

Kinga Blaschke

TISCHNER EUROPEAN UNIVERSITY, POLAND
ORCID: 0000-0002-2033-6973

Michał Kurzej

INSTITUTE OF ART HISTORY
JAGIELLONIAN UNIVERSITY IN CRACOW, POLAND
ORCID: 0000-0003-1786-8650

Architectural Designs Attributed to Simon Pitz in the Collection of the Jesuit Archive in Glatz

Abstract

Simon Pitz (1592–1625) was a Jesuit architect providing designs for numerous Jesuit buildings in Czechia, Moravia, Silesia and Poland. His oeuvre was known from several designs preserved in archives in Czechia, as well as the Jesuit Archive in Cracow (some of which were published in both Czech and Polish literature). An inventory in this order's archive in Glatz (pol.: Kłodzko), drawn in 2018, revealed some previously unknown designs by this architect, some of which show alternative versions of designs already linked with Pitz, others can be attributed to him on the basis of distinctive architectural motifs or details. The article presents some of these previously unknown drawings by the architect, preserved in Polish archives, among others: alternative designs for the Jesuit church in Jitschin, additional designs of the college and church in Königrätz, Jesuit novitiate (seminary) in Böhmisch Krumau and five versions of designs for the church in Komotau. Some designs may have been developed for Kuttenberg – they depict a huge complex of buildings (approx. 182 by 104 m), with a church surrounded by five courtyards. Designs preserved in Glatz indicate also that Pitz was the author of the Jesuit church in Lutsch, which has been previously linked with Giacomo Briano. At the present state of knowledge it can be concluded that Pitz's legacy is among the largest and most interesting collections of designs by Jesuit architects active in Central Europe in the seventeenth century.

Keywords: Simon Pitz, Glatz, Kłodzko, Jesuit architecture, architectural drawings

Simon Pitz was born in Mesocco (nowadays part of canton of the Grisons in Switzerland) in 1592. At an early age he started to work for the Jesuit Order, which he joined as a lay brother in 1625. Since then he had worked as the architect of the province of Bohemia, providing designs for numerous Jesuit establishments in Czechia, Moravia and Silesia. He died on 15 June 1669 in Glatz (czech.: Kladsko, pol.: Kłodzko) leaving there an extensive collection of architectural drawings.

Until recently, Pitz has been known only from a short note in an article by Josef Špatný.¹ New information appeared in two works, written under the supervision of prof. Jiří Kroupa at the Masaryk University in Brno. Lenka Čěšková gathered archival notices about the architect and discussed his designs for the Jesuit church and college in Troppau (czech.: Opava, pol.: Opawa),² and Dana Toufarová wrote an outline of his life and artistic output. In an extensive dissertation, she ascribed to him several designs preserved in the Archive of the Southern Poland Province of the Society of Jesus in Cracow (APPPTJ), identified many buildings for which they were intended, analysed archival documentary sources and tried to compile his biography.³ Nevertheless, her study may be supplemented with some previously unknown designs, preserved in the Jesuit Archive in Kłodzko (AKJK), as well as a few drawings in Cracow, which have not been included in previous publications.

The AKJK's collection, kept in the Jesuit house in Glatz, comprises 282 documents. Many of them, dating back to times, when the Knights Hospitaller had the right of patronage over the local parish church, are original vellum deeds, valuable as sources for the history of Glatz County and whole Kingdom of Bohemia. Since 1624, when the church was taken over by Jesuits, the archive has also kept documents of the Jesuit Order, related to their college, and various architectural drawings.⁴ After Glatz was incorporated into Poland, the archive aroused no one's interest, the room in which it was housed was publicly accessible and unsecured. In the 1980s some documents, including a significant part of the graphic collection, were moved to the Jesuit archive in Cracow (APPPTJ).

The documents removed to Cracow attracted attention of some scholars. For example, Dariusz Galewski⁵ published several articles on architectural drawings,

1 J. Špatný, "Výtvarní umělci a umělečtí řemeslníci mezi jesuity staré provincie české", *Zprávy České provincie T. J.*, 1940, 3, p. 8.

2 L. Čěšková, 'Collegii Societatis Jesu conceptus, et ideae'. Plánování, výstavba a funkce jezuitských kolejí v Opavě a v Jihlavě ve druhé polovině 17. a na počátku 18. století, master thesis under the supervision of prof. Jiří Kroupa, T.G. Masaryk University in Brno, 2005, pp. 49–53, <https://is.muni.cz/th/mclady/?so=ta;objem=1> [accessed 20 February 2021].

3 D. Toufarová, *Jezuité a architektura v české provincii v letech 1625 až 1675. Tradice a stavební praxe řádu na příkladu několika jezuitských kolejí*, doctoral dissertation under the supervision of prof. Jiří Kroupa, T.G. Masaryk University in Brno, 2019, <https://is.muni.cz/th/dg9r0/> [accessed 20 February 2021].

4 About history of the archive see: B. Bretholz, *Das Pffarei-Archiv in Glatz und das Köglerische Urkunden- u. Aktenarchiv in der Pffarre Ullersdorf*, Glatz, 1928.

5 D. Galewski, "Zespół siedmiu rysunków projektowych z XVII i XVIII wieku dotyczących kościoła jezuitów w Kłodzku", in: *Z dziejów rysunku i grafiki na Śląsku oraz w kolekcjach i zbiorach ze Śląskiem związanych. Materiały sesji Oddziału Wrocławskiego Stowarzyszenia Historyków Sztuki*, Wrocław,

including some of Pitz's designs, but did not identify them or specify their authorship.⁶ All drawings kept in Cracow were inventoried in 2012–2013 by students of the Institute of Art History (Jagiellonian University), under the supervision of prof. Andrzej Betlej and photographed by Agnieszka Borkowska. Drawings preserved in the AKJK were discovered thanks to the recent works on securing, restoration and survey of all archival resources, initiated by the parish priest, Fr Robert Mól and Henryka Szczepanowska, with the support of the historian Mieczysław Kowalcze and engineer Grzegorz Zajączkowski. In 2018, we drew up an inventory of documents, which showed that only about 48 percent of archival materials recorded in the inventory from 1928 have survived.⁷ It turned out that, apart from documents, the archive holds also numerous drawings from the seventeenth and eighteenth centuries. Having documented the collection,⁸ we proceeded to the analysis of architectural designs, which allowed us to identify drawings by Pitz. Some of them show alternative versions of designs already linked with the architect, others can be attributed to him on the basis of distinctive architectural motifs or details such as distinctive linear scale marked with dots, or the way of drawing crosses. Some purely hypothetical conclusions can also be made on the basis of watermarks on paper used by Pitz. Our conclusions, presented in May 2019, were consistent with the results of Toufarová's research, published shortly thereafter.⁹

23–24 marca 1999, eds. B. Czechowicz, A. Dobrzyniecki, I. Żak, Wrocław, 1999, pp. 35–43; idem, "Wanitatywny rysunek ze zbiorów kłodzkich jezuitów", in: *Sztuka i dialog wyznań. Materiały Sesji Stowarzyszenia Historyków Sztuki, Wrocław, listopad 1999*, ed. J. Harasimowicz, Warszawa, 2000, pp. 351–356; idem, "Projekt prospektu organowego w kościele jezuitów w Kłodzku. Przyczynek do związków pomiędzy sztukami plastycznymi a muzyką w 1 połowie XVIII wieku", in: *Materiały z ogólnopolskiej sesji naukowej Rafał Maszkowski (1883–1901), Tradycje Śląskiej Kultury Muzycznej*, 2005, 10, pp. 127–131; idem, "Castrum doloris generała Towarzystwa Jezusowego Goswina Nickela (1582–1664)", *Zeszyty Muzeum Ziemi Kłodzkiej*, 2011, 11, pp. 159–163.

6 D. Galewski, "Architektura budowli zakonnych w świetle projektów ze zbiorów kłodzkich jezuitów", in: *Silesia Jesuitica. Kultura i Sztuka zakonu jezuitów na Śląsku i w hrabstwie kłodzkim 1580–1776. Materiały konferencji naukowej zorganizowanej przez Oddział Wrocławski Stowarzyszenia Historyków Sztuki (Wrocław 6–8 X 2011) dedykowane pamięci Profesora Henryka Dziurli*, eds. D. Galewski, A. Jezierska, Wrocław, 2012, pp. 111–123.

7 We are grateful to all who have made it possible for us to conduct this research. In particular to: Henryka Szczepanowska, for the initiative and encouragement; Fr Robert Mól, for hospitality and zealous support of extensive scholarly and conservation work; Grzegorz Zajączkowski for logistical help and care for the entire project; and Mieczysław Kowalcze for kind and fruitful cooperation. We would also like to thank our colleagues and former students of the Art History Institute of the Jagiellonian University, who compiled an inventory of graphic collections transferred from Kłodzko to Cracow, especially prof. Andrzej Betlej, dr Agata Dworzak and Agnieszka Borkowska, who kindly provided us with high quality photographic documentation. We are also grateful to dr Joanna Wolańska for proofreading this text.

8 Designs preserved in Glatz (AKJK) have not been provided with shelf marks.

9 The first results of our works were presented at the meeting of the Commission on Art History of the Polish Academy of Arts and Sciences in Cracow on 14 March 2019. A brief summary of the speech has been published as: K. Blaschke, M. Kurzej, "Rysunki ze zbiorów Archi-

The design for the Jesuit college in Lublin (preserved in Cracow) (Fig. 1) may be Pitz's earliest surviving work.¹⁰ The drawing was inscribed in pencil: "Kolege Lublinensis Simon Bic". However, mistakes and poor handwriting suggest that this is not an autograph inscription, but rather was copied from another piece of paper, originally attached to the design (maybe a binding). Even though an indirect source, it may be considered reliable. Toufarová dated it to c. 1620, which means that it was drawn when the church's façade¹¹ (finished in 1617)¹² had already been built. Unfortunately, Pitz did not distinguish between the existing and planned walls. However, it should be noted that there are some noticeable differences between the drawing and the completed church (the former depicts square-plan towers, while in the latter they are on a rectangular plan), so the design must have been made before the construction had begun. It can't be a mistake: the architect precisely showed the differences between the two chapels in the eastern part of the church. Therefore it must be assumed that Pitz's designs preceded those by Giacomo Briano, must date from before 1616 and thus are the first proof of the former's architectural activity prior to his works in Bohemia and Moravia.

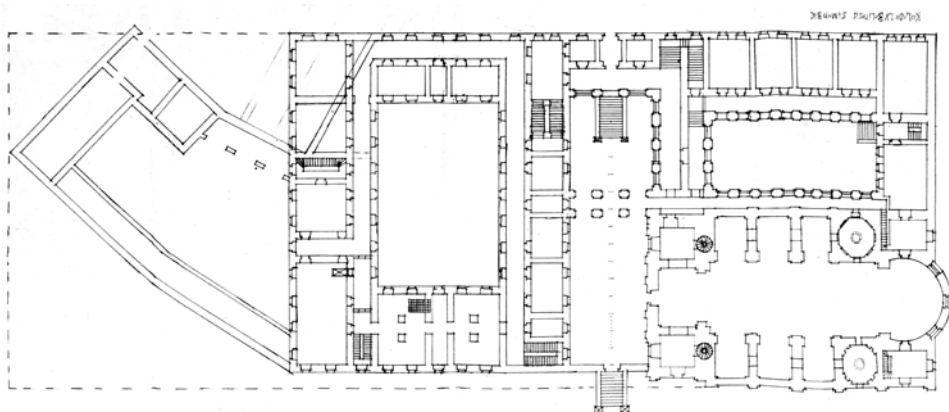


Fig. 1. Simon Pitz, design for the Jesuit college in Lublin, APPPTJ, shelf mark: 5016/135, photo: A. Borkowska

Pitz's design for the Lublin college was not fully realised, but served as a starting point for elaborating the final version. According to the design, the gallery that connected the old college with the sacristy to the north of the church, above the

wum Klasztoru Jezuitów w Kłodzku" in: "Kronika Komisji Historii Sztuki Polskiej Akademii Umiejętności za rok 2019", *Folia Historiae Artium. Seria Nowa*, 2020, 18, p. 112.

10 Blaschke, Kurzej, op. cit., p. 112.

11 Toufarová, op. cit., p. 311.

12 For the church façade see: J. Paszenda, *Budowle jezuickie w Polsce XVI-XVIII w.*, vol. 1, Kraków, 1999, pp. 149, 255, Fig. 15. A notice (p. 249) about a construction of tower helms in 1615–1616, more likely refers to the turret.

passage to the city, was to be retained. In order to reduce the difference between levels in the passage, the architect designed two flights of stairs. Pitz also planned to tear down a tower, forming part of the town's defence walls, which was eventually preserved.

Among the earliest and most important of Pitz's designs are those for the Jesuit church in Lutsk (pol. Łuck, ukr. Луцьк) (Fig. 2). One of them, surviving in Cracow (Fig. 3), was published by Galewski, who interpreted it as an eighteenth-century survey drawing.¹³ Toufarová noticed minor differences between the drawing and the existing building, in the plan of one of the towers and domes in the corners of the building. She recognised Pitz as the author of the drawing, but interpreted it as a copy of a design by Briano, who was regarded as the author of the church in the earlier literature. Moreover, she considered Pitz too young to have designed the church himself, as in 1616, when the foundations were laid, he was only 24 years old.¹⁴

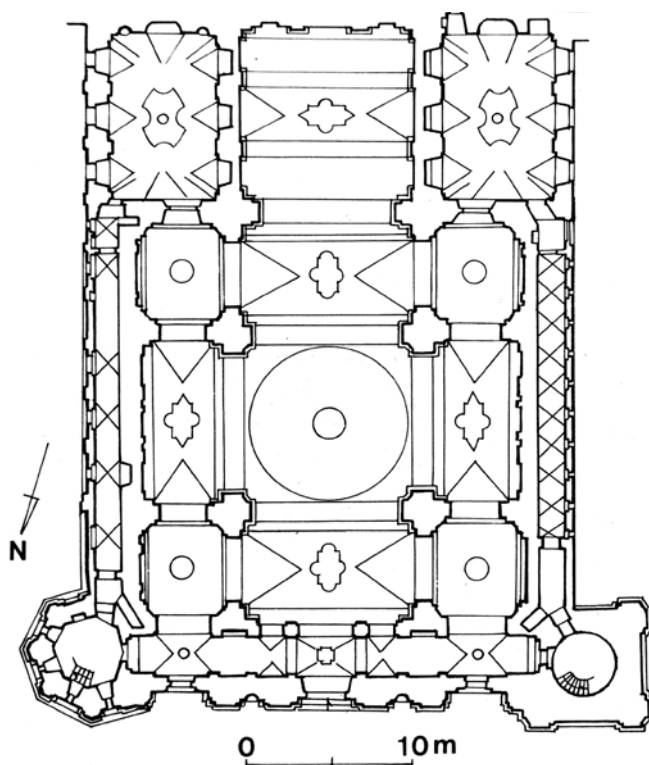


Fig. 2. Lutsk, former Jesuit church (now Cathedral), floor plan (after: Brykowska, M., "Kościół Jezuitów w Łucku i architektura zakonu jezuitów na Wołyniu i Podolu w 1. Połowie XVII wieku", in: *Sztuka kresów wschodnich*, II, ed. J.K. Ostrowski, Kraków, 1996, pp. 65–84)

¹³ Galewski, "Architektura...", p. 85.

¹⁴ Toufarová, op. cit., pp. 307–309.

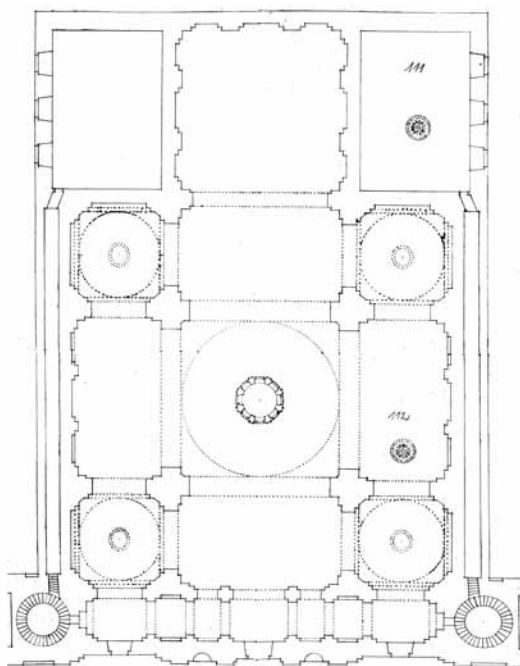


Fig. 3. Simon Pitz (attributed to), design for the Jesuit church in Lutsk, APPPTJ, shelf mark: 5016/111–112, photo: A. Borkowska

However, the AKJK archives hold three more drawings that can be associated with this church. One of them shows a cross section (Fig. 4), almost identical to the completed church, and two other designs (Fig. 5), drawn on a single sheet of paper, present two alternative versions of the plan: a conventional, cruciform arrangement, and in a form similar to the final design, with square nave and characteristic corridors inside the outer walls. The floorplan of the church, shaped as a cross-in-square, with a spacious porch, and a short chancel, may have been inspired by the church of the Escorial, which was widely known at the time from the etchings by Pieter Perret. Another similarity shared by these two plans are the corridors in the thickness of the wall, which in Lutsk were replicated on the upper floors, probably for defensive purposes.

The church in Lutsk was built according to above-mentioned plans with only minor adjustments.¹⁵ Therefore the previous views on the authorship of the Lutsk

¹⁵ The church in Lutsk was completed in the 1630s and consecrated in 1639. A different, octagonal plan of the north tower results from its adaptation to an earlier well head, preserved in its foundations. See: M. Brykowska, "Kościół Jezuitów w Łucku i architektura zakonu jezuitów na Wołyniu i Podolu w 1. połowie XVII wieku", in: *Sztuka kresów wschodnich*, II, ed. J.K. Ostrowski, Kraków, 1996, p. 66.

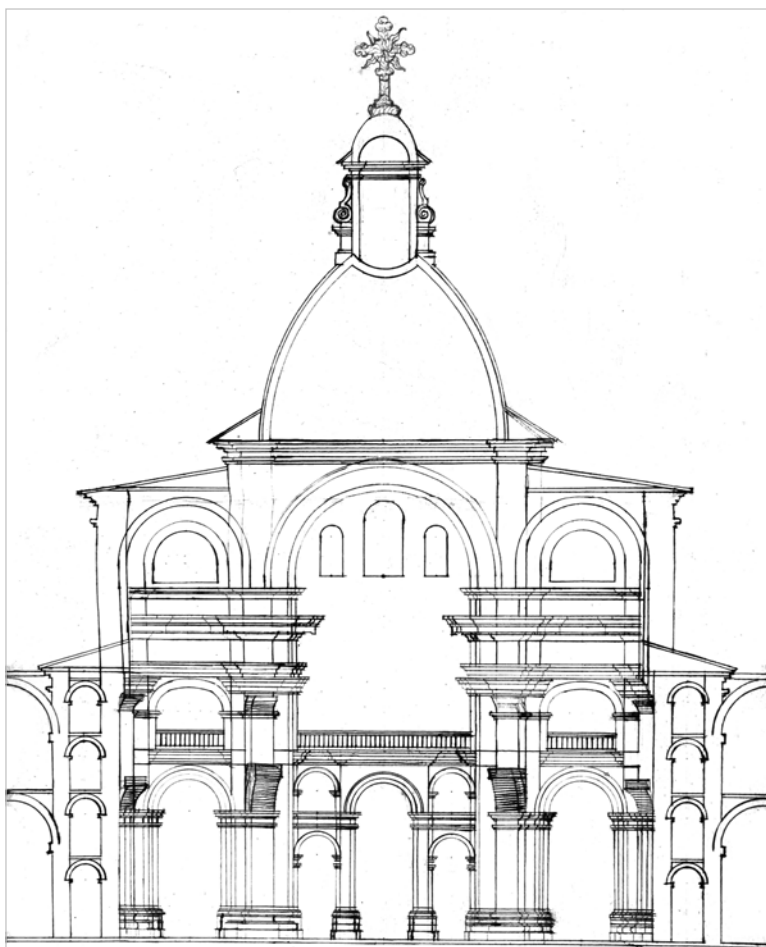


Fig. 4. Simon Pitz (attributed to), design for the Jesuit church in Lutsk, section, AKJK, photo: K. Blaschke

church must be revised.¹⁶ So far, it has been linked with Giacomo Briano, an outstanding Jesuit architect, known for his great talent as well as for his quarrelsomeness, documented by numerous sources. This attribution, although widely accepted, is only a hypothesis based on relatively weak premises. Briano's stay in Lutsk was documented in 1616–1617 and 1619–1620, but his involvement in laying the church's foundation is attested indirectly. It is known that Briano arrived in Ostrog several years later, when the foundress of the college asked to be sent "the brother

¹⁶ Blaschke, Kurzej, *op. cit.*, p. 112.

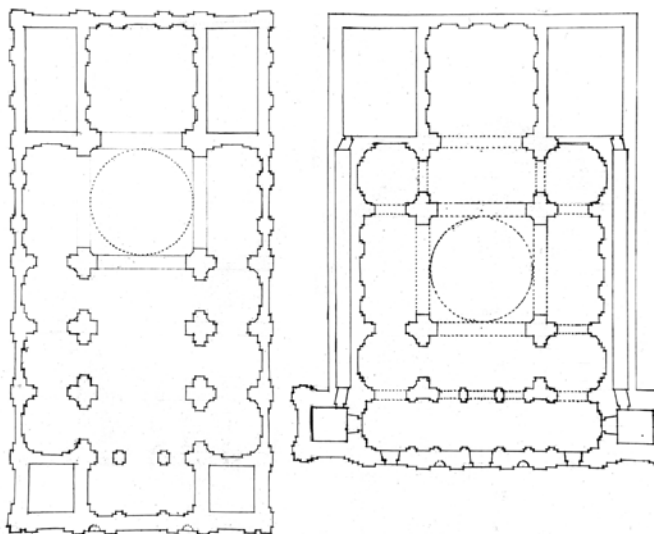


Fig. 5. Simon Pitz (attributed to), two designs for the Jesuit church in Lutsk, AKJK, photo: K. Blaschke

Italian, who laid the foundations of the Lutsk church without a single crack”.¹⁷ Briano’s authorship had already been questioned, e.g. by Jerzy Paszenda, who noted that between the architect’s arrival in Lutsk in March 1616 and the blessing and laying of the cornerstone on 6 August of that year there was enough time to make the designs, but it would not be enough to send them to Rome for approval.¹⁸ Young age is not a convincing argument against his authorship, as Briano, just three years older than Pitz, at the exactly same age (24 years) had become the main architect of the Jesuit province of Venice.¹⁹ The designs do not prove, however, that Pitz had visited Lutsk: he may have just as well drawn them knowing only the size of the plot and general guidelines.

A similar dating of the designs for Lutsk and Lublin is indicated by the presence of the same watermarks with the motif of a jug with flowers. The same watermark is also present on a design for a church façade (Fig. 6) and a parapet wall (Fig. 7), so it’s likely that they too were planned for buildings in Poland. These two designs were neither drawn nor composed very skilfully. Unusual features of the façade – the only such design in the surviving oeuvre of Pitz – are the disproportionally tall upper storey and the central part projecting forward in relation to the side towers. The parapet has stocky arches with no organic connection to the crowning.

17 J. Paszenda, “Biografia architekta Giacomo Briano”, *Biuletyn Historii Sztuki*, 35, 1973, pp. 11–12; idem, “Dzieje budowy kościoła i kolegium Jezuitów w Łucku”, *Kwartalnik Architektury i Urbanistyki*, 45, 2000, pp. 34–44.

18 See: Paszenda, “Biografia...”, p. 12.

19 J. Poplatek, J. Paszenda, *Słownik jezuitów artystów*, Kraków, 1972, pp. 89–92.

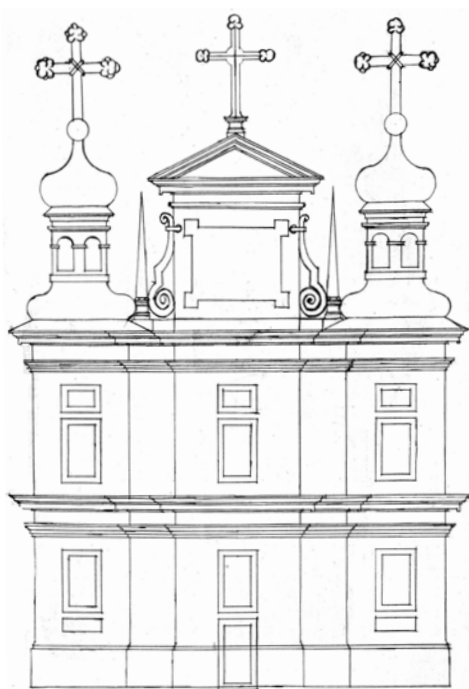


Fig. 6. Simon Pitz (attributed to), design for a church, AKJK, photo: K. Blaschke

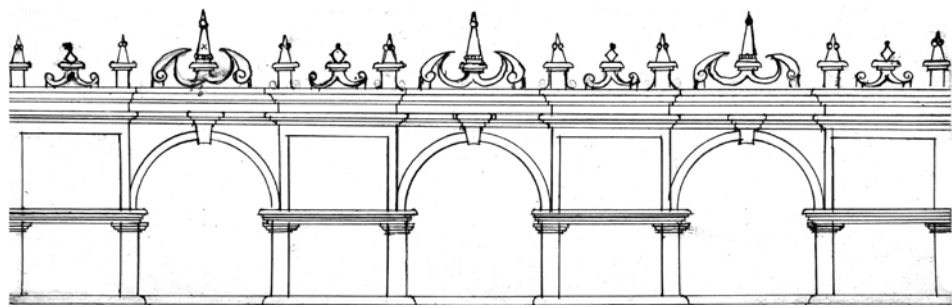


Fig. 7. Simon Pitz (attributed to), design for a rooftop parapet, AKJK, photo: K. Blaschke

Another group consists of designs Pitz made for the Jesuit church in Jitschin (czech.: Jičín). Toufarová devoted special attention to this architectural complex, and published three drawings (APPPTJ, shelf mark: 5016/100, 5016/105, 5016/113), which she dated to the period shortly before the death of the founder, Albrecht Wallenstein, in 1634.²⁰ In the same archive there are two additional projects related to this building, which – like the previously mentioned – depict a church whose

²⁰ Toufarová, op. cit., p. 117.

chancel is incorporated within the college buildings, while the nave is flanked by chapels and a twin-tower façade, which would have been clearly visible from Jitschin's main square. Both versions are similar to one of the designs published by Toufarová.²¹ Its characteristic features are a chancel divided into two bays, one of which is surmounted by an oval and the other by a circular dome, and pairs of domed chapels adjoining every second bay of the nave. In one of the designs, Pitz included two pairs of such chapels (on square, not rectangular plans, as in the version published by Toufarová) (Fig. 8), and in the other one, as many as three, which makes it one of the most monumental and complex buildings in his oeuvre (Fig. 9).

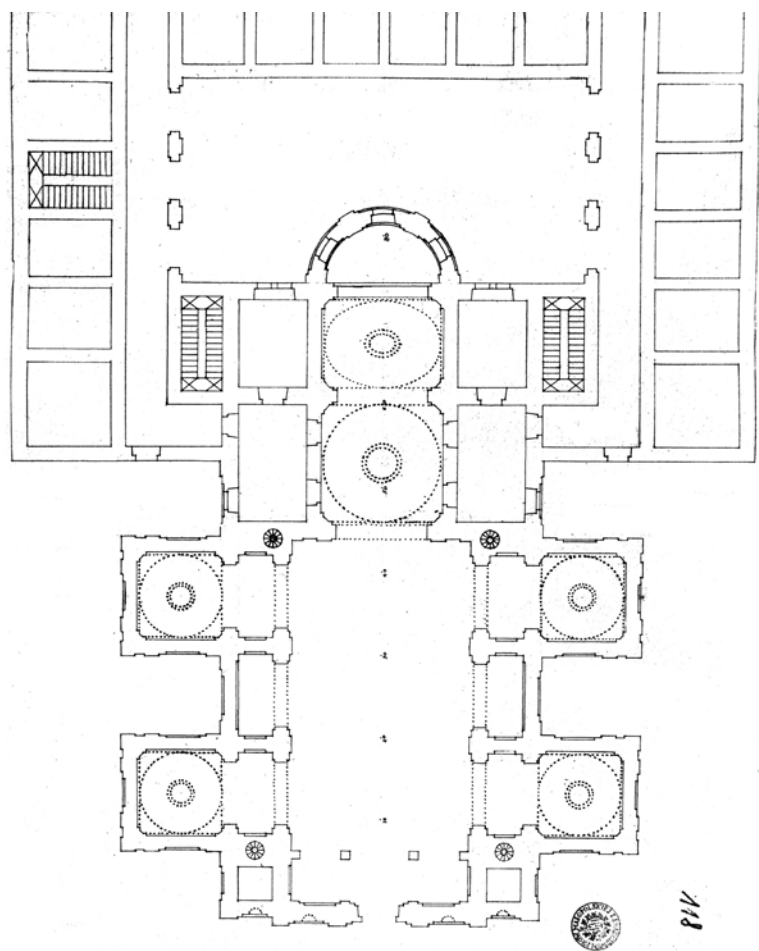


Fig. 8. Simon Pitz (attributed to), design for the Jesuit church in Jitschin, APPPTJ, shelf mark: 5016/118, photo: A. Borkowska

21 Ibid., p. 119 (there is a wrong reference number—5016/113 instead of 5016/118).

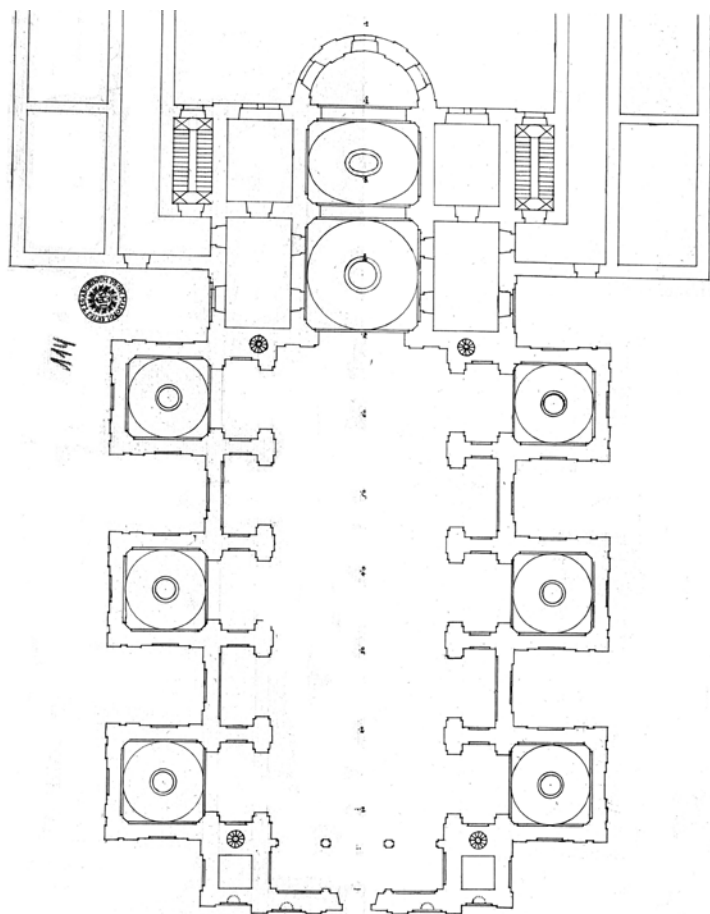


Fig. 9. Simon Pitz (attributed to), design for the Jesuit church in Jitschin, APPPTJ, shelf mark: 5016/114, photo: A. Borkowska

The AKJK preserves one more design for the Jesuit church in Jitschin, but not by Pitz. Compared with his works, this one depicts a more standard building, with a semicircular apse, three pairs of rectangular chapels flanking the nave and a twin-tower façade facing south (Fig. 10). The design differs from the works of Pitz not only in the architectural composition, but also in details such as the marking of altars or numbers indicating the function of rooms in the cloister. The building shown on it is almost identical to the church marked on a city plan drawn by Nicolò Sebregondi in 1633.²² According to Toufarová, from Jitschin Pitz moved to

²² For this plan see: M. Ličeniková, "Úloha Niccolò Sebregondiho ve službach vevody Albrechta z Valdštejna", in: *Albrecht z Valdštejna. Inter arma silent musae*, eds. E. Fučíková, L. Čepička, Praha, 2007, pp. 245–248.

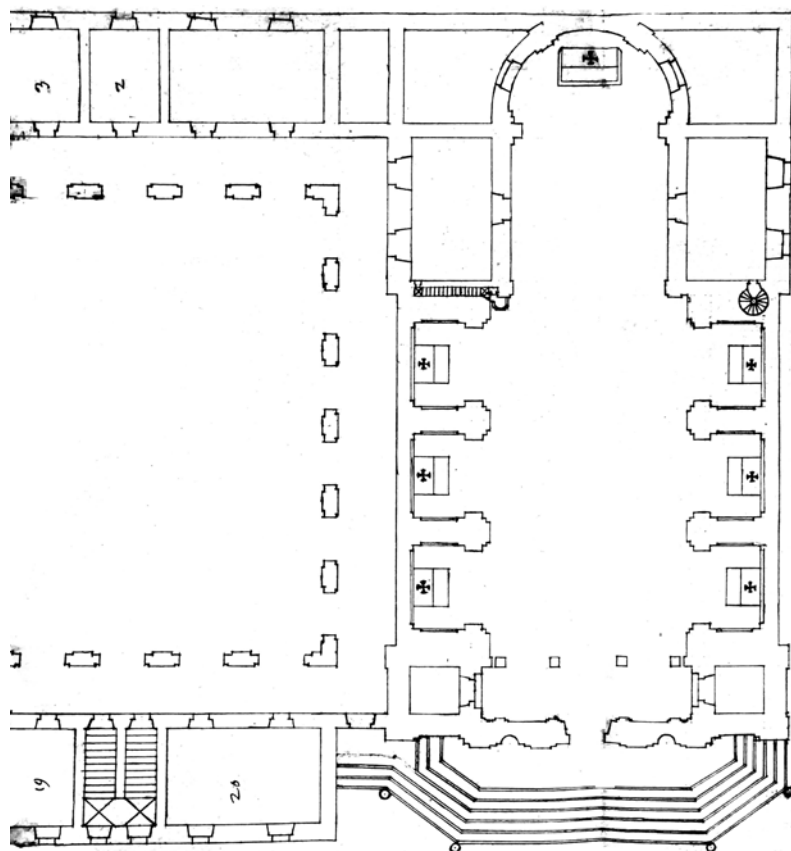


Fig. 10. Unknown architect (perhaps Nicolò Sebregondi), design for the Jesuit church in Jičín, AKJK, photo: K. Blaschke

Kuttenberg (czech.: Kutná Hora), where he stayed from 1634 to 1641, and probably executed some designs that have not survived.²³ Among the plans preserved in the Cracow archive there is a series of designs that can be linked with Kuttenberg. One of them (Fig. 11), depicting a whole complex of buildings, with a church surrounded by five courtyards, is measured. The units have not been specified, but if, similarly to other projects, the measurement is in ells (1 ell = approx. 70 cm), the size of the building plot may be estimated at approx. 182 by 104 m. Such a huge building complex could probably fit only in Kuttenberg, where the Jesuits owned a very spacious square, acquired as early as 1626.²⁴ Other designs (APPPTJ, shelf marks:

²³ Toufarová, op. cit., p. 314.

²⁴ See: J. Frolík, "Archaeological examination of medieval towns in Bohemia (An overview by an archaeologist)", *Analecta Archaeologica Ressoiviensia*, vol. 7: *Archeology in Town. a Town in Archeology*, 2012, p. 83; J. Záhorka, "Jezuitská kolej v Kutné Hoře", in: J. Záhorka, L. Jouza,

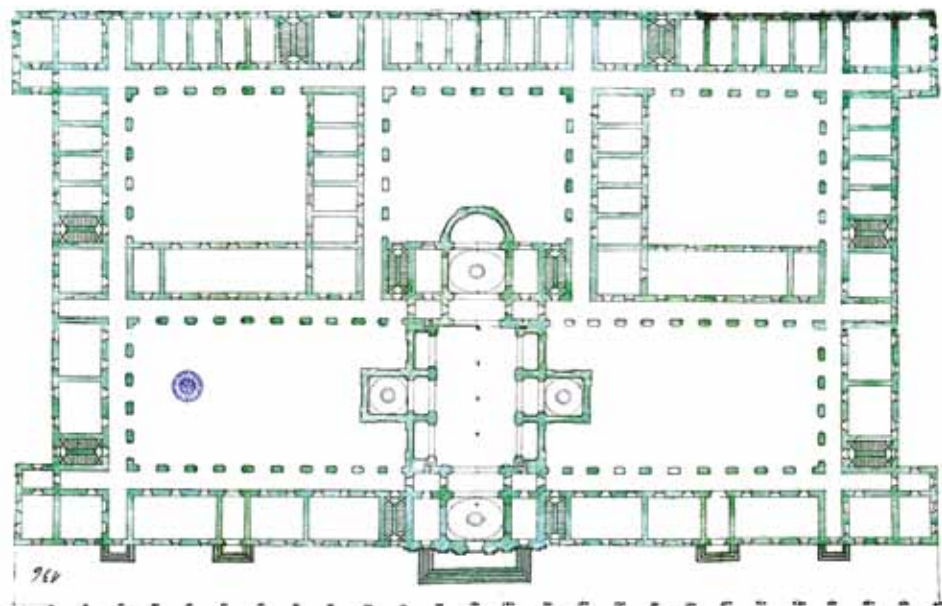


Fig. 11. S. Pitz (attributed to), design for a complex of buildings with a church, APPPTJ, shelf mark: 5016/136, photo: A. Borkowska

5016/115, 5016/124, 5016/126) depict different versions of an imposing church with a façade incorporated into a building frontage and a transept reduced to two symmetrical chapels. This group also includes an interesting object, preserved in the AKJK: a cardboard sheet on which Pitz impressed the outlines of walls with a stylus but had not marked them with ink. Later (probably when the archive was organised in 1690), the unfinished drawing was used as a cover of another document (Fig. 12).

The Cracow part of the collection includes a design for the Jesuit novitiate (seminary) in Böhmisches Krumau (czech Český Krumlov) (the identification raises no doubts, as one of the sheets is inscribed on the reverse: “pro seminario Crumloviensi ideae variae”) (Fig. 13). It may be assumed that Pitz’s concept was developed before the construction of the existing building, which started in 1650.²⁵ Pitz planned a much bigger complex, the eastern part of which was to be broader than in the completed edifice, with one more bay in the front. Moreover, an h-shaped junction with a corridor and two staircases was planned to the west of the completed part (in the place of the present garden), and another vast building with four big rooms separated with cross-shaped corridors was envisioned behind it. Its implementation would have been very difficult, because it would require not only the

M. Vinglerová et al., *Jezuitská kolej v Kutné Hoře: stavba – dějiny – umělecká výzdoba*, Kutná Hora, 2011, pp. 5–24.

²⁵ See: *Umělecké památky Čech*, I, Praha, 1977, p. 219.

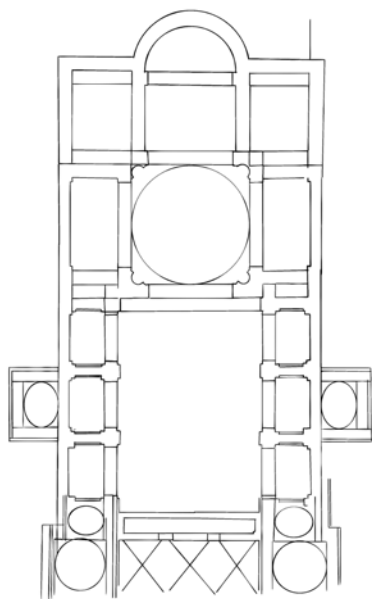


Fig. 12. Simon Pitz (attributed to), unfinished design for a church, AKJK

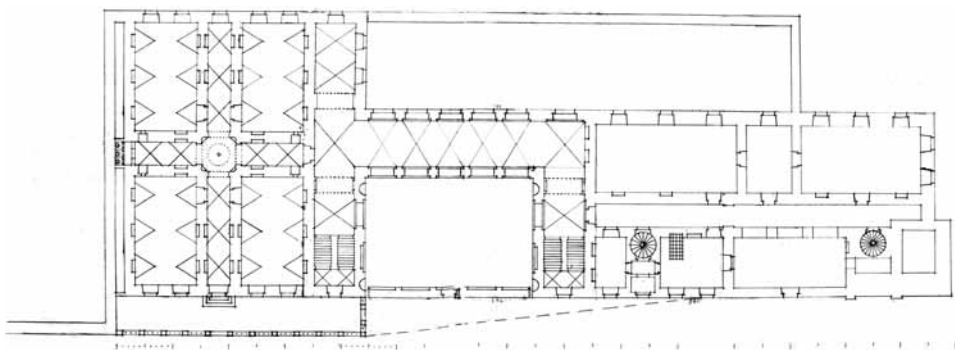


Fig. 13. Simon Pitz (attributed to), design for the Jesuit seminary in Böhmisches Krumau, APPPTJ, shelf mark: 5016/134

purchase of three more houses, but also the construction of a high platform in the place of their backyards. The AKJK holds also an alternative design for this part, on a roughly square plan (Fig. 14), in which the body of the church is two bays shorter.

Toufarová drew attention to a group of Pitz's plans for the Jesuit church and college in Königgrätz (czech.: Hradec Králové), preserved in Cracow, which she dated to 1650–1651. None of them was implemented, but they are easy to identify thanks to the fact that an old tower, called Kropačka,²⁶ located near the chancel

²⁶ Toufarová, *op. cit.*, pp. 169–176.

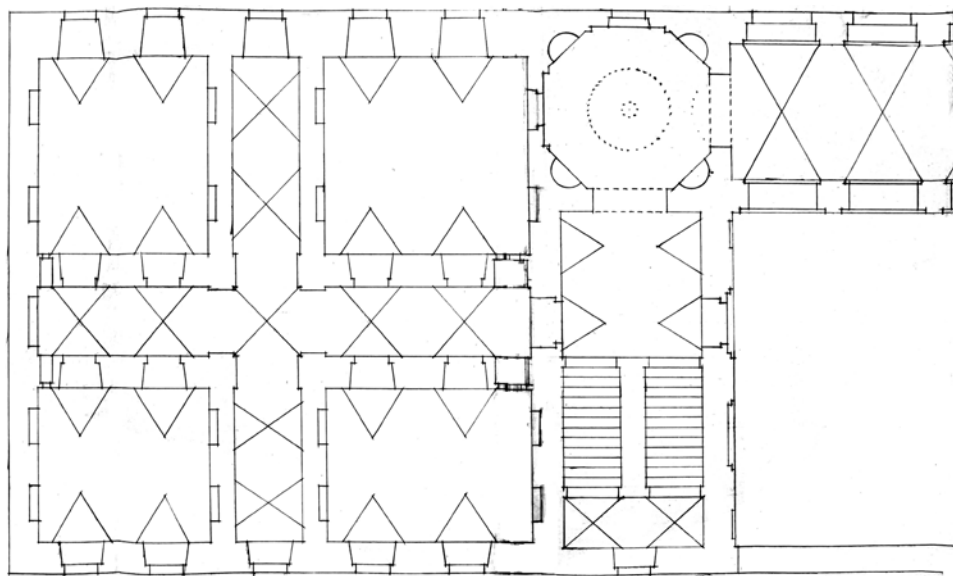


Fig. 14. Simon Pitz (attributed to), design for the Jesuit seminary in Böhmisches Krumau, AKJK, photo: K. Blaschke

of the church, was marked on the drawing. A design for the eastern part of the southern elevation of the same complex survives in the AKJK (Fig. 15). It shows that Pitz wanted to visually connect the elevations of rooms behind the chancel with the college façade using cornices and frames. The dominant feature of this part of the building was the tower, distinguished by its rustication and a cupola extending above the ridge of the church roof. The drawing does not match exactly any of the known floorplans, so it may be concluded that originally there must have been other Pitz's designs.

According to Toufarová, in the 1650s Pitz was present also in Klattau (czech.: Klatovy), Neisse (czech.: Nisa, pol.: Nysa) and Komotau (czech Chomutov), making designs for the local Jesuit establishments. The most numerous group of drawings, for Komotau, consists of five versions of designs for the church structure (APPPTJ, shelf marks: 5016/125, 5016/131, 5016/139, 5106/141 – Fig. 16, 5016/143). The main differences between them are the shape of the chancel's end, and a corridor along the sidewall. The sixth drawing (Fig. 17), described as a project for the local seminary ("pro seminario Commotoviensi"), shows a probably freestanding building with an unusual layout of three piles, with the front one made up of two galleries spanned between three avant-corpses.

A large number of surviving drawings allows for a reconstruction of Pitz's working method. Like many other architects of his time, he first traced the main outlines of walls on paper, using a ruler and a stylus, which made it easier to change

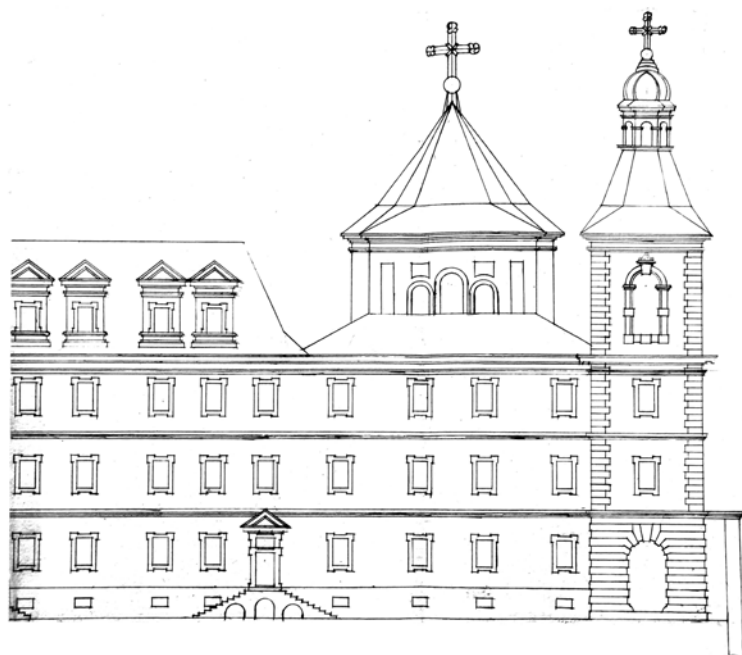


Fig. 15. Simon Pitz, design for the Jesuit church and college in Königgrätz, elevation, AKJK, photo: K. Blaschke

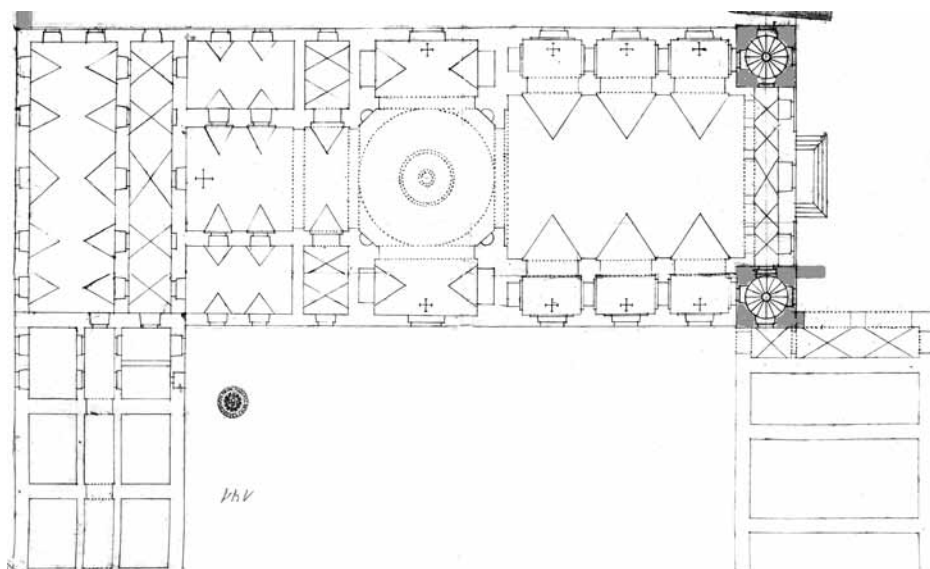


Fig. 16. Simon Pitz (attributed to), design for the Jesuit church in Komotau, APPPTJ, shelf mark: 5016/141, photo: A. Borkowska

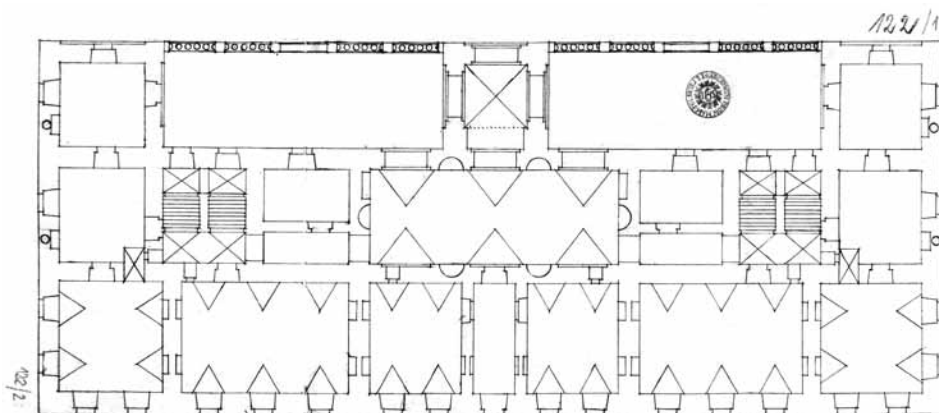


Fig. 17. Simon Pitz (attributed to), design for the Jesuit seminary in Komotau, APPPTJ, shelf mark: 5016/122, photo: A. Borkowska

the concept during work. Then he drew the final version in ink, applied details, and sometimes also coloured the walls using quite random colours in wash (in buildings undoubtedly built of brick it is grey, green or yellow). It may be assumed that Pitz, like e.g. Giacomo Briano,²⁷ copied his drawings sent for approval and stored their copies, and it is precisely of such drawings that a significant part of the Glatz collection made up.

Many of Pitz's surviving designs are preliminary drawings. He usually drew multiple versions of the same design, and many of those versions shows enormous structures, sometimes bigger than anything ever built by Jesuits in this part of Europe. As an example may serve the extremely complex and at the same time unusual shape of some churches, a case in point being the designs for Jitschin, distinguished by the multiplication of domed annexes. A group of drawings showing a monumental-scale complex with three large courtyards and a free-standing church on a symmetrical, elongated Greek-cross plan, set within one of the courtyards, is also of a similar character.²⁸ Two further designs, depicting a very similar church (APPPTJ, shelf mark: 5016/107, 5016/138) and a building with two huge courtyards (Fig. 18) were probably made for the same complex. Those designs probably exceeded both the needs and means of the Order, so they served only as a basis for developing the final, much more modest proposals. This suggests that Pitz often started to work without a full awareness of what was expected from him, and the entire building process had not been as precisely thought out as one might imagine.

²⁷ See: Paszenda, "Biografia...", p. 17.

²⁸ This design (APPPTJ, shelf mark: 5016/137) was published by Galewski, "Architektura", p. 87, fig. 7, who thought that it depicts a pilgrimage site or contemplative monastery.

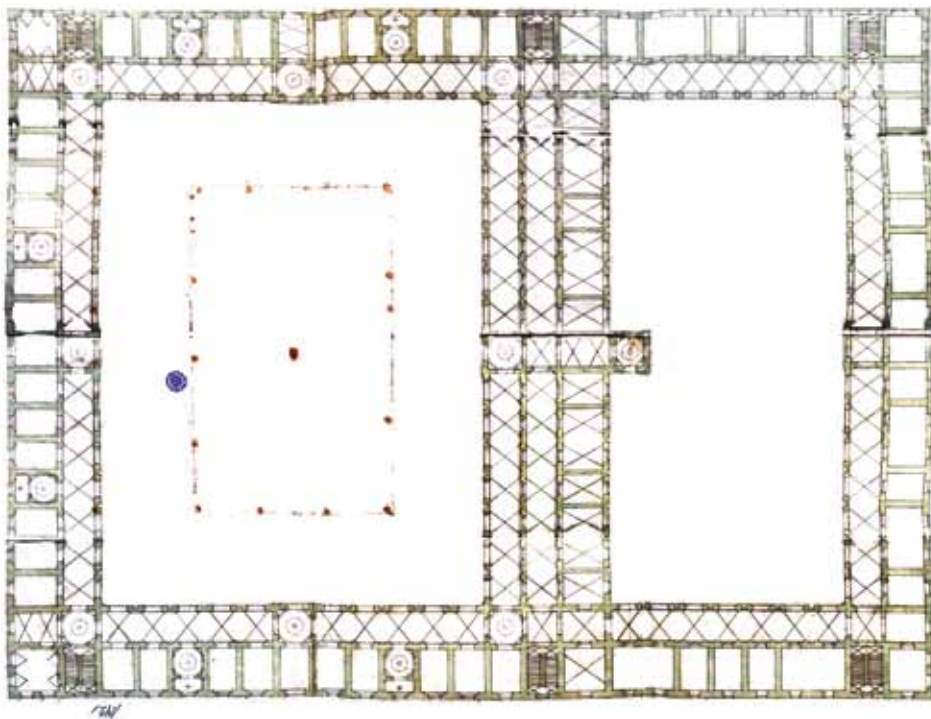


Fig. 18. Simon Pitz (attributed to), design for a building, APPPTJ, shelf mark: 5016/142, photo: A. Borkowska

There are a few further drawings by Pitz in the AKJK, which we were unable to link with any particular location. One of them is a design for a large building with a cloister and a garden (Fig. 19). It has a simple plan, with domes over corridors' crossings, commonly applied by Pitz. He used a similar layout – of a single-pile plan with a corridor in the wings – in two other designs preserved in the APPPTJ, (shelf marks: 5016/119 – Fig. 20, 5016/140 – detail), but it is unclear whether they were made for the same site. This archive also holds several drawings depicting details of such corridors (5016/92) and their domed crossings (5016/93 and 5016/91–97 – one design on two sheets). The sheets 5016/119 and 5016/97 have the same watermark (an open gate with three towers).

A group of designs by Pitz for smaller buildings is made on sheets with the same watermark – an empty cartouche (with or without a crown). There are three designs of square domed chapels (Fig. 21), incorporated within bigger buildings in the APPPTJ, while in the AKJK there are designs for a chapel in the shape of an elongated octagon and two square chapels with a cross-vault and an apse (Fig. 22). One of them is the only known sheet bearing Pitz's signature (*'Simon Pitz Soc. Jesu delineavit'*). Another design (Fig. 23) depicts a corner junction between two buildings, consisting of a T-shaped corridor and a pair of domed chapels. The last project

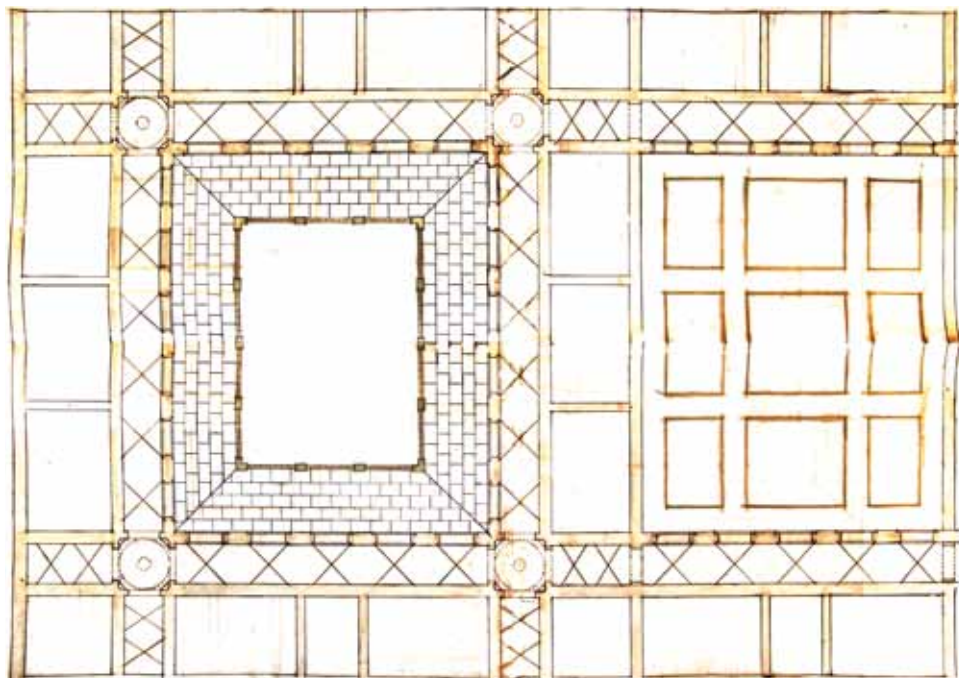


Fig. 19. Simon Pitz (attributed to), design for a building, AKJK, photo: K. Blaschke

in this group is a modest church – the only such example in Pitz's surviving oeuvre – perhaps for a rural parish in Jesuit possession (Fig. 24). Apart from the previously mentioned drawing of a church façade, there is one of a secular building of three bays with two gables (Fig. 25) (the sheet also bears a watermark with a cartouche). Its distinctive twin windows resemble those in designs associated with Baldassare Maggi.²⁹

Another design shows an unusually narrow three-bay elevation with rich Tuscan articulation (Fig. 26) (the sheet bears identical watermark as the APPPTJ drawings, shelf mark: 5016/119 and 5016/97). Proportions of the design are similar to the western façade of the seminary in Krumau, but the small tower and crosses on the roof depicted in the drawing suggest a sacred function of the projected building. There are also two designs of façades of three bays but one storey – a more modest (Fig. 27) and a richer one (Fig. 28), articulated in Tuscan Order and with a domed roof (two variants on separate sheets). Other drawings show a floorplan and a design for a façade (both on one sheet) of a two-stage tower, its helm, as well as a cross-section of a domed chapel (Fig. 29). In the AKJK there are also several designs for minor architectural details. One of them, showing twin tablets (perhaps a memorial tablet), may be linked with Pitz thanks to a watermark known from

²⁹ See J. Krčálová, *Renesanční stavby Baldassara Maggiho v Čechách a na Moravě*, Praha, 1986.

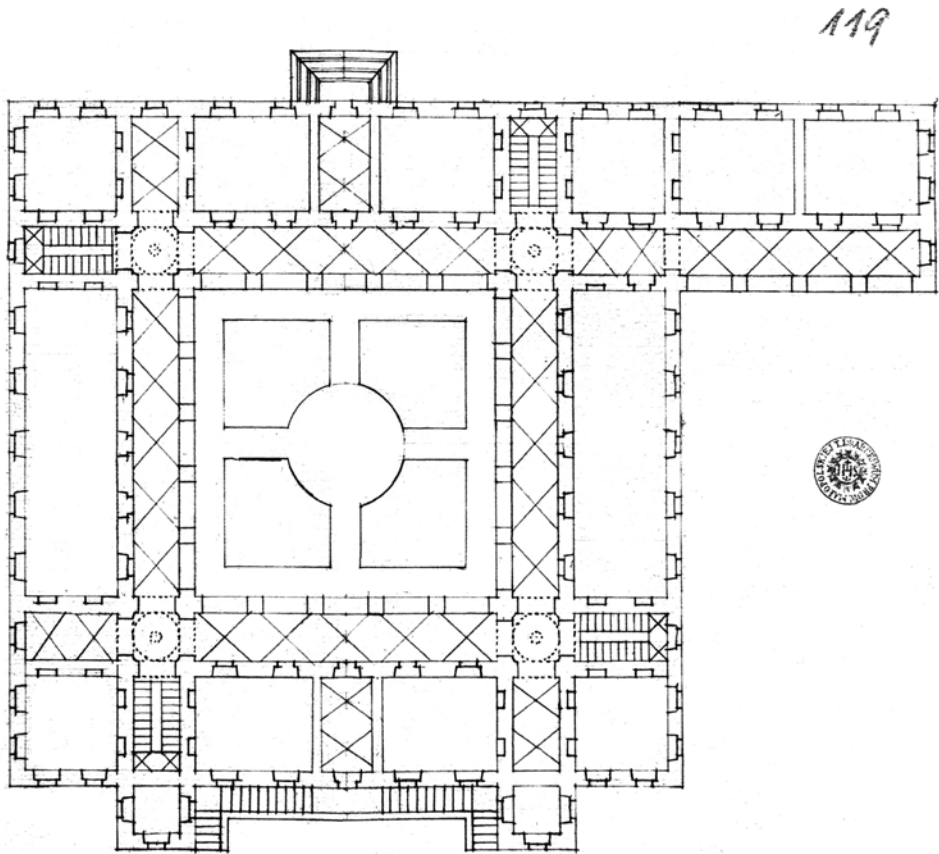


Fig. 20. Simon Pitz (attributed to), design for a building, APPPTJ, shelf mark: 5016/119, photo: A. Borkowska

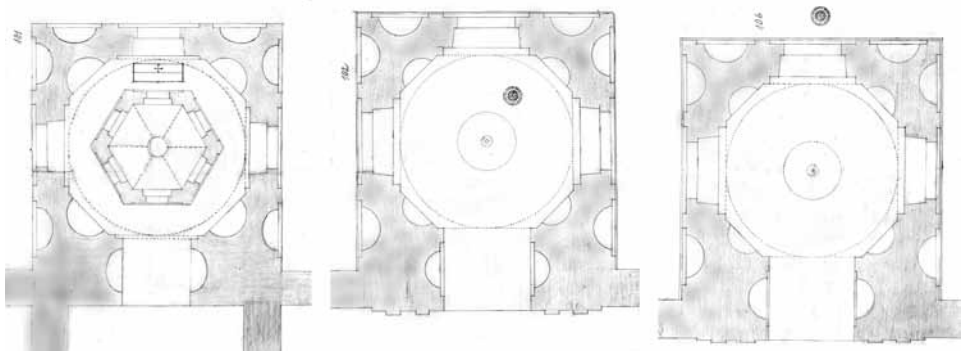


Fig. 21. Simon Pitz (attributed to), designs for chapels, APPPTJ, shelf marks: 5016/101, 5016/102, 5016/106, photo: A. Borkowska

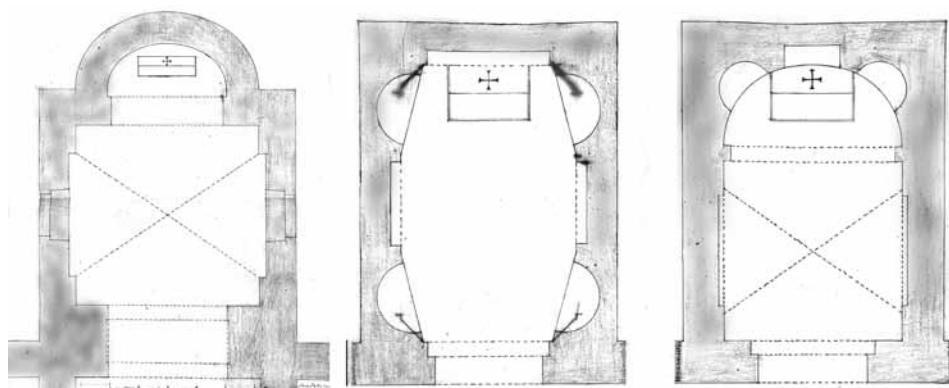


Fig. 22. Simon Pitz, designs for chapels (left – signed, center and right – attributed to), AKJK, photo: K. Blaschke

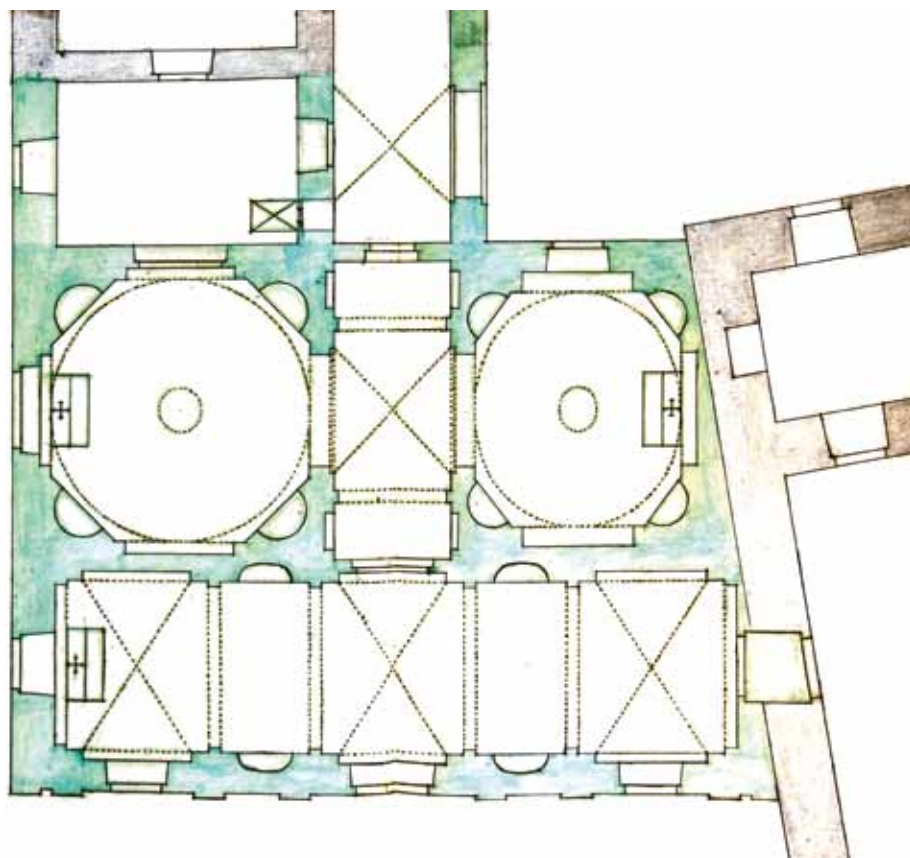


Fig. 23. Simon Pitz (attributed to), design for chapels, AKJK, photo K. Blaschke

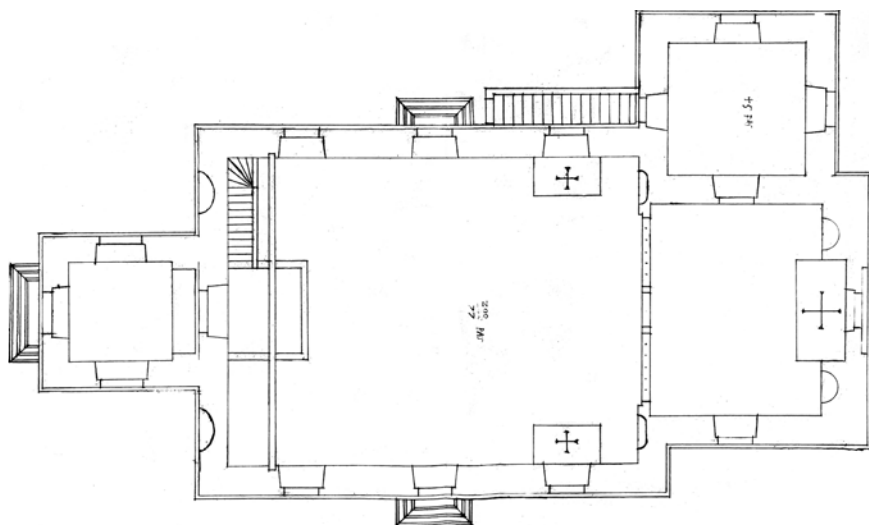


Fig. 24. Simon Pitz (attributed to), design for a church, AKJK, photo K. Blaschke

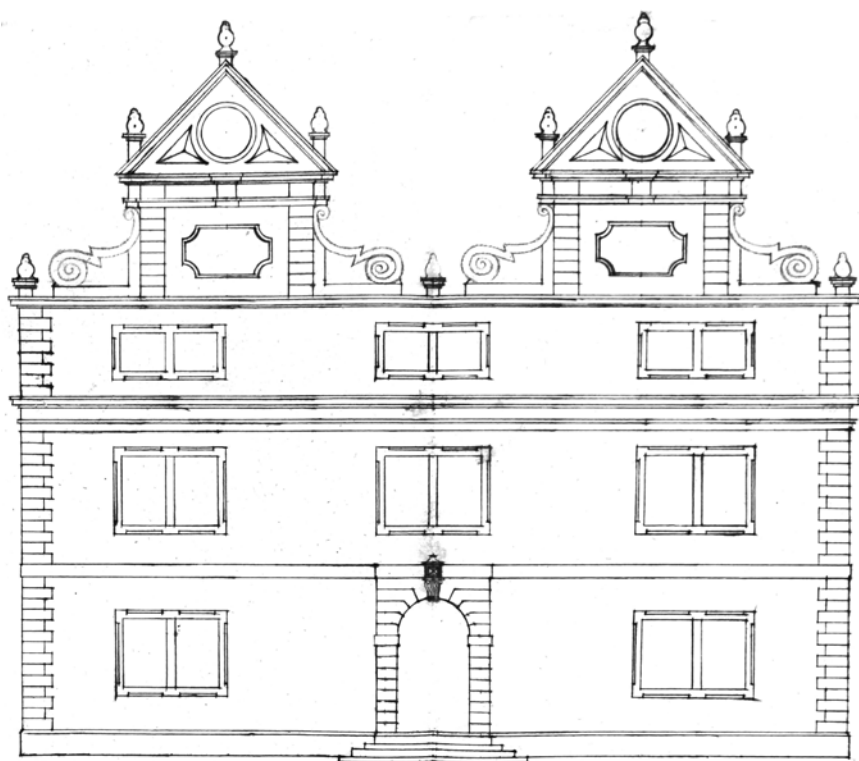


Fig. 25. S. Pitz (attributed to), design for a building, elevation, AKJK, photo: K. Blaschke

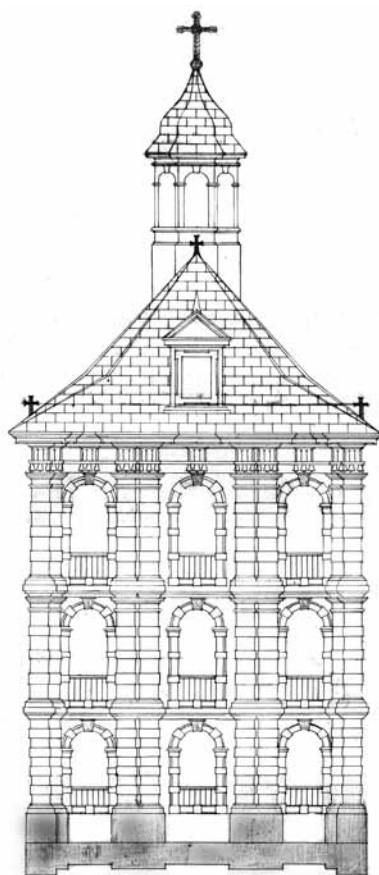


Fig. 26. Simon Pitz (attributed to), design for a building, elevation, AKJK, photo: K. Blaschke

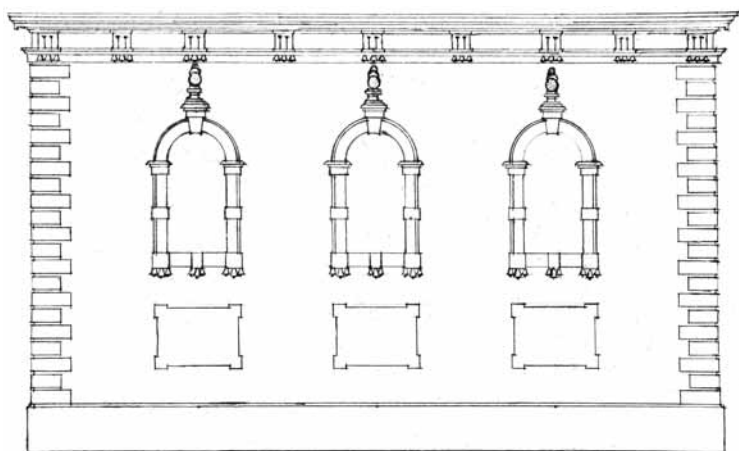


Fig. 27. Simon Pitz (attributed to), design for a building, elevation, AKJK, photo: K. Blaschke

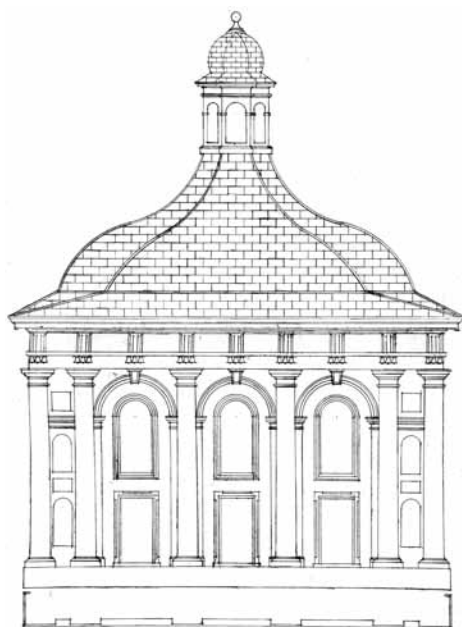


Fig. 28. Simon Pitz (attributed to), design for a building, elevation, AKJK, photo: K. Blaschke

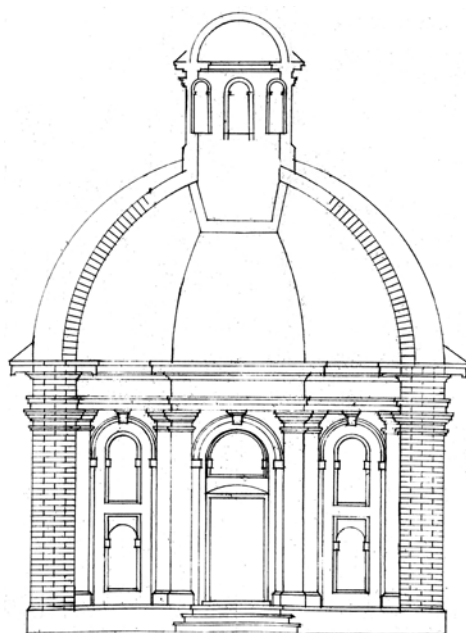


Fig. 29. Simon Pitz (attributed to), design for a chapel, section, AKJK, photo: K. Blaschke

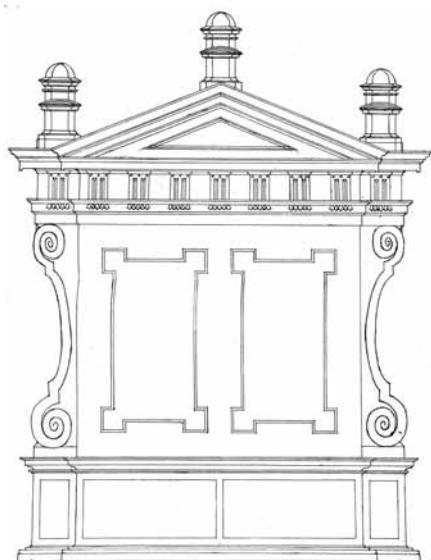


Fig. 30. Simon Pitz (attributed to), design for framed boards, AKJK, photo: K. Blaschke

one of his designs for Jitschin. The authorship of other elements, such as finials with a knob or cone, a small tower, or lateral ornaments with strapwork, is uncertain.

On the basis of Pitz's preserved works, an attempt can be made to outline the sources of his work. We do not know where he was trained, but some motifs recurring in his projects, strongly rooted in the architecture of northern Italy suggest that he must have been familiar with it well before he started working in Central Europe. North-Italian inspirations are demonstrated, among others, by his use of a dome over the chancel (and – more broadly – his treatment of the church as a complex of masses crowned with domes), which has precedents mainly in the architecture of Venice, where such a design gained popularity under the influence of medieval basilicas of St. Mark and St. Anthony in Padua. At the beginning of the fifteenth century, both of these buildings inspired remarkable structures – the former, the church of St. Salvatore in Venice,³⁰ and the latter, the Church of St. Giustina in Padua.³¹

Characteristic motifs that appear in Pitz's projects are also symmetrical domed chapels forming branches of the transept, employed, among others, in the designs for Jitschin, Troppau and an unidentified complex that may have been intended for Kutttenberg. The transept created by domed annexes gained popularity probably under the influence of the Milan church of Santa Maria Presso San Celso, in which – as in some of Pitz's designs – the crossing is also crowned with a dome. In the Marian sanctuary in Milan, these annexes were supposed to be much more exposed – the church, now an aisled basilica with an ambulatory was rebuilt possibly only after the mid-sixteenth century, according to a design from 1513, but in the original plan, approved in 1493, it was supposed to have a Latin cross plan, with the aforementioned annexes, the nave was extended by shallow niches and a polygonally closed chancel.³²

Models for another unusual motif recurring in Pitz's designs – a dome above the first bay of the nave – can also be found in the architecture of northern Italy. Pitz used it in a design, allegedly for Kutttenberg, and it may have been modelled on another outstanding Lombard building, namely the Church of San Sisto in Piacenza (1499–1511).³³ North Italian art was an obvious source of inspiration for the architect from the Alpine Moesa Valley, a tributary of the Tessin (It.: Ticino) river, from which, via Lake Maggiore, one could easily reach Milan and other cities of the Po River plain. In the homeland of Pitz and in other mountain villages of the Grisons region, the building crafts were especially popular.³⁴ It can therefore be assumed

30 G. Bellavitis, "Il complesso di San Salvador nel Cinquecento: Restaurationem cum consequenti reformatione", *Venezia Arti*, 1990, 4, pp. 57–69.

31 See: P.L. Zovatto, *La basilica di santa Giustina. Arte e storia*, Pavia, 1970, p. 134.

32 N. Riegel, "Santa Maria presso San Celso a Milano", in: *Bramante milanese e l'architettura del Rinascimento lombardo*, eds. C.L. Frommel, L. Giordano, R. Schofield, Venezia, 2002, pp. 315–337.

33 R. Arisi Riccardi, *La chiesa e monasterio di S. Sisto a Piacenza*, Piacenza, 1977, pp. 34–50.

34 See: M. Pfister, *Baumeister aus Graubünden – Wegbereiter des Barock: die auswärtige Tätigkeit der Bündner Baumeister und Stukkateure in Süddeutschland, Österreich und Polen vom 16. bis zum 18. Jahrhundert*, Chur, 1993; M. Kühenthal, "Einführung", in: *Graubündner Baumeister und Stukkateure: Beiträge zur Erforschung ihrer Tätigkeit im mitteleuropäischen Raum*, ed. M. Kühenthal, Locarno,

that the beginning of his career was similar to that of many other local architects and builders. Pitz's work has its place in the broader current of architecture in the Czech lands. A number of minor similarities links it with works of Giovanni Maria Filippi or architects connected to the courts of Albrecht Wallenstein (czech.: Albrecht z Valdštejna).³⁵

Although Pitz by no means counts among the most brilliant architects of his time, and his drawing skills were far inferior to those of e.g. Briano, he stands out, however, by his fantasy, as well as involvement in numerous particularly prestigious projects carried out by the Jesuit Order. At the present state of knowledge it can be concluded that Pitz's legacy is among the largest and most interesting collections of designs by Jesuit architect active in Central Europe in the seventeenth century. Therefore, a monograph comprising a catalogue of all the drawings preserved in the Cracow and Glatz archives, as well as in the archival collections of the Czech Republic remains an important research object.

References

- Arisi Riccardi, R., *La chiesa e monasterio di S. Sisto a Piacenza*, Piacenza, 1977.
- Bellavitis, G., "Il complesso di San Salvador nel Cinquecento: Restaurationem cum consequenti reformatione", *Venezia Arti*, 1990, 4, pp. 57–69.
- Blaschke, K., Kurzej, M., "Rysunki ze zbiorów Archiwum Klasztoru Jezuitów w Kłodzku", *Folia Historiae Artium. Seria Nowa*, 2020, 18, p. 112.
- Bretholz, B., *Das Pffarei-Archiv in Glatz und das Köglersche Urkunden- u. Aktenarchiv in der Pffarei Ullersdorf*, Glatz, 1928.
- Brykowska, M., "Kościół Jezuitów w Łucku i architektura zakonu jezuitów na Wołyniu i Podolu w 1. Połowie XVII wieku", in: *Sztuka kresów wschodnich*, II, ed. J.K. Ostrowski, Kraków 1996, pp. 65–84.
- Češková, L., '*Collegii Societatis Jesu conceptus, et ideae*'. Plánování, výstavba a funkce jezuitských kolejí v Opavě a v Jihlavě ve druhé polovině 17. a na počátku 18. století, master thesis under the supervision of prof. Jiří Kroupa, T.G. Masaryk University in Brno, 2005, <https://is.muni.cz/th/mcldy/?so=ta;objem=1> [accessed 20 February 2021].
- Frolík, J., "Archaeological examination of medieval towns in Bohemia (An overview by an archaeologist)", in: *Analecta Archaeologica Ressoviensia*, vol. 7: *Archeology in Town. a Town in Archeology*, 2012, pp. 67–109.
- Galewski, D., "Architektura budowli zakonnych w świetle projektów ze zbiorów kłodzkich jezuitów", in: *Silesia Jesuitica. Kultura i Sztuka zakonu jezuitów na Śląsku i w hrabstwie kłodzkim 1580–1776. Materiały konferencji naukowej zorganizowanej przez Oddział*

1997, pp. 11–15; M. Pfister, "Die Graubündner Baumeister im Umfeld ihrer Region und Zeit", in: *Ibid.*, pp. 27–33.

35 About Czech architecture of that time– see: J. Bachtík, P. Macek, "Giovanni Maria Filippi", in: *Barokní architektura v Čechách*, eds. J. Bachtík, R. Biegel, P. Macek, Praha, 2015, pp. 61–70; M. Ličéníková, "Architektura na dvoře Albrechta z Valdštejna", in: *Barokní architektura v Čechách*, eds. J. Bachtík, R. Biegel, P. Macek, Praha, 2015, pp. 79–100.

- Wrocławski Stowarzyszenia Historyków Sztuki (Wrocław 6–8 X 2011) dedykowane pamięci Profesora Henryka Dziurli, eds. D. Galewski, A. Jezierska, Wrocław, 2012 pp. 111–123.
- Galewski, D., "Castrum doloris generała Towarzystwa Jezusowego Goswina Nickela (1582–1664)", *Zeszyty Muzeum Ziemi Kłodzkiej*, 2011, 11, pp. 159–163.
- Galewski, D., "Projekt prospektu organowego w kościele jezuitów w Kłodzku. Przyczynek do związków pomiędzy sztukami plastycznymi a muzyką w 1 połowie XVIII wieku", in: *Materiały z ogólnopolskiej sesji naukowej Rafał Maszkowski (1883–1901), Tradycje Śląskiej Kultury Muzycznej*, 2005, 10, pp. 127–131.
- Galewski, D., "Wanitatywny rysunek ze zbiorów kłodzkich jezuitów", in: *Sztuka i dialog wyznań. Materiały Sesji Stowarzyszenia Historyków Sztuki, Wrocław, listopad 1999*, ed. J. Harasimowicz, Warszawa, 2000, pp. 351–356.
- Galewski, D., "Zespół siedmiu rysunków projektowych z XVII i XVIII wieku dotyczących kościoła jezuitów w Kłodzku", in: *Z dziejów rysunku i grafiki na Śląsku oraz w kolekcjach i zbiorach ze Śląskiem związanych. Materiały sesji Oddziału Wrocławskiego Stowarzyszenia Historyków Sztuki, Wrocław, 23–24 marca 1999*, eds. B. Czechowicz, A. Dobrzyniecki, I. Zak, Wrocław, 1999, pp. 35–43.
- Krčálová, J., *Renesanční stavby Baldassara Maggiho v Čechách a na Moravě*, Praha, 1986.
- Ličeniková, M., "Uloha Niccola Sebgondioho ve službach vevody Albrechta z Valdštejna", in: *Albrecht z Valdštejna. Inter arma silent musae*, eds. E. Fučíková, L. Čepička, Praha, 2007, pp. 245–250.
- Kühlenthal, M., "Einführung", in: *Graubündner Baumeister und Stukkateure: Beiträge zur Erforschung ihrer Tätigkeit im mitteleuropäischen Raum*, ed. M. Kühlenthal, Locarno, 1997, pp. 11–15.
- Paszenda, J., "Biografia architekta Giacomo Briano", *Biuletyn Historii Sztuki*, 1973, 35, pp. 11–12.
- Paszenda, J., *Budowle jezuickie w Polsce XVI–XVIII w.*, vol. 1, Kraków, 1999.
- Paszenda, J., "Dzieje budowy kościoła i kolegium Jezuitów w Łucku", *Kwartalnik Architektury i Urbanistyki*, 2000, 45, pp. 34–44.
- Pfister, M., *Baumeister aus Graubünden – Wegbereiter des Barock: die auswärtige Tätigkeit der Bündner Baumeister und Stukkateure in Süddeutschland, Österreich und Polen vom 16. bis zum 18. Jahrhundert*, Chur, 1993.
- Poplatek, J., Paszenda, J., *Słownik jezuitów artystów*, Kraków, 1972.
- Riegel, N., "Santa Maria presso San Celso a Milano", in: *Bramante milanese e l'architettura del Rinascimento lombardo*, eds. C.L. Frommel, L. Giordano, R. Schofield, Venezia, 2002, p. 315–337.
- Špatný, J., "Výtvarní umělci a umělečtí řemeslníci mezi jesuity staré provincie české", *Zprávy České provincie T. J.*, 1940, 3.
- Toufarová, D., *Jezuité a architektura v české provincii v letech 1625 až 1675. Tradice a stavební praxe řádu na příkladu několika jezuitských kolejí*, doctoral dissertation under the supervision of prof. Jiří Kroupa, T.G. Masaryk University in Brno, 2019, <https://is.muni.cz/th/dg9r0/> [accessed 20 February 2021].
- Umělecké památky Čech, I, Praha, 1977.
- Záhorka, J., "Jezuitská kolej v Kutné Hoře", in: J. Záhorka, L. Jouza, M. Vinglerová et al., *Jezuitská kolej v Kutné Hoře: stavba – dějiny – umělecká výzdoba*, Kutná Hora, 2011, pp. 5–24.
- Zovatto, P.L., *La basilica di santa Giustina. Arte e storia*, Pavia, 1970.