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THE COMPLEX OF ST. FLORIAN AND ST. CATHERINE CHURCH IN GOŁĄB AS A UNIQUE EXAMPLE OF MILITARY ART OF LUBLIN VOIVODESHIP

With the development of the civilization and the need to ensure safety for the next generation and cultural material, it became more and more vital to provide defence in case of danger. That is why, the character of residential space and historical architecture was influenced by the conflicts, which had various forms. Aside from the buildings, which were fulfilling visible and explicitly defined military function like e.g. fortresses or defence walls, there were also others that have been subjected to the process of incastellation to respond to the needs of the society. Giving the defensive character to the buildings that had originally completely different purpose, especially religious, had been developed since the Roman times. Military art was purely functional at the beginning. Later it was intertwined with decorations and other architectonic elements that were occurring e.g. in churches and conventual complexes. The aim of this article is to analyse the expression of the late Renaissance architecture with the elements of military art (*ars militaris*) in the discussed church, the Loreto Chapel and the wall, which together constitute the religious complex of St. Florian and St. Catherine in Gołęb in Lublin Voivodeship. Referring to functional and architectural-construction solutions of the subject of our research, the author discusses the topic of giving defensive character to religious buildings while keeping their functional layout, decorativeness and rich architectural expression typical for the architecture of the Lublin Renaissance.

Keywords: defensive architecture, church, the Loreto Chapel, the Renaissance, the Lublin Renaissance, Mannerism, military art (*ars militaris*), Jan Zao, Piotr Likkell

1. Military art (*ars militaris*) in the religious architecture

The need of defence is one of the most natural elements of our behaviour. Human psyche has created several defensive mechanisms functioning on many levels in order to provide safety. Over the centuries, people have created the

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techniques and conditions to defend themselves physically. The necessity to protect the most precious and valuable things has triggered the development of technology, engineering, construction and military architecture. "The buildings [...], are the architectural mirror of the dangers of their times" [1]. Over the thousand years, the warfare had a great impact on the forms of the buildings of various sizes and functions. Military architecture (*architectura militaris*) presented in non-uniform form was one of the factors determining the civilization and cultural evolution [2]. The constructors and engineers were basing their projects not only on the experience from the previous periods, but also on the analysis of the military technology progress and theoretical layer of this progress. Summing up all the points above: the architecture and technology, warfare and its time and space – military art (*ars militaris*) is the starting point of the whole subject.

During the Middle Ages, when Romanesque style started to evolve, religious buildings started to have also defensive character, providing shelter and the chance to organize the defence of the population from the area. The Polish name of the church – *kościół* comes from the Latin word *castellum*, which literally means a stronghold, meanwhile in Old-Polish it has the roots in the word *kasztel* (in En. castle) [3]. The area around the religious buildings was used for gatherings and everyday life activities. The use of stone as a construction material and thick walls of the building made these buildings a perfect shelter for the urban population. Defensive function of the temples was often chosen due to its location, which had strategic importance. Places of strategic importance such as hills and elevations near vast grounds, river meanders, marshes, overflow areas or dense forests facilitate observation and limit the risk of invasion by the enemy. A fence in the form of thick walls helping to organize the military defence has enclosed the area. The architecture of churches was not an example of typical defensive constructions though, as opposed to some conventual complexes. They were only adjusted to fulfil the defensive function. However, there are some examples of religious buildings of typical defensive character in Poland and abroad. The elements that reveal the purpose of the building are the body of the building, central situation and adding the storage to the main religious function. With the reserves of food and arms, the population of the area could defend themselves much longer. Examples of such buildings are churches in Bornholm built in the shape of rotunda coming from 12th century. Currently, the four churches demonstrating authentic military art (*ars militaris*) might be visited in Nyker, Nylars, Olsker i Osterlar [4]. In Poland one of the most distinctive example of religious building with military art (*ars militaris*) character is St. Andrew Church in Kraków built around 1079. The church had very important defensive function of the Okole barbican at the foot of Wawel [5].

Over the periods of time, the role of churches as defensive structures has been changing and becoming less and less important. However, incastellation of the religious buildings has been both made originally and on already existing buildings. Giving the defensive function to already built churches was triggered

by numerous political and religious conflicts that were tearing Poland apart in 15th century. The first phase of incastellation was most often encircling the church with fortifications. Next phases were equipping the church with food magazines, ovens and wells taking example from the churches – fortresses of the Romanesque period.

This article is the part of the discussion and analysis concerning the church complex in Gołab in Lublin Voivodeship, its architecture and functional organization of the church, the Loreto Chapel and the brick fence, which indicated defensive character of the complex. The topic of military art (*ars militaris*) raised in this article is just the beginning of the discussion about the defensive function of the Loreto Chapel in Gołab, which is a unique example of this architecture in Poland. The questions posed in this article will find their answer during wider historical and architectural analyses of the building.

2. The religious complex in Gołab

The religious complex in Gołab is the complex of buildings of great artistic and architectural value, which is an example of the exceptional attractiveness of the art of construction of the late Renaissance with the typical elements of the local architecture. The history of art calls this style *the Lublin Renaissance* intertwining the forms and details characteristic for the Renaissance, Mannerism and early Baroque with the elements of local decorations. The church (1628–1638) and the Loreto Chapel in Gołab (around 1636) are unique because of their individual aesthetical and ideological saturation, which attract attention and encourage making more thorough analysis (Fig. 1 and 2). The history of the complex is connected with the foundation activity of the outstanding personality of his times, chancellor George Ossoliński, a true statesman and diplomat and the Gołab's parson of the day, Szymon Grzybowski, who was simultaneously the king's secretary. This unique complex has been constructed by Piotr Likkel coming from Italy, well-known thanks to his architectural achievements in Kazimierz Dolny and Jan Zaor, who has finished decorations of Loreto Chapel [6]. The co-authorship of the church is often attributed to the constructor Jan Wolff, but this is not proven information. Most likely, if he really took part in the construction process, he was dealing with the decorations and stuccos. The body of the church by itself is very different from the ones supposedly designed by Wolff at that time.



Fig. 1. The view of the church from the south-west (Author's picture)

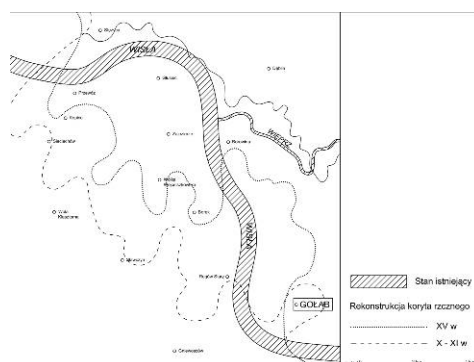


Fig. 2. The view of Loreto Chapel from the south-west (Author's picture)

2.1. Location

An important factor that impacts warfare activities concerning both military and organizational actions is the location of Gołęb village. Most probably one of the main arguments for the construction of the church in this place was the possibility to cross the Vistula River by the ford which was used by travellers, traders and military. The scheme below shows the change of the shape of the Vistula flume over the years. We can see the old meander, which is the remnant of the river course from 10th century. When the church was built, the river already took the different course, which with the meander has limited the accessibility of the complex. What it more, these natural surroundings have created both the good conditions to built the facility with the function of the shelter and the possibility to defend the local population and the goods of the parish. (Fig. 3)

It's worth mentioning that Gołęb village was the background of some important historical events. If it comes to military and defensive activities, Gołęb was the witness of one of the most important battles of the period of the Swedish Deluge. In 1656, Polish troops led by Stefan Czarniecki confronted Swedish Army under the command of Charles X Gustav. Substantially smaller Polish Army was crushed by 11 thousand of Swedish soldiers [7]. Next historical event that was recorded in history books was Gołęb confederacy signed in September 1672. The aim of this arrangement whose leader was Stefan Stanisław Czarnecki was to protect the king Michał Wiśniowiecki [9]. Due to political and historical reasons, the area of Gołęb was the place where the armies were gathered and stationed. As a result of Tarnogród Confederation, in 1716, the fields surrounding the village were used for the Saxon army. In 1791, the Gołęb area was again the warfare theatre, because of the manoeuvres of the national army. During World War 2, the church was seriously destroyed.



A wide-angle photograph of the interior of the Church of the Holy Spirit in Prague. The view is from the side of the nave, looking towards the altar. The architecture is characterized by its high, vaulted ceiling and large, arched windows that allow natural light to fill the space. The floor is covered in a black and white checkered tile pattern. In the foreground, rows of dark wooden pews are visible. The altar area is ornate, featuring a large, dark wooden structure with a central painting and a statue on top. A balcony with a decorative railing runs along the side of the nave, providing an elevated view of the church's interior.

2.2. The Church

There are many arguments for taking the church in Gołab as the perfect example of military art (*ars militaris*). The most important are the forms and architectural details, which exist to these days, and its functional layout. Its defensive character is determined not only by thick walls and windows located high, but also by the above-mentioned corridors over the arcades with battlements in the outside wall of the church (Fig. 5). There are also many battlements in the towers (Fig. 6) in the staircase leading to the chancel and the lanes along the main nave. These elements have been skilfully blended into the ornamentation and architectural detail in the façade. It is possible that the towers were built later onto the already existing building [9]. This applies definitely to the buttresses from the east, but it is not certain regarding the towers. Michał Baliński wrote in 1845: "There is a parish brick church with two towers in Gołab". We can assume that Gołab's church has undergone the secondary incastellation, because of the military conflicts and warfare in the area.

Other solution that determines the defensive character of the church is inside gallery (Fig. 4) at the height of second level of windows on the both sides of the

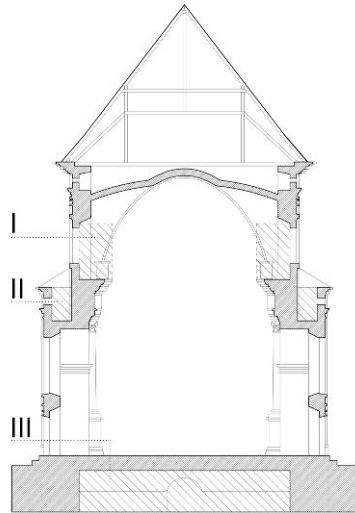


Fig. 5. Schematic cross-section of the church:
I – inside gallery; II – corridor with
battlements; III – halls of underground
level (own elaboration on the basis of [10])



Fig. 6. The corridor with battlements over the arcades
(on the left) and battlements in the church tower
(on the right, the Author's photography)

nave and behind the chancel. The access to the gallery is from the staircase in the tower. It is the element that doesn't exist in the churches built in the similar period and style. Other important argument that supports the thesis of incastellation of the church is underground level. The surface of basement was divided into three main halls (Fig. 7) located under the nave, the smaller crypts under the sanctuary and last arch of the nave and under the vestibule and the towers. Because of the size of the main space of the basements (4.5×10 m, the height of the vault ceilings 2.1 m), we can assume that their original function was storage and defence of the population of the village, but not for the crypts. This is typical layout of the churches of the military art (*ars militaris*) character, which the author has mentioned in the introduction. Unfortunately, the access to the basement is limited and current knowledge about their shape was obtained due to the research made with the use of the minicamera [10]. The basement was immured already in 19th century after numerous floods, which have substantially weakened the construction and technical condition of the temple.

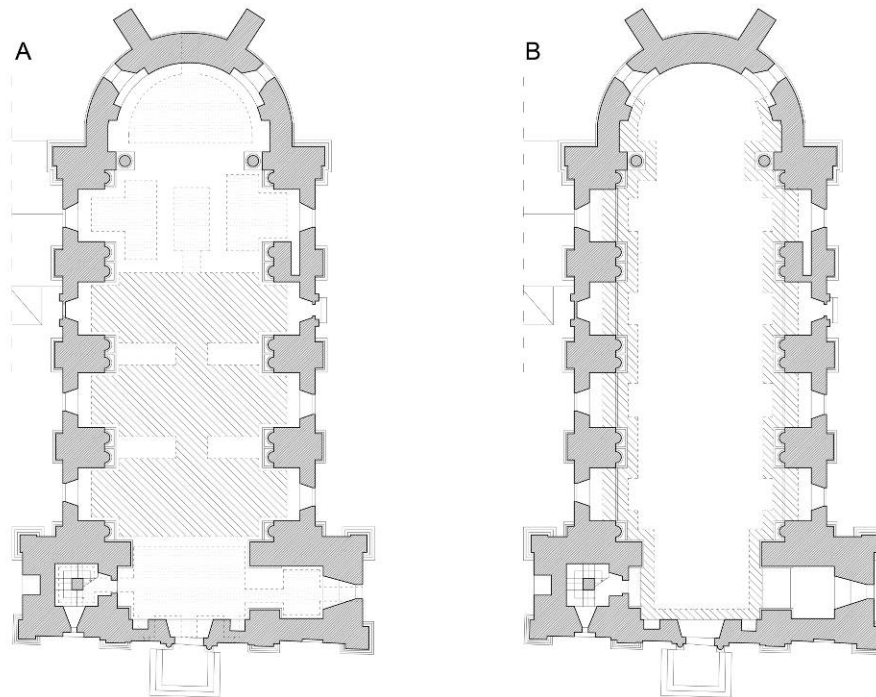


Fig. 7. The scheme presenting the projection of the A – the space on the underground level;
B – inside gallery (own elaboration on the basis of [10])

2.3. The Loreto Chapel

The architecture of the Loreto Chapel is unique. It is closely related to the program of the Holy Mary cult that was animated in 17th century. The Chapel in Gołab is the first example of the religious building of this type in Poland. It was built just like the church, on the initiative of the founder, who learned about the cult of Holy Mary of Loreto during his trips to Italy. The prototype of the Loreto Chapel goes back to 13th century. However, the architectural design created in Loreto in 1507 by the renowned architect Donato Bramante and the sculptor Jacopo Sansovino, acting at the directions of Pope Julius II, has become popular and found many followers no sooner than after 1575. Architectural form of the outside and functional layout of the inside divided into east sanctuary part and west part for the people became the canon for this type of buildings. The rule of architectural housing of the simple, brick building was in force. The building had to have defined size and keep the lane in the walls. According to the scheme, the Loreto Chapel in Gołab was built in 1634–1638. Just like in the Italian prototype, the internal building was surrounded with representational architectural form from the outside. It corresponds to the original building in Loreto, but it has an individual artistic and iconographic touch under the architecture of 17th century Lublin area and iconography basing on Polish tradition. Other innovation

is situation of the chapel. The original chapel and similar buildings in Poland (in Warsaw – in the Church of Our Lady of Loreto from 1645, in Głogówek – in St. Francis Church from 1630–1634) are located inside the other building, whereas the Loreto Chapel in Gołęb was constructed outside. It's worth mentioning that the Loreto Chapel was not finished by Piotr Likkell, but by an architect from Kraków who was most probably Jan Zaor (Zaur or Zaurowicz). Despite the fact that there are no records of the name of the architect who finished the works, it is possible to infer from the style and the process of work of the architect. One could notice many similarities in decoration and composition elements of the façade of the Loreto Chapel and the church in Tarłów (1650) or the St. Peter and Paul Church in Vilnius (from 1668). Additional clue, which would need confirmation with thorough archaeological research, is the use of kiln for ceramics by the associate of Zaor, named the Master of Tarłów. Kilns for some decoration elements like sculptures, capitals or other details were situated usually beside the constructed buildings. Dariusz Włodarczyk in his paper analysing the results of archaeological excavations in 2014 describes the uncovered part of the wall of the width of one brick of non-linear profile. He doesn't define its function, but supposedly it is the part of the kilns used by the associate of Zaor [6].

The elements that define the Loreto Chapel as the example of military art (*ars militaris*) are not as numerous and obvious like in the church. A comparative analysis of such buildings, especially of the prototype of Loreto, gives rise to a presumption that the holes under the hollows with the sculptures of the prophets were also rifle battlements just like those in the lane over the arcades in the church. The places where the holes were located are most probably not a coincidence. They were put in east and west façade, at the end of the lanes. Additionally, one hole is in the north façade from the side of the church. On the façade, from the side of the walls surrounding the complex, there are no holes. One of the elements that might prove that the chapel had the defensive character is the occurrence of embrasures (Fig. 8) used normally for this kind of solutions [11]. Other argument supporting this thesis is the fact that the chapel was built outside in the area of this religious complex. What is more, the corridor between external and internal walls of the Loreto Chapel could be also used for defence. The entrance to the roofing from the lanes gave access to the windows in the upper part of the façade. It was possible that the reason for the incastellation of the chapel was valuable equipment stored in the Loreto Chapel and vicars living in small buildings at the corners of the fence. The crypt in the basement was not used for storage like in the church, because of its volume and access from the outside.



Fig. 8. The hole in the lane of the Loreto Chapel with visible embrasure (the Author's photography)



Fig. 9. The rifle battlements in the church wall (the Author's photography)

2.4. The fence

The church wall was built in 17th century. To this days there are only parts of the original fence from the north and the west remaining. Originally there were the little houses for the vicars who were serving and taking care of the Loreto Chapel until 1845. On the Site Plan of the Gołab Parish [12] vicar houses were no longer indicated. Thus, it is possible that they were dismantled between 1852 and 1866. The same document reports that there was parish cemetery at three corners of the fence. Nowadays, there are little shrines built in the walls in these places.

The church wall in Gołab might be classified as wall defensive system with key rifle battlements located in the hollows in the spans of the wall (Fig. 9). With such complex program of the defensive solutions regarding the body and the function of the church, it is completely justified and logical to use the rifle battlements in the fence.

3. Conclusions

The religious buildings in Gołab are characterized by wide spectrum of cultural values, which to this day are the part of the heritage of more than local importance. They truly deserve to be called unique. Layers and numerous modifications appearing throughout the course of history in the area of Gołab have partly blurred the difference between original and secondary incastellation of this religious complex. The analysis of the elements that determine the features of military art (*ars militaris*) from the historical fabric of the church allows us to put forward the hypothesis that the Loreto Chapel was constructed the similar way. It might be confirmed if more detailed and complex archaeological research of the area around the church is conducted. Despite lack of homogeneousness of the individual ties, which joins many architectural notes, the religious complex in Gołab presents wide spectrum of valuable aesthetical solutions. The architects and the masters of the art of construction have skilfully built-in military art (*ars militaris*) making the complex truly unique.

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