

PIOTR PAJOR

Two Chancels of the Cracow Cathedral Unaccomplished in the First Two Decades of the 14th Century

During the archaeological research conducted by Zbigniew Pianowski and Janusz Firlet in the 1980s and 1990s, under the eastern section of the Cracow Cathedral remains of foundation walls were discovered: they were newer than the Romanesque cathedral, yet older than the existing Gothic church. The remains form the shape of two chancels, undoubtedly abandoned at an early construction stage. At the older stage, plans were made to construct of a small polygonally enclosed chancel surrounded by a three-sided ambulatory featuring chapels; such a layout had by then been applied only in the Uppsala, Halberstadt, and possibly Poznań cathedrals, so a model for the Wawel one may be found among the three. However, in the course of the second stage, the design was altered for a more extensive, single-nave chancel closed with a straight wall, perceived as of a non-cathedral type (though applied in Olomouc, Paderborn, or Chełmża), yet widely popular in Central Europe. Its Cracow precedence can be found in the monumental chancel of the Dominican Church.

The sources testify to the fact that the Romanesque Cathedral survived until 1306 when it was devoured by a fire. The construction of the current church was launched in 1320. Thus both above-mentioned projects must be dated to the short period between the two events. Additionally, Bishop Muskata was in exile during most of that period, while a lot of political turmoil was witnessed in relation to the consolidation of the reign of Władysław I the Short both in Cracow and throughout Poland. It seems, however, that it was the Cracow Duke who initiated the construction of the ambulatory chancel, the project initiated possibly after the suppression of the Cracow burghers' revolt in 1312. Moreover, it may have been supported by Archbishop Jakub Świnka. The reasons for abandoning the projects remain unknown. The second one was most likely started several years later, possibly only upon the return of Bishop Muskata to Cracow in 1317. The foundations laid at that stage were almost entirely reused during the construction of the chancel preserved in the Cathedral up to this very day.

Translated by Magdalena Iwińska

PIOTR OKNIŃSKI

Pilgrim Badges with the Effigy of St Stanislaus

Pilgrim badges with the effigy of St Stanislaus were produced in Cracow from ca. mid-13th century. The decision to launch their manufacturing stemmed from the promotion of the cult of the new Saint after his canonization in Assisi on 8 September 1253. To date the existence of seven of such original badges has been confirmed, four having been excavated on archaeological sites in Poland and Bohemia, while the remaining ones come from private Polish and Czech collections. Moreover, the investigation of the Author has allowed to identify three fakes, cast in England in the 20th century from the same matrix on the commission of Stanisław Bełch, of which one

has continued to be regarded as a genuine pilgrim badge. Cracow pilgrim badges are probably the oldest among scarce artefacts of the kind produced in the territory of today's Poland. Despite their low artistic profile, typical of pilgrim badges, when compared with the artefacts of the kind produced in Western Europe, they can boast an exceptionally rich iconographic and epigraphic programme. Their face sides feature the summary of the legend of St Stanislaus' martyrdom, as known from the *Chronicles* of Wincenty Kadłubek (Vincentius de Cracovia), and consolidated in the later hagiographic tradition in the *Life of the Saint* by Wincenty

of Kielce (Vincentius de Kielcza). The scene on this side of the badge ranks among the oldest iconographic representations of the Cracow martyr and echoes the scenes on the tympanum reverse in the Church of St Stanislaus at Sławy Zamek as well as on the seals of Bishop Prędoła and of the Cathedral Chapter of Cracow from the latter half of the 13th century. The badges' reverse features a poetical inscription which concisely describes the content presented on the face side. The Author demonstrates that it was probably based on the note describing the

martyrdom of St Stanislaus, most likely included in the *Annals of the Cracow Chapter* in ca. 1266. Such a conclusion contradicts the belief, long-established in historiography, that the matrix of the pilgrim badges was created immediately following the canonization of the Cracow martyr in 1253. The analysis of the inscriptions on all the seven preserved genuine badges has allowed for a verification of all the so-far suggested reconstructions, as well as for proposing a new interpretation of the poetic form of the inscriptions.

Translated by Magdalena Iwińska

FRANCISZEK SKIBIŃSKI

Abraham van den Blocke's Workshop and Gdansk Public Buildings in the First Quarter of the 17th Century

The article focuses on Abraham van den Blocke's works carried out on Gdansk's major public buildings in the early 17th century, the profile of his workshop, and the position he held among the Gdansk artistic and architectural circles in the early 17th century. It also provides new information on the history of the raising of Gdansk's major edifices of the time: the Grand Armoury, Długa Street Gate, and the Artus Manor.

Abraham van den Blocke was responsible, first of all, for all the architectural decoration of the buildings, and in the case of the latter two, probably also for designing their architectural look. The first facility Van den Blocke was employed for was the Grand Armoury. According to the town bills, work on it was carried out in 1605-8. Over the first period, in 1605-6, he executed the stone decoration of the gables crowned with the figures of soldiers and sphinxes. In the following years, he worked on the unpreserved interior decoration; moreover, Van den Blocke executed an architectural casing of the well in front of the building's eastern façade. Subsequently, he was employed to raise the Długa Street Gate. As of spring 1613 until the spring of the following year, he received regular weekly payments for stonemasonry jobs. Immediately upon the completion of the Długa Street Gate, the alteration of the Artus Manor began. The preserved sources testify to the simultaneous employment of two workshops for the purpose: a building and stonemason ones, respectively headed by Hans Strakowski and Abraham van den Blocke. At the same time, some unqualified workers, supervised by Philip Schumacher, performing certain auxiliary jobs and transporting building and stonemasonry materials,

were present on-site. The works on the stately southern façade of the Artus Manor lasted until the end of 1616. In the meantime, Abraham van den Blocke was busy executing the architectural and sculptural ornaments of the elevation, including figural and decorative ones. Following this, he continued the finishing works in the interiors, just like he had previously done having completed the elevation of the Grand Armoury. Van den Blocke supervised some dozen individuals, mainly stonemason journeymen as well as sculptors.

The conclusions drawn from the scrutiny of town bills are later compared with the information on Abraham van den Blocke's workshop obtained from the records of the Gdansk Guild of Masons, Stonemasons, and Sculptors. As for the number of workers, his workshop clearly exceeded other Gdansk workshops, equalling some building ones. Although in the case of the majority of journeymen there is no information available as for their professional specializations, they were predominantly stonemasons. There were relatively few journeymen and apprentices defined as sculptors, though their number exceeded equivalent figures for most other Gdansk workshops.

Abraham's workshop is also compared to the studio of his father, Willem van den Blocke, the leading sculptor of the late 16th century, whose continuator it actually was in a way. Abraham was committed to working with monumental architecture to a much greater extent than his father, therefore his workshop was clearly larger than that of his father, the latter being typically sculptural. In Willem van den Blocke's workshop, the journeymen defined as sculptors constituted almost half of the workforce, whereas relatively few of such journeymen worked

for Abraham. What is more, the son had a stronger bond with Gdansk and with the local guild. As much as Willem worked first of all for customers from outside the city, Abraham was for many years employed by members of the town elites to execute both public and private commissions.

To conclude, the role of Abraham van den Blocke as an architect is tackled. Since the process of designing architecture in the then Gdansk is hard

to trace, we can only suppose what was happening in this respect. Architecture designing was at the time a complex, interdisciplinary process participated by representatives of different professions. In compliance with the routine of the time, Abraham van den Blocke may have played a major role in it as a sculptor. Moreover, he may have conceived the concept of the Długa Street Gate and the Artus Manor, two innovatory projects of the then Gdansk.

Translated by Magdalena Iwińska

MIKOŁAJ GETKA-KENIG

*Three country houses by Hilary Szpilowski
– classicism and the problem of elite identity of Mazovian
nobility in late 18th century*

The article deals with the socio-cultural genesis of classicism in country house architecture in late 18th century Mazovia (an integral part of the pre-partition Polish-Lithuanian Commonwealth). It focuses on the example of the three earliest known (neo)classical 'palaces' (a 'palace' was a common Polish term describing grand palatial mansions in the countryside) at Walewice near Łowicz, Mała Wieś near Grójec as well as Słubice near Gostynin. They were all built in the 1780s and designed by the same early-career architect Hilary Szpilowski (1753-1827) who was commissioned by the affluent local landowners and active politicians Anastazy Walewski of Walewice (ca. 1733-1815), Bazyli Walicki of Mała Wieś (1728-1802) and Józef Mikorski of Słubice (died 1799), supporters of the enlightened reform-oriented agenda of the king Stanislaus Augustus (*reg.* 1764-1795). The argument of this article is that their locally unprecedented choice of classicism as an idiom in which their houses were designed was expressive of their specific political sympathies and ambitions.

The Duchy of Mazovia was this region of Poland-Lithuania where stately homes were practically unknown in the second half of the 18th century with the exception of Nieborów near Łowicz, Stary Otwock near Warsaw, Nowe Miasto near Grójec as well as the Roman-Catholic primate's residence at Skierniewice, all of them built in earlier periods. In terms of its agricultural conditions, the local landed class of hereditary nobles was not especially prosperous when we compare it with those from other areas of the state, and although there were some rich individuals among Mazovian landowners,

they customarily tended to refrain from emphasizing their elevated position in relations with their local compatriots on whose support their political ambitions were contingent.

The group of palaces by Szpilowski can be then seen as a watershed in the architectural history of the region – at least three grand houses were erected in only one decade and others followed soon. This notable change was apparently motivated by the contemporary political situation. The 1780s is the period when the political activity of the royal court, directed at a comprehensive reform of the declining state (marred by the long-standing corruption of its parliamentary system) in accordance with the paradigms of Enlightenment, was very intensive and Mazovia was this place on the map of Poland-Lithuania where the king enjoyed a good deal of support from local noble politicians. The ideas of progress, civilization, rationality as well as national power based on these principles found their visual and spatial expression in the classical idiom that was endorsed by the king himself and consequently disseminated among those who shared this reformist viewpoint. The houses of Walewice, Mała Wieś and Słubice directly engaged in a local public sphere serving as venues for political gatherings hosted by their owners.

However, by stressing the clear-cut division between the ideas of progress and regression, civilization and barbarism, objectivity and subjectivity, mental enlightenment and darkness, these houses also contributed to the contemporary discourse of elite identity. The Polish-Lithuanian

nobility was traditionally democratic when it comes to its inner hierarchy – all nobles were legally equal to each other. However, throughout the 18th century the richest representatives of the noble ‘nation’ (so-called magnates) exerted great influence on noble masses, practically taking over control of national politics and negatively disposing lesser nobles towards the king, seen as a potential autocrat. This situation motivated Stanislaus Augustus to counteract the dominance

and bad influence of the magnates by forming a new elite – closely connected with the royal court – and composed of industrious individuals of middle noble standing who were expected to support him in his endeavor to implement the reform programme. It seems then quite probable that members of this proking elite such as Walewski, Walicki and Mikorski referred thus to classicism in order to express their claims to the status of a new elite, the one that spearhead the national movement towards modernity.

MAREK KWIATKOWSKI

On the Authorship of Palaces in Podolia

Palaces raised in the early 19th century in Niemija, Michałowice, and Maków, near Kamieniec Podolski, are described. The little palace-villa in Niemija, owned by Stanisław Szczęsny Potocki, has a square layout and is crowned with a little belvedere resembling the one of the Łazienki Palace. Destroyed during the Soviet revolution and known only from photos, the palace of Andrzej Eligiusz Dzierżek in Michałowice had a rectangular layout, was two-storeyed, and featured a four-column stone portico. During WW I the Maków residence of the

Raciborski brothers: Jan and Adam, was destroyed. Photographs of several of the facilities there have been preserved: three Neo-Classicists – the outbuilding of the former palace, the park pavilion known as ‘At George’s’, and a stone table in the garden, as well as of two mock-Gothic ones – a granary and a smithy.

When analyzing the form and architectural details of the buildings and comparing them with the preserved designs of Henryk Ittar, the Author decides that the above-described facilities were also designed by him.

Translated by Magdalena Iwińska

ALEKSANDER JANKOWSKI

New Prospects in the Research into Wooden Historic Architecture

The issue of double wall construction of wooden historic architecture, recently introduced into the academic circulation, critically verifies the construction typology of old wooden building.

The double wall construction formula defines a peculiar structure of perimeter walls, bringing side by side the framework and log constructions. Such is the construction system used in the walls of some dozens of Greater Poland wooden churches from the 17th-18th centuries, which have so far been falsely classified as either log or frame structures.

The double wall construction was created either straight away (which was the usual way), or as the result of a framework structure being added to the skeleton of an older building. The first

displays varied mutual relations of the framework and log systems: from the autonomous arrangement put side by side to the ones integrated in one frame. Both wall construction systems (with the framework always from the inside) usually adhere or are separated by several centimeters. Roof truss beams rest either simultaneously on caps of the frame and the skeleton, or just on the cap of frame. In the latter case, the construction system better fits the definition criteria of the post-supported construction and is classified by the Author as the post-supported system; meanwhile, the system in which the roof load-bearing function is exerted by the logs and the framework is qualified as quasi- post-supported. The structure that combines the log and framework construction within one frame is referred to as frame-and-log. Here the posts

strengthened from the exterior with spandrel beams and struts, are at the same time uprights with grooves hollowed from the side of the interior into which planks are inserted, tightly 'filling' the spans and forming the wall face.

Double wall constructions with a framework added subsequently is most often the trait of the quasi-post-supported system, yet solutions of the post-supported type have also appeared.

The double wall construction in wooden sacral architecture in Greater Poland has proved to be not so much a regional, as a universal question, rooted in the century-long guild tradition of European craftsmanship. It is related to the yet unsolved issues of the genesis, function, and development of the post-supported construction. The fact that structural solutions that can be classified as the post-supported construction existed in sacral architecture in the 17th-

18th centuries defies such hypotheses of the post-supported construction coming to existence as, e.g. the theory of 'shocks' (weaving workshops) or the theory of a 'wrinkling arcade'. The post-supported and quasi-post-supported constructions of Catholic and Protestant churches in Greater Poland, (together with some non-extant 17th-18th-century quasi-post-supported synagogues) challenges the belief, well-rooted in literature, that post-supported construction was used only in secular buildings. It also opposes the assumption of the post-supported constructions developing linearly.

However, the occurrence of frame-and-log systems in Greater Poland churches in the 17th-18th centuries urge us to verify the so-far ascertained territorial range and evolution of the construction defined in German literature on the subject as *Bundwerk*.

Translated by Magdalena Iwińska