shadows.

The notice on the work's frame reading: '4816 Anthonis van Dyck 1599-1641 Der Polnische

Kasak' bears no question mark following the master's name, however the piece has not been recorded in the most recent compendium of the Flemish master's complete oeuvre (Susan J. Barnes, Nora De Poorter, Oliver Millar, Horst Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004). The Bavarian catalogue of the paintings displayed at Schleissheim (*Staatsgalerie Schleissheim: Verzeichnis der Gemälde*, hg. v. Bayerische Staatsgemäldesammlungen (Johan Georg Prinz von Hohenzollern Redaktion), München 1980, p. 23) informs that the work comes from a gallery in Düsseldorf. The reproduction features the following inscription: 'ANTHONIS VAN DYCK (F) / Pol-nischer Kosak', with 'F' not standing for the adjective 'Falsch', meaning an erroneous, incorrect, or false attribution, but for the painter's nationality: 'Flame'.

The horseman clearly is not a Polish Cossack, but a Polish rider; what is more, a descendant of a wealthy social group, though presented in a daily, almost field costume. His dress differs from the attire

of West European cavalymen, displaying elements typical of the East European cultural circles of the 1st half of the 17th century.

The rider is wearing a traditional garment of Polish noblemen, *zupan*, with long sleeves to the wrists and a semi flare above the hand. Since the figure is shown from the back, the *zupan* cannot be more precisely characterized on the grounds of buttons, loops, and braiding. It seems, however, to have been made of light smooth fabric, most likely woollen. With broadened shoulders, it has sleeves taken in along the forearm. The cut of the sleeves and collar suggest the late 1630s or even the following decade. The relatively low collarband, came into vogue in around 1640. The chosen golden-cinnamon colour, which was to dominate in the latter half of the 17th century, may testify to the good taste of the emerging fashion. The belt of thin fabric, possibly silk, golden and light-yellow, twisted and bound on the right side, harmonizes with the *zupan*. The rider is wearing a soft crimson hat resembling a low calpack, lined with light-brown fur, possibly of red marten (although fox or otter are also possible), with a slit at the back (as well as at the front, which is not visible), rolled up above the ears, with a tail of long black feathers set in gold. The length of the feathers (ca. 40 cm) and their width show that they cannot come from *Egretta* heron's head plumage. Such feathers, being white, would need to be additionally dyed. They are most likely primaries from the wings of a crane, and not from the plume above the tail covert. The rider's boots made of yellow soft saffian leather, knee-high, with a thin sole and a low heel, as well as impeccably modelled toes, are elegant, featuring no spurs. The hat is typically Polish, not Cossack. The rider is of noble descent, this testified by the hat's precious ornament, high-quality boots, and his excellent riding skills.

The well-built and groomed horse, of shining and brushed coat, is chestnut. Its legs' motions are perfectly rendered to show the moment of the change of the movement's speed and direction. Tense ligaments around the hock, tautened shank and croup muscles, and the roundness at the hip bone are prominent. The right foreleg of the horse is extended and braced against the ground, the left one lifted high. Only the right hind leg, in the cannon section, seems a little deformed, of vaguely rendered fetlock and hoof, the latter as if not fully resting on the ground. This is unlikely the animal's anatomy feature, but more probably renders perspective foreshortening as seen in real life, and not being a pose studied from the stallion's three-beat movement.

He is riding bareback, with no saddle, stirrups, or harness, only with a short dark-brown horse

blanket. Instead of bridles, he his holding a twine of two ropes tied in a knot. These elements may suggest a breaking-in scene. The steed, however, is not wild and untamed, as its hooves are already shod.

The human figure, though shown from the back, as we see no face, seems to be a teenage one, this being demonstrated by the proportions of the torso to the remaining body parts, as well as by small right-hand fingers. The rider is holding his right arm raised almost horizontally. The thumb and middle finger of his right hand lift the reins, while his left hand, clasping them violently, pulls the horse's head to the right. This very motion has twisted the youth's torso in the same direction. The firm movement of the left hand is balanced by the right one, comfortably raised, and delicately, almost exquisitely, taking hold of the reins in a theatrical manner. The rider's seat is correct, confident, and with much ease. He keeps his torso up straight (though twisted to the right due to the conducted turn), with his shoulders aligned and loosely dropped, his head raised above them, the thigh diagonally heading forward, the knee and calf touching the horse along the girth (part of which is only visible by the blanket), with his toes slightly pulled away from the horse. All these elements prove excellent equestrian skills. Only the feet, not resting on stirrups, drop down.

The presentation is not a portrait, but a genre scene which the artist must have considered enchanting in order to render it on canvas. Scrutinizing Van Dyck's life chronology in the period that interests us, i.e. from 1607 to 1641, it is impossible to unequivocally identify the place where he could see such a scene. Therefore, one has to, first of all, base on the iconography of the painting. The rays of the setting sun and shadows cast on the right-hand side of the painting, parallel to the coast, suggest that the sea is to the south, which should eliminate the Netherlands, particularly Frisia and Flanders, also due to a relatively high coast. The only exception could be a bay, yet this location is out of the question due to the coastal embankment, soaring far too high for those peninsulas. The options left are Italy, around e.g., Genoa, or the southern coast of England with the view of the English Channel. On the other hand, however, it is likely that the staffage is totally irrelevant to any definite location. The artist, seeing a rider anywhere, could have associated the vigour of his moves with a vast open space in some landscape, contrasting the violent movement of the man and animal with the calm sea.

Certain similarities in the composition of the horse's silhouette, its movement, locating of the steed on the edge of an embankment and on the coast, can be found in numerous Van Dyck's works, for example

in *An Andalusian Horse* from the private collection of Etienne Bréton; *A Grey Horse* from the Dulwich Picture Gallery; as well as in *A Rearing Stallion* by the same artist, not included in the complete catalogue of Van Dyck's works, auctioned at Christie's in New York in 2012. A similar arrangement of the horse's legs can be found in the *Equestrian Portrait of Emperor Charles V* from the Galleria degli Uffizi in Florence. The motif of the rider's body twist, though in a different compositional arrangement, is con-firmed by the sketch from the Christ Church Picture Gallery in Oxford. Polish attire was not unfamiliar to Anthony van Dyck, who portrayed his friend Marten Ryckaert, painter of small landscape, wearing the costume of a Polish magnate (Madrid, Museo Nacional del Prado).

Is it thus true that the *Polish Rider* is by Van Dyck? All the above-named features, as much as making such an assumption more credulous, cannot unequivocally confirm this attribution without further detailed analytical tests. Certain traits, such as a monumental scale, confident brush strokes, expressiveness of the presentation, the daring posture of the rider, account for a first-rate artist, such as Rubens and Van Dyck. Moreover, the composition is impeccably arranged. None of the earlier masters, not even Titian, El Greco, or Velázquez, had been able to depict a moving horse so realistically.

The painting is undoubtedly an interesting study of the movement of a rider and a steed. Furthermore, it constitutes an iconographic work important for Polish cultural legacy, making it immediately follow Rembrandt's *Polish Rider* (The Frick Collection).

Translated by Magdalena Iwińska

KRZYSZTOF MORDYŃSKI

*Composition, Hierarchy, Ideology.
Warsaw's Socialist Realism Redevelopment in Compliance
with the Concept of the City's Urban Unity*

The article deals with the concept of Warsaw's urban redevelopment in 1949-55 when by means of administrative decisions the authorities introduced the doctrine of Socialist Realism into Polish architecture and urbanism, often regardless of the architectural circles' criticism. The till-then principles of Warsaw's redevelopment following Modernist concepts were to be revised and altered. From the regime's perspective, architecture and urban planning were to serve as tools of prestige consolidation, cultural policy, and doctrinally perceived social engineering. However, the authorities' intentions did not necessarily have to be literally transposed to the activity of architects and urban planners, and did not force them to accept exclusively the propagandist dimension in their work. Within the framework of the doctrine's requirements, they were seeking solutions to urban planning problems, trying to answer urgent at the

time questions: whether to unite or divide; whether to adopt the perspective of a pedestrian or a driver; whether to open up or to close; whether to lead and control, or only to provide opportunities for individual decisions? The answers to the above reflected the overall assumptions on the priorities and values of urban space, and the ways of its use.

The analysis of the Socialist Realism conception of Warsaw's redevelopment in its functional, aesthetical, and ideological aspects is conducted. The preferred at the time elements of urban composition make up a hierarchic, logical system, based on a key set of ideological presumptions.

The analyzed material includes urban plans and architectural drawings, programmatic, spatial, and artistic guidelines developed at the time, people's views from the period published in trade journals as well as popular press, completed with other sources.

Translated by Magdalena Iwińska