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Between Mentorella and Paris. Father Leon Zbyszewski's (1832-1907) Artistic Vision of the Cracow Resurrectionist Church¹

TRA MENTORELLA E PARIGI. LA VISIONE ARTISTICA DI PADRE LEON ZBYSZEWSKI
(1832-1907) NELLA CHIESA RESURREZIONISTA DI CRACOVIA

Summary

The paper is a study of the architecture and equipment of the Resurrectionist Church in Cracow, which was built between 1886 and 1887 by the Cracow house of the congregation, founded in

1 The following text was prepared on the sidelines of work on the subsequent volume of the Catalogue of Art Monuments in Poland, published by the Art Institute of the Polish Academy of Sciences in Warsaw in 2022, which includes, among other things, a study of the Resurrectionist Church in Cracow [*Kościóły i klasztory, Garbary, Łobzów, Nowa Wieś*, oprac. autorskie P. Dettloff, D. Nestorow, R. Nestorow i in., Warszawa 2022 (Katalog Zabytków Sztuki w Polsce, t. 4; Miasto Kraków, t. 14)]. We would like to express our sincere thanks to Dr. Lucjan Bartkowiak CR for his invaluable help and commitment during the work. The Cracow church has not yet been the subject of a monographic study released in print. The most comprehensive, synthetic work on its topic so far is the master's thesis of Piotr Zdybał (P. Zdybał, *Kościół Zmartwychwstania Pańskiego w Krakowie. Historia i zarys problematyki artystycznej*, Kraków 2012, ms. of the MA thesis from the UPJPII University in Cracow). We would like to thank the author for providing the manuscript of the thesis. A significant part of the conclusions found in the dissertation is included in the article, see P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, in: *Misja bułgarska Zmartwychwstańców. 150 lat w służbie społeczeństwu i kościołowi*, ed. W. Misztal, W. Mleczko, Kraków 2013, pp. 163-184.

1885. It was the second Resurrectionist temple on Polish territory, after the Lviv church. The artistic vision of Father Leon Zbyszewski (1832-1907) CR had a fundamental impact on the temple. With the help of Father W. Orpizewski, Zbyszewski developed an artistic vision for the church, where he referred to ancient and early medieval models, as well as the modern neostyle temple of Saint Pierre de Montrouge in Paris (1863-1872), built after a design by Émile Vaudremer. Leon Zbyszewski, collaborating with the Cracow architect and builder Wandalin Beringer, prepared a comprehensive artistic and ideological program for the church's furnishings and decoration, including both the exposed roof truss, painting and sculpture decorations, the design of the altar partition, altars, music choir, pulpit and even pews and confessionals. The synthesis of Father Zbyszewski's artistic experience produced a unique, yet modest, temple that successfully combined the patterns of ancient and medieval art, with an ideological program that was consistent with the congregation's charism.

Keywords: Leon Zbyszewski; Władysław Orpizewski; Cracow architecture; Cracow Resurrectionist Church; Resurrectionists; church design

Sommario

L'articolo è uno studio dell'architettura e delle attrezzature della Chiesa Resurrezionista di Cracovia, che fu costruita tra il 1886 e il 1887 dalla filiale di Cracovia della congregazione, fondata nel 1885. Si trattò del secondo tempio risurrezionalista in territorio polacco, dopo la chiesa di Lviv. La visione artistica di Padre Leon Zbyszewski (1832-1907) CR ebbe un impatto fondamentale sul santuario. Con l'aiuto di Padre W. Orpizewski, Zbyszewski sviluppò una visione artistica per la chiesa, dove si rifece a modelli antichi e altomedievali, così come al tempio moderno in stile neostile di Saint Pierre de Montrouge a Parigi (1863-1872), costruito su progetto di Émile Vaudremer. Leon Zbyszewski, collaborando con l'architetto e costruttore di Cracovia Wandalin Beringer, preparò un programma artistico e ideologico completo per l'arredamento e la decorazione della chiesa, che comprese sia la capriata del tetto a vista, sia le decorazioni pittoriche e scultoree, il design della parete dell'altare, gli altari stessi, il coro, il pulpito e persino i banchi ed i confessionali. La sintesi dell'esperienza artistica di Padre Zbyszewski ha prodotto un tempio unico, ma modesto, che combina con successo i modelli dell'arte antica e medievale, con un programma ideologico coerente con il carisma della congregazione.

Parole chiave: Leon Zbyszewski; Władysław Orpizewski; architettura di Cracovia; Chiesa Resurrezionista di Cracovia; Resurrezionisti; progettazione di chiese

Leon Zbyszewski was an extraordinary figure difficult to categorize. He was born on June 17th, 1832 in the small village of Wierzbówka located near Stary Konstantynów in Volhynia, which after the second partition of the Republic of Poland became part of the Russian Empire as the Volhynia Governorate. Leon's father, Jan Zbyszewski coat of arms Topór, belonged to the local nobility, was a veteran of the Napoleonic wars and participated in the November Uprising. Young Leon was raised in the spirit of patriotism and devotion to the Catholic Church. He started his education traditionally at home, and continued at a gymnasium in Odessa, ultimately graduating from high school in Warsaw. Like many young Poles, he chose to study in Paris, where he was educated in the social sciences. He quickly established contacts with the local émigré community connected with the Hôtel Lambert and took an active part in political life, writing numerous articles

in Polish and French. His book *La Pologne et la causa de l'ordre* (Paris 1863), published anonymously, was widely acclaimed among the French-Polish community. The opinion of the unnamed author of the work expressed by General Władysław Count Zamoyski (adjutant to General Jan Skrzynecki in the November Uprising) is notable: "Whoever of the Poles is the author of this book, you should be applauded, as he has the mind of a true and great statesman."² Zbyszewski did not rest on his laurels and encouraged by the positive reception of his debut, published his next work *Des conditions d'une paix durable en Pologne* (Paris 1863) in the same year, also anonymously. The book sparked even more interest not only among the Polish community in France but throughout the rest of Europe. On the wave of appreciation, Austrian Prime Minister Friedrich Count von Beust even wanted to hire Zbyszewski to work in his chancellery, but the latter declined the lucrative offer. A few years later, in 1867, he went to Rome, where he joined the Resurrectionists under the influence of his friend Walerian Kalinka and embarked on theological studies at the Gregorian University. It is noteworthy that Walerian Kalinka made history as the founder of the Cracow school of history and a conservative activist. They knew each other very well from the Parisian spheres of the Hôtel Lambert. Kalinka also joined the Resurrectionists a year after Zbyszewski.³ The latter took his vows on December 8th, 1868, and was ordained a priest four years later (March 30th). He quickly began to climb the congregation's structure. Already in 1875, he became a member of the general council and a procurator. Over the next decade, he held many positions in Italy, including as bursar of the Pontifical Polish College in Rome and novitiate master at the Mentorella Sanctuary.⁴ The pivotal moment in Father Leon's career came in 1884, when he was sent from Rome to Cracow with the mission of establishing a new congregation's outpost.

Before addressing Father Zbyszewski's activities in Cracow, it is worth dedicating a few words to the history of the congregation. The Congregation of the Resurrection (full name Congregation of the Resurrection of Our Lord Jesus Christ; Latin *Congregatio a Resurrectione Domini Nostri Iesu Christi*, commonly referred to as Resurrectionists), has formally existed since March 27th, 1842 when, on Easter Sunday, seven disciples of Bogdan Jański, the Polish émigré activist in Paris and friend of Adam Mickiewicz, took solemn vows in the catacombs of St. Sebastian in Rome. The first superior of the congregation became,

2 F. German, *Orpizewski Władysław (1856-1942)*, in: *Polski słownik biograficzny*, vol. 24, ed. E. Rostworowski, Kraków 1979, pp. 243-254; B. Micewski, *Orpizewski CR. Władysław*, in: *Słownik polskich teologów katolickich 1918-1981*, ed. L. Grzebiń, Warszawa 1983, p. 534; Leon Zbyszewski [nekrolog], "Czas", 1907, no. 190, p. 3.

3 J. Szczerbiński, *Ewolucja konserwatysty (Walerian Kalinka)*, "Kwartalnik Historii Polskiej Prasy Polskiej", 30 (1991), no. 3-4, s. 56-61.

4 B. Micewski, *Zbyszewski Leon*, in: *Słownik polskich teologów katolickich*, vol. 4, red. H.E. Wyczawski, Warszawa 1983, p. 534; Leon Zbyszewski [nekrolog], p. 3.

ordained only a few months earlier (November 21st), Piotr Semenenko, the author of the so-called “Original Rule” of 1842, which was based on the Benedictine model. The Resurrectionists pursued the ideals and work of their founder, the servant of God Bogdan Jański. Their activities were focused on the Polish community scattered across Europe. The churches of the Resurrectionists were largely attended by the aristocracy and the intellectual elite, often including artists.⁵ In the 1840s, the congregation’s two main outposts in Paris and Rome had been established. In 1857, the congregation expanded its estates to include the ruined Benedictine sanctuary on Mentorella⁶ near Rome. In the 1850s and 1860s, the congregation began a steady process of opening its doors to foreign missions: in Canada (1857), Bulgaria (1863), and the United States (1866). At that time, gradually but not without internal resistance, the new cosmopolitan face of the congregation took shape.⁷ The political changes in the former Polish territories, the developing liberalization in the lands that were part of the Austro-Hungarian Monarchy, and above all the establishment of the Kingdom of Galicia and Lodomeria (1866), allowed to seriously consider the founding of monasteries in this area. There were discussions on this matter held between Father Piotr Semenenko and Galician Governor Agenor Count Gołuchowski. The year 1880 is considered to be the beginning of the official activity of the Resurrectionists on Polish lands, when the first congregation house was founded in Lviv.⁸ The construction and formation of the Lviv headquarters was led by Father Walerian Kalinka,⁹ who acquired buildings on Piekarska Street, formerly occupied by the Franciscan Sisters of the Blessed Sacrament.¹⁰ The Resurrectionists in Lviv also played an important ecumenical role, as their priority, besides pastoral work among the Polish intelligentsia, became an apostolic mission among the local Ukrainian population.¹¹

5 B. Micewski, *Bogdan Jański. Założyciel Zmartwychwstańców 1807-1840*, Warszawa 1983, pp. 210-242.

6 A. Nibby, *Analisi storico-topografico-antiquaria della carta de' Dintorni di Roma*, Roma 1837, pp. 328-330; B. Hylla, *Mentorella. Sanktuarium Matki Bożej Łaskawej. Przewodnik*, Mentorella 2007, pp. 3-8.

7 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, vol. 1: 1836-1886, transl. J. Zagórski, cooperation J. Wahl, Katowice 1990, pp. 169-170; B. Micewski, *Osobowy i terytorialny rozwój Zgromadzenia Zmartwychwstania Pańskiego*, in: *Zmartwychwstania w dziejach Kościoła i narodu*, ed. Z. Zieliński, Katowice 1990, pp. 28-91.

8 J. Mrówczyński, *Ks. Walerian Kalinka. Życie i działalność*, Poznań 1972, pp. 516-530. The Resurrectionists made their first attempts as early as 1842, when Piotr Semenenko traveled to Greater Poland. M. Perzyński, *Zmartwychwstańcy w Polsce*, in: *Zmartwychwstańcy w dziejach Kościoła i narodu*, pp. 92-93.

9 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 462.

10 The Lviv foundation is thoroughly discussed by Andrzej Betlej, see A. Betlej, *Kościół p.w. Zmartwychwstania Jezusa Chrystusa oraz klasztor, seminarium i "Internat Ruski" ks. Zmartwychwstańców*, in: *Kościół i klasztory Lwowa z wieków XIX i XX*, vol. 12, ed. J.K. Ostrowski, Kraków 2004 (Materiały do Dziejów Sztuki Sakralnej Na ziemiach Wschodnich Dawnej Rzeczypospolitej, part 1), pp. 103-116.

11 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, pp. 210-211; W. Osadczy, *Działalność Zgromadzenia Zmartwychwstania Pańskiego na rzecz unii Kościoła grekokatolickiego*, “Roczniki Teologiczno-Kanoniczne”, 44 (1997), pp. 207-227.

With the successful foundation in Lviv, the Resurrectionists began to think realistically about establishing themselves in Cracow, significant for the congregation due to its important role, second only to Lviv, as the cultural center of Galicia.¹² On October 17th, 1881, the plan to set up a new outpost in Cracow was presented by Father Piotr Semenenko and Father Walerian Kalinka to Pope Leo XII. The pope approved the presented project and recommended it to the bishop of Cracow, Albin Dunajewski, who was highly supportive of the Resurrectionists.¹³ The following year, Father Semenenko traveled to Galicia to evaluate the possibility of establishing the new facility.¹⁴ Father Leon Zbyszewski was sent on a mission to form a congregation house in Cracow, departing from Rome on June 22nd, 1884, and arriving in Cracow on July 13th.¹⁵ Father Zbyszewski stayed in Krzeszowice at the estate of his friend Adam Józef Count Potocki. In October, following the arrival of Father Władysław Orpizewski, the fathers resided for about two weeks at the Bathhouse on the grounds of the Krzeszowice health resort. Their stay was financed entirely by a well-known philanthropist, the wife of Count Adam Józef, Katarzyna Potocka, née Branicka. Afterwards, they rented from the Galician Bank for Trade and Industry a small house at 45 Szlak Street, where they lived together for almost two years (from October 18th, 1884, to April 10th, 1886).¹⁶ In the beginning, Bishop Albin Dunajewski suggested that the Resurrectionists should take over St. Mark's Church together with the premises occupied by the retired priests. Due to problems in finding new accommodation for the senior priests, Father L. Zbyszewski decided in the

12 Father Kalinka had been working on the possibility of settling the Resurrectionists in the former Polish capital since 1871. Thanks to his connections, this effort found support, and in 1874 funds were collected for the Congregation and plans were made on how to equip the sacristy of the future temple, see J. Mrówczyński, *Osiedlenie zmartwychwstańców w Polsce*, "Vexillum Resurrectionis", 76 (1980), p. 21; B. Micewski, *Zmartwychwstańcy w diecezji krakowskiej*, "Analecta Cracoviensia", 24 (1992), pp. 324-329.

13 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, pp. 468-469.

14 W. Kwiatkowski, *Historia Zgromadzenia Zmartwychwstania Pańskiego na stuletnią rocznicę jego założenia 1842-1942*, Albano 1942, pp. 468-470.

15 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 470; B. Micewski, *Zmartwychwstańcy w diecezji krakowskiej...*, p. 330. In October, he would be joined by his assistants: father Władysław Orpizewski, two novices: Waclaw Nowacki, Bernard Żmijewski, and three brothers: Mikołaj Hudyn, Antoni Karpiński, Franciszek Musioł.

16 B. Micewski, *Zmartwychwstańcy. Zarys historii od powstania do 1984 roku*, ed. P. Gastoł, manuscript in Roman Archive of the Congregation of the Resurrection (ACRR), <http://www.biz.xcr.pl/files/micewski-zmartwychwstancy1836-1984.pdf> [access: 10.11.2023]. The preparation of the apartment was managed by the Visitation Sisters, in whose church the Resurrectionists celebrated services. In the tenement they arranged a small chapel, for which the tabernacle was donated by the Felician Sisters.

same year to acquire a plot of land and erect a temple with a religious house.¹⁷ Eventually, plot no. 89 was purchased, located on Łobzowska Street, in district IV: Piasek. In this area between 1498 and 1801 stood the church of St. Peter (the so-called Little), along with buildings and a cemetery.¹⁸ In 1869 the temple and adjacent land was purchased by the entrepreneur Ludwik Lipinski, who in 1871 replaced the former cemetery with a steam tannery designed by architect *Rudolf Pawlikowski* (?) and operating until the late 1870s. In 1869 an annex was added to the residential building located at the back of the property, designed by *J. Ochmański*.¹⁹ Subsequently, the property was taken over by the Galician Bank for Trade and Industry, which listed it for sale. In 1884 Father Zbyszewski decided to acquire the property along with the neighboring plots belonging to the Pietraszkiewicz family. However, there was a small house inhabited by four families on the area.²⁰ Due to problems with tenants, the monks were forced to live in a rented house at 45 Szlak Street. The following year, Father Leon Zbyszewski purchased further parcels of land located closer to Batory Street with a two-story house situated on them.²¹ In October 1885, the priests sold the building together with the garden to Władysław Wołodkiewicz, who transferred them free of charge to the Congregation.²²

The purchased land was much larger than the buildings situated on św. Marka Street, in a much better location, as Father Leon Orpiszewski pointed out: “it was inequitably larger and in an excellent neighborhood, surrounded by gardens and as if beyond the city

17 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 469; Archives of the Polish Province of the Resurrectionists in Cracow – Archiwum Polskiej Prowincji Zmartwychwstańców w Krakowie [further as CRA-Kr], ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnycy*, 1884-1926, pp. 1-2.

18 K. Hozzowski, *Jan Wels – medyk krakowski z XV wieku, jego zastugi i fundacja ubylego kościoła św. Piotra na Garbarach w Krakowie*, Kraków 1882; K. Pieradzka, *Garbary przedmieście Krakowa (1363-1587)*, Kraków 1931, p. 53; CRA-Kr, ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnycy*, p. 7; M. Rożek, *Nie istniejące kościoły Krakowa*, “Biuletyn Biblioteki Jagiellońskiej”, 33 (1983), pp. 95-120; S. Dryja, S. Sławiński, *Prebenda i cmentarz przy kościele świętych Piotra i Pawła na przedmieściu Garbary w Krakowie – ustalenia obszaru i przemiany przestrzenne*, “Krzysztofor”, 2014, z. 32, pp. 185-199. For details on the church of St. Peter, see *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, pp. 40-42.

19 National Archive in Cracow – Archiwum Narodowe w Krakowie [further as ANK], Municipal Construction Archive – Archiwum Budownictwa Miejskiego [further as ABM], dept. IV, ref. L.s. 187-14; ABM, dept. IV, ref. L.s. 187-15.

20 B. Micewski, *Zmartwychwstańcy w diecezji krakowskiej*, pp. 330-331. On the first floor lived Buszczyński with sister Czerwińska, on the other side Hałatkiewicz, a tax official. On the first floor Piotrowski, and on the opposite side the painter and professor at the School of Fine Arts Leopold Löffler. *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, pp. 42-43.

21 CRA-Kr, ms. no ref.: *Kontrakt kupna-sprzedaży z dn. 21 maja 1885*; Cessya z dn. 21 maja 1885; CRA-Kr, ms. no ref.: *Kontrakt kupna-sprzedaży z 9 października 1885. Józefa Czecha Kalendarz Krakowski na rok 1885*, Kraków 1884, p. 132.

22 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnycy*, p. 20.

and at the same time almost next to the Planty".²³ The generous benefactors of the emerging foundation were Julia Countess Pusłowska, née Lubecka (donated 81200 *fl.*), Karolina Lubomirska (13000 *fl.*) and Waclaw Mańkowski (5000 *fl.*)²⁴

During the first stage of the construction work, Father Zbyszewski, supported by the Cracow constructor and architect Wandalin Beringer, prepared plans for the restoration of a small house on the land purchased from the Pietraszkiewicz family. By that time, Father Leon Zbyszewski had already demonstrated his talent and commitment to architectural and construction work, as highlighted in the chronicle of Father Władysław Orpiszewski:

Father Zbyszewski, together with the architect, had arranged a plan for the construction of a new two-story house, forming the shape of a large F with the old house that already existed. The architect himself told me that he was astonished how skillfully and wisely Father Zbyszewski had conceptualized the plan. The house was supposed to accommodate, downstairs in the basement, a kitchen and utility lavatories, higher up on the second floor a pantry, a refectory with a small room at the back [...] and one large room facing the garden and a domestic staircase. The stairs of the small house were to be removed. On the upper floor was to be a living room above the pantry and two large ones for recreation and for a temporary chapel until the public church on Łobzowska Street, on the site of the old tannery, was built.²⁵

The plans included the expansion of the existing building and the construction of a new two-story house, forming an F-like shape with the existing building (fig. 1). The basements would house kitchens and a utility room, on the first floor a pantry, a refectory with a small room and a larger room facing the garden, and a staircase leading to the first floor. The upper floor was supposed to house apartments and a temporary chapel for the duration of the church's construction. To the east, in place of the wooden extension, a passageway was constructed to house the staircase leading to the newly erected building.²⁶ During construction works, numerous human bones were uncovered, the remnants of the cemetery of the former St. Peter's Church. The excavated remains were buried in

23 Ibidem, p. 2. Father Tomasz Brzeski made no secret of his satisfaction with such a location, either: "The opportunity came to purchase with good conditions two properties next to each other for the congregation for the novitiate, with two houses: one, admittedly, somewhat ruined, but the other completely decent [...] in the best part of the city, on Łobzowska Street, where the Carmelite nuns are located, but at the very beginning near the plantations, next to the Cracow hotel and the house of Mrs. Mostowska" (P. Semenenko, *Listy*, vol. 5: *Listy dotyczące fundacji na ziemiach polskich*, Rzym 1988 (Studia Zmartwychwstańcze), pp. 238-239).

24 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 470; B. Micewski, *Zmartwychwstańcy w diecezji krakowskiej*, p. 330-331; *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. 43.

25 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 6.

26 ANK, ABM, dept. IV, ref. L.s. 187-18: Decyzja z dnia 21 maja 1885.

a mass grave.²⁷ Between 1885 and 1886, a new monastic house was built. The door and window frames were recovered from the renovated Wołodkowicz palace (located next to the railroad station, on Lubicz Street), whereas Adam Potocki donated wood from a sawmill in Krzeszowice for wooden elements, such as ceiling beams, stairs, and floors. The wooden free-standing stairs leading to the new monastic building that was being reconstructed, were erected in place of the wooden free-standing toilets.²⁸ Father Leon Zbyszewski proved yet again his organizational skills at the construction site. The material was assembled, the planks were planed by a contracted carpenter, and Leon Zbyszewski marked each plank out on a plan with the purpose of its use in a particular room, which, as noted in the chronicle, “shows considerable work and precaution as well as frugality.”²⁹ On April 1st, 1885, the Resurrectionists moved to Łobzowska Street, where they initially occupied the rooms of a small house purchased from the Pietraszkiewicz family, for the period necessary to finish and equip the new house.³⁰ The enfilade arrangement of four apartments, without a corridor, did not meet the requirements for a religious house. It was necessary to change the interior layout.³¹ In the years 1885-1888, the house purchased from the Pietraszkiewicz family was rebuilt according to the design of Father L. Zbyszewski. The staircase was demolished, and the partition walls of the north side rooms (towards the garden) were removed, creating a corridor.³² The whole establishment was surrounded by a vast garden, where the monks placed a shrine – a stone grotto of Our Lady of Lourdes³³ (fig. 2). After the church was erected (1886-1887), due to its considerable distance from the monastic house, there was a need to build a canopied corridor that would lead all the way to the sacristy. In the beginning, they erected a temporary, provisional covered porch made of old planks. Father Zbyszewski started the construction of a wooden corridor with large windows leading directly to the church, but the work was suspended due to the lack of Magistrate’s approval of the plans.³⁴ Prior to

27 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 6; *Kościoly i klasztory, Garbary, Łobzów, Nowa Wieś*, p. 43.

28 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, pp. 7-8; B. Micewski, *Zmartwychwstańcy w diecezji krakowskiej*, p. 331; *Kościoly i klasztory, Garbary, Łobzów, Nowa Wieś*, p. 43.

29 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 7.

30 At that time, the first floor of the building was occupied by tenants Buszczyński and Hałatkiewicz. *Katalog zabytków...*, p. 44.

31 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 8. Detailed history of the construction is presented in *Kościoly i klasztory, Garbary, Łobzów, Nowa Wieś*, pp. 40-51. Below mentioned is only a summary of the information with reference to the archival source which is the chronicle of the Cracow house.

32 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 11.

33 Ibidem, pp. 20-21.

34 ANK, ABM, dept. IV, ref. L.s. 187-21.

1888, a two-story brick corridor was built, completed by Father Zbyszewski. There were plans to construct a house adjacent to the corridor on the south side.³⁵

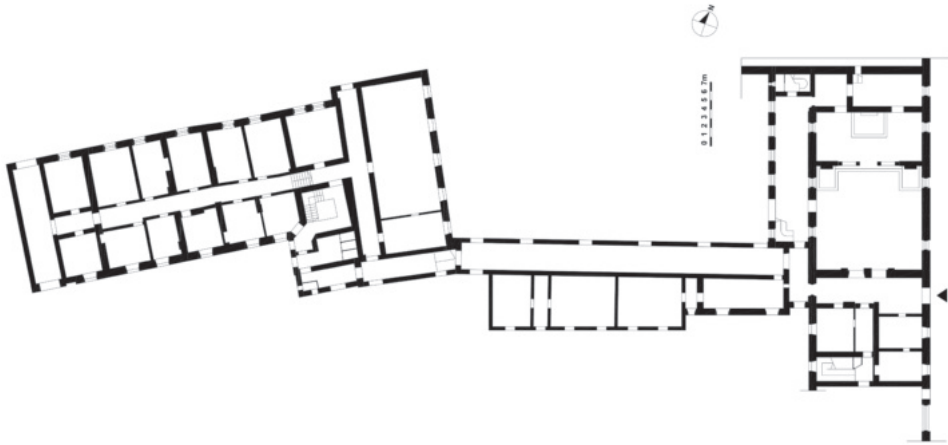


Fig. 1. Floor plan of the layout of the Cracow Resurrectionist House together with the Resurrectionist Church.

Drawing G. Młynarczyk, 2022.



Fig. 2. Garden at the Cracow Resurrectionist house on Łobzowska Street, with the grotto of Our Lady of Lourdes. State before 1923.

Source: Archival photograph from the collection of the Archive of the Polish Province of the Resurrectionists.

35 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 11.

Over the period of 1886-1887, the church was built utilizing the walls of the former steam tannery. The projects were developed by the Cracow architect and construction entrepreneur Wandalin Beringer (1839-1923) following the concept and preliminary designs developed by Father Leon Zbyszewski.³⁶ (fig. 3-4) Father Zbyszewski's concept also included a comprehensive decoration and furnishing of the temple. The architectural drawings were prepared according to Zbyszewski's instructions by Father Władysław Orpiszewski. The latter remarked on the pages of the chronicle:

This church is entirely his work in everything. He envisioned everything, he chose every color, made a sketch of every drawing, every decoration. It was on me to make the plans in a clean and architectural manner according to the instructions. Therefore, I have experienced all this work wholeheartedly. Father Zbyszewski had a real creative talent and a strange sense of beauty.³⁷



Fig. 3. The Cracow house of the Resurrectionists and the façade of the Church of the Resurrection of the Lord. View from Łobzowska Street.

Source: Archival photograph from the second quarter of the 20th century from the collection of the Archive of the Polish Province of the Resurrectionists.

36 More on W. Beringer, see M. Zgórnjak *Beringer Wandalin*, in: *Allgemeines Künstlerlexikon*, vol. 9, ed. K.G. Saur, Leipzig 1994, p. 439.

37 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 12.



Fig. 4. The Cracow house of the Resurrectionists and the façade of the Church of the Resurrection of the Lord. View from Łobzowska Street.

Photography R. Nestorow, 2020.

Moreover, Father Orpiszewski provided interesting details regarding his artistic collaboration with Leon Zbyszewski.

It was funny when he entrusted me with his thoughts. In one go, with a few drawings, he would recreate his idea. When I liked it, which was most often, I openly expressed it; when I somehow did not see it, I kept silent. Father understood this silence, and repeated: “you will see that it will be pretty”. If, on the other hand, I did not like it at all, I would openly state my opinion. He then replied kindly and playfully, “You have no taste,” but he would often modify it. And so we worked together, and it was nice and interesting.³⁸

The outcome was a modest church, albeit with a common artistic and ideological program, realizing the principles of a total artwork (*Gesamtkunstwerk*). As mentioned in the chronicle *What one could have done with four bare walls, and yet one has done, something of artistic value, and truly pretty*³⁹ (fig. 5). According to Father Zbyszewski's ideas, the Cracow Resurrectionist Church, in line with the charm of the congregation

38 Ibidem, pp. 12-13.

39 Ibidem, p. 13.

regarding the spirit of the church renewal, referred to the widely understood models of the Old Christian temple. Władysław Demetrykiewicz, in his 1891 publication *On the Styles of Cracow's Monuments (O stylach zabytków Krakowa; Cracow 1891)*, already drew attention to the “Old Christian” appearance of the Cracow temple:

Cracow for several years has had an example of such an Old Christian temple roofed with polychrome trusses in the new chapel of the Resurrectionist Fathers on Łobzowska Street. However, this beautiful piece is modest and simplified, as it has only one nave and lacks a true apse.⁴⁰ (fig. 6-7)



Fig. 5. Church of the Resurrection of the Lord in Cracow. Interior view towards the altar wall with visible partition.

Source: Archival photograph from the collection of CRRS in Rome.

40 W. Demetrykiewicz, *O stylach zabytków Krakowa. Rzecz objaśniona rycinami*, Kraków 1891, p. 4.



Fig. 6. Church of the Resurrection of the Lord in Cracow. Interior, view towards the altar wall with visible partition.

Photograph R. Nestorow, 2021.



Fig. 7. Church of the Resurrection of the Lord in Cracow. Interior, view towards the music choir.

This “Old Christian” look had two sources of inspiration, both historical and references to the modern forms of 19th century neo-style architecture. The motifs can be traced back to Italian art, from the ancient Christian era to roughly the 14th century. Some inspiration was mentioned in the manuscript chronicle of Father Władysław Orpizewski, who straightforwardly wrote that when designing the church, Father L. Zbyszewski modeled his sketches on, among others, the Florentine church of San Miniato al Monte, whose exposed roof truss sparked the idea for a similar, albeit superficial, solution in the Cracow church (there is a proper roof construction above the visible truss).⁴¹

The other important source of inspiration for the designer, this time mostly for ideological reasons, was the temple on Mentorella, whose open roof truss also played a role in the selection of such a solution for the Cracow temple⁴² (fig. 8). A clear reference to the Marian sanctuary is a copy of its 14th-century menorah⁴³ (fig. 9). The candelabra, known to Father Leon Zbyszewski firsthand, served as a model for the splendid candelabra

41 “It was initially about the ceiling of the chapel. There was no way to consider a vault because the walls are so weak that they would not withstand any load. It settled on a visible truss, as is the case in so many lovely Italian basilicas of ancient Christianity. But here even the first motive was not accepted by the Magistrate’s authorities, because the beam could still span the walls. We simply took the truss, or assembling of beams, according to the famous basilica of San Miniato above Florence. This is the genesis of the truss of our Chapel’s roof. It does not form its own roof, it is only a type of ceiling, because above all this cover there is still a vacuum of 80 centimeters and only then comes the whole body of the roof (Father Zbyszewski packed part of this space with wood chips to protect from the cold). Many think that what one sees from the inside is the roof; meanwhile, this is not the case. In our country, this treatment of the roof is completely new, but for those who have traveled a bit in Italy, it is a familiar thing. It’s just that in Italy the ornamentation of the beams is either none or incommensurably richer, and sometimes very opulent in its gilding color. In San Miniato it is simply magnificent. One cannot say that in our chapel it is not decorative and pretty, but certainly that it is extremely modest. This ceiling, however, is a real ornament, harmonizing with the whole chapel” (CRA-Kr., ms. no ref.: W. Orpizewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnych*, p. 13; *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. XXIV).

42 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, pp. 172-173; *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. XXV.

43 B. Hyla, *Mentorella. Sanktuarium Matki Bożej Łaskawej. Przewodnik*, p. 9. “Finally, the last decoration, somewhat newer but still made by Father Zbyszewski, is a large seven-branched candlestick over the great altar under the very first beam of the truss. We have a large seven-branched candlestick on Mentorella on Tivoli Mountain. This candlestick stands on a pedestal of the same metal embedded in an octagonal marble base in Romanesque style, it is a true medieval antique of great interest. The base is decorated with inlaid tiles of colored marble; on the top around the pedestal are engraved in Gothic letters the words: «brachio fortis» Zbyszewski wanted to make a copy of this candlestick. It is about twice as big as the original on Mentorella, and instead of a base and a pillar there is a kind of sphere, finishing off the whole framework at the bottom. Father Zbyszewski suspended it under the very beam touching the wall against which the great altar rests. But behind the candlestick rises a semicircle, having at the bottom above each of the seven candlestick lights a large round color flower, among which is a facsimile of one of the largest diamonds called kohinor. Above the flowers, the entire semicircular board is polychromed in a celadon color slowly changing to pinkish-yellowish rays” (CRA-Kr., ms. no ref.: W. Orpizewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnych*, pp. 18-19).

installed over the main altar of the Cracow temple.⁴⁴ Despite the applied modifications, including nearly doubling its size, shortening its shaft and altering its base to a spherical one, it maintained its characteristic shape⁴⁵ (fig. 10). Father Leon's choice was undoubtedly driven, in addition to aesthetic considerations, primarily by symbolic ones – aiming to show the connection of the Cracow temple with an important center of Marian cult under the protection of the congregation. The candelabra was also supposed to have a purely utilitarian function, i.e., to illuminate the interior of the presbytery, and the symbolic-lighting effects were to be intensified by the polychromy (nonexistent) against the background of which the seven-branched candelabra was placed⁴⁶ (fig. 11).



Fig. 8. Interior of the Sanctuary on Mentorella. Print in the collection of the Sanctuary of Our Lady of Grace on Mentorella.

Photograph P. Jamski, 2023.

44 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 471.

45 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, p. 172.

46 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, pp. 18-19.

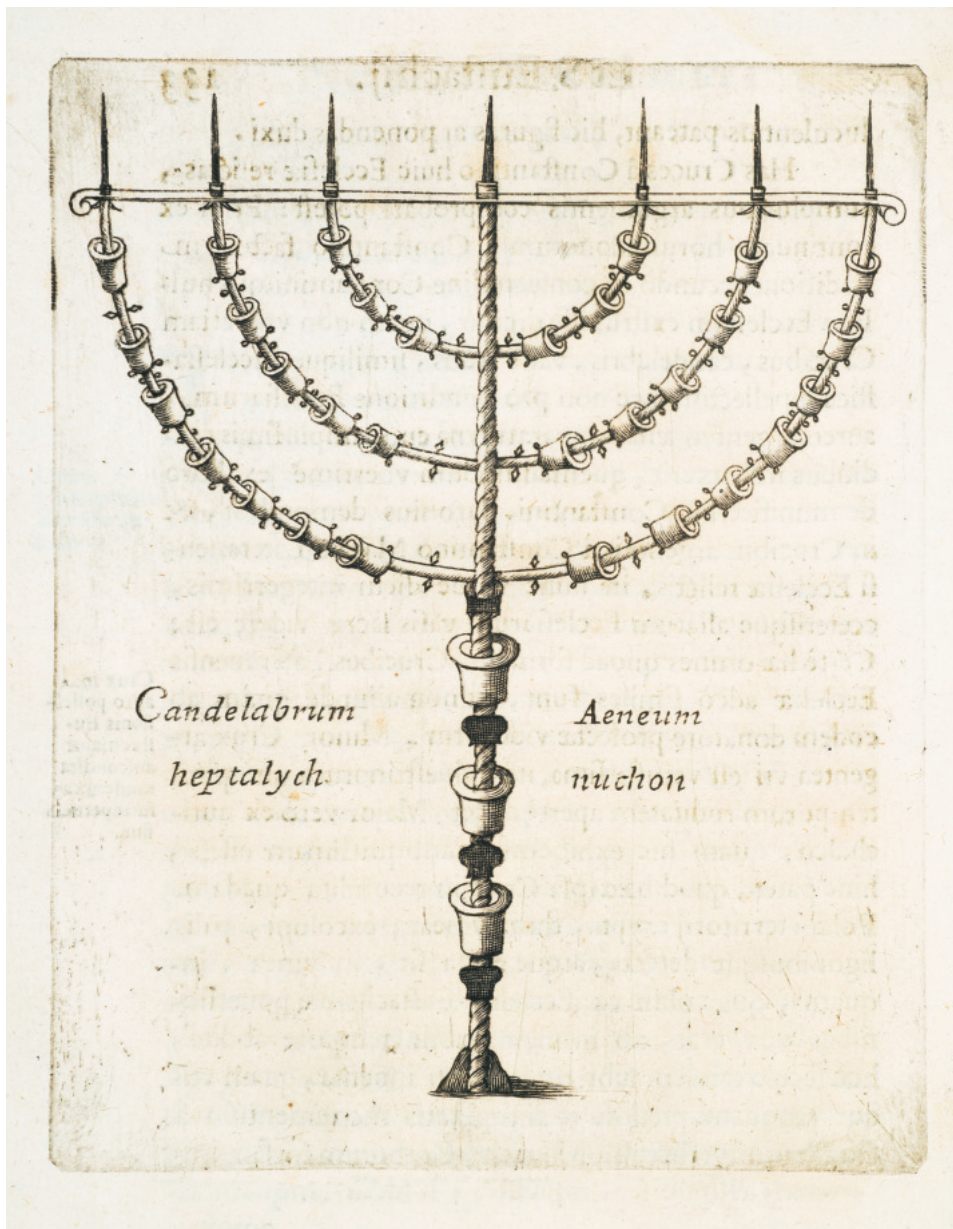


Fig. 9. Candlestick from Mentorella.

Source: Figure from the work of Athanasius Kircher SJ, *Historia Eustachio-Mariana*, Rome 1665.



Fig. 10. Church of the Resurrection of the Lord in Cracow. Candlestick, 1887, based on the design of Father L. Zbyszewski, inspired by the candlestick from the Church of the Resurrectionists on Mentorella.

Photograph R. Nestorow, 2021.



Fig. 11. Church of the Resurrection of the Lord in Cracow. Interior, altar wall with the main altar, 1887, according to the design of Father L. Zbyszewski CR.

Photograph R. Nestorow, 2021.

The third source of inspiration for Father Zbyszewski was the Parisian church of Saint Pierre de Montrouge, erected according to the design of Émile Vaudremer between 1863 and 1872. The church greatly impressed Father Zbyszewski during his trip to France, which was scrupulously documented in the chronicle:

Around this time, Father Zbyszewski went to Paris. In the city's southern district, in the second half of the past century, the parish church of St. Peter was built in the old Christian style. The desire was to erect something perfect and exemplary. Father Zbyszewski, who tremendously liked this style, went to see it. He was attracted to the various motifs and had them redrawn and brought them to Cracow to use in the construction of our new Chapel.⁴⁷

Father Zbyszewski referred to the French temple, among other things, by designing the pictorial and sculptural decoration of the interior and the main altar. It is also worth highlighting the overall similarities, i.e., the modest architecture of the façade, the shape of the window openings. For indirect source of inspiration can be considered the open roof truss and the altar partition. According to Father Zbyszewski and the chronicler Father Orpizewski, the Paris church was built "in the Old Christian style."⁴⁸ The generic reference to "Old Christian" forms was also meant to be manifested in contrasting the rich interior design with a visible truss and a modest façade. That modesty of the façade was objected in Beringer's original design of 1885, and the City Building Authority recommended the development of an additional "more stylistically sophisticated" plan. The humble architecture of the church's frontispiece, with a row of half-round windows and frugal Neo-Romanesque details in the form of an arcaded frieze, is in line with European Rundbogenstil tendencies, known to both Beringer and Father Leon Zbyszewski, at least from the aforementioned Saint Pierre de Montrouge church in Paris. Among the earlier Cracow implementations of this stylistic costume, one can mention the convent of the Poor Clares nuns on Grodzka Street (1844-1845), with its western elevation (facing the street) decorated with modest round-arched forms, presumably intending to refer to the Romanesque style of St. Andrew's Church.⁴⁹ Against the background of other realizations in this style, the Cracow Resurrectionist Church is distinguished by its unique combination of both early Christian and Romanesque forms⁵⁰ (see fig. 3-4).

47 Ibidem, p. 13.

48 Ibidem.

49 P. Krakowski, *Styl arkadowy w architekturze dziewiętnastowiecznego Krakowa*, in: *Symbolae historiae artium. Studia z historii sztuki Lechowi Kalinowskiemu dedykowane*, Warszawa 1986, p. 460. See also W. Bałus, *Architektura sakralna w Krakowie i Podgórzu*, in: *Sztuka sakralna Krakowa w wieku XIX*, part 1, ed. W. Bałus, E. Mikołajska et al., Kraków 2004 (Ars Vetus et Nova, vol. 12), pp. 127-128.

50 *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. XXIV.

The Parisian style template was, of course, much more grandiose than the Cracow implementation. The more modest forms of architecture of the Cracovian church were restricted by the walls of the former tannery, which, among other things, did not allow a presbytery to be constructed, but only a small altar niche. Financial limitations and, above all, limitations caused by the adaptation of the main walls of the former steam tannery to the needs of the temple, had an impact on the overall perception of the architectural heaviness of the church. Moreover, the insufficient architectural skills of Father Zbyszewski and the capacity of the monastery's workshop, which executed most of his ambitious ideas, had an impact on a certain ineptitude in the execution of the challenging interior design program. The direct inspiration for the Cracow monk was the decoration of the Parisian temple, which expertly combined ornaments blending ancient and medieval elements, including those of Byzantine origin, which were complemented by numerous quotations from the Holy Scriptures.⁵¹ Along the same ideas, the original polychromy of the church, made by the Karol Orlecki factory, was designed by Father L. Zbyszewski.⁵² The indirect source of inspiration was also the decoration of the Florentine church of San Miniato al Monte.⁵³ The ornamental decoration covering the wooden boarding and the beams of the open roof truss was supplemented in the lower part of the boarding by a wide frieze with inscriptions passing to the gable wall, above the music choir⁵⁴ (fig. 12).

51 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, pp. 174-175. More details about the Parisian temple and its architect, Émile Vaudremer, see A. Thomine, *Émile Vaudremer (1829-1914). La rigueur de l'architecture publique*, Paris 2004.

52 The painting decoration was restored between 1908 and 1914 under the leadership of Father Józef Gieburowski, whereas it was completely repainted in 1935 in the art déco style, leaving the original inscriptions (*Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, pp. 53-54. More about Orlecki, see U. Leszczyńska, *Orlecki Karol*, in: *Słownik artystów polskich i obcych w Polsce działających. Malarze, rzeźbiarze, graficy*, vol. 6, ed. K. Mikocka-Rachubowa, M. Biernacka, Warszawa 1998, pp. 296-297). No information on works for Cracow's Resurrectionist temple.

53 "It was now about the polychrome of the entire church. And there every color, every line, every detail is Father Zbyszewski's composition. It can be said that he did an outstanding work. He chose a certain talented decorative painter, but of higher feelings and experience having a sense of polychrome. He had already worked on the polychrome of the university auditorium before. He had completely become Father Zbyszewski's slow hand, too. Father Zbyszewski enjoyed a certain symbolism and applied it to the inscription on the inner edges of the roof and truss, combining it with the inscription under the stations. I had to draw models of these Benedictine inscriptions at Monte Cassino, which I saw with my own eyes" (CRA-Kr., ms. no ref.: W. Orpizewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnych*, p. 18).

54 ET ABSTERGET DEVS OMNEM LACRIMAM AB OCVLIS EORVM: ET MORS VLTRA + NON ERIT + / NEQVE LVCTVS NEQVE CLAMOR, NEQVE DOLOR / ERIT VLTRA QVIA PRIMA ABIERVNT † ET DIXIT QVI † SEDEBAT IN THRONO ECCE NOVA FACIO OMNIA +. *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. 54.



Fig. 12. Church of the Resurrection of the Lord in Cracow. Interior, roof truss with polychromy from 1886, designed by Father. L. Zbyszewski CR, made by Karol Orlecki's firm.

Photograph R. Nestorow, 2021.

The choice of inscriptions formed a conscious program relating to the idea of salvation, and thus referring to the call of the temple and, at the same time, to the mission of the congregation. Anticipating further findings, it should be noted that this program was complemented by an inscription on the altar partition drawn from a passage in St. Paul's letter: *Ubi Spiritus Domini, ibi libertas*⁵⁵ (see fig. 5-6). The selection of this exact fragment of text and its positioning in a highly prominent place, that is, on the architrave of the altar partition from the nave side, was certainly a deliberate effort. The quote above was in perfect harmony with the charism of the congregation. Freedom from sin and following the Savior's teachings also represented the way to regain independence, lost during the partitions.⁵⁶ This national-liberation theme can also be regarded as distinctive of the Resurrectionists, as well as of Father Orpizewski and Father Zbyszewski's association with the émigré movement in Paris and Rome. It should also be pointed out that the unifying element of the entire iconographic program of the temple was the figure of the

⁵⁵ 2 Cor. 3:17.

⁵⁶ This element, in the context of the Resurrectionists' political engagement, was pointed out by Piotr Zdybał, see P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, p. 176.

Throning Christ (changed to the Risen Christ in the next stage).⁵⁷ It is worth mentioning that Father Zbyszewski intended to decorate the presbytery with a figural decoration representing heavenly and earthly Jerusalem, which was supposed to be a direct reference to the decoration of the apses of early Christian Roman basilicas. For unknown reasons, Father Zbyszewski abandoned this concept, replacing it with a depiction of angelic choirs. He entrusted the execution of the paintings to a friendly artist – Ludwika Sobańska née Wodzicka (1857-1944), the wife of Michał Count Sobański, a talented disciple of Jan Matejko. Despite the prepared and approved projects, and even cartoons ready to be transferred onto the wall, the realization of this project did not come to fruition, probably as a result of Father Zbyszewski's departure from Cracow.⁵⁸ Eventually, during his leadership, only two crosses, with inscribed rhomboids filled with a wreath motif and an aquila-type insignia topped with a christogram with inscriptions, were made in the side parts of the altar wall: REGNUM and CHRISTI.⁵⁹ The model for this decoration was once again the Paris church of St. Peter.⁶⁰

The painting decoration of the temple was complemented by low-relief wall decoration. It consisted of terracotta Stations of the Cross situated in a wide frieze encircling the walls of the nave, divided by artful round medallions with a cross and inscribed with a rhombus and an isosceles cross, based once again on the decoration of the church of Saint Pierre de Montrouge in Paris (see fig. 6-7). Primarily beneath the stations on a gilded background there were inscriptions in majuscule, whose typeface was modeled this

57 The sculpture was made by an unknown Cracovian artist, initially as a 35 cm high model, later replaced by a larger one of supernatural size. Its artistic value was questionable, therefore, after several years it was replaced by a figure of the Resurrected Christ. "The little one still looked good, but the big one became not the Lord Jesus, but some sort of Jupiter. However, it could figure, and indeed for a dozen years it stood in its niche above the altar" (CRA-Kr., ms. no ref.: W. Orpizewski, *Krótką kroniką założenia Domu Krakowskiego i lat następnycb*, p. 15).

58 Ibidem, p. 16.

59 "On two sides of the great altar, Father Zbyszewski designed two lovely medallions in the shape of elongated rhomboids with the inscription «regnum Christi.» The whole chapel was kept in a color not too dark and a nice grayish-yellow, warm" (ibidem, p. 18).

60 Ibidem, p. 17.

time on the decoration of the church on Monte Cassino.⁶¹ In the presbytery there was an analogous decoration with the tablets of the Eight Beatitudes filled in with inscriptions with a motif of small sun crosses, initially with a striped decoration on a gold background and a stylized contour of trees and simplistic representations of animals (peacocks, pigeons, horses and oxen), with accompanying inscriptions.⁶²

Besides the previously mentioned interior decoration, another Parisian inspiration for Father Leon Zbyszewski was the main altar. Similarly to the one in St. Peter's Church, it was composed of a two-zone pedestal in the form of a wall crowned with a cornice, stepped, with a base for a sculpture in the middle. The socle on the sides was framed by wall-mounted pillars closed in a semicircle, with shafts filled with stylized floral decoration in a candelabra arrangement. The original had a statue of the Immaculata standing on the pedestal, while the Cracow temple had a statue of Christ (see fig. 11).

The most original element of the initial equipment of the Cracow church, featuring ancient Christian elements, was the altar partition, dividing the presbytery space, which was integrated with the two small side altars. Initially, the central part of the partition was made of white marble⁶³ (see fig. 5-6). The work was the joint effort of Father Leon Zbyszewski and Father Orpiszewski, to whom the founder of the Cracow institution commissioned, in a multitude of obligations, the design of the side altars, which were

61 "There is yet another detail that cost a lot of work and is a particularly fine decoration, while having a remarkable originality. I want to talk about the Way of the Cross and its pendant, in the strip above the wooden stalls in the presbytery. The whole strip is of something magnificent and strangely ornate. The medallions enclosed between each station, Father Zbyszewski took from St. Peter's Church in Paris. The polychromy of these medallions is his composition and perfectly enhances the convex details of the medallions, so that, as a whole, the original this strip around the entire chapel appears very ornate. The stations are [of] red terracotta. [...] The inscription on a gold background that runs under the stations, chosen by Father Zbyszewski enormously elevates the station strip itself. The alphabet of this inscription, namely the shape of the letters is taken from Monte Cassino. All together they create a grand and rich decoration dividing the bottom of the church from the higher walls. In the presbytery, instead of stations, between the same medallions as in the church, there are within a mosaic frame striped in blue and gilded eight blessings over which hangs an olive wand. All according to the idea of Father Zbyszewski" (ibidem, pp. 17-18).

62 The inscriptions were overpainted after 2008. The content of the inscriptions: AS THE FATHER HAS LOVED ME, SO HAVE I LOVED YOU + REMAIN IN MY LOVE, IF YOU KEEP MY COMMANDMENTS YOU SHALL REMAIN IN MY LOVE AS I HAVE KEPT MY FATHER'S COMMANDMENTS AND REMAIN IN HIS LOVE THIS IS MY COMMANDMENT THAT YOU LOVE ONE ANOTHER IN COMMUNITY AS I HAVE ALSO LOVED YOU (*Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. 60).

63 The partition was renovated in 1928 under the leadership of Father Stanisław Skierawski (1926-1933). In 1973, the central sector of the partition was demolished, and reconstructed in 2017 with the reestablishment of the original mosaics. *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, pp. XXIV, 57.

eventually constructed largely according to his directions and idea.⁶⁴ According to the initial concept, the altars were to be connected exclusively by a balustrade. The free-standing altar structures, however, lacked the integrity with the interior of the church, as Father Orpiszewski emphasized. He suggested that a gilded opened lattice should be installed between the altars, above the balusters. He presented the idea in a letter to Father Zbyszewski, then staying outside Cracow. Upon his return, Father Zbyszewski presented his design for an altar partition in the form of an architrave supported by six pillars, which was ultimately implemented.⁶⁵ The structure was a direct reference to the templon of the ancient temple, adopted in neostyle forms. The sources of inspiration for such a solution were complex. On one hand, they were obviously early Christian, referring to the earliest known partitions from Roman basilicas and churches of Europe, predominantly of Italy, where this type of solution was used until around the 14th century. On the other hand, it is important to pay attention to Eastern Rite temples, where from the 12th century the templon had evolved into an iconostasis. This footprint is extremely intriguing in the context of the Eastern mission of the Resurrectionists, primarily in Bulgaria, where, notably, they celebrated the liturgy in the Eastern rite.⁶⁶ Remarkably, Father Zbyszewski was on mission in Bulgaria several times, where he had the opportunity to become acquainted with the heritage of Byzantine and post-Byzantine art.⁶⁷ Thirdly, it is important

64 “And the side altars? Here, Father Zbyszewski wanted me to figure something out myself. I must admit that I didn’t really feel like it. Only with Father Zbyszewski’s guidance did I come up with the lower part. The upper one, very original, was envisioned by Father Zbyszewski. The open niches are a perfect and very nice way of placing a secluded niche. Here Fr. Zbyszewski devised every cornice, every protruding surface, and I had to make detailed graphic plans like a draughtsman at an architect’s – And I will say that I did this “con amore” admiring Father Zbyszewski’s imagination and talent (CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 15).

65 “These side altars made a very nice impression. However, something tempted me, namely the lack of communication with something else. Between them was supposed to run a balustrade for the communion. It crossed my mind to connect the two altars with a large ornamental iron lattice (perhaps gilded) and opening across. Although it would not be closed, it would always indicate the connection of the altars. Then again, in Father Zbyszewski’s absence, I wrote to him about it. Upon father’s return and during the first recreation, when I mentioned my project, he showed me his, already carefully drawn. It was a drawing of what we see, that is, this architrave going from wall to wall. Intersected by the small altars and connecting them, it was based on six square columns, two of them between the walls and the altars and four above the communion table or banister. This drawing delighted me, and indeed this entire complex of altars and beams on the columns dividing the presbytery from the church itself is a great and true architectural adornment of this chapel. The inscription on the architrave: “Ubi Spiritus Domini, ibi libertas” tastefully chosen. The capitals are taken from the church of St. Peter in Paris” (ibidem, pp. 15-16).

66 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, pp. 210-211. More on the Bulgarian mission of the Resurrectionists, see *Misja bułgarska zmartwychwstańców. 150 lat w służbie kościołowi i społeczeństwu*.

67 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, p. 177.

to note the context of modern Neo-Romanesque architecture, and the frequently mentioned Parisian church of St. Peter, which was the main model for the Cracow temple. The altar partition was also constructed in that temple. In this case, as well, there was no lack of direct quotations in the form of capitals. It should be emphasized that the altar partition had no liturgical function, its character was purely aesthetic.⁶⁸

Among other elements of Old Christian or medieval-Roman origins one can include semi-circular closed window openings, geometric ornamentation applied in the interior, decoration in the form of symmetrically arranged animals and birds, or numerous mosaics. The inspiration would often take form of direct quotations mainly from the church of Saint Pierre de Montrouge in Paris.⁶⁹ It should be stressed that the overall design of the interior of the Resurrectionist Church in Cracow, was carried out in the spirit of a holistic, total artwork (*Gesamtkunstwerk*), and indirectly drew inspirations from the Arts & Craft movement, which played a key role in the Paris church of St. Peter.⁷⁰ It is important to note that in addition to the main elements discussed above, Father Leon Zbyszewski also designed the throne for the display of the Holy Sacrament, the music choir, the pulpit and two rows of pews and confessionals, as well as the door of the templon, which, according to Władysław Orpiszewski, "were made according to Father Zbyszewski's drawing and harmonize with the style and character of the church as a whole."⁷¹

Moreover, it should be emphasized that the artistic vision of the Resurrectionist Church in Cracow could be achieved thanks to several lay contributors, representing the local aristocracy. These include Karolina Lubomirska, Waław Mańkowski and, above all, Julia Pusłowska *de domo* Lubecka.⁷² The duchess, after the death of her husband, Count Ksawery Pusłowski (1811-1888), donated liturgical vessels to numerous churches to commemorate him. However, the foundation for the Resurrectionists is unique. Julia Pusłowska, not counting the expense of the building, provided two monstrances, a can for communicants, three chalices (one surviving and two patens), ampoules, a thurible, and a processional cross. She also equipped the church with a missal, two sets of candlesticks, two hanging candlesticks and a bell.⁷³

68 Ibidem, p. 173.

69 *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. XXV.

70 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, p. 174.

71 CRA-Kr., ms. no ref.: W. Orpiszewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 19.

72 J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 470; *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, p. 43.

73 *Kościół i klasztor, Garbary, Łobzów, Nowa Wieś*, pp. XXVI, 43, 56, 62-66.

Father Leon Zbyszewski, although he did not have an academic background in architecture, was a comprehensively educated art lover. His sensitivity was developed during his numerous travels across Europe visiting such places as Paris, Vienna, Brussels, and London. During a long stay in Italy, he became thoroughly familiar with the monuments of ancient and early Christian Rome as well as medieval Florence. Meanwhile, during his Bulgarian mission, he had the opportunity to get acquainted with the legacy of the Byzantine and post-Byzantine art.⁷⁴ All these experiences were synthesized in Father Zbyszewski's designs for the Resurrectionist Church in Cracow. The selection of Ancient and Medieval patterns with elements of Eastern church art perfectly fit the charism of the congregation, within the spirit of church renewal, and the modesty and austerity of forms was, as can be assumed, close to his personality. Father Adolf Bakanowski characterized him in these words: "he is more of a diplomat than a monk, cold, strict, yet polite. A thoroughbred gentleman, but severe or even unpleasant in religious life."⁷⁵ On another occasion he even wrote that Father Leon is "a cold, inaccessible aristocrat."⁷⁶

Władysław Orpizewski, like Zbyszewski, had no academic training in art or architecture. He probably gained his drawing skills, as was customary at the time, during the home education he received at his family home in Lucerne. Perhaps he refined these skills in high school at the Lucerne Academy of Humanities.⁷⁷

In conclusion, it is worth underlining that the Resurrectionists were aware of the artistic value of their humble Cracow temple and their duty to properly preserve the legacy of the congregation. In this context, one can once more recall the words of Father Władysław Orpizewski:

in one word, without pretences regarding the shape of the church itself, situated between the walls raised for a different purpose, it is necessary, because of its character, unity, taste of the ornamentation, to say that it is a very nice and valuable thing in terms of art and polychromy. Therefore, if I may say something in my own name here, I am of the opinion that we should honor this church and maintain it with diligence as long as we can. It has real artistic value that should not be underestimated.⁷⁸

74 P. Zdybał, *Wątki wschodnie w architekturze i dekoracji wnętrza kościołów Zmartwychwstańców we Lwowie i Krakowie*, pp. 173-174.

75 Cit. per J. Iwicki, *Charyzmat zmartwychwstańców. Historia Zgromadzenia Zmartwychwstania Pańskiego*, p. 9.

76 Ibidem, p. 8.

77 F. German, *Orpizewski Władysław (1856-1942)*, pp. 243-254; B. Micewski, *Orpizewski CR Władysław*, pp. 590-591.

78 CRA-Kr., ms. no ref.: W. Orpizewski, *Krótką kroniką założenia Domu Krakowskiego i lat następných*, p. 19.

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