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*Architects, Builders, Stonemasons, and Sculptors
of Foreign Descent in Gdansk in 1550-1630.
An Overview of the History of Artistic Migration*

The article focuses on the immigration of architects, master builders, stonemasons, and sculptors to modern Gdansk, one of the major centres of north-eastern Europe in view of artistic migration. Thanks to the newcomers from afar the city that was thriving and enjoyed a growing political reputation in the latter half of the 16th century became one of the leading artistic centres of the region. The paper focuses on the issues related to the chronology and major migration routes, factors enabling the integration of the immigrants, and their contribution to the transformation taking place in the art and architecture of the city as well as of the region.

Sixteenth-century Gdansk offered all the conditions essential to attract architects, artists, and craftsmen related to the building crafts, even if they came from remote places, the immigration including skilled labour and necessary materials. The city authorities provided the newcomers with good working conditions, while members of the city elites constituted excellent customers. The immigrants settling in Gdansk included both newcomers from the German territories and from the Netherlands. Among the first, Hans Kramer from Dresden (in Gdansk from 1565) as well Hans Schneider von Lindau from around Lake Constance (from 1580) were outstanding figures; they were accompanied by journeymen and assistants who came from the same regions as they did. The Netherlanders began to arrive in Gdansk in the mid-century, by the end of it becoming the leading group. Among the most outstanding individuals, mention could be made of Master Ragnier from Amsterdam, Frederik Vroom from Haarlem, Paul van Doren from Antwerp (Mechelen), Willem van der Meer from Ghent, Burchardt Janssen from Zwolle, Anthonis van Obbergen from Mechelen, and the sculptor Willem van den Blocke, also from Mechelen. Next to illustrious masters, the present study also draws attention to the journeymen, previously neglected though employed in the studios of renown masters and without whom the actual extent and quality of the output in the building and sculpture ateliers would have been impossible.

Many of the architects, artists, and craftsmen settled in Gdansk were related by various professional

and private links, stemming sometimes from their places of descent or the centres they had been active in prior to their arrival in Gdansk. The availability of journeymen facilitated their career, since they had easier access to skilled assistants and materials necessary for executing their respective orders, as well as enabled the flow of information related to, e.g., construction projects implemented in the region.

Another factor contributing to the artisans' integration was membership in respective guilds: of bricklayers, stonemasons, and sculptors. Such membership did not only allow the artists coming from afar to legally perform their profession, but also assigned them a position in the city's community. The artistic exchange was prompted by, among others, the movement of journeymen among various workshops. The integration of architects and engineers arriving in Gdansk was additionally facilitated by the city authorities. Highly skilled specialists present in the city boosted its prestige, enabled implementations of various construction plans, yet it first and foremost consolidated the city's security, thus its political and economic standing. Large construction projects as well as other jobs commissioned by the authorities stimulated co-operation and exchange among the masters and their workshops.

The presence of artists and architects from around Europe played a major role in shaping the art and architecture of modern Gdansk. A synthesis of various artistic traditions found its most exquisite expression in the art of Abraham van den Blocke who headed the leading sculpture and stonemason workshop active in Gdansk in the first quarter of the 17th century. The presence of skilled and experienced architects and artists of foreign descent in Gdansk additionally allowed for the external expansion of the centre. Building specialists, linked with the city, enjoyed good reputation and were often employed in other, even distant centres, which can be seen on the examples of Frederik Vroom, Hans Schneider von Lindau, Anthonis van Obbergen, or Willem van der Meer. As regards sculpture, the key role in the expansion of Gdansk was played by the studio run by Willem van den Blocke and subsequently by his son Abraham.

Translated by Magdalena Iwińska

PAWEŁ DETTLOFF

*Dominican Church at Gidle in the Light of the Recent
Research. Construction Chronology
and Attribution Question*

The Gidle Dominican Church is characterized by a genuine cruciform, so-called triconch layout, pointed out to in literature. Jan Buszt, recorded in the convent archives with regard to the church's construction, is attributed its design.

New information related to the church's construction is presented, this based on the previously unused archival sources. It allows for the following conclusions: the question of the design's authorship continues unanswered, as Jan Buszt was most likely not the church's designer, but more probably the builder who executed another author's design, this suggested by several premises. The church's construction period, previously ascertained at 1632-44, can be specified with more precision to

1631-49, in the course of which the essential construction works (walls without vaults, Our Lady's Chapel) were executed in 1631-42, with the roof built in 1644-46, and the vaults in ca. 1654-48; the towers, in turn, were completed only in the late 17th century. Despite the fact that the construction was carried out in stages, the church's cruciform layout, constituting the focus of scholars' interest, was intended as such from the start and did not appear as an accidental development. The so far dating of the stucco decoration (1644-56) needs to be verified. Inside the church it must have been executed in the final construction stage, i.e. ca. 1645-48, and in the sacristy as late as in 1669 by a different workshop.

Translated by Magdalena Iwińska

JANUSZ NOWIŃSKI

*Seventeenth-century Polychrome in the Interior
of the Novitiate Chapel of the Discalced Carmelite Nuns
in the Former Kazanowski Palace in Warsaw*

In the former Kazanowski Palace in Warsaw, transformed into a convent of the Discalced Carmelite Nuns in the latter half of the 17th century, in one of the rooms on the upper storey (fig. 1) a rich set of polychromes was discovered under a layer of whitewash. They are composed of trompe-l'oeil decorations in the architectural divisions of the interior (L, figs. 2, 5); fruit and floral festoons painted in grisaille (B, D, figs. 2, 14); and of the decoration of a symmetrically composed acanthus mesh filling the ceiling panels (M, N, figs. 5, 6). The architectural decoration is completed with quotes from the writings of St Teresa of Ávila and other Carmelite writers, given in Polish and preserved in fragments.

Besides the architectural and ornamental decoration, the painterly décor of the interior is made up of a rich figural programme: St Joseph (K),

St Teresa of Ávila (A, fig. 2), St John of the Cross (B, fig. 8), St Mary Magdalene (E, fig. 2), a kneeling Carmelite nun (H, fig. 4). The southern gable end of the interior (G, fig. 9, 10, 3) is filled with a complex painterly composition showing a series of five scenes from the hagiographic legend of St Euphrosyne, undoubtedly being one of the richest painterly presentations of the saint's hagiographic legend.

A cohesive character of the painterly decoration of the interior, featuring a clear Carmelite undertone, undoubtedly points out to the fact that its creation was associated with the existence of the Carmelite Nunnery in the former Kazanowski Palace. In 1686, the nuns created a chapel of their novitiate in the room.

The polychromes discovered in the interior of the novitiate chapel of the Carmelite Nuns in the former

Kazanowski Palace constitute a unique and tremendously precious set, both artistically and iconographically. A similar arrangement of a convent chapel

in the last quarter of the 17th century has no analogy in Polish art, also unquestionably constituting a rare example on the European scale.

Translated by Magdalena Iwińska

BOGUSZ WASIK

Construction Stages and Architecture of the Papowo Biskupie Castle in the Chełmno Region in the Light of the Latest Research

Papowo Biskupie is a village approximately half-way between Toruń and Chełmno. The first mention of it dates back to 1222. A Teutonic Commnadry was founded there in ca. 1278-84. This is the period many scholars associate with the beginning of the castle's construction. The works continued into the 14th century, yielding a stronghold consisting of a convent house (high castle) and the bailey. The castle was located on an isthmus between lakes and there was a road connecting Chełmża and Chełmno nearby.

The castle stands out for the fact that almost entirely defensive wall building stone was used for its construction. Brick was solely applied for window and door jambs., vaults, and the crowning wall parts containing galleries. The convent house's layout approximated a square of a 42-m-long side and had four wings. The main, northern one, housed a chapel and refectory on the 1st floor. The other wings housed dormitories and Commander's rooms; the western one may have contained storage rooms connected with the kitchen located on the wing's first floor. The interiors featured cross vaulting, while some cellars also contained tunnel vaults.

In the aftermath of the recent archaeological and architectural research, many previous ideas on the castle's appearance have been verified. According to the latest ascertainment, the Convent House was not surrounded by the *parcham*, a belt of hardened

ground, and was not separated from the bailey with a moat. The fortified wall was raised only from the side of the bailey where a ramp entrance to the castle was featured.

The architectural investigation conducted in the course of the excavations allowed for the reconstruction of the castle's construction stages. The first to be built was the convent house and its construction was launched together with the raising of the enclosure. Within the outer wall, windows and stone projections were made in the place of the planned walls and buildings. The second stage comprised raising of the northern wing as previously planned, this followed by the remaining three wings and the galleries. With the convent house completed, the entrance ramp was built. All these stages had been planned and analyzed beforehand. The stone bailey was built later, in the 14th century. The first to be raised was the defensive wall, this later added some buildings the remains of which can be found in the cellar in the northern fragment of the bailey.

The recently carried out research has substantially enriched our knowledge of the Papowo Castle, failing, however, to clarify all the doubts. The currently existing housing development hampers a thorough identification of the castle approach-bailey, while due to the destruction of the western wall it is impossible to locate the entrance gate leading to it.

Translated by Magdalena Iwińska

WOJCIECH WÓLKOWSKI

*From a Gothic Castle to a Baroque Residence.
History of the Construction of the Castle
of the Bishops of Warmia in Lidzbark Warmiński
(Heilsberg) in the 17th and 18th Century*

The castle in Lidzbark Warmiński is undoubtedly one of the most precious architectural monuments in all former Prussia. The architectural, archaeological, and conservation works carried out on the premises in 2010-12 obliged scholars to revise their views on the castle's history, not only in the Middle Ages, but also in the modern period, the latter actually being the least investigated until recently. The article presents the chronology of the extension and transformation of the castle into a Baroque residence from mid-17th to the late 18th century, with the first stage of the alteration covering mainly the castle's interiors. In 1679-89, Cardinal Michał Radziejowski's funding allowed for the alteration of the castle chapel, so-called Audience Hall, in the northern wing, as well as of the Great Refectory in the eastern wing. The works initiated by M. Radziejowski focused mainly on the interior décor, its only remaining elements to be found in the wooden music gallery in the chapel and two portals of Dębica marble in the castle galleries. The actual extension of the castle occurred only under the rule of Cardinal Radziejowski's successor, Bishop Stanisław Zbąski who raised a palace covering the eastern part of the southern belt of hardened ground called parcham (outer ward) in front of the Gothic castle. It is worth mentioning on the topic that as a result of the investigation the thesis that the palace was founded by Bishop Adam Wydźga and that supposedly the architect Isidoro Affaitati designed it was false. A subsequent extension of the residence

was completed in 1727. This entailed a substantial enlargement of the palace on the ward, which was then given a broad façade with three avant-corpses known from later iconography. At that point also the southern bailey, previously dedicated to administration and services, was transformed, its yard becoming the palace's cour d'honneur. A new architectural decoration was bestowed upon the castle borough wings flanking the courtyard. Works on the Lidzbark residence were continued by Bishop Adam Stanisław Grabowski who thoroughly altered the eastern castle borough wing and slightly extended the palace on the parcham (outer ward). A new décor was introduced to the residence interiors, both those in the Gothic castle and in the new palace. Particularly worth mentioning in this respect is the alteration of the castle chapel. The works carried out on the buildings contained within the residential complex can be attributed to the architects affiliated with Warsaw's Royal Building Office. The last of the bishops to reside in the Lidzbark Castle, Ignacy Krasicki, did not introduce any major changes either to its spatial arrangement or its architecture. He contributed, however, to enriching the décor of the complex facilities. Worth pointing out to is the so-called winter apartment, decorated in 1790 and located among the first-floor rooms of the castle borough eastern wing. The apartment featured an extremely interesting set of antiquitizing paintings by the painter Michał Skuraszewski.

Translated by Magdalena Iwińska