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From Red Ruthenia to Rawa Mazowiecka: the Works of the Anonymous “Master of Pełczyska” as a Contribution to the Geography of Rococo Sculpture in Mazovia*

The sculptural circle of the Rococo period on the Ruthenian lands of the Crown of Poland is one of the most interesting and dynamically developed topics in Polish and Ukrainian history of art, having recently gained recognition in Western European circles as well. The pioneering pre-war works of Zbigniew Hornung, Adam Bochnak and Tadeusz Mańkowski, complemented by the later remarks of the aforementioned authors and by the observations of Władysław Łoziński, Mieczysław Gębarowicz and Borys Woznycky, Dymitr Krwawycz and other Ukrainian researchers,¹ were

* This article was not written from the perspective of an expert on Lvov Rococo sculpture and should be treated as a contribution to the history of sculpture dating from the second half of the 18th century in Mazovia. I would like to convey heartfelt thanks to the outstanding specialists on Lvov Rococo sculpture Prof. Jakub Sito PhD (Institute of History, Polish Academy of Sciences) and Andrzej Betlej PhD (Institute of History, Jagiellonian University; National Museum in Cracow), for their help and consultations during the writing of this article.

1 Fundamental works on the subject are: A. Bochnak, *Ze studiów nad rzeźbą lwowską w epoce rokoka* [Studies on sculpture in Lvov in the Rococo period], Cracow 1931; Z. Hornung, *Antoni Osiński, najwybitniejszy rzeźbiarz lwowski XVIII stulecia* [Antoni Osiński, the greatest Lvov sculptor of the 18th century], Lvov 1937; idem, “Pierwsi rzeźbiarze lwowscy z okresu rokoka” [The first Lvov sculptors of the Rococo period], *Ziemia Czerwieńska*, 1937, vol. 3, no.1, pp. 1–37; T. Mańkowski, *Lwowska rzeźba rokokowa* [Lvov Rococo sculpture], Lvov 1937; Z. Hornung, “Na marginesie ostatnich badań nad rzeźbą lwowską XVIII wieku” [Addendum to the recent research on Lvov sculpture in the 18th century], *Biuletyn Historii Sztuki*, 1939, vol. 7, no. 2, pp. 131–149; W. Łoziński, “Lwowska rzeźba XVIII wieku” [Lvov sculpture in the 18th century], in: T. Mańkowski, *Dawny Lwów: jego sztuka i kultura artystyczna* [Old Lvov: its art and artistic culture], London 1974, pp. 355–370; idem, “Rokokowa dekoracja plastyczna” [Rococo decoration], in: Ibid., pp. 371–381; Z. Hornung, *Majster Pinsel snycerz. Kartka z dziejów polskiej rzeźby rokokowej* [Master Pinsel the woodcarver. A page from the history of Polish Rococo sculpture], Wrocław 1976; M. Gębarowicz, “Prolegomena do dziejów lwowskiej rzeźby rokokowej” [Prolegomena to the history of Lvov Rococo sculpture], *Artium Questiones*, 1986, no. 3, pp. 5–46;

considerably expanded as a result of the action of making an inventory of historical monuments of ecclesiastical art from the former Ruthenian voivodeship, which began in 1991 under the supervision of Jan K. Ostrowski.² The immense documentation, in 23 volumes, brought about many fundamental discoveries in terms of biographies and works of the most important masters of the Lvov school of Rococo sculpture, notably of Johann Georg Pinsel, Antoni Osiański and the Fesinger and Polejowski families.³ Less attention was given to explaining the complex morphological genesis and the very phenomenon of this trend.⁴ However, following the articles of Jan K. Ostrowski, Jerzy Kowalczyk, Piotr Krasny, Andrzej Betlej, Jakub

B. Woźnicki, *Mistrz Pinsel. Legenda i rzeczywistość. Katalog wystawy rzeźby XVIII wieku ze zbiorów lwowskich* [Master Pinsel. The legend and the truth. Catalogue of the exhibition of 18th-century sculpture from Lvov collections], Warsaw–Wilanów 1990; “Rzeźba lwowska” [Lvov sculpture], in: *Teatr i mistyka. Rzeźba barokowa pomiędzy Zachodem a Wschodem / Theatre and Mysticism. Baroque Sculpture between West and East*, National Museum in Poznań, June–August 1993, ed. K. Kalinowski, Poznań 1993, pp. II.1–II.102; D. Krwawycz, Дмитро Кривавич, „Українська скульптура періоду рококо”, *Записки Наукового Товариства імені Шевченка. Праці Комісії образотворчого та ужиткового мистецтва*, 1998, no. 236, pp. 127–154.

- 2 *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej* [Materials for the history of ecclesiastical art in the eastern lands of the former Commonwealth], ed. J. K. Ostrowski, part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic churches and monasteries of the former Ruthenian voivodeship], collective work, vol. 1–23, Cracow 1993–2016. Cf. also: J. K. Ostrowski, “Pięć lat prac inwentaryzacyjnych na kresach” [Five years of inventory-making work in the borderlands], in: *Sztuka Kresów Wschodnich* [Art in the Eastern Borderlands], vol. 3, ed. idem, Cracow 1998, pp. 9–17; A. Betlej, “Badania sztuki ziem wschodnich dawnej Rzeczypospolitej po 1989 roku” [Post-1989 research on the art in the eastern lands of the former Commonwealth], *Rocznik Historii Sztuki*, 2012, no. 37, pp. 83–87, 90–91. The most important studies on Lvov Rococo sculpture are: J. K. Ostrowski, “Z problematyki warsztatowej i atrybucyjnej rzeźby lwowskiej XVIII wieku” [Issues in the technology and attribution of Lvov sculpture of the 18th century], in: *Sztuka Kresów Wschodnich*, vol. 1, ed. idem, Cracow 1994, pp. 79–104; J. K. Ostrowski, “Jan Jerzy Pinsel – zamiast biografii” [Jan Jerzy Pinsel – instead of a biography], in: *Sztuka Kresów Wschodnich*, vol. 2, ed. idem, Cracow 1996, pp. 361–374; J. Gajewski, „Lwowska rzeźba rokokowa”: kilka uwag do zagadnienia genezy zjawiska” [‘Lvov Rococo sculpture’: some notes on the origin of the phenomenon], in: *Sztuka ziem wschodnich Rzeczypospolitej XVI–XVIII w.* [Art in the eastern lands of the Commonwealth, 16th to 18th century], ed. J. Lilejko, Lublin 2000, pp. 559–575.

- 3 The bibliography on the subject with biographic and artistic findings has recently been collected in: *Johann Georg Pinsel, un sculpteur baroque en Ukraine au XVIIIe siècle*, sur la direction de J. K. Ostrowski et G. Scherf, Gand–Paris 2014, pp. 167–171; *Himmlich! Der Barockbildhauer Johann Georg Pinsel, Wien, Winterpalais, 28. October 2016 – 12. February 2017*, Catalogue of the exhibition, eds. A. Husslein-Arco, M. Hohn, G. Lechner, Vienna 2016.

- 4 J. Sito, A. Betlej, “U źródeł twórczości Sebastiana Fesingera” [Sources of Sebastian Fesinger’s art], in: *Sztuka kresów wschodnich. Materiały sesji naukowej* [Art in the Eastern Borderlands. Materials from the scholarly session], vol. 2, ed. J. K. Ostrowski, Cracow 1996, pp. 339–343; J. Sito, “Rokokowa rzeźba lwowska. Zarys problematyki” [Rococo Sculpture in Lvov. The outline of issues], in: *Adam Bochnak. Naświetlanie rzeźby lwowskiej* [Adam Bochnak. Shedding light on Lvov sculpture]. Exhibition of photographs in the collection of the Institute of Art, Polish Academy of Sciences, ed. P. J. Jamski, A. Betlej, Warsaw 2008, esp. pp. 69–77; G. Scherf,

Sito, Jacek Gajewski, Urszula Stępień, Oksana Kozyr-Fedotow, Wołodymyr S. Wujcyk and the newest works of Jurij Biriulow, Agnieszka Szykuła-Żygawska and Agata Dworzak, a comprehensive inventory research of works belonging to the Lvov school of Rococo sculpture was also conducted in areas that remained within the borders of the Republic of Poland after 1945.⁵

Johann Georg Pinsel: *un sculpteur baroque en Europe*, in: *Johann Georg Pinsel, un sculpteur baroque...*, pp. 74–85.

- 5 J. Kowalczyk, "Ze studiów nad geografią lwowskiej rzeźby rokokowej" [From the research on the geography of Lvov Rococo sculpture], in: *Rokoko. Studia na sztukę 1. połowy XVIII w.* [The Rococo. Studies on the art of the first half of the 18th century], Warsaw 1970, pp. 199–217; idem, "Dzieła Macieja Polejowskiego w Ziemi Sandomierskiej" [Works of Maciej Polejowski in the Sandomierz Land], *Rocznik Muzeum Świętokrzyskiego*, 1970, no. 6, pp. 187–237; J. Gajewski, "Fesinger czy Fesinger i Antoni Osiński. Z problematyki atrybucyjnej i warsztatowej lwowskiej rzeźby rokokowej: figury przemyskie" [Fesinger or Fesinger and Antoni Osiński? Issues in the technology and attribution of Lvov Rococo sculpture: the Przemyśl figures], *Rocznik Przemyski*, 1997, vol. 33, no. 2, pp. 13–34; W. S. Wujcyk, "Wiadomości o życiu i twórczości Franciszka Olędzkiego" [Information on the life and oeuvre of Franciszek Olędzki], in: *Sztuka Kresów Wschodnich*, vol. 3, pp. 281–294; J. K. Ostrowski, Z. Prószyńska, "Olędzki (Olencki, Olendzki, Oleński, Olęcki, Olienczki) Franciszek", in: *Słownik artystów polskich i obcych w Polsce działających. Malarze–rzeźbiarze–graficy* [Dictionary of Polish and foreign artists active in Poland. Painters, sculptors, graphic artists], vol. 6, ed. K. Mikocka-Rachubowa, M. Biernacka, Warsaw 1998, pp. 267–270; A. Betlej, Z. Prószyńska, *Osiński (Osiński) Antoni*, in: *ibid.*, pp. 322–325; J. Kowalczyk, *Przemiany wystroju wnętrza kolegiaty sandomierskiej w okresie rokoka* [Changes in the interior decoration of the Sandomierz collegiate church in the Rococo period], *Zeszyty Sandomierskie. Biuletyn Towarzystwa Naukowego Sandomierskiego*, June 1999 no. 9, pp. 50–59; A. Betlej, P. Krasny, "Późnobarokowe wyposażenie kościoła oo. Bernardynów w Radecznicy" [Late-Baroque furnishings of the Bernardine church in Radecznica], in: *Sztuka dawnej ziemi chełmskiej i województwa bełskiego* [Art in the former Chełm land and Bełż voivodship], ed. P. Krasny, Cracow 1999, pp. 83–110; A. Betlej, "Polejowski Maciej", in: *Słownik artystów polskich...* [Dictionary of Polish artists], vol. 7, ed. U. Makowska, Warsaw 2003, pp. 374–376; J. Biriulow, *Rzeźba lwowska od połowy XVIII wieku do 1939 roku. Od zapowiedzi klasycyzmu do awangardy* [Sculpture in Lvov from the middle of the 18th century to 1939. From the harbingers of Classicism to the avant-garde], Warsaw 2007, pp. 11–23; U. Stępień, "Rzeźby z katedry sandomierskiej w zbiorach Muzeum Diecezjalnego" [Sculptures from the Sandomierz cathedral in the Diocesan Museum collection], in: *Amicissima. Studia Magdalенаe Piwocka oblata*, Cracow 2010, pp. 397–399; A. Szykuła-Żygawska, *Od Karola Burzyńskiego do Michała Wurtzera młodszego. Warsztat rzeźbiarski 2. poł. XVIII wieku w Ordynacji Zamojskiej* [From Karol Burzyński to Michał Wurtzer the Younger. A sculpture workshop in the Zamoyski family fee tail in the second half of the 18th century], Lublin–Zamość 2012; O. Kozyr-Fedotow, "Michał Filewicz, rzeźbiarz lwowskiego rokoka" [Michał Filewicz, a Lvov Rococo sculptor], in: *Splendor i fantazja. Studia nad rzeźbą rokokową w dawnej Rzeczypospolitej i na Śląsku* [Splendour and fancy. Studies on Rococo sculpture in the former Commonwealth and Silesia], ed. P. Migasiewicz, Warsaw 2012, pp. 109–136; A. Dworzak, "„Fabryka” kolegiaty sandomierskiej w latach siedemdziesiątych XVIII wieku. Kilka uwag o strukturze organizacyjnej" [The "factory" at the Sandomierz collegiate church in the 1770s. Some notes on its organisational structure], in: *Nowożytnicze Zeszyty Historyczne*, vol. 5: *Religia w epoce nowożytnej XVI–XVIII w. Polityka–Społeczeństwo–Kultura*, Cracow 2013, pp. 8–23; eadem, "Genialny twórca czy zmyślny przedsiębiorca? Studium z problematyki twórczości wielkich warsztatów artystycznych na Rusi Koronnej w XVIII wieku"

In the latter research field, the article published by Kowalczyk in 1970 remains the starting point of any research, as it contained a map of the eastern part of Poland, with marked locations where the Lvov school's sculptural works, as identified at that stage of the research, had been found. These locations concerned the following lands of the former Commonwealth of Poland and Lithuania: Chełm Land, Bełz Land, Przemyśl Land and Sanok Land, as well as the following voivodeships: Sandomierz voivodeship, Lublin voivodeship and the Podlachian voivodeship.⁶ The areas north and west of Sandomierz, which were a blank on the map, were later completed by Kowalczyk, followed by Betlej and Dworzak. They added twelve locations comprising works from the workshop of Maciej Polejowski's associates and imitators that had been preserved after the 1773 renovation of an altar's ornamentation in a local collegiate church (started in 1771).⁷ The lands north of the Kamienna River remain blank to this day. Meanwhile, the maximal range of the influence of the local workshop – one which derived from Polejowski's workshop and was located in Turbia near Sandomierz – can currently be relatively precisely determined. Its limits are marked by several works of Lvov Rococo sculpture in the parish church in Tarłów, in the Dominican church in Wysokie Koło, in the parish church in Zakrzew near Radom, and in the Benedictine church at Święty Krzyż.⁸

[An artist of genius or an apt entrepreneur? Studies on the output of large artistic workshops in the Crown Ruthenia in the 18th century], in: *Twórca – dzieło – badacz. Między dyscyplinami humanistyki* [The creator – the work – the researcher. Between the disciplines of the humanities], ed. E. Januszek, M. Jarząbek, M. Kobielska, Cracow 2013, pp. 113–122; eadem, "Nowe źródła do prac Macieja Polejowskiego w kolegiacie sandomierskiej" [New sources for the oeuvre of Maciej Polejowski in the Sandomierz collegiate church], *Roczniki Humanistyczne*, 2014, vol. 62, no. 4, pp. 33–73; *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego*, vol. 23, collective work, Cracow 2015, index of artists (= *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, ed. J. K. Ostrowski, part 1, vol. 23); A. Dworzak, *FABRICA ECCLESIAE SANDOMIRIENSIS. Dzieje modernizacji wnętrza kolegiaty sandomierskiej w XVIII wieku w świetle źródeł archiwalnych* [FABRICA ECCLESIAE SANDOMIRIENSIS. The history of the modernisation of the Sandomierz collegiate church interiors in the 18th century in the light of archival sources], Cracow 2016, pp. 85–100, 139–148.

6 Kowalczyk, *Ze studiów nad geografią...*, Fig. 1.

7 Idem, *Dzieła Macieja Polejowskiego...*, esp. pp. 188, 231; Betlej, *Polejowski Maciej...*, p. 376; recently Dworzak, *Nowe źródła...*, pp. 39–43, 50–59. Ibidem the list of archival sources.

8 On these works of art, cf.: *Katalog Zabytków Sztuki w Polsce* [Catalogue of Monuments of Art in Poland, henceforward: KZSP], vol. 3: *Województwo kieleckie* [The Kielce voivodeship], ed. J. Łoziński and B. Wolff, fasc. 2: *Powiat iłżecki* [The Iłża commune], ed. O. Puciata and Z. Świechowski, Warsaw 1957, p. 25, Fig. 20 (Tarłów); KZSP, vol. 3, fasc. 6: *Powiat kozienicki* [The Kozienice commune], ed. M. Kwiczala et al., Warsaw 1958, p. 30 (Wysokie Koło); KZSP, vol. 3, fasc. 4: *Powiat kielecki* [The Kielce commune], ed. T. Przypkowski et al., Warsaw 1957, p. 65, Fig. 69 (Łysiec / Święty Krzyż); KZSP, vol. 3, fasc. 10: *Powiat radomski* [The Radom commune], ed. K. Szczepkowska, E. Krygier and J. Z. Łoziński, Warsaw 1961, p. 61 (Zakrzew, mentioned as Zakrzów). Cf. also: J. Wiśniewski, *Dekanat radomski* [The Radom decanate], Radom 1911, pp. 409–410, 413; idem, *Dekanat kozienicki* [The Kozienice decanate], Radom 1913, pp. 120, 122; L. Figarski, *Wysokie Koło. Historia kościoła i cudownego obrazu MB Wysokolskiej. W 250-lecie sprowadzenia obrazu* [Wysokie Koło. History of the church and the miracle-working

The north and north-eastern parts of the former Sandomierz voivodeship have so far remained beyond the interest of the aforementioned authors.

The geography of Rococo sculpture in Mazovia: an introduction

In the general awareness of the researchers of early modern art in Poland, Mazovia appears to be an independent artistic region. Its unquestionable centre, at least from the times of the Swedish Deluge, was Warsaw with its numerous, European-rank workshops that produced works of art on commission from the royal court, the magnates, the upper clergy and religious orders. As Sito has recently pointed out, the capital market of secular and ecclesiastical commissions in 1730–1760 developed so rapidly that artists and craftsmen from the entire country, the neighbouring Prussian Silesia and the countries of the Habsburg monarchy needed to be brought in. This problem also spread to smaller villages in the region and, in consequence, their prestige was marginal. Moreover, the overwhelming number of commissions from other parts of the region meant that patrons from smaller villages could not afford artists or craftsmen of significant artistic skill. Apart from Warsaw, the prestigious sculptural works of Johann Georg Plersch, Johann Chrysostomus Redler or Franz Anton Vogt and from other smaller workshops were sent, or were supposed to be sent, exclusively to primatial Łowicz or episcopal Pułtusk, Rawa Mazowiecka and Radom.⁹ Further away, they can be encountered only in the estates of the most prominent magnate and ecclesiastical patrons in Podlachia (Białystok and Tykocin),¹⁰ in the Prince-Bishopric of Warmland (Lidzbark Warmiński/Heilsberg),¹¹

image of the Wysokie Koło Virgin Mary. On the 250th anniversary of the image's translation], Radom 1934, pp. 26–29; S. A. Traczyk, *Sanktuarium maryjne w Wysokim Kole* [The Marian temple in Wysokie Koło], Radom 2004, pp. 34–35; W. and A. Barańscy, *Przewodnik po farze św. Trójcy w Tarłowie* [Guide to the Holy Trinity parish church in Tarłów], Gdańsk 2004, pp. 18, 39.

- 9 J. Sito, "Franz Anton Vogt, rzeźbiarz warszawskiego rokoka" [Franz Anton Vogt, a Warsaw Rococo sculptor], in: *Splendor i fantazja...*, pp. 73–74, 80, 82, 85, 87, 91, 95, Figs. 1–3, 11–13, 18, 27–29, 32, 34; idem, *Wielkie warsztaty rzeźbiarskie Warszawy doby saskiej. Modele kariery – formacja artystyczna – organizacja produkcji* [Great sculptural ateliers of Warsaw in the period of the Saxonian dynasty. Career patterns – artistic formation – organization of production], Warsaw 2013, esp. pp. 199–205, 314–318, 327–330, Figs. 132–135, 161, 176, 213, 232, 235–236, 245.
- 10 J. Sito, "Fenomen rzeźb Johanna Chrisostomusa Redlera" [The phenomenon of Johann Chrisostomus Redler's sculpture], in: *Radzyń Podlaski. Miasto i rezydencja* [Radzyń Podlaski. The town and the residence], eds. G. Michalska, D. Leszczyńska, Radzyń Podlaski 2011, passim; A. Oleńska, *Jan Klemens Branicki „Sarmata nowoczesny”: kreowanie wizerunku poprzez sztukę* [Jan Klemens Branicki, the 'modern-day Sarmatian': creating the image through art], Warsaw 2011, passim; Sito, *Wielkie warsztaty rzeźbiarskie...*, p. 329, Fig. 244.
- 11 M. Karpowicz, "Związki Warmii z Warszawą w zakresie rzeźby w XVIII wieku" [Warmland – Warsaw connections in the field of sculpture in the 18th century], *Rocznik Olsztyński*, 1997, no. 17, pp. 82–87, Figs. 14–17. Cf. recently: A. Wagner, "Rokokowa rzeźba na Warmii. Próba syntezy" [Rococo sculpture in Warmland. A conjectural synthesis], in: *Splendor i fantazja...*,

in the Lublin voivodeship (Radzyń Podlaski and Opole Lubelskie),¹² Brest Litovsk voivodeship (Biała Radziwiłłowska, Janów Podlaski, Wołczyn, Leśna and Mordy)¹³ and Sieradz voivodeship (Wieluń),¹⁴ but they did not reach, e.g., Płock, Ciechanów or Łomża. In these towns, artists from neighbouring regions of the Crown were active. In the Płock voivodeship, these were mainly sculptors from Toruń and Brodnica, and on the margins of Prussia, in Wizna Land, Łomża Land, and Ciechanów Land – sculptors from Warmland, e.g. Johann Christian Schmidt and Christian Bernhard Schmidt from Reszel (Rößel).¹⁵ In the south-eastern part of the Mazovian voivodeship, many important works can be attributed to esteemed artists from the Puławy centre of artistic production, which was highly valued in Warsaw and in the Lublin voivodeship, which was under the administration of the Czartoryski princes. The works of, for instance, the renowned Kalisz workshop of Franz Eytner reached Rawa and its environs.¹⁶ The least is known about the south-western areas

pp. 234–235, 247, Figs. 6–7; Sito, *Franz Anton Vogt...*, pp. 91–93, Fig. 31; idem, *Wielkie warsztaty rzeźbiarskie...*, pp. 156, 329–330, Fig. 95.

12 Sito, *Fenomen rzeźb...*, passim; idem, *Wielkie warsztaty rzeźbiarskie...*, pp. 203–205, Figs. 134–135.

13 J. Kowalczyk, “Hieronima Floriana Radziwiłła stosunek do sztuki i artystów” [Hieronim Florian Radziwiłł’s attitude to art and artists], in: *Kultura artystyczna Wielkiego Księstwa Litewskiego w epoce baroku* [Artistic culture of the Grand Duchy of Lithuania in the Baroque era], ed. idem, Warsaw 1995, pp. 30–34; Sito, *Franz Anton Vogt...*, p. 85; A. Oleńska, “Kościół parafialny p.w. Św. Trójcy w Wołczynie” [Parish church of the Holy Trinity in Wołczyn], in: *Materiały do dziejów sztuki sakralnej...*, part V: *Kościół i klasztory rzymskokatolickie dawnego województwa brzeskolitewskiego* [Roman Catholic churches and monasteries of the former Brest-Litovsk voivodeship], vol. 1, ed. M. Zgliński, collective work, Cracow 2013, pp. 190, 202–203, Figs. 220–224, 246–249.

14 P. Migasiewicz, “Rzeźba rokokowa w dawnych województwach łęczyckim i sieradzkim” [Rococo sculpture in the former Łęczyca and Sieradz voivodeships], in: *Splendor i fantazja...*, pp. 395–396, Fig. 24; Sito, *Wielkie warsztaty rzeźbiarskie...*, p. 329.

15 M. Kałamajska-Saeed, “Ołtarz główny w Szczuczynie” [The high altar in Szczuczyn], *Biuletyn Historii Sztuki*, 39: 1977, no. 2, pp. 192–204; M. Smoliński, *Rzeźbiarz Jan Chrystian Schmidt. Rola Warmii jako prowincji artystycznej w XVIII wieku* [The sculptor Jan Chrystian Schmidt. The role of Warmland as an artistic province in the 18th century], Olsztyn 2006, pp. 67–70, 190–191, Figs. 57–62. Schmidt the Younger was neglected in the relevant monograph by Arkadiusz Wagner. Cf. idem, *Warsztat rzeźbiarski Chrystiana Bernarda Schmidta na Warmii* [Chrystian Bernard Schmidt’s sculptural atelier in Warmland], Olsztyn 2007. At the rectory of the parish church in Chorzele near Przasnysz, I have recently discovered two very damaged figures of the Apostles (?) that can be ascribed to J. Ch. Schmidt’s workshop.

16 Migasiewicz, *Rzeźba rokokowa w dawnych województwach...*, pp. 386, 388, Fig. 12. On this sculptor’s oeuvre, cf. E. Andrzejewska, Ks. Stanisław Józef Kłossowski (1726–1798). *Kustosz sanktuarium św. Józefa w Kaliszu* [Father Stanisław Józef Kłossowski (1726–1798). Custodian of the St. Joseph church in Kalisz], Kalisz 2010, esp. pp. 47–75; P. Migasiewicz, “Dzieła rzeźbiarza Franza Eytnera na terenie dawnych ziem łęczyckiej i sieradzkiej” [The oeuvre of the sculptor Franz Eytner in the former Łęczyca and Sieradz lands], in: *Sztuka Polski Środkowej. Studia* [Studies on the art of Central Poland], vol. 5, ed. P. Gryglewski, E. Kubiak, K. Stefański, Łódź 2011, pp. 65–89; eadem, *Frantz Eytner, śląski rzeźbiarz osiadły w Kaliszu. Najnowsze ustalenia* [Frantz Eytner, a Silesian sculptor resident in Kalisz. The newest findings], in: *Splendor i fantazja...*, pp. 345–375.

of the former Czersk Land and its historical frontier with the Sandomierz voivodeship, where a natural buffer zone of the great artistic regions of Mazovia and Lesser Poland should exist.¹⁷

In the entire former Mazovia it was possible to identify five wooden statues and some small-scale architectural sculptures dating from the fourth quarter of the 18th century, which can be stylistically and formally associated with the oeuvre of artists trained in the workshops of the Lvov circle of Rococo sculpture. The aim of this article is to present them and to offer a preliminary comparative morphological analysis. Several very damaged sculptures of unidentified provenance, made of oak wood and limewood, which are unknown to the larger scholarly forum and which until 2016 were exhibited at the Polish Sculpture Gallery in Łazienki Królewskie, as well as sculptures moved to the capital after 1945, constitute material for a separate study.¹⁸

The workshop of the “Master of Pełczyska”: catalogue of works – a proposal

A group of small-scale altar architectural frames and sculptures has been preserved in the area of the former Rawa voivodeship. These pieces are directly related to the earlier statues of Saints Peter and Paul, as discussed by Kowalczyk, from the high altar of the parish church in Pełczyska, near Wiślica.¹⁹ The parish used to belong to the former deanery of the diocese of Cracow in the nearby Sokolina. The statues are dated 1747, but this dating is much too early, not supported by any sources and stems from connecting these two statues to the making of the altar's structure by the woodcarver Jan Soszycki from Sancygniów for 580 Polish zloty upon the commission of Mikołaj Bratkowski, canon of Lvov, the then-parish priest. Three years later, the same craftsman signed another commission for a pulpit at the price of 9 thalers and 72 Polish zloty, and later sculpted several rood-arch retables.²⁰ The

17 All these issues are analysed in my study: M. Wardzyński, *Sztuka nowożytna na Mazowszu. Zarys problematyki* [The early modern-era art in Mazovia. The outline of issues], in: *Dzieje Mazowsza* [The history of Mazovia], ed. H. Samsonowicz, vol. 2: *Czasy nowożytne: 1527–1795* [Early-modern period: 1527–1795], ed. J. Tyszkiewicz, Pułtusk 2014, pp. 705–709.

18 K. Mikocka-Rachubowa, *Galeria rzeźby w Starej Pomarańczarni: przewodnik* [The sculpture gallery in the Old Orangery: a guide], Warsaw 1989, pp. 4–5; J. Gajewski, *Rzeźbiarz lwowski / Sculptor of Lvov, śś. Piotr i Paweł*, in: *Teatr i mistyka...*, pp. II.98–II.99, cat. no. 32–33, photos 59–60.

19 J. Wiśniewski, *Historyczny opis kościołów, miast, zabytków i pamiątek w pińczowskim, skalbmierskim i wiślickim* [A historical description of churches, towns, monuments and mementoes in the Pińczów, Skalbmierz and Wiślica regions], Marjówka 1927, p. 219; *KZSP*, vol. 3, fasc. 9: *Powiat pińczowski* [The Pińczów commune], ed. K. Kutrzebianka et al., Warsaw 1961, p. 54, Figs. 202, 204.

20 Kielce, Diocesan Archive, signature ADK II PP-II/1, Pełczyska. Parish records 1726–1853, fol. 15v–16, 18–18v, 19v. Cf.: Wiśniewski, *Historyczny opis...*, pp. 222–223. Cf. Kowalczyk, *Ze studiów nad geografią...*, p. 210, Fig. 9.

provincial forms and low quality of Pełczyska's church furniture confirm that the choice of local references was limited to a minimum. These references included the side altars in the churches of the Order of Reformed Friars Minor in Cracow, the side altar in the nearby Pińczów (erected in 1745–1747 and 1748–1749 by Michał Dobek *vel* Dobkowski and the carpenter Michał Miśkiewicz of Cracow, respectively),²¹ and the pulpits in Biechów and Zborówek near Pacanów, 30 km to the east (both designed and executed in the 1740s by a Moravian, Václav Beránek, who resided in Pińczów in 1753–1767).²²

Speculation that there is a correlation between the statues in Pełczyska and the side altar of the parish church in Tarnogród, which was founded by the local parish priest, Baltazar Dulewski, a protonotary apostolic and canon of Zamość and Chełmno, was already voiced by Kowalczyk.²³ The execution of the side altar is attributed to Franciszek Olędzki of Lvov (active from 1771, d. 1792). It might have been the result of the sculptor's 1780 unfinished commission for the high altar in the collegiate of Zamość.²⁴ The above historical premises suggest a later dating of the two statues from Pełczyska. Their anonymous author arrived in the Vistula valley about ten years after Polejowski and presented a radically different style,

21 A. J. Błachut, "Kontrakty z Michałem Dobkowskim i Michałem Miśkiewiczem z lat 1748–1752 na wykonanie ołtarzy bocznych i konfesonaliów do kościoła Reformatów w Pińczowie" [Michał Dobkowski and Michał Miśkiewicz's contracts for the side altars and confessionals for the Reformed Friars Minor church in Pińczów from the years 1748–1752], *Pietas et Studium. Rocznik Wyższego Seminarium Duchownego Prowincji Matki Bożej Anielskiej Zakonu Braci Mniejszych w Krakowie*, 2008, no. 1, pp. 181–194, Figs. on pp. 182, 184, 186–188; A. Dettloff, *Rzeźba krakowska drugiej połowy XVIII w. Twórcy, nurty i tendencje* [Cracow sculpture in the latter half of the 18th century. Creators, currents and tendencies], Cracow 2013, pp. 48–50, Figs. 43–44.

22 KZSP, vol. 3, fasc. 1: *Powiat buski* [The Busko commune], ed. K. Kutrzebianka, Warsaw 1957, pp. 6, 89. The pulpit in Biechów was destroyed during the fighting in September of 1939. On the sculptural oeuvre of this artist in Pińczów, cf. M. Wardzyński, "Prace rzeźbiarsko-kamieniarskie Wacława Beranka dla konwentów Paulinów prowincji polskiej. Jasna Góra–Pińczów–Beszowa–Skałka" [Wacław Beranek's sculptures and stonemasonry for the Pauline monasteries of the province of Poland. Jasna Góra–Pińczów–Beszowa–Skałka], in: *Veritati serviens. Księga Pamiątkowa Ojcu Profesorowi Januszowi Zbudniewkowi ZP* [Memorial Book for Rev. Professor Janusz Zbudniewek ZP], ed. J. Dzięgielewski, T. Krawczak, K. Łatak, W. J. Wysocki, Warsaw 2009, pp. 501–522, Figs. 2–5, 16–28.

23 KZSP, vol. 8: *Województwo lubelskie* [The Lublin voivodeship], ed. R. Brykowski and Z. Winiarz, fasc. 3: *Powiat biłgorajski* [The Biłgoraj commune], ed. M. Kwiczala, K. Szczepkowska and R. Brykowski, Warsaw 1960, p. 29, Figs. 33–34; Kowalczyk, *Ze studiów nad geografią...*, pp. 205, 209–210, Fig. 7 (in both texts the second figure is identified erroneously as Moses); W. Depczyński, "Parafia Tarnogród" [The Tarnogród parish], *Nasza Przeszość. Studia z dziejów Kościoła i kultury katolickiej w Polsce*, 1972, no. 37, pp. 151–152, 156–157; J. Kowalczyk, "Sztuka Zamościa w okresie rokoka" [Art in Zamość in the Rococo period], *Rocznik Zamojski*, 1984, no. 1, pp. 180, Appendix pp. 195–196.

24 Kowalczyk, *Ze studiów nad geografią...*, pp. 205, 209; Depczyński, op. cit., pp. 156–157, note 89. Jan K. Ostrowski and Zuzanna Prószyńska allowed the possibility that this central reredos had been moved from Zamość and adapted to the side one in the Tarnogród church; they considered Olędzki to have been its author. Cf. Ostrowski, Prószyńska, *Olędzki Franciszek...*, pp. 268, 269.

although it largely derived from the same source. No attempts were made, however, to find his other works in the former Sandomierz voivodeship.

The statues from Pełczyska are characterised by a striking dynamism of slender silhouettes, accentuated by the sharp edges of the drapery bent like a crumpled sheet of metal. The folds of the undergarment envelop the curves of the body, whereas the cloak around the hips and the back unfolds into a geometrical sway of drapery. The expressiveness is accentuated by the unnaturally thin and frail ascetic bodies, with parchment-like skin. Their straight, smooth noses and small, close-set eyes are deeply incised, with slightly oblique, almond eyelids. Their lips are narrow and delicately pressed together. The hair falls on the back in a cascade of separate wavy locks that seem greased. The beard is carved in a similar manner, i.e. as countless dainty strands. Delicate, long-fingered hands and feet are equally meticulously shaped, with protruding ankles and visible tendons and metacarpal, carpal and metatarsal bones.

Pinsel and Osiński treated the human body in a similarly unique way. In their works from the second half of the 1750s located in Lvov, Leżajsk, Hodowica and Horodenka, the torsos of prophets, evangelists and angels have highly visible rib cages and protruding collarbones. The Lvov masters of the subsequent generation continued to work in the same manner. The figures of Aaron (Fig. 1a) and Saint Joseph (Fig. 2a) in Tarnogród, convincingly attributed to this milieu by Kowalczyk, testify to the continuation of the approach. Pinsel and Osiński's influence on the statues of the Apostles in Pełczyska (Figs. 1b, 2b) appears to have been fundamental.

As many as seven other works that can be attributed to the same woodcarver were identified in the historical areas of the Radom and Opoczno districts in the Sandomierz voivodeship. The modernisation works of two reredoses were most meticulous and included the pediment of the altar and the main panel of the grand reredos, as well as the ornamentation of the reredos of the St. Philip Neri altar in the southern transept in the indulgence church administered by the congregation of Oratorians in Studzianna-Poświętne, Opoczno deanery, archdeaconry of Kurzelów, archdiocese of Gniezno (Fig. 3).²⁵ These reredoses were completed before 1790 at the very latest, but the more precise dating is impossible due to the absence of archival sources.²⁶ These reredoses originate from two separate phases of works on

25 J. Wiśniewski, *Dekanat opoczyński* [The Opoczno decanate], Radom 1913, p. 249; *KZSP*, vol. 3, fasc. 8: *Powiat opoczyński* [The Opoczno commune], ed. J. Z. Łoziński, B. Wolff, Warsaw 1958, p. 47, Figs. 30, 64. More on the history of this church in the 18th century, cf. W. Nater, S. Stanik, *Dzieje Sanktuarium Matki Boskiej Świętordzinnej w Studziannie* [History of the Virgin Mother of the Holy Family church in Studzianna], Łódź 1992, pp. 75–95. Cf. National Institute for Heritage [Narodowy Instytut Dziedzictwa, henceforward: NID], Department of Monument Evidencing and Records [Dział Ewidencji i Rejestru Zabytków, henceforward: DEiRZ], fol. no. PTX 000002403 / LDZ 000000017885, PTX 000002421 / LDZ 000000017903, PTX 0000024222 / LDZ 00000017904, ed. R. Juraszowa, August 1973.

26 Three archives were investigated with the view to this, i.e. the Łowicz Diocesan Archive [ADŁow], The Sandomierz Seminary Library [BSS] and the archive of the House of the Oratorians in Studzianna-Poświętne [AFS]. I would like to ask Father Stanisław Majkut, the



Fig. 1a. Tarnogród, parish church, statue of Aaron from the side altar in the Marian chapel, limewood, polychromed and gilt, ca. 1780, execution: Franciszek Olędzki (attributed), photo by M. Wardzyński, 2006



Fig. 1b. Pełczyska, parish church, statue of St. Peter from the high altar, limewood, polychromed and gilt, after 1780, execution: anonymous "Master of Pełczyska", unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

the temple's ornamentation. The pair of twin reredoses in the transept was made in a yet unidentified provincial workshop, which modelled these altarpieces on the Piarist altar in Łowicz (1720–1723) as made by Bartłomiej Michał Bernatowicz, who was Warsaw's leading master in the period 1700–1730.²⁷ The high altar, however,

custodian, and Father Jerzy Cedrowski CO, the rector, to accept my heartfelt thanks for their help in my archival research.

27 J. Gajewski, *Sztuka w prymasowskim Łowiczu* [Art in the primatial Łowicz], in: *Łowicz. Dzieje miasta* [Łowicz. The history of the city], ed. R. Kołodziejczyk, Warsaw 1986, p. 544, Fig. 17; Sito, *Wielkie warsztaty rzeźbiarskie...*, pp. 35–37, Fig. 3.



Fig. 2a. Tarnogród, parish church, statue of St. Joseph from the side altar in the Marian chapel, limewood, polychromed and gilt, ca. 1780, execution: Franciszek Olędzki (attributed), photo by M. Wardzyński, 2006



Fig. 2b. Pełczyska, parish church, statue of St. Paul from the high altar, limewood, polychromed and gilt, after 1780, execution: anonymous "Master of Pełczyska", unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

which dates from before 1776, was the work of Johann Millman *vel* Mittman, an artist active in Rozprza and in the eastern part of the Sieradz voivodeship.²⁸ His altar was a direct reference to the grand reredos of the Jasna Góra basilica.²⁹

28 P. Migasiewicz, "Twórczość Jana Millmana (vel Mittmana) jako przykład długiego trwania baroku w rzeźbie i małej architekturze sakralnej" [The oeuvre of Jan Millman (vel Mittman) as an example of the persistence of the Baroque style in ecclesiastical sculpture and small-scale architecture], in: *Studia nad sztuką renesansu i baroku* [Studies on the Renaissance and Baroque art], vol. 11, ed. I. Rolska-Boruch, Lublin 2012, pp. 436, 443, 452–453, Fig. 7; idem, *Rzeźba rokokowa w dawnych województwach...*, pp. 397, 400.

29 On the current state of research regarding this issue, cf. M. Wardzyński, "Lorenzo Mattiellis stilistische Auswirkung auf die Tätigkeit von Johann Albrecht Siegwitz und Franz Joseph Mangoldt in Schlesien und Polen", in: *Der Bildhauer Lorenzo Mattielli und seine Rolle als Vermit-*



Fig. 3. Studzianna-Poświętne, Oratorian indulgence church, the pediment of the high altar, lime-wood, polychromed and gilt at a later date, ca. 1790, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2008

The main tier of the reredos accommodates a slightly narrower, later pediment that was adjusted to the concave shape of the wooden panelling. Two volutes enclose the pediment’s cut-out shape. In the middle, an oculi holds the Gloria of the Holy Spirit, surrounded by small, winged angelic heads on clouds. The flat surface and its emptiness contrast with the sophisticated ornamental cornices, which close over the pediment in an asymmetrical *rocaille aigrette*. Two elegant ornamental vases are placed to the sides. Apart from the uncommonly meticulous ornamentation, a pair of statues of reclining angels placed upon the volutes makes this work all the more important (Figs. 4a, 4b); the angels can undoubtedly be considered among the most interesting works of the late Rococo in the region. The artist managed to expertly combine the expression of an overly stylised human body and

Der oberitalienischer Gestaltungsprinzipien in der dekorativen Skulptur und Plastik des Spätbarock in Mitteleuropa, Wissenschaftliches Kolloquium am Institut für Kunstgeschichte der Universität Wien, 18. bis 20. März 2011, ed. I. Schemper-Sparholz, Salzburg 2013. *Barockberichte*, 2013, no. 61, pp. 106–107, Figs. 4–5.



Fig. 4a. Studzianna-Poświętne, Oratorian indulgence church, left angel from the pediment of the high altar, limewood, polychromed and gilt at a later date, ca. 1790, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo M. Wardzyński, 2008



Fig. 4b. Studzianna-Poświętne, Oratorian indulgence church, right angel from the pediment of the high altar, limewood, polychromed and gilt at a later date, ca. 1790, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2008

the dynamism of an intensely geometrised drapery of robes and cloaks. The main panel's ornamentation was complemented by delicate ornaments placed around the frame of the miraculous painting of the Holy Family. Similar ornaments were also placed in the main panel of the aforementioned transept reredos.

In a report from the 1791 canonical visitation to the parish church in Skrzyńsko near Przysucha (Skrzyńsko deanery of the same archdeaconry), a processional platform with a statuette of the Immaculate Virgin Mary was recorded as new (Fig. 5).³⁰ After it was dismantled, the processional platform was eventually placed in the pediment of the side altar of St. Charles Borromeo. The delicate anvil-shaped socle, resting on two volutes with rocailles, served as the bottom part of the procession platform of Our Lady of Perpetual Help.³¹ Irrespective of its small scale, the statuette of the Virgin Mary carefully copied the pose and drapery scheme

30 Sandomierz, BSS, Ms. signature R 2070, Skrzyńsko church records from 1722 onwards / Skrzyńsko parish records for the years 1465–1871, p. 131. Cf. Wiśniewski, *Dekanat opoczyński...*, p. 195.

31 *KZSP*, vol. 3, fasc. 8, p. 38, Fig. 102. Cf. NID, DEiRZ, fol. no. RAX000002560, RAX000002568, ed. W. Puget, September 1972.



Fig. 5. Skrzyńsko, parish church, statuette of the Immaculate Conception from the pediment of the side altar of St. Charles Borromeo (originally from a processional platform), limewood, polychromed and gilt at a later date, ca. 1791, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2008

of all of the aforementioned figures. Its connection with the Lvov sculpture was observed in 1970 by Kowalczyk, who believed it to be a work from Maciej Polejowski’s workshop.³²

Apart from Studzienna-Poświętne and Skrzyńsko, the same unidentified workshop made three altars, whose original forms have no analogy in the region; they are located in the north-eastern part of the Sandomierz voivodeship. These altars are as follows: the high altar of the Bernardine church in Nowy Kazanów (Figs. 6–7), the high altar in the chapel of ease (former court chapel) of St. Anne and St. John the Baptist in Końskie (Fig. 8), and the side altar in the Marian chapel in the parish church in nearby Gowarczów (Fig. 9). All three locations belonged to the same Skrzyńsko deanery of the Gniezno archdiocese, within the former Opoczno district.

The first of these reredoses was made during renovation work in 1781, founded by the guardian, Father Jan Kapistran Szydłowski. The other two can be linked to important founders. In Końskie, it was founded by Stanisław Małachowski, Sieradz voivode and Opoczno starost, and by Marianna Ewa Męcińska – heirs of the estate and patrons of the church at the time. In 1784 the founder was their son, Jan Nepomucen, a diplomat and Grand Crown referendary in 1792–1795. The Gowarczów reredos was founded by the parish priest Krzysztof Ścibor Marchocki (d. 1795), a Lvov canon residing in the town from 1778 who was appointed by Józef Jabłonowski, the town’s owner and the standard-bearer of Halicz, a historic capital of the Red Ruthenia.³³

³² Kowalczyk, *Dzieła Macieja Polejowskiego...*, p. 188.

³³ J. Wiśniewski, *Dekanat konecki opisał...*, Radom 1913, pp. 77, 79, 85, 131; *KZSP*, vol. 3, fasc. 5: *Powiat konecki* [The Końsk commune], ed. Z. Łoziński, B. Wolff, Warsaw 1958, pp. 9, 16,



Fig. 6. Nowy Kazanów, Bernardine church (currently parish church), partition high altar, lime-wood, polychromed and gilt, 1790s, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

The reredos in Kazanów was shaped as a curvilinear partition, segmented with pseudo-pilasters, separating the chancel from the cloistral choir. It contains gates and an altar stone supported on steps, with a complex tabernacle.³⁴ The statues of angels on the sides of the reredos are smaller copies of the figures from Studzianna-Poświętne. In Końskie and Gowarczów, several statues with identical poses and detailed carving adorn their respective reredoses. The shapes of the altarpieces – slightly concave and atectonic, flanked by volutes and framed with rocaillle cornices – parallel the shape of the pediment in Studzianna. Among their ornamental elements, the baldachins and draperies are particularly eye-catching; they span the

Fig. 23; *KZSP*, vol. 3, fasc. 8, p. 17. Cf. also B. Ludwikowska, “Parafia konecka w zarysie” [The Końskie parish: an outline], in: *Końskie: zarys dziejów* [Końskie: outline of history], ed. M. Wikiera, Końskie 1998, pp. 147–148; M. Chochowski, “Zabytki sztuki sakralnej” [Monuments of ecclesiastical art], in: *Końskie. Szkice historyczne* [Końskie. Historical sketches], Końskie 2005, p. 50, Fig. on p. 51. Cf. also NID, DEiRZ, fol. no. RAX 000000389, KIX 000000850, ed. W. Puget, 26 September 1972. The pair of kneeling angels adoring the image of the Holy Family, once in the Końskie reredos, was stolen after 2005. They were reconstructed in 2016 on the basis of analogous figures from Gowarczów and Nowy Kazanów.

³⁴ Wiśniewski, *Dekanat konecki...*, pp. 93–94; *KZSP*, vol. 3, fasc. 5, p. 13, Fig. 24 (dated to 1773, i.e. too early); Ludwikowska, op. cit., pp. 156–157. Cf. NID, DEiRZ, fol. no. RAX 000000767, ed. W. Puget, 26 September 1972.



Fig. 7. Nowy Kazanów, Bernardine church (currently parish church), partitioned high altar, one of the kneeling angels, limewood, polychromed and gilt, 1790s, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014



Fig. 8. Końskie, filial church (currently parish church), the grand reredos, limewood, polychromed and gilt, 1790s, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

reredos in a cascade of dynamically draped, crumpled fabric, thus referring to the analogous details of the Rococo reredoses in Lvov, Red Ruthenia, Volhynia and the Sandomierz region.³⁵

³⁵ They are indirectly referred to in the clearly less artistically accomplished aedicular side gates of the main reredos, and the similarly shaped side reredos dedicated to the Crucifixion, in the Łęgonice Małe parish church administered by the Knights of the Holy Sepulchre. A small crucifix with the very traditionally rendered musculature and a “metallic” perizonium very distant from the Lvov models is no more than an echo of the figures of the Apostles in Pełczyska and the pair of angels in the Studzianna church. Some formal links are also evidenced by the assisting figures of the Virgin Mary and St. John the Evangelist in the main altar of the Crucifixion in the parish church of Białaczów near Końskie, the Małachowski family’s private town; similarly, to the Łęgonice ones, they are modelled in a more conservative manner. On both sites, cf. Sandomierz, BSS, signature R 1956, Białaczów church records for the years 1642–1843, pp. 46, 56, 115; J. Wiśniewski, *Dekanat opoczyński opisał...*, Radom 1913, pp. 13, 92–93, 96; *KZSP*, vol. 3, fasc. 8, pp. 1, 17.



Fig. 9. Gowarczów, parish church, side altar of Virgin Mary, limewood, polychromed and gilt, 1790s, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

The latest archival record of pieces made in this workshop concerns a bequest of 100 Polish złoty that was made in Drzewica in 1794. The money was lent by virtue of the last will of Jakub Loczkowski to the owner of this estate, Ludwika Szaniawska (née Załuska), the widow of Filip Nereusz (d. 1782) who had been the starost of Kąkolewnica and Bolesław. The donation was destined for the erection, decoration and painting of the high altar in a local parish church.³⁶ This project, however, was only partially completed, since in 1811 the new structure still lacked polychrome and gilding. In 1906 Jarosław Wojciechowski, an architect and conservator from Warsaw, put an end to its existence as requested by the local parish priest, Franciszek Sobótka. Following Wojciechowski’s extension of the small, late-Gothic church, only three elements of this reredos survived: the Lamb of the Apocalypse from the tabernacle and a pair of kneeling angels on its sides. These pieces are currently displayed on the rood screen.³⁷ They are enlarged replicas of the altar statuettes from Nowy Kazanów, Końskie and Gowarczów.

36 Sandomierz, BSS, Ms. signature R1970, 1. Copy of the founding act of Damojewice church, 1803, 2. Inventory of the church and rectory in Drzewica, 1823, 1725–1823, p. 21.

37 KZSP, vol. 3, fasc. 8, p. 9. Cf.: S. Olak, *Drzewica w XIX wieku. Szkoła elementarna – parafia – miasto* [Drzewica in the 19th century. The elementary school – the parish – the town], Radom 2007, pp. 61, 69–70; R. Bogatek, “Zarys historii kościoła i parafii w Drzewicy” [Outline of the history of the church and parish in Drzewica], in: *Drzewica. Szkice z dziejów miasta* [Drzewica. Sketches from the town’s history], ed. M. Hubka, Drzewica 2009, pp. 46–47, 52, note 1 on

Apart from the above works found in the Sandomierz voivodeship, I believe that the same workshop made five more pieces that are located in the former Rawa Mazowiecka voivodeship. The first two, found in two still existing historical churches in Rawa Mazowiecka, were made in the same, final decade of the 18th century and are unique within the entire area of what was, historically, Mazovia.

The contributions for the new side altar of Saints Ignatius of Loyola and John of Nepomuk (currently the altar of Saint Maximilian Maria Kolbe) in the church of the local Jesuit college, which today is a parish church (Fig. 10),³⁸ were collected starting from 1767 among the congregation of the nearby Głuchów parish.³⁹ The new altar was built only after the Jesuits moved out of the establishment in 1773 and after it was acquired by the Canons Regular of the Lateran. The spreading, aedicular structure with two slanting columns is elegantly modest, set off by exquisite ornamental details made of thin and delicate rocaille crests. The openwork console altar stone seems almost secular, as if taken straight from a palace. The console tables for the statuettes are also openwork and curled, whereas the pediment with a cut-out outline is a smaller version of the pediment from the Oratorian altar in Studzianna-Poświętne. The lack of figural ornamentation renders the reconstruction of the original programme impossible, but it can be assumed that it consisted of two statuettes of the patron saints and two angels seated upon the volutes of the pediment.

An almost identical pediment can be found in the atectonic Rococo side altar of St. Anne in the neighbouring post-Augustinian church (Fig. 11).⁴⁰ Its structure is also parallel to the shape of the Gowarczów reredos, although a simplified one. Ornamental cornices enclosing the profiles of the sides and volutes as well as the outline of the pediment are slightly thicker, whereas the figural ornamentation, consisting of two kneeling angels and four winged heads of putti around the main panel, perfectly mirrors the figural details from Studzianna-Poświętne, Nowy Kazanów, Końskie, Gowarczów and Drzewica. Two angels seated upon the volutes of the pediment, originating from the neighbouring high altar or a no longer extant pulpit, constitute a foreign element.⁴¹

p. 47. Cf. NID, DEiRZ, fol. no. RAX 132000327 / LDZ 00000000288, ed. T. Książek, 12 December 1986.

38 *KZSP*, vol. 2: *Województwo łódzkie*, ed. J. Z. Łoziński, fasc. 9: *Powiat rawsko-mazowiecki* [The Rawa Mazowiecka commune], ed. W. Kieszkowski and B. Kopydłowski, Warsaw 1953, p. 13. Cf. NID, DEiRZ, fol. no.: SKX 000002269 / LDZ 000000014999, SKX 100002269 / LDZ 000000015000, SKX 000002270 / LDZ 000000015001, ed. W. Puget, 20 June 1970; SKX 200002277 / LDZ 000000015020, ed. W. Sawicki, 10 September 1996, additio by M. Czapska, August 2003; SKX 300002277 / LDZ 000000015021, ed. W. Sawicki, 10 September 1996.

39 *400-lecie kościoła pw. Niepokalanego Poczęcia Najświętszej Marii Panny w Rawie Mazowieckiej* [The 400th anniversary of the church of the Immaculate Conception at Rawa Mazowiecka], Rawa Mazowiecka 2013, pp. 32, 35, 47–48, Fig. on p. 62.

40 The authors of the *Katalog Zabytków Sztuki w Polsce* omitted it. Cf. *KZSP*, vol. 2, fasc. 9, pp. 14–15. Cf. also NID, DEiRZ, fol. no.: SKX 000002304 / LDZ 000000015094, ed. W. Puget, 30 May 1970; SKX 200002304 / LDZ 000000015096, ed. H. Lisińska, 1986.

41 These figures were attributed to Franz Anton Vogt, an outstanding South-German sculptor active in Warsaw; cf. Sito, *Franz Anton Vogt...*, p. 95, Fig. 34; idem, *Wielkie warsztaty rzeźbiarskie...*, pp. 327–328.



Fig. 10. Rawa Mazowiecka, Jesuit church (currently parish church), side-altar reredos of Saints Ignatius of Loyola and John of Nepomuk (currently the altar of Saint Maximilian Maria Kolbe), limewood, polychromed and gilt at a later date, second half of the 1790s, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014



Fig. 11. Rawa Mazowiecka, Augustinian church (currently Passionist parish church), side altar of St. Anne, limewood, polychromed and gilt at a later date, second half of the 1790s, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

The works located in a parish church in the nearby Regnów conclude this review. The church was founded by a local starost, Franciszek Kazimierz Lanckoroński (d. 1785), who was also the leaseholder of two other royal domains in nearby Boguszyce and Rawa.⁴² The workshop’s participation consisted in erecting the impressive high altar (Figs. 13–14) and in sculpting the crucifix and the

42 J. Kowecki, “Lanckoroński Józef h. Zadora (ur. ok. 1758 – zm. po 1825)” [Lanckoroński Józef of the Zadora coat of arms (b. ca. 1758 – d. after 1825)], in: *Polski Słownik Biograficzny* [Polish Biographical Dictionary], vol. 16/3, fasc. 70, Wrocław–Warsaw–Cracow–Gdańsk 1971, pp. 441–442; <http://www.sejm-wielki.pl/b/13.619.279> [last accessed 5 September 2014].



Fig. 12. Lvov, parish church of Saint Nicholas (formerly Trinitarian), one of the side altars in the central pair of chapels, limewood, polychromed and gilt at a later date, 1745–1747, design and execution: Sebastian Fesinger, photo by D. Błażewski, 2010

Resurrection statue.⁴³ The absence of any sources forecloses precise dating of these works; however, due to the decidedly lower level of execution of all statues and the simplification of ornaments, which indicate a decline in the anonymous artist's creative powers, it can be assumed that they were made ca. 1800.⁴⁴

The architectural pattern of the reredos in Regnów is identical to that in the above-mentioned side altar of the Jesuit church in Rawa; the difference being in raising the socle by one step, expanding the structure by a pair of double pilasters and elevating the cut-out pediment, which is covered with a traditional, overhung

43 *Zabytki sztuki w Polsce. Inwentarz topograficzny* [Monuments of art in Poland. A topographical inventory], ed. J. Szablowski, part 6: *Województwo łódzkie* [The Łódź voivodeship], vol. 1, fasc. 1: *Powiat rawsko-mazowiecki* [The Rawa Mazowiecka commune], ed. W. Kieszkowski, Warsaw 1939, pp. 155–157, Fig. 150; *KZSP*, vol. 2, fasc. 9, p. 17, Fig. 31; P. Zaręba, “Zabytki powiatu rawskiego” [Monuments of art in the Rawa Mazowiecka commune], in: *Powiat rawski: zarys dziejów do końca 1973 r.* [The Rawa commune: outline of history until the end of 1973], Łódź 1975, ed. St. M. Zajączkowski, pp. 594–595, Fig. (no number).

44 The following archives were investigated: Archdiocesan Archive in Warsaw [AAWa], the Łowicz Diocesan Archive [ADŁow] and the State Archive in Piotrków Trybunalski, Tomaszów Mazowiecki section [APPT, OTM].



Fig. 13. Regnów, parish church, high altar, limewood, polychromed and gilt at a later date, from before 1800, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014



Fig. 14. Regnów, parish church, the statue of Archangel Michael overcoming Satan from the pediment of the high altar, limewood, polychromed and gilt at a later date, from before 1800, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Wardzyński, 2014

segmental sub-pediment. Subsequent transformations and renovations resulted in removing the majority of ornaments from the socle, tabernacle and tympanum of the pediment. The preserved details, however, are a simple continuation of the rocaille forms that can be observed in all of the previously discussed works. The tabernacle is also a noticeably simplified version of the analogous work in Kazanów. The revolving exposition throne was replaced with a quasi-drapery formed of rocaille crests. It is crowned with a figure of the Lamb of the Apocalypse, identical to that on the former altar in Drzewica. The second baldachin, with drapery similar to a crumpled metal sheet (identical to that designed for Końskie), spans the main panel, which houses the miraculous image of the Virgin Mary of Regnów. Two pairs of flying angels hold the frame. The vast majority of the reredos sculptures are the



Fig. 15. Podkamień, Dominican indulgence church, the statue of Archangel Michael overcoming Satan from the pediment of the side altar of St. Victoria, limewood, polychromed and gilt at a later date, 1779–1780, destroyed after 1945, execution: Josef Legerlutz, photo by Z. Hornung, ca. 1930



Fig. 16. Regnów, parish church, statue of resurrection statue, limewood, polychromed and gilt at a later date, from before 1800, execution: anonymous “Master of Pełczyska”, unidentified associate or imitator of Franciszek Olędzki (attributed), photo by M. Moraczewska, 1931

woodcarver’s self-quotations from all of his previous works; the only novelty is the statue of St. Michael the Archangel overcoming Satan, which is placed in the niche of the pediment. It is contrasted by side figures of Saints Joseph and Joachim (?), placed on angular, rock-like bases. They are remarkably slender and yet static and blocky, with schematically draped robes. These figures – apart from beautifully carved, gaunt, almost geometrised heads, faces, hands and feet – are only a distant echo of the earlier works by the same artist.

There is a close relationship between the figures discussed above and the unique sculpture of the Risen Christ (Fig. 16). The sculpture’s pose, and particularly the expressive rendition of the extremely emaciated human body and the fabric of the

cloak, have few analogies in the milieu of Lvov Rococo sculpture of the 4th quarter of the 18th century – the only exception being the two figures of the apostles from Pełczyska and two figures of angels from Studzianna-Poświętne. Christ stands in a deep *contrapposto*, almost unstable, his left foot unnaturally twisted outwards and resting upon a skull. His left hand, slightly lowered in a gesture of blessing, gives the sculpture strong emotional expression. The small crucifix hung at the entrance to the chancel, above the baptismal font, is equally poignant. It shows the dead body of Christ, muscular but at the same time ascetic, drooping heavily under its own weight. The fabric of the perizoma is sharply, geometrically creased, its right edge blown to the side.⁴⁵

The source-documented activity of the woodcarving workshop originating from the Ruthenian lands of the Crown ends in the years 1791–1794. Nevertheless, with its debut after 1780 in Pełczyska, Sandomierz Land, and the dating of its final set of works in Regnów before 1800, it should be assumed that this workshop was active for at least several years in the late 18th century. The anonymous author of these pieces would therefore have been one of the epigones of the great artistic phenomenon that Lvov Rococo sculpture was. The assembly of works from the intersection of the former Sandomierz and Rawa voivodeships as discussed here defines, at this stage, the maximum range of its influence in the Crown, in the north-west direction.

The woodcarver in question turned out to be a talented compiler, one that was able to create a new aesthetic quality from freely assembled references. The diversity of inspirational sources in terms of design, composition, form and style of small-scale architecture, sculpture and ornamentation, coupled with still insufficient knowledge regarding the last generation of artists working within this trend, all very much complicate the answer to the genesis of this artist's work and his possible educational path.

Artistic values: an attributive analysis

Of all the above-mentioned reredoses made by the workshop under discussion, only three have closer analogies in the Lvov circle in terms of structural elements and ornamentation; however, their rather modest dimensions and architectural programme make it difficult to identify the specific works after which they were modelled. The general inspiration for the side parts with volutes and rocaille cornices as observed in Końskie, Gowarczów and in the Augustinian church in Rawa could have originated from the twin side altars in the Trinitarian church of St. Nicholas in Lvov (1745–1747, design and execution by Sebastian Fesinger)

⁴⁵ KZSP, vol. 2, fasc. 9, p. 17. Cf. NID, DEiRZ, fol. no.: SKX 000002341 / LDZ 000000015286, ed. W. Puget, August 1970; SKX 000002342 / LDZ 000000015287, ed. W. Puget, August 1973.

(Fig. 12).⁴⁶ At the beginning of the 1780s this pattern was creatively adapted by an unidentified author of the St. Cajetan side-altar reredos in the Franciscan church in Przemyśl, where Piotr Polejowski introduced a new Rococo ornamentation.⁴⁷ At the same time, the cut-out shape of the majority of pediments from the workshop, which were adorned with crested cornices curving into volutes, bears a likeness not only to South German prints (particularly ones made in Augsburg) but also to analogous elements of other side-altar reredos structures. These comprise the pediment of the reredos at the closure of the northern nave in the aforementioned monastery in Przemyśl (1770–1780) as well as the reredos of St. Mary Magdalene and St. John of Nepomuk in the parish church in Kąkolniki (1780–1782, design and execution by an artist known as anonymous Pinsel's Friend and by Jan Obrocki (?) with the workshop).⁴⁸ Apart from Lvov and Przemyśl, analogous baldachins (draperies) with folds resembling crushed sheet metal can be found in the ornamentation of two side chapels in the parish church in Dukla, which were executed in 1772–1773 together with the entire Lvov Rococo ornamentation (Obrocki or Olędzki?).⁴⁹

The high-level ornaments of each work outclass the competition of the other sculpture workshops that were active in the region. Their subtlety and delicacy, even fragility, coupled with a range of motifs: rocaille crusts, calamus leaves and, more rarely, floral scrolls, distinguishes this ornamentation from that of the other workshops, e.g. Osiński's in Leżajsk, Polejowski's near Sandomierz or the workshop of the as yet unidentified author in Dukla.⁵⁰

A detailed analysis of the sculpture provides the most answers. The angel figures in Studzianna-Poświętne and in other locations, as well as the figure of the Risen

46 Sito, Betlej, op. cit., p. 341; K. Brzezina-Scheuerer, "Kościół parafialny p.w. Św. Mikołaja i dawny klasztor OO. Trynitarzy" [The St. Nicholas parish church and the former Trinitarian monastery], in: *Kościół i klasztory rzymskokatolickie...*, vol. 19, collective work, Cracow 2011, pp. 322, 336, 344–345, Figs. 723–724.

47 KZSP, New Series [Seria Nowa, henceforward: SN], vol. 10: *Miasto Przemyśl* [The city of Przemyśl], part 1: *Zespoły sakralne* [Ecclesiastical complexes], ed. P. Krasny i J. Sito, Warsaw 2004, p. 64, Fig. 176. Cf. P. Krasny, J. Sito, "„Pan Piotr Polejowski snycyrz lwowski” i jego dzieła w kościele Franciszkanów w Przemyślu" ["Master Piotr Polejowski, the Lvov woodcarver" and his works in the parish church in Przemyśl], in: *Sztuka kresów wschodnich*, vol. 5, ed. A. Betlej, P. Krasny, Cracow 2003, pp. 175–187.

48 A. Betlej, "Kościół parafialny w Kąkolnikach" [The Kąkolniki parish church], in: *Sztuka Kresów Wschodnich*, vol. 2, pp. 212–214, 218–220, Figs. 10–12; KZSP, SN, vol. 10, part 1, p. 65, Fig. 170; idem, "Kościół parafialny p.w. Św. Marii Magdaleny w Kąkolnikach" [The St. Mary Magdalene parish church in Kąkolniki], in: *Kościół i klasztory rzymskokatolickie...*, vol. 10, collective work, Cracow 2002, pp. 198, 200, Figs. 166, 174–175.

49 KZSP, SN, vol. 1: *Województwo kroszeńskie* [The Krosno voivodeship], ed. E. Śnieżyńska-Stolot and F. Stolot, fasc. 1: *Krosno, Dukla i okolice* [Krosno, Dukla and environs], ed. idem, K. Kutrzebianka, M. Lemańska-Trepińska and J. Ross, Warsaw 1977, p. 18, Fig. 27.

50 The altar in Nowy Kazanów is an exception, since there the master was accompanied by an apprentice ornament maker, whose motifs were thicker and more schematically treated; forms were generally thicker in Regnów as well.

Christ in Regnów, attract attention due to the exceptionally original way of rendering the human body. The unnatural gauntness of the body, which is typical of Lvov Rococo sculpture, is well visible in the works of Pinsel, Osiński and the Polejowski brothers thanks to the bold chisel carvings that maximised the ascetic emaciation. In the analysed works, however, the thinness of the silhouette is emphasised even further through the protruding muscles that go against anatomy and deform the figure into lines of swollen knobs. Krasny describes this deformation as the “swollen muscles and tendons” of the limbs. Although this manner of rendering the statues is maximally expressive and occurs frequently in this circle, it should be noted that other, undoubtedly more talented masters (Maciej Polejowski, Michał Filewicz) who employed this approach did not achieve similar expression in their works.⁵¹

Attributing the reredos in Tarnogród to the workshop of Franciszek Olędzki, as proposed by Kowalczyk, is the starting point of an attributive analysis of the two figures of the apostles from Pełczyska and of the set of works from this anonymous workshop that was active on the intersection of the Sandomierz and Rawa voivodeships.

Within Franciszek Olędzki's surviving oeuvre, confirmed in the sources by Wujcyk, Ostrowski and Prószyńska, there appear sophisticated Rococo statues of atlantes that were placed on the stone-covered façade of Franciszka Sewerynowa Rzewuska's house at no. 3 Rynek in Lvov (called the Wilczkowska tenement) that had been built in 1771–1772. Other listed works included markedly neoclassical “marble” statues of the archbishops Wacław Hieronim Sierakowski (d. 1780) and Ferdynand Kicki (d. 1797) in the Latin Cathedral, both of which had been made in 1784.⁵² Olędzki is also associated with the pipe organ case in the Dominican indulgence church in Podkamień, the unidentified works of a larger group of Lvov sculptors that worked on the ornaments in the Basilian *lavra* in Począjów (starting from 1780) and the creation of the high altar in the Trinitarian church in Beresteczko (ca. 1780).⁵³ Among works attributed to Olędzki by Hornung and the other researchers as mentioned above were also sculptural assemblies from the façade of the Zuchorowicz tenement at no. 40 Rynek in Lvov (ca. 1773) and the carved grand reredos in the indulgence church in Łopatyn (ca. 1785). However, Olędzki's authorship of altarpieces in Podkamień, Beresteczko and Łopatyn was rejected by Ostrowski, who attributed it to the anonymous Pinsel's Friend, only to later

51 On such works in the oeuvre of the above-mentioned artists, cf.: Kowalczyk, *Dzieła Macieja Polejowskiego...*, pp. 208–209, Fig. 6; *Teatr i mistyka...*, p. II.18, Fig. 5 (the destroyed putto by Filewicz from the Dominican church in Lvov, ed. B. Woznycky), pp. II.23–II.24, Fig. 10–11 (a pair of putti by Olędzki from the Carmelite church in Lvov, the 1770s, ed. B. Woznycky); Kozyr-Fedotow, *Michał Filewicz...*, pp. 110, 112, Fig. 2.

52 Wujcyk, *Wiadomości o życiu i twórczości...*, pp. 282–284, Figs. 1, 3–4.

53 Hornung, *Majster Pinsel...*, pp. 130–139; idem, “Olędzki (Olęcki, Olencki, Oleński) Franciszek”, in: *Polski Słownik Biograficzny*, vol. XXIII/4, fasc. 99, Wrocław–Warsaw–Cracow–Gdańsk 1978, p. 793; *Materiały do dziejów sztuki sakralnej...*, vol. 23, p. 215.

re-attribute them to Olędzki.⁵⁴ In the newest biographical entry on Olędzki, dating from 2015 (and incomplete in terms of the catalogue of works), the pieces mentioned above were once again excluded from this artist's oeuvre.⁵⁵

Among the works attributed to this member of the youngest generation of Lvov Rococo sculptors, pieces from Podkamień, which were destroyed after 1944, deserve special attention.⁵⁶ Apart from the already analysed statues of Aaron and St. Józef of Pełczyska, the half-length figure of the resurrected Piotrovin accompanying St. Stanislaus, originating from the pipe organ case (?), can be considered a model example of this type of sculpture thanks to its unnatural musculature (Fig. 17a).⁵⁷ Ostrowski and Krasny claim that this work initiated the figural composition pattern of this legendary knight, which was later reproduced twice by Olędzki in Beresteczko and Łopatyn (Fig. 17b).⁵⁸ This sculpture and the sculptural ornament of the church in Podkamień are connected to a similar figure of Satan trampled by Archangel Michael, with an expressively twisted body having a similarly peculiar anatomy, which is located in the pediment of the side altar of St. Victoria (1779) (Fig. 15). It was carved by Josef Legerlutz of Janów near Lvov, a lesser-known artist associated with Olędzki, and it served as a model for an analogous (although more concise and traditional) work in Regnów in a way that is impossible to reconstruct today.⁵⁹ It should also be noted that a similar type of bearded, famished male face was used by one of the unidentified sculptors who did the ornamentation in the Dukla parish church and who made the limewood statues of evangelists for the side altar of St. Anthony of Padua, the statue of the Good Shepherd at the top of the pulpit and the bust of St. Peter on the confessional (1772–1773, attributed to

54 Ostrowski, *Z problematyki warsztatowej...*, pp. 85–87; Ostrowski, Prószyńska, op. cit., p. 269.

55 *Materiały do dziejów sztuki sakralnej...*, vol. 23, p. 215.

56 *Dzieje klasztoru WW. OO. Dominikanów w Podkamieniu* [The history of the Dominican monastery at Podkamień], collected and published by S. Barącz, Tarnopol 1870, p. 309; P. Krasny, "Kościół p.w. Wniebowzięcia Najśw. Panny Marii i Podwyższenia Krzyża Św. oraz klasztor OO. Dominikanów wraz z założeniem pielgrzymkowym w Podkamieniu" [The church of the Assumption of the Virgin Mary and the Elevation of the Cross and the Dominican monastery with the pilgrimage complex at Podkamień], in: *Kościół i klasztor rzymskokatolickie...*, vol. 13, collective work, Cracow 2005, pp. 135, 158, 179, Fig. 234. On the biography and oeuvre of this artists, cf. recently Ostrowski, Prószyńska, op. cit., pp. 268–269.

57 Krasny, *Kościół p.w. Wniebowzięcia Najśw. Panny Marii...*, pp. 162, 179–180, Fig. 300.

58 J. K. Ostrowski, "Z problematyki warsztatowej i atrybucyjnej...", in: *Sztuka Kresów Wschodnich*, vol. 1, ed. J. K. Ostrowski, Cracow 1994, p. 84, Fig. 16–17. Cf. also B. Gajewski, *Beresteczko: szkice i materiały z dziejów miasteczka* [Berestechko: sketches and materials for the history of the town], Brzozów 1993, p. 88, Fig. (no number); T. Kukiz, *Łopatyn: dzieje i zabytki* [Łopatyn: history and monuments], Warsaw 2004, pp. 50–51, Fig. 35; J. Mańkiewicz, *Beresteczko 1508–1658 (dokumenty, relacje, wspomnienia)* [Beresteczko 1508–1658 (documents, accounts, memoirs)], Krosno 2006, p. 43, Fig. (no number).

59 Krasny, *Kościół p.w. Wniebowzięcia Najśw. Panny Marii i Podwyższenia Krzyża Św...*, pp. 135, 156, 180, Fig. 303; *Materiały do dziejów sztuki sakralnej...*, vol. 23, p. 184.

Obrocki or Olędzki?).⁶⁰ Other examples of Lvov sculpture with a similar style of carving the head and face are the three stone statues of unidentified apostles on the fence of the Latin Cathedral's cemetery (possibly originating from the archbishop's residence in the nearby Obroszyn and placed *in situ* in 1805).⁶¹



Fig. 17a. Podkamień, Dominican monastery, sculpture of St. Stanislaus and Piotrovin from the pipe organ case (?), limewood, polychromed and gilt at a later date, ca. 1774, destroyed after 1945, execution: the workshop of Franciszek Olędzki (attributed), photo by Z. Hornung, ca. 1930



Fig. 17b. Łopatyn, indulgence parish church, sculpture of St. Stanislaus and Piotrovin, limewood, polychromed and gilt at a later date, ca. 1785, damaged after 1945, execution: Franciszek Olędzki with his workshop (attributed), photo Z. Hornung, ca. 1930

By and large, a tentative conclusion can be made that the sculptor from Red Ruthenia who was active in Pełczyska and in eight other locations in the former Sandomierz and Rawa voivodeships was most likely one of the workshop associates of Franciszek Olędzki. The direct impulse for him to develop his own distinct style came from the works by Olędzki and Josef Legerlutz that were made in the

60 KZSP, SN, vol. 1, fasc. 1, p. 16, Figs. 152, 172, 321–322 (erroneous dating of the confessional to 1746).

61 *Katedra łacińska we Lwowie* [The Latin cathedral in Lvov], ed. J. Adamski, M. Biernat, J. K. Ostrowski, J. T. Petrus, Cracow 2013, pp. 48, 124, Figs. 306–308 (= *Materiały do dziejów sztuki sakralnej...*, part 1, vol. 21). The general dating here is to the second half of the 18th century and early 19th century.

1770s and 1780s in Podkamień, Beresteczko and Łopatyn. As for the workshop of Olędzki, only two other sculptors, i.e. apart from Legerlutz, are known to have been involved in the execution of his works in Kruhel and Lvov in 1784, although they were not mentioned in connection with other commissions. These were Piotr Barzycki, a Lvov stonecutter (ż), and Józef Duńczewski (d. after 1812), an apprentice woodcarver from Przemyśl.⁶²

Conclusion

The modest legacy of the sculptor from the Ruthenian lands of the Crown of Poland, which has been assembled for the first time, is admittedly of marginal importance to the totality of research on the Lvov school of Rococo sculpture of the second half of the 18th century. Nevertheless, the output of a representative of this school in Rawa Land, in close proximity to the capital, prompts renewed reflection on the maximum range of Lvov Rococo sculpture in Poland. It can be assumed that the main centre of activity of some of the sculptors shifted from the Ruthenian voivodeship, later Austrian Galicia, onto lands that remained within the Commonwealth after the First Partition in 1772, and that this shift was motivated mainly by economic reasons (the liquidation of monasteries and the confiscation of episcopal and monastic estates following the 1782 Secularization Decree that was issued by Emperor Joseph II). The examples cited here seem to confirm that what guaranteed success against the competition of the local workshops – particularly in the provinces – was the considerably higher quality of work that was offered by the Lvov sculptors, who were better off in terms of social standing and craftsmanship and who could provide comprehensive construction and furnishing projects (large artistic “companies” involving, or under the direction of, Polejowski, Filewicz or Olędzki) (Fig. 18).

It is worth noting that the oeuvre of the anonymous “Master of Pełczyska”, comprising in total thirteen pieces of small-scale architectural and independent sculpture, constitutes the second largest assembly of this type of works, giving way only to the Sandomierz workshop of Maciej Polejowski. However, the indigenous early-modern art in the north-western part of Lesser Poland and in the neighbouring part of the Rawa voivodeship in Mazovia has been insufficiently studied to this day, particularly when it comes to small-scale architecture and sculpture. The historical material presented here is primarily an important contribution to the reconstruction of a very complex mosaic of influences of various external artistic circles on contemporary Mazovian sculpture. Due to their very late creation (ca. 1790–1800), the sculptor’s works, being still in the late Rococo style, had no hope of succeeding in larger centres, especially since this style was already outmoded in the capital and throughout the entire region. The works of the “Master of Pełczyska” discussed

⁶² Wujcyk, *Wiadomości o życiu i twórczości...*, pp. 284, 288, appendix 4; *Katedra łacińska...*, pp. 46, 94, note 272, 495; *Materiały do dziejów sztuki sakralnej...*, vol. 23, pp. 88, 117.

herein were created thanks to the artistic endeavours of the Małachowski family from Końskie and Białaczów who owned many estates and leases of royal domains in the Ruthenian voivodeship, and of the clergy of the Lvov archdiocese.



1. Mapa zasięgu działalności lwowskich warsztatów rzeźbiarskich w dobie rokoka. 1 — granica państwa, 2 — granica Małopolski, Rusi Czerwonej, Ziemi Chełmskiej, Mazowsza, Podlasia i Litwy, 3 — granice województw i ziem, 4 — stolice ziem, wg podziałów historycznych od XVI-XVIII w. (opr. J. Kowalczyk)

Fig. 18. The map of Lesser Poland, Podlachia and Mazovia and the western part of Ruthenian lands of the Crown of Poland from the second half of the 18th century, with marked locations of the most important works of sculpture representing the Lvov variant of Rococo style, drawn and prepared by J. Kowalczyk, completed by M. Wardzyński, 2018

At this stage of research, attempts at attributing the sculptures and reredoses to an artist from Franciszek Olędzki's milieu are only of a preliminary nature. Any further analysis is so far impossible, since knowledge regarding sculpture in the Ruthenian lands of the Crown in the fourth quarter of the 18th century is still insufficient – the only possible breakthrough can be brought about by the creation of an academic corpus of Lvov Rococo sculpture.

Translated by Klaudyna Michałowicz

Abstract

Current research on Rococo sculpture in Mazovia and northern Lesser Poland has not taken into consideration Lvov Rococo sculpture. A total of thirteen works by a yet unidentified woodcarving workshop, probably of Lvov provenance, was located at the intersection of these two artistic regions, in the vicinity of Końskie, Opoczno, Przysucha and Rawa Mazowiecka. Its activity, commenced after 1780 in Pełczyska near Wiślica, lasted until ca. 1800, when the reredoses and lesser works of sculpture in Studzianna-Poświętne, Skrzyńsko, Nowy Kazanów, Końskie, Gowarczów, Drzewica, Rawa and Regnów were created. In formal terms, the anonymous "Master of Pełczyska", as an epigone of the Lvov school of Rococo sculpture, shows a far-reaching dependency on the style of sculptures similar to that in the side altar of the Virgin Mary of Dzików in Tarnogród, in the Zamoyski family fee tail. This reredos was indirectly attributed to master Franciszek Olędzki from Lvov (active since 1771, d. 1792). The oeuvre of the "Master of Pełczyska" constitutes the second-largest assembly of Lvov Rococo sculptures outside the historical Ruthenian lands of the Crown of Poland. At the current stage of research, the discussed works, located at the intersection of the former Sandomierz and Rawa voivodeships, indicate the maximal influential range of these remarkably mobile artists towards the north-west of the Crown of Poland. Their migrations were directly connected, on the one hand, with the artistic crisis that followed the First Partition of the Commonwealth in 1772 and the annexation of Lvov by Austria, and, on the other hand, with the liquidation of monasteries after 1780 and the termination of existing ecclesiastic commissions. The short-lived activity of this workshop in the vicinity of Rawa is an important contribution to the research on the mosaic of external influences on provincial late Rococo sculpture in the fourth quarter of the 18th century in Mazovia.