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Artistic foundations of the Carmelite Order in Silesia in early modern times. Selected issues

State of research

The Order of The Brothers of The Most Blessed Virgin Mary of Mount Carmel arrived in Silesia late in the 14th century, a time when the region's only mediaeval monastery was set up in Strzegom (1388).¹ Like many other monastic establishments, it was, however, liquidated during the Reformation. The Order only managed to recapture it after the end of the Thirty Years' War, and it was then subjected to Baroque renovation. In the latter half of the 17th century, thanks to the foundation by Johann Adam de Garnier, three new establishments were set up: in Trzcinica Wielka (Głębowice), Wołów, and Koźuchów. The first two are lavish Baroque foundations with richly furnished churches. The last, in turn, is a mediaeval castle adapted into a monastery. The question of early modern artistic foundations connected to the aforementioned Carmelite centres has as yet only occasionally been a subject of detailed analysis. The majority of the information concerning the individual sites comes from local publications on local and general history that were mostly written between the two world wars. Researchers focused especially on the two most impressive monasteries in Głębowice and Wołów, and even more on their founder. Interesting materials include an article on the Carmelite book collection in Głębowice and Wołów (1945),² an unpublished master's degree dissertation discussing the sculptures

¹ K. Dola, *Dzieje Kościoła katolickiego na Śląsku*, t. 1: *Średniowiecze*, Opole 1996, p. 161.

² R. Ergentowski, *Biblioteki karmelickich klasztorów w Głębowicach i Wołowie*, "Roczniki Biblioteczne" 14 (1970) z. 1–2, p. 155–169 (includes earlier literature on the subject).

decorating the church in Głębowice,³ and an art conservation study devoted to its architecture.⁴ Unfortunately, neither any of the Baroque churches nor the sculptures therein found their way into the monographic discussions of Silesian architecture and Baroque sculpture by Konstanty Kalinowski.⁵ They were, however, discussed over a decade later by Jan Wrabec in the context of the wall-and-pillar type development and the influence of the Dientzenhofers from Bohemia in Silesia.⁶ The monastery in Strzegom has practically no independent study devoted to it, while the history of the Carmelite establishment in Koźuchów has recently been discussed in a monographic work on the chapel and the local castle.⁷ Thus, as the brief review of the state of research shows, the interest in the aforementioned Carmelite complexes in Silesia was relatively low, especially when compared to the numerous works on other orders operating in the region in early modern times. This must have certainly been influenced by the small impact that the Carmelites made on Silesian culture and art, the material circumstances of the monasteries, and their peripheral location away from the chief cultural and artistic centres of the region, the relatively modest involvement in the re-catholicisation of Silesia after the Thirty Years' War, and the lack of such recognised artists as Matthias Steinl, Michael Leopold Willmann, Peter Brandl, and Christoph Tausch working to the commission of the Order. This, however, does not have any influence on the author's conviction

³ H. Szemborski, *Późnobarokowe wyposażenie rzeźbiarskie w pokarmelickim kościele p.w. św. Eliasza Proroka w Głębowicach koło Wołowa*, Wrocław 1988, typescript of master's degree dissertation, Archiwum Uniwersytetu Wrocławskiego, sygn. W. II, 520.9.

⁴ J. Wrabec, *Zespół poklasztorny w Głębowicach k. Wołowa (dawniej Trzcinnica Wielka). Historia i architektura. Studium do celów konserwatorskich*, Wrocław 1991, Wojewódzki Urząd Ochrony Zabytków we Wrocławiu, sygn. 4234/91.

⁵ See: K. Kalinowski, *Architektura barokowa na Śląsku w drugiej połowie XVII wieku*, Wrocław 1974, p. 197 (Studia z Historii Sztuki, 21, red. W. Jaworska, J. Pietrusiński). The church in Głębowice is only listed here in the chronology of Silesian 17th-century Baroque structures, and is misattributed as St Peter's Church; K. Kalinowski, *Architektura doby baroku na Śląsku*, Warszawa 1977; K. Kalinowski, *Rzeźba barokowa na Śląsku*, Warszawa 1986.

⁶ J. Wrabec, *Barokowe kościoły na Śląsku w XVIII w. Systematyka typologiczna*, Wrocław 1986, p. 46–47 (Studia z Historii Sztuki, 37, red. W. Juszcak, J. Kowalczyk, T. Mroczo); J. Wrabec, *Architektoniczny język Dientzenhoferów czeskich na Śląsku*, Wrocław 2004, p. 156–157, 186–187 (Acta Universitatis Wratislaviensis, no. 2700, Historia Sztuki, 19).

⁷ T. Andrzejewski, *Kaplica zamkowa w Koźuchowie*, [in:] *Zabytki Koźuchowa i okolic. Ochrona i renowacja. Materiały z seminarium naukowego Renowacja architektury sakralnej i zabytkowych budowli strategią na zachowanie i promocję dziedzictwa kulturowego w województwie lubuskim*, red. A. Górski, Koźuchów 2008, p. 15–18 (includes earlier literature on the subject); T. Andrzejewski, Z. Szukielowicz, *Zamek w Koźuchowie. Rys historyczny*, Koźuchów 2009.

that the Carmelite monasteries of Silesia are certainly worth describing due to their interesting history and the artistic merits of the works that originated within them.

Founder

The key issue that cannot be neglected in these considerations is the figure and role of the founder – Baron Johann Adam de Garnier (fig. 1).⁸ Born into the family of a physician in 1613, in Ensisheim near Mulhouse in Alsace, he obtained a sound education in Jesuit colleges in Besançon and Pont à Mousson. Although in 1632 he graduated with distinction in philosophy, he did not continue his education and enlisted in the Imperial Army. During the Thirty Years' War, Garnier was promoted to colonel and he came into significant riches, which in 1661 let him acquire 12 granges in the northern part of Silesia, the territory of the Duchy of Wołów. He was explicitly backed in his efforts by the court in Vienna, which supported the settlement of its deserving military leaders in Protestant territories and estates taken away from religious dissenters. Representatives of the Wallensteins, Hatzfelds, Moncadas, and other families acquired their estates in the region in similar circumstances. Soon, the baron went on a pilgrimage to Italy, where he visited Loreto, Rome, and Assisi, which had him turn to spiritual matters. Richard Mager, a monographer of Głębowice, believes that going for a treatment to Cieplice in 1676, Garnier and his dragoons stopped in Strzegom, where he was entertained by the local Carmelites.⁹ The reception allegedly made such a great impression that on his way back, the baron returned to the monastery and presented Bernard of the Blessed Virgin Mary, the Major Superior of the Province, with the foundation act for a new monastery to be raised on his estates, in Trzcinica Wielka (today's Głębowice). Soon an impressive Carmelite church with a monastery was built on the foundation of the former parish church. It is worth mentioning here that Garnier made yet another important foundation in 1678, this time for the Jesuits, as he financed the construction of St Joseph Seminar of Theology by the college in Żagań, opened half a century earlier by an

⁸ R. Ergentowski, *Biblioteki karmelickich klasztorów...*, op. cit., p. 156–160.

⁹ R. Mager, *Gründung des Karmelitenklosters zu Gross-Strenz*, "Heimatblätter des Kreises Wohlau" 11 (1922), p. 81–84.

imperial general, Albrecht Wallenstein.¹⁰ A year later, the baron, who was a solitary man, left his abode in the nearby Lubiel, and joined the monastery he had founded as a friar, at the same time entrusting all his estates to the Order. The sum of 30,000 thalers was earmarked for the construction of successive monasteries in Strzegom, Kozuchów, and Wołów, and of the Hermitage in Trzcinica Mała.

Johann Adam de Garnier died on 21st October 1680, at the age of 67, and was buried alongside his fellow brethren in the crypt of the Głębowice Church, which remains his final resting place to this day.

Architecture

Two of four monastic compounds originated in the late Middle Ages, and the remaining two in the Baroque era. The oldest Carmelite establishment was the Church of Our Lady of the Scapular founded in Strzegom in 1388, whose current form dates back to around 1500 (fig. 2). It was modernised in the Baroque style in 1706–1716, and a hundred years later, following the dissolution enforced by the Prussian government, it was entrusted to the Lutheran community, and remodelled into a Neoclassical form in 1830–1819. At that time the pillars dividing the interior into aisles were liquidated, and a new tower was raised over the chancel. The building is fairly small, on the plan of a rectangle, and consists of a single nave with the chancel enclosed in a polygon, with an octagonal tower. The façade is divided with three windows terminating in ogive arches, which suggests the division into three-aisles of identical heights inside. The building is entered through a late Gothic portal with the Coronation of the Blessed Virgin Mary in bass relief in the tympanum. The interior is fully taken up by the three storeys of wooden emporia built while the church was used by the Protestants. Unfortunately, with the exception of the carved wooden door in the main portal, no elements of the Carmelite furnishing have been preserved *in situ*. The building of the former monastery with a garth built in the place of the previous one in 1704–1720 is adjacent to the church from the east.

¹⁰ D. Galewski, *Jezuici wobec tradycji średniowiecznej. Barokizacja kościołów w Kłodzku, Świdnicy, Jeleniej Górze i Żaganiu*, Kraków 2012, p. 107 (Ars Vetus et Nova, 36, red. W. Bałus). Proof of the special importance of the two foundations is their inclusion in the reproduced portrait of J. A. Garnier made by Richard Collin in Brussels in 1681.

In Koźuchów in the northern part of Silesia, the Carmelite Order purchased a smallish castle for 2100 thalers from the city in 1685. It had been destroyed in the fire of 1637 and remained abandoned (fig. 3). Built early in the 14th century, it originally belonged to the Dukes of Głogów, and later to the Rechenberg and Biberstein families. The monks adapted it into a monastery, and early in the 18th century (1705–1706) extended it, building the Church of St Joseph in the place of the former castle chapel, in the southern part of the compound. Like all the others, the establishment was liquidated in the wake of the Prussian dissolution of monasteries in 1810, and turned into an armoury. Towards the end of the 19th century, the church's monastery was rebuilt into an Old Lutheran chapel, and after the thorough renovation of 1976–1984, when the entire complex became the headquarters of the municipal cultural centre, it was adapted into a concert and events hall.¹¹ In its current form, the Church of St Joseph is a three-bay construction with aisles of equal height, with barrel vaulting with lunettes, with internal abutments and a triangularly enclosed chancel (fig. 4). As was the case in Strzegom, the interior lost its original furnishing, the history of which remains unknown. The former Carmelite monastery in Koźuchów is an original structure in the context of Silesia, as it was set up in a former castle. Another such case known to the author of this essay was the Jesuit residence in Otyń, arranged in the palace of Baron Johann Ernest von Sprinzenstein, who entrusted his great estates to the Bohemian Province in 1639.¹² There, as well as in Koźuchów, the monks erected an impressive Church of the Exaltation of the Holy Cross, which was devastated together with the monastery after the Second World War.

The first Carmelite monastery founded and built in the Baroque era was the aforementioned church in Głębowice (fig. 5). The construction of the Church of St Elijah the Prophet began in 1676, yet as early as 1682, i.e. two years after Garnier's death, it was damaged by fire. It was most probably the result of a deliberate arson by local Protestants, highly likely resulting from the dislike of the Carmelites, who were conducting an intensive counter-Reformation campaign in nearby villages. Vengeance for taking away their parish church in 1654, as part of the so-called reductions, cannot be excluded either. The destruction of a Catholic church in Silesia was a singular act, nonetheless highly spectacular in the context of the contemporary denominational controversies with Protestants. Despite that, thanks to the generous testation of the founder, the whole monastic complex was

¹¹ T. Andrzejewski, Z. Szukielowicz, *Zamek w Koźuchowie...*, op. cit., p. 53–79.

¹² Z. Lec, *Placówki jezuitki na Śląsku do kasaty zakonu*, [in:] *Miejsce i rola kościoła wrocławskiego w dziejach Śląska*, red. K. Matwijowski, Wrocław 2001, p. 88.

completed in 1686. Another fire ravaged Głębowice in 1743, and it took the following three years (1743–1746) to rectify its results. In its current form, the church is a single-aisle structure built on the plan of a rectangle, of the wall-and-pillar type, with four pairs of chapels and towerless façade (fig. 6). There is a bell tower behind the chancel, while the small building houses a sacristy on the ground floor and the former oratorio on the upper storey. The five-bay interiors are covered with sail vaulting (locally called *czeska kapa*) supported on buttresses passing over to the pillars decorated with ionic pilasters (fig. 7). Adjacent from the south is a four-sided three-storeyed monastery with a garth, with vaulted rooms, covered with a simple gabled roof.¹³ Worth mentioning among the stately rooms that have recently had their former character successfully returned are the refectory on the ground floor and the library with rich, ornamental painting decoration on the second one. Analysing the architecture of the church in Głębowice, Jan Wrabec suggested construction in two phases, and put forth a hypothesis that the first church raised in 1676–1686 was most probably the work of Giovanni Catenazzi, operating in the nearby Wielkopolska.¹⁴ Proof in support of that could have been the original use of niches in the place of chapels, similar to that in the churches of Woźniki Wielkopolskie and in Wołów, whose development is connected to the same architect. After the fire of 1743, forms characteristic of Dientzenhofers' architecture were introduced.¹⁵ These include primarily the sail vaulting over large spans, making use of the existing divisions and supports, and the central part of the façade with an aedicula, in which a so-called *kasulowe* window, composed into a broken altar top, was installed. This type of window is rare in Silesia, and is present only in the churches of Cieszków, Siciny, and Prudnik. It is also possible to point to Dientzenhofers' motifs, especially pointing to the corners with rusticated pilaster strips, emphasised cornerstones over ground floor windows, the upturned scrollwork embracing first floor windows, and corridors vaulted with the "Bohemian cape." Present there are, however, also significant examples of ineptitude, including the misadjustment of the system

¹³ Sorting out questions of property ownership, acquisition of funds, thorough renovation, and restoration of the monastery so that it attained its current condition are all achievements of Father Jarosław Olejnik, since 1996 the parish priest of Głębowice.

¹⁴ J. Wrabec, *Wpływ architektury Wielkopolskiej na przygraniczne tereny Dolnego Śląska w XVIII stuleciu*, "Biuletyn Historii Sztuki" 43 (1991) nr 3–4, p. 242–245. On the architect's work, see: E. Linette, *Jan Catenazzi i jego dzieło w Wielkopolsce*, Warszawa–Poznań 1973 (Poznańskie Towarzystwo Przyjaciół Nauk, Wydział Historii i Nauk Społecznych, Prace Komisji Historii Sztuki, t. 9, z. 3).

¹⁵ J. Wrabec, *Architektoniczny język Dientzenhoferów...*, op. cit., p. 156–157, 186–187.

of vaulting to the lighting of the nave, placement of the gable on the axis of the pillar between the windows of the southern wall, and the poor composition of the façade. They are all proofs of the provincial provenance of the architect, whom Wrabec believed to have been Karl Martin Frantz. Considering all the features listed and solutions applied, one should agree with his conclusion, and this despite the lack of archives corroborating such an attribution. Independent of the applied style, it is worth noticing in conclusion that the asymmetrical disposition of the Baroque church and the adjacent monastery in Głębowice make a reference to medieval traditions, even though they were built late in the 17th century.¹⁶

The last Carmelite monastery in Silesia was built in 1713–1724 in Wołów, also thanks to an earlier foundation of Baron Garnier. The immediate reason for its foundation was the delivery of the parish Church of St Laurent to Protestants, which took place as a result of the Altranstädt Convention signed in 1707.¹⁷ The monks from Głębowice decided to grasp the opportunity and carry out the intention of their benefactor. The cornerstone was blessed on 20 July 1713 by the Abbot of Lubiąż, Ludwig Banek. The monastery was situated in the northern section of the city, along the defence wall, in the place of 12 demolished townhouses. In 1781, a major fire destroyed some of the furnishing, and in 1810 the local Mount Carmel was liquidated and the eastern section of the compound was demolished. The Church of St Charles Borromeo is a single-aisle structure built on the plan of a rectangle, with five bays, four pairs of chapels, and a towerless façade (fig. 8). The interior of the wall and pillar type is covered with barrel vaulting with lunettes, supported on buttresses which are based on pillars covered with Corinthian pillars on three sides (fig. 9). The vaulting of the nave connects harmoniously to the perpendicular barrels covering the chapels, and windows therein provide pleasantly distributed lighting of the whole interior. The chancel terminating in a straight wall is more narrow than the nave, nearly on the plan of a square, with galleries for the monks over the chapels. The sacristy and the oratory above it are situated behind the altar wall. The flat façade is decorated with coats of arms of the Order and founder and the sidewalls are divided by Tuscan pilasters standing on plinths. On the northern side there is a small triangular monastic courtyard. The building of the mon-

¹⁶ J. Wrabec, *Klasztor na rozdrożu*, [in:] *Opactwo cystersów w Lubiążu i artyści*, red. A. Kozieł, Wrocław 2008, p. 107 (Acta Universitatis Wratislaviensis, no. 3012, Historia Sztuki, 26).

¹⁷ P. Wiszewski, *Nowożytnie dzieje chrześcijaństwa na Dolnym Śląsku (1526–1810)*, [in:] *Dolny Śląsk. Monografia historyczna*, red. W. Wrzesiński, Wrocław 2009, p. 292–293.

astery, today housing the vicarage, is partially preserved, consists of two bays, and it is modestly decorated with pairs of pilasters. Unlike the architecture of Głębowice, the architecture of Mount Karmel in Wołów is fairly uniform as the church did not undergo reconstructions. It shares some features with the Cistercian churches in Stare Bogaczowice (1685–1689) and in Krzeszów (Church of St Joseph, 1690–1696). This is why its design can be associated either with the Cistercian realm (Martin Urban) or with the aforementioned Giovanni Catenazzi. Although the churches in Głębowice and Wołów exhibit certain shared features, including the plan of a rectangle, single-aisle interior with chapels, the wall and pillar system, towerless façade, and the sacristy and oratorio situated on two floors behind the chancel, they nonetheless reflect no guidelines concerning architecture approved by the Order. It is so as in early modern times, unlike their Discalced brethren, the Calced Carmelites (i.e. of the Ancient Observance) did not develop their model of a monastery and church that would be binding for the developing foundations.¹⁸

Furnishing, iconography, and ideology

As the churches in Strzegom and Kozuchów underwent very far-reaching reconstructions and modernisations, their furnishing was not preserved *in situ*. At the current state of research we do not know the post-dissolution history of the assets of the Carmelites from Kozuchów, while few altars and paintings from Strzegom monastery have survived and they were moved to the parish Church of St Peter and St Paul after 1810. They include the altar of Our Lady of the Scapular from the 1720s, and two paintings presenting Vision of Saint Simon Stock, and Our Lady of the Scapular. They are signed works of Johann Franz Hoffmann, a painter who arrived from Krzeszów, which were painted in 1745 probably for a non-extant high altar of the Carmelite church.¹⁹ They were founded by the Abbot of Krzeszów Benedict Seidl and the Starost of Wrocław Otto Wenzl von Nostiz of Luboradz. In turn, the furnishing of the churches

¹⁸ On Discalced Carmelite architecture, see: M. Brykowska, *Architektura karmelitów bosych w XVII–XVIII wieku*, Warszawa 1991 (Studia i Materiały do Teorii i Historii Architektury i Urbanistyki, 18).

¹⁹ A. Górak, *Johann Franz Hoffmann, Wizja św. Szymona Stocka, 1745. Strzegom kościół parafialny pw. Św. Piotra i św. Pawła*, promotional materials for “Szlak Sakralnej Sztuki Barokowej im. Michaela Willmanna”, no date and place of publication.

in Głębowice and Wołów, from the second half of the 18th century, looks splendid. The complex of 15 retables that have been preserved represents forms of late Baroque with delicate regency and rococo ornamentation. Most impressive are naturally the high altars of the two churches. The two-tier retable of Głębowice (fig. 10) has an expanded structure with the central part flanked by oval side sections supported on composite columns. Set between them are figures of archangels Michael and Gabriel (?) And saint Carmelite bishops Peter Thomas and Cyril. One should concur with Adam Organisty and Józef Skrabski, and admit that the solution is a reference to the works of Matthias Steinl in the churches of the Birth of the Blessed Virgin Mary in Vienna's Hietzing (1698–1700) and the Augustinian in Vorau (1701–1704).²⁰ Analogous forms also made their way to the Vienna master's last work of this kind, namely the main retable of the Augustinian church in Klosterneuburgu (1728). In turn, the high altar in Wołów is non-architectural and consists of three sections: the Mensa with the Tabernacle standing separately, a high plinth with figures of saints Elijah, Teresa of Avila, Mary Magdalene de Pazzi and Elisha, and a huge painting of the patron placed against the curtain suspended as background and terminating in a crown. That solution was frequently applied in Silesia in the 18th century, and had its origin in the un-preserved main retable (1679) of the Collegiate Church of St James in Nysa.²¹ In both the churches, the side altars are architectural two-tier compositions, with columns or pilasters set at an angle, against which stand the figures of the saints painted white and flanking the paintings. The exception is the altar in the Brinckmanns Chapel in Wołów, richly decorated with acanthus, close to the works from the workshop of Matthias Steinl active in nearby Lubiąż. Attention is drawn to the shapes of the frames in the upper tier of Głębowice altar, as they repeat the motif of the *kasulowe* window in the church façade. At the current state of research, we know the sculptor of the pieces for the high altar in Wołów: a local artist, Johann Christian Weber. In turn, the sculptures in Głębowice were

²⁰ A. Organisty, J. Skrabski, *Rola i znaczenie projektów architektonicznych Matthiasa Steinla – przegląd dotychczasowych ustaleń, nowe spostrzeżenia*, [in:] *Opactwo cystersów w Lubiążu i artyści*, op. cit., p. 202–203.

²¹ R. Hołownia, *Pod egidą kardynała Fryderyka Heskiego. Barokizacja kościoła św. Jakuba w Nysie w 4 ćw. XVII wieku*, [in:] *Nysa. Sztuka w dawnej stolicy biskupiego księstwa*, red. R. Hołownia, M. Kapustka, Wrocław 2008, p. 147, 152–153. Similar high altars include those in Cistercian church in Bardo (1715), Brothers Hospitallers of Saint John of God in Wrocław (1715), Wilkanów (1730s), Krzelków (ca. 1742), Laskówka (mid-18th c.), and Mąkolno (1784), and Dominican one in Nysa (ca. 1788).

most probably the work of Anton Schultz from Rawicz.²² In the case of the painted works, we can ascribe authorship to individual works thanks to the preserved signatures. The canvas in Głębowice is a work from 1779 by Wrocław painter Franz Anton Felder. He also painted a portrait of J. A. de Garnier placed in the overdoor of the sacristy portal, and perhaps also some paintings in the side altars. The original painting from Wołów presenting St Charles Borromeo was a work of Jeremias Joseph Knechtel from 1721, and was most probably destroyed in the fire of 1781 and replaced with the current canvas by Bernard Krause the Elder presenting the Apotheosis of St Charles Borromeo.²³ It seems that also Christ Praying in the Garden of Gethsemane under the organ choir can be assigned to Knechtel. Representing a very high artistic level, the remaining canvases are currently objects of detailed research and studies.

Similarly, the iconography and the ideological dimension of the churches deserves a handful of comments. The representations in the altars, paintings and sculpture are primarily figures connected to the Order, beginning from the Old Testament prophets Elijah and Elisha, to whom the Order made references as their biblical predecessors as they initiated hermit life on the slopes of Mount Carmel. A large group are mediaeval Carmelite saints – popes and martyrs Dionysius and Telesphorus, martyrs Anastasius and Angelus, bishops Peter Thomas and Cyril, monks Simon Stock and Albert of Avogardo, and saint nuns – Euphrasia and Eufrosina. The decorations of the churches in question also include saints of the reformed branch of the Order, that is the Discalced and Carmelite monks and nuns – St Teresa of Avila, St Mary Magdalene de' Pazzi, and St John of the Cross. Included together with them are figures venerated both in the local and catholic church, including St Jadwiga of Silesia, St John Nepomucene, and St Charles Borromeo. In line with the charism of the Order, the Mother of God was surrounded with special devotion, as exemplified by the naming of the castle chapel in Koźuchów after its takeover and re-consecration.²⁴ Her figure was venerated

²² Anton Schultz arrived in Rawicz from Silesia and was active in Wielkopolska, providing among others the sculpted decoration for the Franciscan churches in Osieczna, Woźniki and Wschowa, as well as ones in Odolanów, Wolsztyn, and Lubin. See: K. Kalinowski, *Rzeźba barokowa na Śląsku*, Warszawa 1986, p. 311. I'd like to thank Dr Artur Kolbiarz of the Department of Art History of the University of Silesia in Katowice for turning my attention to this artist.

²³ The original composition was founded by Archpriest Johann Georg Breyther, see: *Jeremias Joseph Knechtel (1679–1750), legnicki malarz doby baroku*, red. A. Kozieł, E. Kłoda, Legnica 2012, nr B.22, p. 236.

²⁴ T. Andrzejewski, Z. Szukielowicz, *Zamek w Koźuchowie...*, op. cit., p. 53.

from the moment the Carmelites arrived in Głębowice,²⁵ and in Wołów – an old painting of her that according to a legend was found while digging the foundations for the church. Marian devotion was entered into the counter-Reformation religiosity, and in Protestant territories to which Silesia, Bohemia, and Moravia belonged, it was especially powerfully developed and promoted by monastic orders. Due to the privilege of wearing the scapular, which according to the tradition was presented by our Lady to St Simon Stock, Carmelites were expressly predestined to preach it. It seems that devoting the church in Wołów to St Charles Borromeo was not a coincidence in the context of denominational controversies. Father of the Council of Trent, an ardent bishop fighting for the purity of faith and benefactor of the Carmelite Order, he was to remain a role model both for the clergy and few Catholics, and for Protestants disinclined towards the Roman Catholic Church. Devoted to Prophet Elijah and the Blessed Virgin Mary, the monastery in Głębowice was to play a missionary and educational function in peripheral rural areas where Lutheranism was especially deeply rooted.²⁶ In cities, a similar role was played by the convents in Strzegom and Koźuchów. The position of the Protestants was especially strong in the latter city, as proved by the construction of one of the six Churches of Grace in 1710, which were built in Silesia after the peace of Altranstädt.²⁷

Conclusion

Gathering together these brief remarks, one needs to re-emphasise that the development of the Carmelite foundations in Silesia is connected to the activity of a single person – Baron Johann Adam de Garnier, which distinguishes them from other monastic foundations in the region. Due to the lack of his notes or letters, it is difficult to ascertain what the roots of such decisions were. Certainly, these must have been considerations of a religious nature that were the

²⁵ Father M. Kogut, *Dawny kult Matki Boskiej Szkaplerznej w Głębowicach*, "Saeculum Christianum" 11 (2004) nr 2, p. 45–50. The author mistakes Discalced Carmelites for hosts of the Głębowice sanctuary.

²⁶ The reason while St Isidore the Farmer makes an appearance in the altar of St Jadwiga (Hedwig) Garnier made a reservation in the founding act on whose power Carmelites were obliged to educate 14 poor boys, whose duties also included praying for his soul, see: R. Ergentowski, *Biblioteki karmelickich klasztorów...*, op. cit., p. 159.

²⁷ K. Kalinowski, *Architektura doby baroku...*, op. cit., p. 113.

fruits of education obtained at a young age from Jesuits and also the dramatic experience of the Thirty Years' War, the aforementioned pilgrimage to Italian sanctuaries, and especially the encounter with the Strzegom monks. It must be noted that Garnier, who was very familiar with the contemporary situation of the Catholic Church and institutions operating therein, selected Calced and not Discalced Carmelites for his most important foundations. The spirituality of the reformed branch of the Order, represented by St Teresa of Avila and St John of the Cross must certainly have been known to him, yet did not influence his choice. It seems that the controversies between the two branches of the order that are known from Spain did not have any significance in Silesia, due to the powerful position of the local Protestants and the missionary nature of many monasteries and convents. The artistic level of architecture and furnishing of the discussed complexes is provincial and clearly inferior to the Cistercian and Jesuit projects in which eminent Central European artists were employed. This resulted from the significantly smaller financial capacity of the founder and lack of direct links to the main artistic centres in the Habsburg state. Yet the works discussed include interesting pieces such as the high altar and the sculpted decorations of side altars in Głębowice, as well as certain paintings in Wołów. A wealth of significant results will probably be discovered during the stocktaking of Wołowski County historical heritage intended for the immediate future, as it will allow a more thorough presentation of the issue discussed here only perfunctorily.

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Abstract

The Order of The Brothers of The Most Blessed Virgin Mary of Mount Carmel arrived in Silesia late in the 14th century, when its first monastery was established in Strzegom. It was however liquidated during the Reformation. Only after the end of the Thirty Years' War was it successfully regained, and three new locations were opened in Głębowice, Wołów, and Koźuchów. Baron Johann Adam de Garnier, a colonel of the imperial army hailing from Alsace, owner of the estate in Głębowice, played a major role in their design and development. The first two centres are impressive Baroque projects with lavishly furnished churches, while the third is a mediaeval castle entrusted to the monks late in the 17th century and adapted into a monastery, which, besides the Jesuit Otyń, is considered a singularity in Silesia. The essay presents the artistic achievement of Silesian Carmelites based on the state-of-the-art research and emphasises the role of the founder. It is also an attempt at assessing the contribution of the Order to the development of Baroque culture and art in Silesia, which is modest, especially when compared to the neighbouring regions of the Commonwealth of Poland–Lithuania. It also emphasised the absence of the reformed branch of the Order, that is the Discalced Carmelites, in the area. Although the achievements of the Carmelites would be difficult to compare with the impressive heritage of Cistercians and Jesuits who dominated the religious and artistic realm of post-Tridentine Catholic Church in Silesia, it nonetheless merits the interest of researchers in various fields of culture and art.

Keywords

Calced Carmelites, Silesian Baroque architecture, counterreformation, Johann Adam de Garnier

Abstrakt

Fundacje artystyczne dla śląskich karmelitów w okresie nowożytnym – wybrane zagadnienia

Zakon NMP z Góry Karmel pojawił się na Śląsku pod koniec XIV wieku, kiedy to powstał jedyny tutejszy klasztor w Strzegomiu, zlikwidowany jednak w okresie reformacji. Dopiero po zakończeniu wojny trzydziestoletniej udało się go odzyskać oraz założyć trzy nowe placówki: w Głębowicach, Wołowie i Koźuchowie. Kluczową rolę w ich powstaniu odegrał baron Johann Adam de Garnier, pochodzący z Alzacji pułkownik wojsk cesarskich, właściciel dóbr w Głębowicach. Dwa pierwsze ośrodki to okazałe założenia barokowe, o bogato wyposażonych świątyniach. Natomiast ostatni z wymienionych to średniowieczny zamek, przekazany zakonnikom pod koniec XVII wieku i zaadoptowany na klasztor, co stanowi obok należącego do jezuitów Otnia jedyny tego rodzaju przypadek na Śląsku. Artykuł przedstawia dorobek artystyczny śląskich karmelitów w oparciu o dotychczasowy stan badań oraz podkreśla rolę fundatora. Jest również próbą oceny wkładu zakonu w rozwój kultury i sztuki barokowej na Śląsku, który ze względu na niewielką liczbę klasztorów, zwłaszcza w porównaniu z sąsiednimi obszarami Rzeczypospolitej, jest skromny. Tekst akcentuje także nieobecność na tym obszarze zreformowanej gałęzi zgromadzenia, czyli karmelitów bosych. Choć dorobek zakonu trudno porównać z imponującą spuścizną cystersów czy jezuitów, którzy zdominowali sferę religijną i artystyczną potrydenckiego Kościoła katolickiego na Śląsku, niemniej zasługuje on na zainteresowanie badaczy różnych dziedzin kultury i sztuki.

Słowa kluczowe

karmelici trzewickowi, architektura barokowa na Śląsku, kontrreformacja, Johann Adam de Garnier



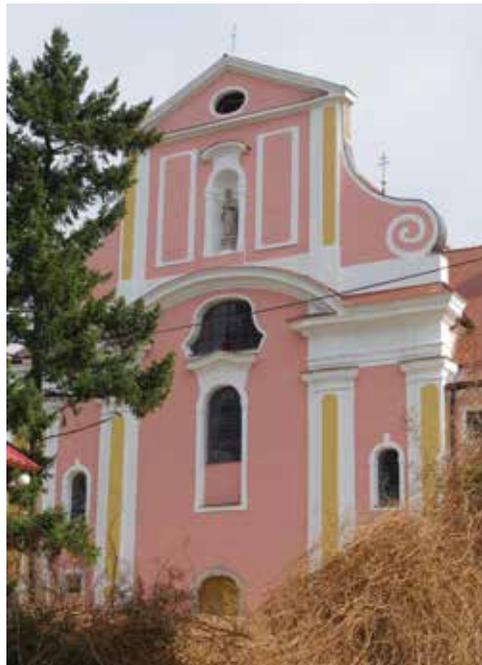
3. The castle in Koźuchów, former Carmelite Order monastery, 14th century, eighties of 17th century, 1706 (<http://kozuchow.pl/wp-content/uploads/2015/11/Zamek-w-Kozuchowie.jpg>, access 2nd February, 2016)



4. The former church of St Joseph in Koźuchów, presently entertainment and concert hall, 1706, interior (https://pl.wikipedia.org/wiki/Zamek_w_Ko%C5%Bcuchowie#/media/File:Kozuchow-zamek-wnetrze.jpg, access 2nd February, 2016)



5. The former Carmelite monastery in Głębowice, 1676–1686 and 1743–1746, view from south west (phot. D. Galewski)



6. The church of St Prophet Elijah in Głębowice, facade, 1743–1746 (phot. D. Galewski)



7. The church of St Prophet Elijah in Głębowice, interior, 1676–1686 and 1743–1746 (phot. D. Galewski)



8. The church of St Charles Borromeo in Wołów, facade, 1713–1724 (phot. D. Galewski)



9. The church of St Charles Borromeo in Wołów, interior, 1713–1724
(phot. D. Galewski)



10. The church
of St Prophet Elijah in Głębowice,
the main altar, ca 1779
(phot. A. Koziel)