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Historical Goldsmithry in the Churches of the Archdiocese of Kraków

Remarks on the Recent Inventory¹

The study of artistic crafts in Poland has certainly had an impressive track record in recent decades. Since the evolution of art history into an independent academic field, it has focused not only on the leading arts of painting, sculpture, and architecture, but also on the works of artisanal handicraft (arts and crafts). Information on such works was published as bulletins and reports and included in topographic inventories² that focused mostly on the medieval works, and, to a much lesser extent, on modern ones, while those from the 19th and early 20th centuries were nearly entirely neglected. Our knowledge of the historical decorative arts, as they were frequently called in the past, is augmented by numerous catalogues of exhibitions organised since the late 19th century. However, they only present the most precious, selected

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2. J. Kołaczkowski, *Złotnictwo*, in: idem, *Wiadomości dotyczące się przemysłu i sztuki w dawnej Polsce*, Kraków–Warszawa 1888, pp. 688–719; J. Pałaczkowski, *Inwentaryzacja zabytków m. Krakowa. Kościół pod wezwaniem Ś. Mikołaja*, in: *Teka Grona Konserwatorów Galicji Zachodniej*, vol. I, Kraków 1900, pp. 55–89; S. Tomkowicz, *Powiat krakowski*, in: *Teka Grona Konserwatorów Galicji Zachodniej*, vol. II, Kraków 1906, pp. 1–318; T. Szydłowski, *Powiat nowotarski [Zabytki sztuki w Polsce. Inwentarz topograficzny, part II, Województwo Krakowskie, vol. 1, book 1]*, Warszawa 1938.

handcraftsmanship from the churches of the Archdiocese of Kraków, mostly from the city itself,³ and synthetic studies.⁴ The achievements of Jan Samek,⁵

3. Major exhibitions include: L. Lepszy, *Skarbiec wielicki na Wystawie Sztuki*, "Czas" XL (1887), no. 230 (8 October 1887); *Album fotograficzne wystawy starożytności i Zabytków sztuki urządzonej przez c. k. Towarzystwo Naukowe w Krakowie 1858 i 1859*, Warszawa, n.d.; *Officieller Kunst-Catalog. Welt-Ausstellung 1873 in Wien*, Wien 1873; *Katalog wystawy zabytków starożytnych we Lwowie w r. 1894*, Lwów 1894; *Katalog wystawy zabytków z epoki Jagiellońskiej w 500. rocznicę odnowienia Uniwersytetu Jagiellońskiego zorganizowanej*, Kraków 1900; *Ausstellung für Goldschmiedearbeiten schlesischen Ursprunges oder aus schlesischen Besitze*, Breslau 1905; *Wystawa zabytków sztuki i kultury z epoki polskiego renesansu, Kraków 1930*; *Sztuka w Krakowie w latach 1350–1550. Wystawa urządzona w sześćsetną rocznicę założenia Uniwersytetu Jagiellońskiego. Katalog*, Kraków 1964, pp. 150–160; *Ornamenta Ecclesiae Poloniae. Skarby Sztuki Sakralnej. Wiek X–XVIII, Zamek Królewski w Warszawie 15 maja – 8 sierpnia 1999*, Warszawa 1999; J.T. Nowak, W. Turdza, *Skarby krakowskich klasztorów*, Kraków 2000; *Wawel 1000–2000. Wystawa jubileuszowa*, vol. I: *Kultura artystyczna dworu królewskiego i katedry, Zamek Królewski na Wawelu maj–lipiec 2000. Katedra Krakowska – biskupia, królewska, narodo-wa, maj–wrzesień 2000*, Kraków 2000; *Wawel 1000–2000. Wystawa jubileuszowa*, vol. II: *Skarby Archidiecezji Krakowskiej, Muzeum Archidiecezjalne w Krakowie maj–wrzesień 2000*, Kraków 2000; *Pax et bonum. Skarby Klarysek krakowskich*, ed. A. Włodarek, Kraków 1999; *Życie sen krótki. Skarby krakowskich wizytek*, ed. A. Włodarek, Kraków 2010; *Cztery wieki karmelitanek bosych w Polsce. Wystawa z okazji czterystu lat pobytu karmelitanek bosych w Polsce*, ed. J. Daranowska-Lukaszewska, Kraków 2012.
4. J. Samek, *Polskie złotnictwo*, Wrocław 1988; idem, *Dzieje złotnictwa*, Warszawa 1993.
5. Major selected works used in the project: J. Samek, *Późnogotycka puszka na hostię w kościele Mariackim w Krakowie. Do zagadnienia rytów w złotnictwie krakowskim*, "Biuletyn historii sztuki" XXXIV, no. 3/4 (1972), pp. 332–334; idem, *Monstrancja z 1512 roku w zbiorach dominikańskich. Problem proveniencji, środowiska i warsztatu w świetle złotnictwa krakowskiego około 1500*, "Biuletyn historii sztuki" XXXV, no. 1 (1973), pp. 95–98; idem, *Późnogotycka sztuka złotnicza w Krakowie – addenda*, in: *Kraków w czasach Wita Stwosza. Materiały sesji naukowej z okazji dni Krakowa w 1983 roku*, Kraków 1986, pp. 112–115, 126–130; idem, *Relikwiarz św. Stanisława z roku 1505 i inne tego typu relikwiarze w Polsce*, "Analecta Cracoviensia" XVIII (1986), pp. 465–490; idem, *Monstrancje ze sceną powrotu zwiadowców do ziemi Kanaan. Hans Kolbe i Hieronim Wierix*, "Biuletyn historii sztuki" XXIX, no. 2 (1967), pp. 157–163; idem, *Puszka w kształcie Arki Przymierza w kościele św. Mikołaja w Bielsku. (Przyczynek do zagadnienia realizacji tematu "Arka Przymierza w rzemiośle artystycznym")*, "Biuletyn historii sztuki" XXXI, no. 2 (1969), pp. 199–208; idem, *Res imagines. Ze studiów nad rzemiosłem artystycznym czasów nowożytnych w Polsce (lata 1600–1800)*, "Rocznik historii sztuki" VIII (1970), pp. 177–245; idem, *Leopold Lenkart, aurifaber cracoviensis (ok. 1700–1776). (Ze związków polsko-austriackich w dziedzinie złotnictwa)*, "Biuletyn historii sztuki" XXXVI, no. 2 (1974) pp. 207–209; idem, *Dwa oblicza renesansowego złotnictwa w Krakowie*, "Biuletyn historii sztuki" XXXVI, no. 4 (1974), pp. 440–443; idem, *Kielich fundacji Jana Rybkowicza w kościele św. Anny (ze związków polsko-węgierskich w dziedzinie złotnictwa)*, "Folia Historia Artium" XII (1976), pp. 95–105; idem, *Puszka na komunikanty z roku 1700 w klasztorze Franciszkanów*

Marian Kornecki, and Tadeusz Chrzanowski⁶ in this field have been especially plentiful and significant.

Despite the apparently extensive interest of researchers, works of artisanal handicraft are still treated marginally in the synthetic inventory studies, as demonstrated by *Katalog zabytków sztuki w Polsce* (literally: "The catalogue of artistic heritage in Poland") published in 1953, which was the product of the first systematic inventory in the historical territory of Małopolska. Of 847 photographs in the volume, only 24 presented historical textiles, and 41 presented other liturgical paraments. It is worth noting that the catalogue did not include many 19th- and early-20th-century churches, and consequently the works of artisanal handicrafts located there, even if they dated to earlier periods. Similarly, the volumes devoted to the Kraków churches only contain scant information on historical textiles and liturgical paraments (those from the 19th and 20th centuries were as a rule omitted). The subsequent stocktaking project of the works, including historical goldsmithry, was conducted from the 1960s by heritage preservation officers as an initiative of the Centre for Heritage Documentation (Ośrodek Dokumentacji Zabytków). However, most of their results have not been published as "white cards" and are still hard to access in the archives of the regional heritage preservation officer.⁷

The Laboratory for Heritage Inventory and Digitalisation was set up at the Pontifical University of John Paul II in Kraków in 1997. It was tasked

w Krakowie, Krzysztofory, XIV (1987), pp. 64–72; idem, *Prace wytwórni Jana Bartka w Cieszyźnie. (Z badań nad klasycystycznym złotnictwem w Polsce)*, „Rocznik Cieszyński” IV/V (1989), pp. 129–139; idem, I. Rejduch-Samkowa, *Czy złotnictwo polskie XVII wieku ma własne oblicze?*, in: *Sztuka XVII wieku w Polsce. Materiały sesji SHS*, Warszawa 1994, pp. 221–231.

6. M. Kornecki, *Goldschmiedekunst in Polen zur Jagiellonenzeit*, in: *Polen im Zeitalter der Jagiellonen*, exhibition catalogue, Schallaburg 1986; M. Kornecki, *Z dziejów inwentaryzacji zabytków złotnictwa w dawnym województwie krakowskim*, „Wiadomości Konserwatorskie Województwa Krakowskiego” VII (1997); T. Chrzanowski, M. Kornecki, *Sztuka ziemi krakowskiej*, Kraków 1982.
7. J. Samek, *Wyniki inwentaryzacji zabytków rzemiosła artystycznego na terenie Krakowa (kościóły i klasztory Śródmieścia)*, „Biuletyn Historii Sztuki” XXII (1960), pp. 309–314; *Materiały do katalogu zabytkowego złotnictwa w Krakowie*, ed. J. Samek, Kraków 1975–1981, typescript at Ośrodek Dokumentacji Zabytków in Warsaw; J. Dreścik, *Klaryski*, in: *Materiały do katalogu zabytkowego złotnictwa w Krakowie*, part 3, ed. J. Samek, Kraków 1975–1981, typescript at Ośrodek Dokumentacji Zabytków in Warsaw; M. Gradowski, M. Pielas, *Katalog złotnictwa w zbiorze dokumentacji specjalistycznej Krajowego Ośrodka Badań i Dokumentacji Zabytków w Warszawie*, parts I and II, Warszawa 2006.

with conducting a comprehensive stocktaking of works of art, including artisanal handicraft, in the churches of the Archdiocese of Kraków from before the Second World War. The study covered the furnishing of over 160 churches. A grant from the minister of science and higher education for 2013–18 allowed over 11,100 works to be described and an excess of 40,000 photographs to be taken.⁸ Such a meticulous descriptive and photographic documentation of the works of artisanal handicraft in Małopolska had never previously been conducted. As most of the inventoried historical objects have never been the subject of research interest or made known in any other manner, the development of the corpus turned into the creation of a fundamental inventory catalogue featuring the available, in most cases modest, literature on the subject, in the hope that making it accessible to the public would contribute to further development of research in the field.⁹

Such an extensive collection of textual and photographic material could only be ordered in a dedicated database. The project included the development of a functional diagram for management of the administrative divisions that is consistent with that applied by Statistics Poland (GUS) and the church administrative divisions, as well as functionalities for managing the catalogue cards and photographic material, and generation of such cards in PDF and Microsoft Word formats, importing draft documents made in the field from Word files, and management of the data gathered through a search function based on a glossary of previously prepared terms (e.g. chasuble, stole, chalice, etc.), names (bios), and time (time filter). In this way, a common template was developed for the description of all types of heritage – including the location of a work, its dimensions, technique, material, maker, place of origin, time of origin, description, condition, and a range of other elements connected to the scientific material on the work

8. Members of the research team led by the author of this article were: Karolina Sarkowicz-Szłęk, Natalia Słomka-Groń, Michał Myśliński, Jerzy Żmudziński, Iwona Darska, Małgorzata Dereszowska, Damian Pyznar, Anna Prokopowicz, and Andrzej Włodarek. Photographs were taken by Tomasz Śliwiński and Rafał Nestorow.
9. 302 monstrances, 937 chalices, 137 patens, 365 ciboria, 41 lunula cases, 24 pyxes, 362 candleholders, 47 cruets, 305 reliquaries, 16 ewers, 53 incense boats, 6 sanctus bells, 40 censers, 9 baptismal vessels, 3 aspergillums, 23 plates, 276 altar crosses, 16 bowls, 24 kettles, 26 sanctuary lamps, 12 lunulas, 71 reliquary crosses, 33 procession crosses, 17 vessels for holy oil, and 19 paschal candles have been catalogued while stocktaking. There were also several thousand textile products, 2546 chasubles, 190 dalmatics, 478 copes, 2289 stoles, and hundreds of other liturgical fabric pieces that do not belong in this essay.

(history, artistic issues, comments, and others). A separate template for describing fabrics was also developed to account for the technical properties, and the specific nature of this distinct field that touches on history of art, physics, chemistry, and material sciences. The database made it possible to create a network of relational links between the works, their authors, and benefactors. In the future, it will allow to create graphic connections with the use of tools employed in contemporary digital humanities. This makes it possible to obtain information about the works of a specific artist in a matter of minutes, or – using the categories and tags defined – about works that have the same artistic decoration or technical features. Chronological filtering allows browsing through works from a user-defined period. The simple layout, which will be enhanced with additional functionalities in the future, allows fluent navigation. However, a state-of-the-art website presenting the collected material cannot be created for financial reasons and the 40,000 photographs also require image processing.

The scientific database thus designed is made available online (at ram.upjp2.edu.pl) and has become a tool for future researchers who can browse its resources according to their interests, conduct studies of similar collections of works in other academic centres, seek information about artists in various Polish and European centres, and draw up biographies of lesser-known artists.

The stocktaking of works will make it possible to verify current knowledge about artisanal handicrafts in Małopolska. The sheer number of inventoried items came as a big shock to everyone, and describing them became a true challenge. The wealth of items in individual churches was truly astonishing: every visit brought a number of revelations. As much as the lavish stock of the treasury of the Church of St Clement in Wieliczka, with nearly 130 works of goldsmithry, had long been known, the numbers of works of artisanal handicrafts in the churches of Maków Podhalański (120 works) and Łętownia (220) were absolute wonders. The situation in the churches of medieval origin was also quite surprising. In Myślenice, Nowa Góra, Sanka, and Gorzków, you could expect a great deal of works from previous eras, and yet not a single chasuble, cope or dalmatic has survived in those churches, as many were irretrievably lost (burned), mostly in the 1980s.

This text is an attempt to flag a number of selected questions that result from general reflections on the collected material, concerning mostly goldsmithry, which the author believes could be expanded by future researchers. The text is illustrated by just a handful of works yet it references

the individual works by the identifiers in the database mentioned above. Each card and the linked photographs can be reached using the number in the brackets.

Works of nearly 120 goldsmiths have been discovered in the churches of the Archdiocese of Kraków, but only 80 of them were successfully identified. With a few exceptions, they had not been known previously. Bios for a number of goldsmiths were written based on the literature on the subject and the list can be found in a separate tab on the website.

For dating the pieces, the study used a formal analysis, with the inscriptions, coats of arms, and dates. Archival sources provide an opportunity to learn the history of a piece only in exceptional cases. It was possible to correlate a piece with a description in an episcopal visitation merely in several dozen cases, yet even then, in most cases that still did not allow us to learn more than just the numbers of vessels and textiles in a given church. The laconic description, in most cases boiling down to the listing of individual types of vessels and fabrics, is insufficient to identify a specific piece.

The other source of information are the parish chronicles. In most cases they start in the 19th century, usually in the latter half. They are often the only source of information about the purchases and foundations from the time, in certain cases they include the funders but hardly ever the makers. Against expectations, the inventories do not allow simple identification of pieces, as they only contain brief descriptions or quantitative listings. The chronicle of the church in Spytkowice is an exceptional source as it provides information about the donors of the pieces, unfortunately not preserved to this day. Detailed descriptions include the gifts of the church's benefactor, Łukasz Opaliński (two white chasubles in 1642, a damask antependium for the high altar in 1644, and two silver candelabra in 1646), Mikołaj Szyszkowski (a chalice and a paten with his coat of arms, a silver ciborium that he presented when leaving for the session of the Parliament in Warsaw in 1645, and a cross "of exquisite craft"),¹⁰ a Kraków canon, Mikołaj Skarszewski, (a silver ciborium), and many others.¹¹ Often the only contemporary

10. Parish Archive in Spytkowice, n.n., *Kronika kościoła w Spytkowicach*, p. 81.

11. The chronicle includes the following gifts: of Jan Wałchanowski (silver chalice), Zofia Zabielska (the globe with a cross for a painting of the Blessed Virgin with

proof of the wealth of a church treasury are the inventories, excerpts from which have been included in the descriptions of selected churches. They are the only evidence of the former furnishing. For example, the most precious items of artisanal handicraft in the church in Leńcze are a monstrance from 1864 and a ciborium from the 19th/20th centuries, while the inventory of the church from 1748 contains a monstrance, a cross with depictions of the four Evangelists, three silver chalices, a ciborium, a thurible, a range of other items used for liturgy, and also fabrics: five chasubles, a cope from "floral Turkish material" and vellums, burses, and palls – two of each.¹² Similarly, the furnishing of the church in Radocza has also been lost. The monstrance listed in the church inventory from 1770 with the initials M.H.L.T., probably surrendered during the Austrian confiscation in 1806–07, was later exchanged for a new one that exists to this day (DZIELO/16891). That was also the fate of other liturgical paraments described in the inventory drafted after the death of the parish priest, Father Andrzej Sakowski (d. 1769).¹³ Their number included five chalices, of which "one being a work of sublime craft represented the Seraphim in the number of 9", three chalices funded by Fr Andrzej Sakowski, the parish priest of Radocza in 1753–69, and a chalice with an inscription identifying Fr Michał Kamelski (parish priest of Radocza in 1737–45) as its funder.

Initials and coats of arms are a significant source of knowledge on works of goldsmithry. One of the most attractive gold objects from the early 17th century is the reliquary cross in the church in Giebułtów, with a hexalobe base, a body covered in floral and *Schweifwerk* decoration, a polygonal stem with the corners emphasised with twisted cords, lavishly engraved

Infant Jesus), Deputy Starost of Spytkowice Marcin Kozłowski, (silver crown for the painting of Crucified Christ), Krystyna Perońska (financed the gilding of the crown on the painting of Crucified Christ), Zofia Gierkiewiczowa (paten), Stanisław Uniszkievicz (votive offerings for the painting of Our Lady, 1685), Albert Grabowski (silver plaque for the painting of Our Lady), Jan and Barbara Goryński (crowns for the painting of Our Lady and antependium), Mateusz Rapel, a peasant (chalice with floral decoration, a moiré chasuble with red orphrey), Aleksander and Teresa Marian (golden chalice, 1687), Jan Matczyński (chalice), Wojciech Ochowski (chasuble, 1684), Jan Moczyński, a miner of Olkusz (black chasuble, 1690), Barbara Goryńska (cope, 1690), Teresa Del Pace (wedding gown transformed into a cape). Parish Archive in Spytkowice, n.n., *Kronika kościoła w Spytkowicach*, pp. 81–108.

12. Archive of the Chancery of the Diocese of Kraków, ref. no. AV 36.

13. Parish Archive in Radocza, *Inventarium Omnium Suppellectilis tam Ecclesiastica quam Plebanalis post obitum olim admodum Reverendi Andrea Sakowski Parochum, 1770*.

floral decoration and symbols of the four Evangelists (DZIELO/14611). The reliquary was recorded by Stanisław Tomkowicz, who recognised the Bończa coat of arms and the letters I and T – the initials of the founder of the church, Jakub Tomaszewski – on the base. The chalice in the church in Łapsze Niżne displays the coat of arms of the Order of the Holy Sepulchre, who had had the church in their custody since the late 16th century, and the date 1621. Unfortunately, no founding benefactor has as yet been identified, even though the initials ST displayed next to the coat of arms are likely his (DZIELO/18575).

The goldsmithry heritage of Małopolska, including the works in the churches of the current Archdiocese of Kraków, have been thoroughly described and documented in the literature up to around 1600.¹⁴ Despite this, it is practically impossible to define their authorship, even though relatively much is known about the goldsmiths active in Kraków.¹⁵ The oldest gold and bronze items can be found in the church in Igołomia: a door bolt from around 1200, and a kettle from the latter half of the 12th or the mid-13th century, recently presented at the Wawel 1000–2000 jubilee exhibition.¹⁶ The grandest examples of medieval goldsmithry are the late Gothic monstrances in the churches in Łapsze Niżne from the 3rd quarter of the 15th century (DZIELO/18580), Luborzycza from ca. 1470 (DZIELO/03833), the Church of St Clement in Wieliczka from around 1490 (DZIELO/09218), Chrzanów from the late 15th century (in the collection of the Archdiocesan Museum in Kraków), Poręba Żegota (DZIELO/05627) with the aureole from the late 15th century, Krempachy from 1528 (DZIELO/10620), Więclawice Stare (DZIELO/20251) from the 1st third of the 16th century, and Niepołomice from

14. A. Bochnak, *Rzemiosło artystyczne*, in: *Historia sztuki polskiej*, vol. I: *Sztuka średniowieczna*, ed. T. Dobrowolski, Kraków 1965, pp. 459–501; A. Bochnak, J. Pagaczewski, *Polskie rzemiosło artystyczne wieków średnich*, Kraków 1959; T. Adamek, *Typy monstrancji gotyckich w Polsce i problem regionów*, „Roczniki Humanistyczne. Historia sztuki”, XVIII (1970), book 5, pp. 5–17; idem, *Związki polsko-węgierskie w zakresie złotnictwa gotyckiego*, „Roczniki Humanistyczne. Historia sztuki”, XXI (1973), book 4, pp. 5–24; J. Pietrusiński, *Der Kelch des Stadtschreibers Christoph Rebenz und eine Gruppe Krakauer Goldschmiedewerke vom Ende des 15. Jhds.*, „Biuletyn Historii Sztuki” XLV, no. 4 (1983), pp. 265–286; J. Samek, *Polskie rzemiosło artystyczne. Średniowiecze*, Warszawa 2000.
15. B. Dybaś, J. Tandecki, *Złotnicy krakowscy XIV–XVI wieku i ich księga cechowa. Księga cechowa złotników krakowskich 1462–1566*, vol. II, ed. J. Pietrusiński, Warszawa 2000; A. Karbowiak, *Spis złotników z XVI w. w Krakowie*, in: *Sprawozdania Komisji do Badań Historii Sztuki w Polsce*, IV, 1891, p. XXXVII.
16. *Wawel 1000–2000...*, op. cit., vol. II, pp. 246–247.

1599 (DZIELO/22580).¹⁷ Characteristic of the Wieliczka donation by Jan Borzymowski, canon of the Cathedral Chapter in Wawel and royal warden of the saltworks, for the Church of St Clement from 1490, is the extremely high level of craftsmanship.¹⁸ It is demonstrated by the monstrance in Staniątki, founded by Grand Marshall of the Crown and the Starost of Kraków, Piotr Kmita (1477–1553).¹⁹ Although Gothic in general, it bears Renaissance decorations on its base – a free-form engraving that shows a surprisingly advanced style, which is perhaps the reason why the monstrance was not given a separate note in the catalogue recently published by Grażyna Regulska.

At this point one should note a piece that is lesser known to the researchers dealing with medieval goldsmithry, which in my opinion deserves a separate monographic work – the monstrance in the church in Łapsze Niżne (DZIELO/18580).²⁰ Its base has the shape of a quadrelobe with arms ending in donkey back and a surface with panels repeating engraved decorations, with lavish leafy branch tracery and pomegranate fruit. Composed as if of two segments, the construction of the stem and the upper section is unique. The bottom segment is in the shape of a three-bay church with high windows with traceries, braced with flying buttresses and gargoyles and covered with a hip roof, whose inverted form provides the foundation for the central shrine. The upper section, set on an inverted and truncated pyramid, with decoration identical to that of the surface, consists of a square panel with a round capsule, framed with flying buttresses, over which stands a three-bay church, analogous to the one in the bottom segment, with a bifora with tracery, braced with flying buttresses with gargoyles on the corners, and crowned with a hip roof. The monstrance in Łapsze is unique in Małopolska. Although chapel-shaped knobs were common in Central European and also Polish goldsmithry, this seems to be a case of reproducing the corpus of a larger, three-bay church, perhaps a specific example, covered

17. Ibidem, pp. 142–143, 148–149, 150, 159.

18. Ibidem, pp. 148–149.

19. B. Krasnowolski, *Późnogotycka monstrancja staniątecka w świetle dokumentów klasztornych*, "Teki Krakowskie" VIII (1998), pp. 19–24; idem, *Historia klasztoru Benedyktynów w Staniątkach*, Kraków 1999, pp. 75–76, fig. 15, 87–88; *Wawel 1000–2000...*, op. cit., vol. II, pp. 162–163; J. Żmudziński, *Monstrancja*, in: *Katalog zbiorów artystycznych Opactwa Mniszek Benedyktynów w Staniątkach*, vol. 3, eds. K. Kuczman, J. Skrabski, A. Włodarek, Kraków 2018, pp. 13–15.

20. G. Regulska, *Gotyckie złotnictwo w Polsce. Katalog zabytków*, Warszawa 2015, pp. 43–44.

with a tall, steep roof. The construction of the piece, with the form of the architectural knob repeated in the crowning is no rarity either, as proved for example by the monstrance in the church in Góra Śląska from the mid-15th century, and the monstrance in the church in Biskupice from the second half of the 15th century. Nonetheless, it would be difficult to find a piece with a construction similar to that of Łapsze Niżne in Polish art. As the church is situated in Spisz, despite the protection of the Order of the Holy Sepulchre from Miechów that extended over the church, one should consider goldsmithry of Hungarian provenance, as this is where vessels for the churches of Spisz and Orawa were made.²¹ One of those, or one of Transylvanian workshops, produced an absolutely unknown chalice in the parish church in Maków Podhalański (DZIELO/18998). Its shape, the manner in which the panels are divided with twisted wire, and the shapes of the knob and calix with round panels are similar to the chalice in Spišská Kapitula that was dated to the 15th/16th centuries by Eva Toranová.²²

The monstrance from the first half of the 16th century in the church in Mucharz, whose reworked cylindrical receptacle for the host, once perhaps made of glass and framed by pinnacles connected with tracery (DZIELO/17147), is of good artistic standing. Among the other types of vessels, attention should be paid to the 15th-century ciborium in the church in Dębno Podhalańskie (DZIELO/18930). Jerzy Źmudziński considers it a typical work of Kraków goldsmithry representing forms that were present even back in the 14th century.²³ The same researcher emphasised the original qualities of the chalice in the church in Trybsz (DZIELO/17451).

Certainly, the most attractive complex of late Gothic golden objects has been preserved in the Church of St Clement in Wieliczka. It has been repeatedly discussed in literature, as has the chalice attributed to one of the most outstanding Kraków goldsmiths, Marcin Marciniak (DZIELO/09238),²⁴ two reliquary crosses, and two sets of cruets from around 1500 that are truly unique on Polish scale (DZIELO/09265, DZIELO/09264) and only comparable

21. On the Polish–Hungarian links in goldsmithry, see: T. Adamek, *Związki polsko-węgierskie...*, op. cit., 1973, book 4, pp. 5–24; J. Samek, *Kielich fundacji Jana Rybkowicza...*, op. cit., pp. 95–105.

22. E. Toranová, *Zlatnictvo na Slovensku*, Bratislava 1983, p. 186.

23. *Wawel 1000–2000...*, op. cit., vol. II, pp. 150–151.

24. *Ibidem*, pp. 148–149.

to the cruets in the church in Luborzyca (DZIELO/03838).²⁵ During the work on preparing the inventory, the discovery of a chalice considered lost (DZIELO/10604) in the church in Krempachy was a genuine surprise.²⁶

Medieval items in the churches of the Archdiocese of Kraków feature typical formal solutions. As a rule, the chalices, ciboria, and monstrances were designed on the plan of a multilobe, with monstrances often elongated and with individual leaves ending in donkey back. Their panels were covered with engraved or cast and applied vegetal decorations (mostly branch tracery) as well as figural ones, and the knobs were formed into flattened spheres with knurls in various forms, or into sophisticated chapels or even churches. In the monstrances, arrangements with the capsule inside a smallish radiant aureole (sunburst), flanked with pairs of buttresses transforming into smooth pinnacles, and crowned with a turret with repeated motif of a baldachin or twisted wire, were dominant.

Renaissance, Mannerism, Baroque

The history of modern goldsmithry in Małopolska has not been investigated as exhaustively as medieval works. While most medieval heritage preserved in the churches of the Archdiocese of Kraków has been described in the literature, and some presented at exhibitions in Poland and abroad, modern works have been given a more selectively treatment, with the focus being on works of the highest artistic standing and many of the remainder treated as run-of-the-mill and mass produced.²⁷

25. L. Lepszy, *Skarbiec wielicki*, op. cit., no. 230; E. Kalwajtys, *Skarbiec Kościoła Para-fialnego pod wezwaniem św. Klemensa w Wieliczce. Inwentarz złotnictwa*, Wieliczka 2008–2009, n.p.

26. A. Skorupa, *Zabytkowe kościoły polskiego Spisza*, Kraków 2001, p. 62, fig. 18.

27. Standing out in the copious bibliography are A. Bochnak, *Rzemiosło artystyczne*, in: *Sztuka polska czasów nowożytnych*, part 1, 1450–1650, Warszawa 1952, pp. 77–90; idem, *Rzemiosło artystyczne*, in: *Historia sztuki polskiej*, vol. 2, *Sztuka nowożytna*, ed. T. Dobrowolski, Kraków 1965, pp. 246–265; T. Chrzanowski, *Dary złotnicze biskupa Stanisława Kazimierza Dąbskiego*, in: *Curia maior. Studia z dziejów kultury ofiarowane Andrzejowi Ciechanowieckiemu*, Warszawa 1990, pp. 112–118; J. Pietrusiński, *Jasnogórska monstrancja z daru króla Zygmunta I*, in: *Kultura średniowieczna i staropolska. Studia ofiarowane Aleksandrowi Gieysztorowi w pięćdziesięciolecie pracy naukowej*, eds. D. Gawinowa, S. Gawlas, M. Koczevska et. al., Warszawa 1991, pp. 135–149; M. Adamska, K. Czyżewski, *W związku z pracą Jerzego Pietrusińskiego na temat złotnictwa krakowskiego połowy XVI wieku*, "Studia Waweliana" II (1993), pp. 101–105; J. Samek, *Dwa oblicza renesansowego złotnictwa...*, op. cit., pp. 440–443; idem, *Importy i genius loci. O renesansowym rzemiośle*

The 16th-century historical works of goldsmithry in the churches of Archdiocese of Kraków are proof of the long duration of the late Gothic forms.²⁸ Among the works of purely Renaissance features, the bronze candelabrum in the Church of St Michael in Chrzanów (DZIELO/10267) is certainly worth mentioning, however, it is not a work from Małopolska but from Nuremberg, quite likely from the workshop of Hans Vischer.²⁹ Nearly identical examples were made for the Sigismund Chapel in Wawel, a foundation of King Sigismund the Old (Zygmunt Stary) around 1534. A belated work with Renaissance features is the chalice in the Church of the Birth of the Blessed Virgin Mary in Igołomia from 1635 (DZIELO/01762). Its base and calix carry Renaissance palmettos and the motif of a laurel wreath. Similarly, the chalice in the church in Wawrzeńczyc with the engraved name of Albert Marzecki, perhaps the founder, has late-Renaissance features (DZIELO/08927). The decorations of the base include a laurel wreath, a chain of palmettos, and symmetrical stylised plant tendrils.

Traces of Renaissance arabesque can be found on the ciborium founded by Stanisław Kielczewski in 1623 for the church in Nowa Biała (DZIELO/18291). The work had not been mentioned before Andrzej Skorupa's study of 2001.³⁰ There are four engraved oval panels traced with simplified arabesque on its round base, yet the cup is covered with conch-like motifs. Its semi-spherical lid, with a surface trimmed into the motif of fish scales, frequently encountered in Central European goldsmithry, is clearly characteristic of Renaissance.

Another work with late-Renaissance features is the ciborium in the church in Mucharz (DZIELO/01770).³¹ Its round base is decorated with *Schweifwerk* motifs, winged heads of angels, and the cup – by Renaissance arcades with the seated figures of the Evangelists. An element that certainly harks back to the previous periods is the openwork crowning of tracery and pinnacles, and the spirals formed from twisted wires. Another

artystycznym w Polsce, in: *Renesans. Sztuka i ideologia*, Warszawa 1976, pp. 591–611; idem, *Importy w polskim rzemiośle artystycznym (na przykładzie złotnictwa i jubilerstwa)*, in: *O rzemiośle artystycznym w Polsce. Materiały sesji naukowej SHS*, Warszawa 1976, pp. 33–55.

28. J. Samek, *Dwa oblicza renesansowego złotnictwa...*, op. cit., pp. 440–443.

29. *Wawel 1000–2000...*, op. cit., vol. II, pp. 249–250.

30. A. Skorupa, *Zabytkowe kościoły...*, op. cit., p. 127.

31. The ciborium was described in the episcopal audit of 1783 as "Puszka w Cyboryum intus wyzłacana z wierzchem filigranowey roboty iedna" (AKMKr, AV 54, p. 190).

interesting work is the chalice from the church in Rudawa, probably made early in the 17th century, with decoration consisting of strapwork motifs (DZIELO/06140).

The liturgical vessels made from the end of the 16th centuries followed the Roman mood (*more romano*) that emphasised the link to the Apostolic See. The emphasis on the worship of the Eucharist, challenged by Protestant churches, required forms sanctified by tradition.³² Hence the type of cylindrical tower monstrances, so eagerly employed, which around the year 1600 assumed the form of a flattened retable. Several such works have been preserved in Poland, a few of them recently mentioned by Dariusz Nowacki when discussing the monstrance of the parish church in Krzeszów nad Sanem as perfect examples of the phenomenon.³³ In Małopolska he listed the ostensory in the Church of St Adalbert in Niedźwiedź, the Church of St Florian and St Ursula in Wilków, and the Church of St Giles in Tarczek from 1626. The latest example of this type is a monstrance from the third quarter of the 17th century in the Church of St Thomas in Grochów. The works from Małopolska that fall into this, still hardly appreciated, post-Gothic current in modern goldsmithy are the monstrances in the Church of St Elizabeth in Trybsz (DZIELO/17452, from the first third of the 17th century), and in the Church of St Bartholomew in Niedzica (DZIELO/18142, from third quarter of the 17th century) with its base decorated with acanthus but the upper part reminiscent of a cross section of a medieval church. The question of the neo-Gothic in the goldsmithy of the 16th and 17th centuries certainly requires a separate study.

Beginning with the early 17th century, combined strapwork and *Schweifwerk* motifs were widely used for the decoration of vessels, as exemplified by the chalices in Biórków Wielki (DZIELO/00654), Krzeszowice (DZIELO/03161), Pobiedzkie (DZIELO/05472), Igołomia (DZIELO/01759), and Czernichów (DZIELO/01011). Conch motifs, initially engraved and later embossed, as in the chalice in the church in Więclawice Stare (DZIELO/20254) had begun to appear since the 1640s, gradually assuming an ever more

32. The issue of following the Gothic form by artisanal handicrafts was signalled by Jan Samek in: idem, *Nawrót do gotyku w sztuce Krakowa pierwszej połowy w. XVII*, "Folia Historiae Artium" V (1968), pp. 71–130.

33. D. Nowacki, *Uwagi o zabytkach złotnictwa w kościele p.w. Narodzenia NMP w Krzeszowie na Sanem*, in: *Kościół parafialny w Krzeszowie na Podkarpaciu skarbnicą sztuki sakralnej*, ed. Stanisław Kłosowski, Krzeszów 2010, pp. 57–77.

sculpture-like, fully dimensional character, as in the ciborium in the church in Nowa Biała (DZIELO/18292), the chalice in the church in Czulice (DZIELO/01142), and the ciborium in the church in Łętownia (DZIELO/19964), finally to disappear slowly and make room to the acanthus ornamentation from the third quarter of the 17th century. Motifs of lavish acanthus were first used for the gown for the painting of Our Lady of the Rosary in the parish church in Luborzyca in 1672, and by Jan Młodzianowski in the monstrance in the church in Czernichów from 1677 (DZIELO/01006) and (DZIELO/03846).

The signature marks of goldsmiths on works from the modern period are a rarity in Małopolska, as established long ago by Jan Samek³⁴ and validated by the studies conducted so far, even though our knowledge of the activity of the goldsmiths in the social structure of the city and the guild is quite extensive thanks to archival sources.³⁵ The precise dating of works of historical goldsmithry is often possible thanks to the preserved inscriptions informing about the donors, as on the chalice in the church in Łapsze Niżne that bears the date 1621 and the coat of arms of the Order of the Holy Sepulchre from Miechów who had the church in their care (DZIELO/18575), and the chalice in the Church of St Clement in Wieliczka from 1633 (DZIELO/09232). Detailed analysis of their forms and ornamentation, and the technique and craft will allow more precise dating of other works from the Kraków goldsmithry centre in future.

Figural decoration is a rarity in historical objects from the territory of the Archdiocese of Kraków in the modern period. Usually the artisans limited themselves to fully dimensional heads of angels with neckerchiefs, as in the chalice in the church in Liszki (DZIELO/03610), and angels with wide-spread wings, as in the chalice in the church in Wieliczka with fully shaped angels with broad wings spread vertically, over their heads, visible on the base, and with wings aligned horizontally on the cup (DZIELO/09243). More worthy of attention is the chalice from the second quarter of the 17th century in the Church of St Martin in Krzeszowice (DZIELO/03162) funded by the local paper manufacturer, Adam Marszewicz. Engraved into its base are the scenes

34. J. Samek, *Do zagadnienia sukienek i wotów w sztuce polskiej epoki baroku. (Na marginesie komunikatu R. Brykowskiego, "Sukienka – wotum metalowe z Parczewa")*, "Polska Sztuka Ludowa" XXVIII, no. 4 (1974), p. 244.
35. A. Ciechanowiecki, *Złotnicy czynni w Krakowie w latach 1600–1700*, in: *Materiały do biografii, genealogii i heraldyki polskiej*, vol. VI, Buenos Aires–Paris 1974, pp. 13–42.

of the Prayer in the Garden of Gethsemane, the Washing of the Apostles' Feet, and the Last Supper, separated with winged heads of cherubs.

The baroque period, like those that preceded it, eagerly made use of applying cast figures, such as saints, which was the case on the chalices in the Church of St Clement in Wieliczka, founded by Szymon Wolny in 1633 (DZIELO/09232), and those from the mid-17th century (DZIELO/06343). Sculpted elements were often introduced on the knobs of chalices and ciboria, and they ranged from openwork herms (chalice in Ruszcza, DZIELO/01758), via fully dimensional angel heads (chalices in Ruszcza, DZIELO/06343, and Wieliczka, DZIELO/09222), to bas-relief figures in niches, as on the chalice in the Church of St Clement in Wieliczka (DZIELO/09223). The four Evangelists were placed on the knob of the chalice in the church in Czernichów (DZIELO/01008), St Hieronymus and St Nicholas, on the knob of the chalice in the Church of St Clement in Wieliczka bearing the contribution mark of the Lwów Office of Assay, and St Stanislaus, St Adalbert, and St Florian, and on the knob of the chalice from 1673 in the church in Czulice (DZIELO/01140). There are also knobs with the tools of passion and angels holding them; these include the chalice in the Church of St Mary Magdalene in Wawrzeńczyce (DZIELO/08924) and the chalice in the Church of St Nicholas in Chrzanów (DZIELO/10277).

One of the most interesting cases of 17-century goldsmithry in the Diocese of Kraków is the monstrance in the Church of St Mary Magdalene in Wawrzeńczyce (DZIELO/08921). In the records of the church visitation in 1783, it was described as "a silver monstrance reworked into new rays, gilded at places, with a lunula, topped with a silver Crown, with a cross on the globe on the Crown, and Angels with gilded wings on both sides below."³⁶ The authors of the catalogue described it as "early baroque, reworked." A point of reference for its study is the monstrance funded by Bishop Mikołaj Oborski for Wawel Cathedral in 1685, considered one of the prime works of Kraków's goldsmiths. Krzysztof Czyżewski, the monographer of the Wawel item, pointed to a handful of similar works from the late 17th century in Miechów and Iłża, and the monstrance funded by the Metropolitan Bishop of Wiślica, Krzysztof Myszczyński for Borzęcin in Mazovia. Also worth mentioning in the territory of the current diocese are the monstrances in the church of St Vincent in Pleszów (currently Kraków's district of Nowa

36. Archive of the Chancery of the Diocese of Kraków, ref. no. AV 54, p. 201.

Huta), classical in its form and perhaps hailing from the Church of All Saints in Podwilk (DZIELO/05543). Czyżewski was cautious about the attribution of the Wawel piece to Jan Ceypler (active around 1670–1704) made by Andrzej Ciechanowiecki, and he paid attention to the motif of the column and the description in the files of the visitation that “the lunula of that monstrance standing on a column represents the coat of arms of the founders.” He noted that the Oborskis' coat of arms was Pierzchała vel Roch, whose device is a lily, which, nonetheless, is referred to as Column in armorial rolls. Such a motif is probably not unique as it is present in the monstrance in Wawrzeńczyce. However, if it is unique, it cannot be excluded that the monstrance in question, situated in one of the episcopal residences in Małopolska, was also funded by the Kraków dignitary.

There is one more work in the Archdiocese of Kraków worthy of note in the context of the monstrance funded by Oborski, namely the monstrance in the church in Bolechowice (DZIELO/00878), which is mentioned in the studies by Marian Kornecki. According to the researcher, the vessel was funded by Dorota Lipczyzna in 1669.³⁷ The shape of the quatrelobe base is elongated to the sides, a motif of touching bands forms the panels, but primarily the near-identical type of the aureole surrounded by enamelled petalled flowers, which is similar to the Wawel monstrance and is characteristic of the Małopolska goldsmithry of the second half of the 17th century.³⁸

A work that certainly has more modern ornamental decoration is the monstrance of the Church of the Holy Trinity in Czernichów from 1677 (DZIELO/01006). Its ample trelobe base is covered with lavish acanthus that was only just making its way into the works of artisan crafts in Poland, while its radiant aureole enveloped with vines was a widespread motif in contemporary Polish goldsmithry, included in the monstrance of Martin Gierschner in the Dominican Church in Toruń from 1694, and the monstrance by Jakob Weintraub in the Church of the Holy Trinity in Działyń from 1723.

Information about the works of Kraków masters results from meticulous queries in the archives but often also from chance findings. A recent chance discovery allowed attribution of the maker of the fine gown on the painting of Our Lady of the Rosary in the church in Luborzyca, when

37. M. Kornecki, *Sztuka sakralna*, in: *Natura i Kultura w Krajobrazie Jury*, Kraków 1993, p. 75; idem, *Z dziejów inwentaryzacji...*, op. cit., p. 40.

38. J. Żmudziński, *Monstrancja* in: “Rzemiosło Artystyczne Małopolski” (2020), <https://ram.upjp2.edu.pl/dziewia/monstrancja-17> (12.10.2020).

the contract concluded in 1672 between the parish priest of Luborzyca, Wojciech Łańcucki, and goldsmith Jan Młodzianowski was discovered.³⁹ In many cases though, it is impossible to link the work to its creator. For example, a cross is known to have been ordered from a Kraków goldsmith, Wojciech Popiołek, for the church in Czernichów in 1650, but the piece has not survived and nothing is known about its maker.⁴⁰ The Kraków works of Jan Ceypler are generally recognised and include the reliquary for the head of St John Cantius in the Church of St Anne. The works of his son, Józef, maker of one of Małopolska's prime works of goldsmithry – the silver sheet with a view of Jerusalem in the Altar of Crucifixion at St Mary's Church in Kraków – were also researched. Certain facts are known about other goldsmiths from Kraków, such as Michał Berthold (who appraised paraments for the needs of the Kościuszko Uprising), Paweł Bojanowski (guild elder in 1765), Michał Dobrowolski, Dominik Chełpiński, and Jan Lekszycki who appraised gold and silver of the vicarage in Wawel in 1783), and Franciszek Kamiński, who appraised a chalice from the foundation of Bishop Andrzej Trzebicki from 1740, which the chapter intended to pawn to renovate the Sigismund Tower. Plenty more similar examples could also be quoted.⁴¹

Another group were foreign craftsmen, who provided new motifs and patterns in ornamentation. One of them was Hungarian Jan Seredy (Szere-dy)⁴² and another, Leopold Lenkart (Lenhart) from Vienna. While little is known about the first, a monographic work by Jan Samek is devoted to the latter.⁴³ He had been active in Kraków since 1717, and in 1738 presented the marshal's staff to the Kraków Sharpshooter Association. He also made the reliquary of St Margaret in the Church of the Sisters of Visitation in Kraków. In 1743, he was made the elder of the Kraków guild. His works include the silver lamps for the altar of St John Cantius in the Church of St Anne in Kraków, made to the commission of Fr Jan Kanty Sałecki, a canon of Przemyśl who accused Lenkart of stealing silver. Imprisoned in 1748, Lenkart was quickly

39. R. Mączyński, *Szaty luborzyckiej Madonny – dzieło złotnika Jana Młodzianowskiego*, in: idem, *Blaski złotniczego kunsztu. Studia z dziejów rzemiosła artystycznego XVII i XVIII wieku*, Toruń 2010, pp. 15–57.

40. Parish Archive in Spytkowice, n.n., *Chronicle of the Church in Spytkowice*, p. 81. The goldsmith could have been a relative of Bartosz Popiołek, a Kraków goldsmith active ca. 1628–1645, L. Lepszy, *Przemyśl złotniczy w Polsce*, Kraków 1933, p. 183.

41. B. Przybyszewski, *Katedra krakowska XVIII wieku*, Kraków 2012, pp. 188–190.

42. National Archive in Kraków, manuscript 3167, p. 103.

43. J. Samek, *Leopold Lenkart...*, op. cit., pp. 207–209.

released following an intervention from Bishop Andrzej Stanisław Załuski. Earlier, he made the reliquary of the Holy Cross for St Mary's Church in Kraków. No works of his have been found in churches outside the city.

Thanks to systematic stocktaking, new works were added to the oeuvre of another local goldsmith, Marcin Lekszycki, which cast a new light on the achievements of one of the greatest Kraków craftsmen.⁴⁴ Probably born in the second quarter of the 17th century, Lekszycki died in 1798 and was an apprentice of Jakub Badurski. A decade after completed his training in 1755, he was a deputy elder of the guild and its governor in 1779–82 and 1786–98. He and his wife Salomea rented a house in Bracka Street, where he had his workshop. Jan Majeranowski and Mateusz Wypleński were among his journeymen, and his key works included: the Goblet of the Tailors' Guild (1766, currently in the National Museum in Kraków); the monstrance in the parish church in Młodzawy; the candlestick at St Mary's in Kraków; the monstrance from 1770 in the Franciscan Church in Kraków; the monstrance and chalice from 1773 in the church in Biórków Wielki; the ciborium from 1784 in the church in Książ Wielki; the chalice from 1773 and reliquary in the Church of the Order of the Holy Sepulchre in Miechów; the chalice and monstrance from 1771 in the church in Czulice; a votive plaque with a representation of St John of Nepomuk and the donor Roman Sierakowski in the church in Olszówka; the altar lamp in the church in Pałecznicza; the reliquary in the church in Proszowice; the chalice in the church in Słaboszów; a chalice in the church in Palczowice; six candelabra from 1784 in the Chapel of St Stanislaus in the Wawel Cathedral made to the design of Sebastian Sierakowski; and the ciborium and incense boat from 1787 in the Church of the Poor Clares in Kraków.

His previously unknown work is the chalice from 1769 in the church in Igołomia (DZIELO/01761) funded by Jadwiga Kusiowa, the reliquary of the Wood of the Holy Cross from 1789 in the church in Nowa Góra (DZIELO/04880), and the chalice from 1791 in the church in Pleszew (Kraków-Nowa Huta) (DZIELO/16172). These three works perfectly illustrate the evolution of the works of the Kraków goldsmith from the Rococo (the Igołomia chalice), via the Rococo-Classicist (reliquary in Nowa Góra), to the Classicist ones

44. L. Lepszy, *Przemysł złotniczy...*, op. cit., p. 198; J. Samek, *Lekszycki (Leksycki, Lekrzycki, Lexicki) Marcin*, in: *Polski słownik biograficzny*, XVII/1, 1972, book 72, p. 17; KZSP 1953, pp. 196, 211, 225, 233, 234, 241, 245, 247, 491.

(the chalice in Pleszew) resulting from cooperation with an architect, Fr Sebastien Sierakowski, who designed the local church.

One of the most interesting phenomena in the goldsmithry of the southern part of today's Archdiocese of Kraków are the works from Hungarian workshops. It is very difficult to determine not only who the craftsmen were, but also the centre from which the vessels with clearly Hungarian features could have originated. In the baroque period, the work of the goldsmith Ján Silaši, who settled in Levoča, was a particular phenomenon. Born to a local carpenter in Rožňava, he learned the craft from his brother, a goldsmith in Košice who accepted him as an apprentice in 1719. Then, as a young journeyman, Jan started working in the workshop managed by the widow of Andrej Reuther, whose daughter he married. In 1720 he recognised the Charter of Levoča and in 1747 became the elder of the guild. In Poland his works have been found in Niedzica (two chalices, one dated 1761), Frydman (a chalice from 1761), Nowa Biała (monstrance from 1767), Kobylanka (monstrance from 1767), Szczyrk (a ciborium from 1767), and Lipnica Wielka (pax from 1769). Their distinctive features are the exceedingly impressive and picturesque style, the lavish application of ornamentation – originally Regency and later Rococo – the richness achieved by the use of gems, and primarily the sophisticated artistic enamelled appliques with colourful multi-figural medallions that were a distinctive mark of his works.⁴⁵

Nearly 200 historical liturgical vessels date back to the 18th century. Their decorations reflect the change in the style, from dried acanthus, via Regency and Rococo, to Classicist motifs. An item interesting for its rare motif of a crowning medallion with a bas-relief Throne-of-Grace-type representation of the Holy Trinity is the monstrance in the church in Szaflary (DZIELO/17450). The chalice in Łapsze Wyżne (DZIELO/22261), the reliquary in Sucha Beskidzka (DZIELO/20395), the monstrance in Szaflary (DZIELO/17436), and the chalice in Kacwin (DZIELO/15707) demonstrate relatively high artistic merit.

An important, albeit small group in the churches of the Archdiocese of Kraków are the works from the Modern period made outside Małopolska, while the imports from other European countries are an even smaller

45. E. Toranová, *Zlatnictvo na Slovensku*, op. cit., pp. 175–176; J. Samek, *Znane i nieznanie dzieła złotnika Jana Szilassyego z Lewoczy w Polsce*, „Folia Historiae Artium” 13 (1977), pp. 97–116; K. Chmelinová-Kolbiarz, *Za Márie Terézie. Kapitoly z deín barokového sochárstva a maliarstva na Slovensku*, Bratislava 2018, pp. 105–108.

group. An item of high artistry is the reliquary in the church in Szaflary (DZIELO/17448) from the 2nd quarter of the 17th century. Jerzy Żmudziński, the author of its white card, identified its maker as the Gdańsk goldsmith Hieronim Edel.⁴⁶ The collar is decorated with sophisticated auricular decoration, and the knob with fully dimensional cherub heads. The shape of the oval cylinder for holding the relics in the form of cross with expanding broad arms, cut-off corners, and concave edges filled in with heads of cherubs—seraphim with lace coronets on their heads, is absent from the Kraków circles. The characteristic shape of the arms is, however, found in former Royal Prussia, with one of oldest items being the reliquary in the Church of the Saint Apostles in Lidzbark Warmiński, whose cross (from the 15th/16th century) was composed into the new work by an Olsztyn goldsmith, Johann Christof Gesse in around 1725.⁴⁷ The artisan repeated the shape of the cross in the reliquary in the Church of St Valentine in Klewki before 1730.⁴⁸ Unique works, yet generally known to researchers, are the pitcher and plate in the Church of St Clement in Wieliczka, a work of Gdańsk goldsmith, Krystian Paulsen (DZIELO/09286).⁴⁹

As much as studies of Silesian medieval and modern goldsmithry have a long tradition,⁵⁰ imports of Silesian works to Małopolska are still hardly noted. A work from Silesia preserved in the Archdiocese of Kraków is the chalice in the Church of St Mary Magdalene in Wawrzeńczyce (DZIELO/08925). Not a vessel of high quality, its hexlobe base is decorated with

46. J. Żmudziński, *Relikwiarz*, in: "Rzemiosło Artystyczne Małopolski" (2020), <https://ram.upjp2.edu.pl/dziela/relikwiarz-55> (22.10.2020).
47. M. Okulicz, *Złotnictwo sakralne warmińskiego od połowy XIV do końca XVIII wieku*, Olsztyn 2006, p. 268.
48. Ibidem, p. 276.
49. *Wawel 1000–2000...*, op. cit., vol. II, p. 181.
50. T. Chrzanowski, *Złotnictwo śląskie średniowieczne i nowożytne ze szczególnym uwzględnieniem Śląska Opolskiego*, in: *Złotnictwo śląskie. VII Sesja z cyklu: Sztuka Użytkowa na Śląsku*, ed. J. Pater, Wrocław 1995, pp. 9–34; T. Chrzanowski, *Blask śląskiego rzemiosła artystycznego*, in: *Ornamentu Silesiae. Tysiąc lat rzemiosła artystycznego na Śląsku*, exhibition catalogue, ed. M. Starzewska, Muzeum Narodowe we Wrocławiu, Wrocław 2000, pp. 14–44; T. Fercowicz, *Śląskie wyroby z miedzi w zbiorach Muzeum Narodowego we Wrocławiu. VI Sesja z cyklu: Sztuka Użytkowa na Śląsku*, Legnica 1993, pp. 3–14; E. Gajewska-Prorok, *Powiązania artystyczne śląskich ośrodków złotniczych ze złotnictwem południowych Niemiec w XVII i XVIII wieku*, in: *Złotnictwo śląskie. VII Sesja z cyklu: Sztuka Użytkowa na Śląsku*, ed. J. Pater, Wrocław 1995, pp. 77–100; G. Regulaska, *Gotyckie relikwiarze medalionowe na Śląsku*, „Biuletyn historii sztuki” LX, no. 3–4 (1998), pp. 399–415.

motifs of lush acanthus and fruit garlands, and a calix built of openwork acanthus tendrils. The goldsmith's hallmarks suggest that the piece should be assigned to goldsmith Gotfryd Heintze, and the hallmark of the Wrocław Office of Assay it carries was used in 1695–1709.⁵¹

The other Silesian work has been preserved in the church in Ślemień. As Jerzy Żmudziński noted on the white card, it is a work of the Wrocław goldsmith Gottfried Ihme who was active from around 1727 to 1737 (DZIELO/08504).⁵² The item is not one of the outstanding works of this centre, and is distinguished by its massive base and the Regency decoration on the base and calix. It is worth adding that both the base and the calix are almost identical to a chalice by another Wrocław goldsmith, Johann Christoph Müller from 1737, which is in the collection of the National Museum in Wrocław.⁵³ In turn, the ciborium with sophisticated Regency decoration in the Church in Ślemień (DZIELO/08499) is a work of high artistic merit.⁵⁴

Imports from Augsburg, one of Europe's main centres of goldsmithry, to the territory of Poland were the object of many academic dissertations,⁵⁵ and recently also of an exhibition at the National Museum in Kraków that presented a range of works from church collections. It included two works from the churches of the Archdiocese of Kraków: a tray by Johann I Mittenacht from the church in Staniątki and a monstrance by Johann Haltenwanger from the church in Kacwin (DZIELO/15752).⁵⁶ This group should also include the Augsburg monstrance from the church in Łazany (DZIELO/03543), described for the database by Jerzy Żmudziński.

51. M. Gradowski, *Znaki na srebrze. Znaki miejskie i państwowe używane na terenie Polski w obecnych jej granicach*, Warszawa 2010, p. 203, fig. 9.
52. J. Żmudziński, *Kielich mszalny*, in: "Rzemiosło Artystyczne Małopolski" (2020), <https://ram.upjp2.edu.pl/dziela/kielich-mszalny-280> (22.10.2020).
53. *Gloria Deo. Rzemiosło sakralne*, vol. 1, ed. M. Korżel-Kraśna, Wrocław 2010, item. 98, p. 291.
54. According to Jerzy Żmudziński, the master goldsmith's personal mark may perhaps be identified with that of a master active in Wrocław in 1719–73 (see: E. Hintze, *Die Breslauer Goldschmiede*, Breslau 1906, item 137, table 4, p. 107), yet such an attribution is highly uncertain.
55. M. Woźniak, *Wpływy augsburskie w złotnictwie gdańskim XVII i XVIII stulecia*, „Biuletyn Historii Sztuki” 47 (1985), pp. 95–126; idem, *Frühe Augsburger Sonnenmonstranzen in Polen und der Danziger Goldschmied Andreas I. Mackensen*, „Pantheon” 45 (1987), pp. 90–97.
56. *Katalog zabytków sztuki w Polsce*, vol. 1, *Województwo krakowskie*, ed. J. Szablowski, Warszawa 1953, p. 357; *Świat ze srebra. Złotnictwo augsburskie od XVI do XIX wieku w zbiorach polskich*, Kraków 2005, pp. 6 (III/73), 76 (II/35).

The most numerous group of works in the collection of the churches of the Archdiocese of Kraków are those from the 19th and 20th centuries. The works of nearly 20 goldsmiths active mostly in Kraków during that period have been identified. Hardly any of the documented works have as yet been described in a publication, and only photographs of a handful were included in a work devoted to the operation of Kraków goldsmiths and braziers by a participant in the project, Michał Myśliński.⁵⁷ Some names cropped up in a synthetic paper by Jan Samek, who mostly quoted examples from Kraków, and in works devoted to artisan guilds and their operations in the 19th century.⁵⁸ With the state of knowledge being so modest, the comments provided here about the volume of the output, and even more so about the artistic features of the gold and brass products, must certainly be considered as merely introductory.

Franciszek Kopaczyński, a goldsmith active from 1887 who ran a vibrant brazier workshop in Kraków with Józef Hakowski, was beyond doubt the most popular maker among the clients from around Kraków. More than 60 of his works have been recorded in churches outside the city, some of which were renovations and repairs or exchanges of individual elements (cups, lunulas, bases, and stems). He offered his clients works in different styles, least often in the neo-Gothic (monstrance in Gorzków, DZIELO/01547), and most often in the neo-Baroque form, yet with strongly stylised vegetal decoration influenced by Art Nouveau. The number of such works include chalices in Hucisko (DZIELO/01750), Inwałd (DZIELO/13184), Sidzina (DZIELO/10010), and Zator (DZIELO/09789). In parallel, he mass-produced pieces that were certainly cheaper, without any decoration, that he offered to less wealthy clients. The renovation of outstanding works of Kraków goldsmithry and baroque monstrances in the churches in Czernichów (DZIELO/01006, from 1677) and Igołomia (DZIELO/01756 from 1778) might have been influenced on the making of a faithful copy of one of the crucial works of Kraków baroque goldsmithry – the monstrance funded by

57. M. Michał, *Fusiere, partacze, przeszkodnicy... Dzieł złotnicze mosiężników krakowskich jako przykład konwergencji dwóch profesji rzemiosła artystycznego w XIX wieku*, "Kwartalnik Historii Kultury Materialnej" 63 (2015), book 3, pp. 471–494.

58. L. Lepsi, *Cech złotniczy w Krakowie*, „Rocznik Krakowski” I (1898), pp. 135–268; idem, *Przemysł złotniczy w Polsce*, op. cit., passim; M. Matniak, *Utworzenie Urzędu Probierzczego w Krakowie i jego działalność w latach 1843–1853*, „Studia z Dziejów Państwa i Prawa Polskiego” XIX (2016), pp. 179–198.

Mikołaj Oborski for Wawel Cathedral. Kopaczyński's copy was designed for the church in Niegowić (DZIELO/04537). Kopaczyński modelled the chalice for the parish church in Łapanów (DZIELO/03403) on the knob of the 17th-century monstrance he renewed for the church in Czernichów (DZIELO/01006). He shunned using gemstones in his works, and hardly ever opted for figural scenes. With that fact in mind, one can appreciate one of his best pieces even more: the monstrance in the Church of St Catherine of Alexandria in Spytkowice near Zator. The collar of its elliptical base is decorated with medallions representing the Immaculate Virgin Mary, St Joseph, the Holy Heart of Jesus, and St Andrew, among vegetal tendrils and ears of grain. The goldsmith placed a fully dimensional figure of an angel at the base of the capsule, and surrounded the capsule itself with a wreath set with gemstones (DZIELO/18570).

Piotr Seip produced a similar number of works for the churches of the Archdiocese of Kraków. He set up his bronze workshop in 1886, first at ul. Floriańska 18 and later in the building at al. Mickiewicza 33. However, he made the ciborium funded by the new Kraków Metropolitan Bishop Albin Dunajewski for the church in Strumiany (DZIELO/19117) as early as in 1879. In 1887 he was awarded a Bronze Medal at the National Exhibition of Agriculture, Industry, and Art organised in the Błonia Common in Kraków, and in the 1930s he presented his works in the United States, to where he exported liturgical vessels. Seip was popular not only among the Kraków clergy, evidence of which is the crozier of Cardinal Adam Sapieha, but also among the lay people, demonstrated by the decision to entrust him with making the coffin of Marshal Józef Piłsudski for Wawel Cathedral. Seip's workshop offered its clients works in various styles for over 50 years. Much of the output made use of neo-Gothic motifs, for example, the monstrance in the Church of St Clement in Zawoja (DZIELO/09883), cruets in the Church of St Adalbert and St George in Zator (DZIELO/09793), and the reliquary of St Laurent, St Hieronymus, and St Cyprian in the church in Tarnawa (DZIELO/08799). One of the most attractive works in this fashion is the chalice in the Church of St Nicholas in Sidzina from 1935 (DZIELO/10003). Its hexalobe base with an openwork calix, a collar with the symbols of the four Evangelists, the stem with blind tracery and columns in the corners, an openwork knob and cup in a calix of grapevine and ears of grain make an arbitrary link to the vessels from the 15th and 16th centuries. Less often, he employed neo-Baroque motifs, which are featured in the simple, undecorated chalice in the church in Gruszów (DZIELO/13879), and the monstrance in the Church

of Reformed Franciscans in Wieliczka (DZIELO/09303). Sometimes he merged them with neo-Gothic ones, as in the reliquary in Morawica (DZIELO/04361). However, he most eagerly applied the stylised plant tendrils, one of the favourite motifs of goldsmiths from the Kraków hub. It is present in a number of his works, including the chalice in the church in Spytkowice near Zator (DZIELO/06733) and the ciborium in the Bernadine Church in Alwernia (DZIELO/00278). The body of the works already identified as coming from Seip's workshop include the monstrance in the church in Zembrzyce funded by its Headman Józef Danek and two parishioners, Władysław Fidolus and Antoni Wrona, in 1943 (DZIELO/09940).⁵⁹ Its bi-zone base has a characteristic shape, supported on four feet in the shape of dormant winged dragons, the stem with the figure of Archangel Michael in a Roman suit of armour treading on the Devil who he has killed with a spear, an impressive radiant ray wreath with branches, and the capsule embedded among medallions with the figures of the four Evangelists, St Peter and St Paul, and a surrounding of gemstones, hardly ever used in Seip's workshop.

Two other Kraków goldsmiths, Henryk Sztorc and Marcin Jarra, followed a similar convention. Sztorc ran his Artistic Chasing and Bronzing Workshop (Pracownia Artystyczno-Cyzelersko-Brażownicza) at ul. Floriańska 47. It specialised in the production of liturgical items, and in 1916–19 it also provided luxury mountings of the sabres for the officers of the Polish Legions. Only one of its known products is neo-Gothic – the monstrance in the church in Frydrychowice (DZIELO/10426) – while others follow the neo-Baroque (ciborium in Frydrychowice, DZIELO/14943; chalice in Raciechowice DZIELO/13905) or eclectic aesthetics, freely combining neo-Baroque and neo-Classical motifs, as exemplified in the chalices in Osielec (DZIELO/05065) and Lanckorona (DZIELO/03274). Certainly the most impressive of these items is the monstrance in the church in Ruszcza, which alludes to the Baroque by replacing the stem with a figure, in this case of the church's patron, St George, and including leaf-like S-shaped arms with kneeling angels (DZIELO/06342).

The work of Marcin Jarra, who was educated in the workshop of Norblin in Warsaw, deserves a separate discussion. Although his workshop produced items with neo-Gothic motifs – such as the crozier of Władysław Bandurski designed for Wawel Cathedral by Adam Czunko, and the chalices

59. Parish Archive in Zembrzyce, Church Chronicle, 1937–1999, k. n1b. 9v.

in Harbutowice (DZIELO/17126) and Lachowice (DZIELO/17683) – neo-Baroque inspirations are certainly predominant in his works. Works following this style include the ciborium (DZIELO/20249) and chalice (DZIELO/20241) in Radziszów and the chalice in w Stróża (DZIELO/17334). Judging by the preserved examples, Jarra replicated his works more often than others by using the same casting forms, as proved by the identical ciboria in Stryżawa (DZIELO/08267) and Sucha Beskidzka (DZIELO/20388), and the pairs of chalices in Lachowice (DZIELO/17683) and Stryżawa (DZIELO/08256), in Radziszów (DZIELO/06058) and Głogoczów (DZIELO/01422), in Kalwaria Zebrzydowska (DZIELO/15038) and Radziszów (DZIELO/20241).

A brief look at these four vibrantly operating goldsmith workshops shows a range of consistencies. Each produced pieces following different styles, from Classicist, via a neo-Gothic, neo-Baroque, and rarely neo-Renaissance, to those freely combining various motifs, mostly vegetal, yielding to the influence of Art Nouveau. Not only were the same patterns repeated within a single workshop (as was the case with Jarra) but there were also identical works produced by different workshops. Evidence of this comes in the form of identical monstrances manufactured by Franciszek Kopaczyński (Gorzków, DZIELO/01547) and Piotr Seip (Zawoja, DZIELO/09883), and identical aureoles in the works of Sztorc (Filipowice, DZIELO/01245), Seip (Czernichów, DZIELO/01007), and Jarra (Mucharz, DZIELO/17148; Radziszów, DZIELO/06072). This was true not only in the Kraków centre, as Kopaczyński made identical knobs in Kraków for the ciborium in Łapanów (DZIELO/03403) as did Antoni Tyrała in Poznań for the one in Zembrzyce (DZIELO/09943). In future, it may be possible to identify the visual model or inspiration for those, which may be Vienna, as a monstrance identical to the above-mentioned ones was produced there for the church in Mszana Dolna (DZIELO/18911).

The works of other Kraków goldsmiths, to mention only the most important of those active in the city – Karol Bojanowski, Władysław Glixella, Waclaw Głowacki, Jan Gregorczyk, Franciszek Kauzala, Edmund Korosadowicz, Antoni Lewkowicz, Franciszek Limanowski, Edward Nitsch, Józef Piątkowski, Władysław Rogalski, Stanisław Westwalewicz, and Aleksander Ziemkowski – await separate treatment in the future.

Beside those produced by Kraków's gold- and bronzesmiths, the works in the Archdiocese of Kraków also included the ones of masters from other centres in what, at the time, was the Commonwealth of Poland–Lithuania. The most numerous group are certainly the works produced in Warsaw in

the workshops of Karol Malcz, Józef Norblin and Józef Fraget. Two chalices made in 1837 for the churches in Krzeszowice (DZIELO/03157) and Sidzina (DZIELO/10002), and the ciborium for the church in Czernichów presented by the parishioners in 1901 (DZIELO/01023), were made in the workshop of Karol Malcz. The first two are neo-Baroque, without any decoration. As far as the third item goes, only the base with six scenes from the Passion of Christ seems to come from the workshop of Karol Malcz. In future, it will certainly be possible to determine the models used for figural scenes in that famous Warsaw goldsmithry.

Commissions from the factory of Józefa Fraget mostly included candleholders (Luborzyca, Kamień, Wieliczka), crosses (Dębno Podhalańskie), trays (Raławice), pitchers (Szaflary), and ambries (Igołomia). These items, simple in their form, were offered in serially published company catalogues.⁶⁰ However, the most attractive of Fraget's works is the chalice in the church in Raławice (DZIELO/05982). The collar of its round base is decorated with winged cherub heads, against stylised strapwork, separated with leaves. The knobbed stem of ovoid shape is adorned with three winged cherub busts, separated by clusters of bulrush framed by a broad band. There are rings separated by concave sections on both sides of the knob. The cup widens towards the top, and is set in a high calix reaching three fourths of its height that is decorated with the motif of winged cherub heads separated with trefoil panels bound with bands, filled with grapevines and stylised vegetal motifs. The upper edge of the calix consists of lace made of a laurel wreath braided with ribbon and acanthus leaves. The sophisticated decoration makes clear references to Mannerist motifs from the early 17th century. Altogether, nine works produced in the workshop have been identified.

The third Warsaw workshop that gained popularity in Małopolska was founded by Józef Norblin in 1819. It produced all the vessels and paraments that were indispensable in the churches of various denominations, beginning with monstrances, chalices, and ciboria, and ending with chandeliers, lamps, and grates. Characteristic of its earliest known works is a broad formal variety and the use of multiple styles, as in the 1887 monstrance

60. Z. Samusik-Zaremba, *Warszawskie srebra i platery w zbiorach Muzeum Mazowieckiego w Płocku*, Płock 1996, p. 63; J. Paprocka Gajek, *Platery warszawskie w latach 1822–1914. Asortyment, odbiorca i obyczaj*, Warszawa 2015.

in the church in Ryczów with a classicising base, an exquisite aureole with a cartouche framed with bands alluding to regency ornamentation, with cast – albeit individualised – figures of angels holding grapevines and ears of grain, a winged angel with a neckerchief, and the Holy Trinity. Like other artisans contemporary to him, Norblin and his workshop also yielded to the fad for Rococo motifs that was fashionable in the mid-19th century, as attested by the chalice in the Church of St Rosalia in Podszkle (DZIELO/05532), and the vessels with neo-Gothic motifs, including the chalices in the Church of St James the Apostle in Więclawice (DZIELO/20225) and St Martin in Marcyporeba (DZIELO/16150). The majority of these works originated late in the 19th century, and in the following quarter of a century were serial products and then offered to clients. Three identical neo-Gothic monstrances, making clear references to the Viennese and Kraków products from the same time that were offered in a catalogue of silver products of 84 assay, issued in 1914,⁶¹ were purchased for the churches in Przytkowice (DZIELO/17293), Krzeczów (DZIELO/17221), Ruszcza (DZIELO/06341), and the Cistercian Church in Mogiła (DZIELO/17221). The radiant monstrance, reminiscent of the French models, was included in the same catalogue under number 1618 and purchased for the Church of St Martin in Marcyporeba (DZIELO/16159). The copying of the same motifs, even in vessels of different types, is evident in the chalice in the church of St Mary Magdalene in Głogoczów (DZIELO/01420) and the ciborium in the Church of St Martin in Marcyporeba (DZIELO/01420). During the two decades between the two world wars, Norblin's works succumbed to Modernist tendencies (the chalice in Pawlikowice, 1936, DZIELO/05249), even if not to the same degree as the Wrocław ones run by Erich Adolf and Albert Greiner. Altogether, 25 vessels from Norblin's works have been discovered in the churches of the Diocese of Kraków. Their accessibility in the database may provide the grounds for future investigation of sacred products made by Warsaw goldsmiths, their distinctive features, and sources of inspiration.

The works of goldsmiths from other centres are rare, although liturgical vessels from lesser centres, for example Biała and Cieszyn, also made their way to today's Archdiocese of Kraków. The monstrance (DZIELO/05080)

61. Plated items of the Towarzystwo Akcyjne Norblin, Br. Buch i T. Werner w Warszawie, ul. Żelazna 51, catalogue no. 1619, see: J. Paprocka-Gajek, *Platery warszawskie w latach 1822–1914. Asortyment, odbiorca i obyczaj*, Warszawa 2015.

and chalice (DZIELO/05066) for the church in Osielec were produced in the workshop of E. Fusseg in Biała. Characteristic of these works is their neo-Baroque form and classicising decoration composed of plant tendrils and palmettos. The workshop of Jan Barth operated in Cieszyn from 1821 to 1848.⁶² He ran the factory making brass cartridges for rifles and pistols together with Franciszek Howaniec, and also made monstrances for the churches in Lachowice (1827), Wilkowice (1832), Lipowa, Ogrodzona (two pieces), Studzianka (1833), Międzyrzecz and Rudzica. His other works include chalices for the churches in Wilkowice, Ogrodzona, Kalwaria Zembrzydowska, Międzyrzecz, Biała, and Cieszyn. Barth also produced altar crosses, reliquaries, and accessories such as fastenings, clasps, and belts. His previously unknown works have been discovered in the churches in Jordanów (DZIELO/14210) and Spytkowice near Zator (DZIELO/06732). Their forms confirm the brief description of his works that Jan Samek formulated years ago, namely that they gradually shifted from late Baroque forms towards classicising ones.⁶³

Works from Poznań and Wrocław reached the churches of the Archdiocese of Kraków during the two decades between the two world wars. The chalice (DZIELO/09925) and ciborium (DZIELO/09943) preserved in the church in Zembrzyce came from the workshop of Antoni Tyrała in Poznań. Purchased in 1945, the ciborium of neo-Baroque form freely combines the motif of a Regency grid with acanthus on the collar of the base, winged cherub heads on the knob alluding to the 17th century, and Rococo lobes on the calix, proving the goldsmith's supreme skill. The chalice, which was funded at the same time, makes use of simplified forms turning towards Modernism, even though it still leans to the neo-styles, for example with the lavish acanthus leaves in pointed-arch panels.

Silesian works from the 19th and 20th centuries are a rarity in the Archdiocese of Kraków. Works mass produced in the royal iron foundry in Gliwice reached the Diocese of Kraków in the second half of the 19th century; their number includes altar crosses in the Benedictine Convent in

62. W. Iwanek, *Złotnictwo na Śląsku Cieszyńskim. Próba zarysu*, "Rocznik Muzeum Górnośląskiego w Bytomiu. Sztuka," book 6 (1973), pp. 150–151; J. Samek, *Prace wytwórni Jana Bartha w Cieszynie (z badań nad klasycystycznym złotnictwem w Polsce)*, "Rocznik Cieszyński" 4/5 (1983), pp. 129–139; idem, *Polskie złotnictwo*, op. cit., pp. 211–212.

63. J. Samek, *Polskie złotnictwo*, op. cit., p. 211.

Staniątki.⁶⁴ Standing out against such a background are the works of Erich Adolf and Albert Greiner, two eminent Wrocław goldsmiths from the time between the two world wars.

The former ran a large workshop in Wrocław offering a range of church paraments. Some were historicising, while others had Modernist forms: ascetic chalices without decorations, light, slender monstrances, smooth candlesticks, and cuboid lamps.⁶⁵ An example of such a Modernist work is the chalice in *Pobiednik Mały* (DZIELO/05470) with a conical concave base, globular knob, and semi-spherical cup. Similar forms were offered in his catalogue *Schaffende Hände des Kirchen-Goldschmieds* from 1937.⁶⁶ His chalices of similar form can today be found in the collection of the National Museum in Wrocław and the Church of the Holy Heart of Jesus in Racibórz.⁶⁷

Greiner, a Wrocław goldsmith originally hailing from Essen, has as yet been largely uninvestigated. His clients were primarily the priests appointed to newly established parishes in Upper Silesia and the Katowice Diocese erected in 1925. He criticised mass production, considering it a threat to traditional goldsmithry. His specialty were the "armoured" tabernacles, for example, the one in the Church of St Agnes in Wrocław, and monstrances and chalices that alluded to Modernism, e.g. the monstrance of the Metropolitan Bishop of Wrocław, Cardinal Adolf Bertramm, previously used in the chapel of the Albertinum Theological Seminary in Wrocław. One of Greiner's finest works, highly representative of Wrocław Modernism, is the chalice in the Church of St Maurice in Wrocław. He also produced two neo-Baroque candelabra with lavish vegetal decoration (DZIELO/08516) for the church in Ślemień in 1938. However, at the current stage of research it is hard to state whether the works of Adolf and Greiner made their way to the churches of Małopolska before the outbreak of the Second World War,

64. P. Kluz, *Krucyfiks*, in: *Katalog zbiorów artystycznych Opactwa Mniszek Benedyktyniek w Staniątkach*, vol. 3, eds. K. Kuczman, J. Skrabski, A. Włodarek, Kraków 2018, pp. 360–361.

65. K. Bożek, *Erich Adolf – wrocławski mistrz złotniczy*, in: *Stwórcze ręce. Sztuka metalu doby modernizmu we Wrocławiu. Wystawa Muzeum Narodowego we Wrocławiu 16 marca – 15 czerwca 2015*, ed. J. Witecki, Wrocław 2015, pp. 105–126; P. Oszczanowski, *Sztuka metalu doby modernizmu we Wrocławiu*, in: *Stwórcze ręce. Sztuka metalu...*, op. cit., pp. 68–79.

66. K. Bożek, *Erich Adolf...*, op. cit., p. 143.

67. *Gloria Deo. Rzemiosło sakralne*, op. cit., p. 291; *Stwórcze ręce. Sztuka metalu...*, op. cit., pp. 237, 242.

or perhaps in the wake of the pilfering of Silesian churches immediately after its end.

Vienna was the natural artistic centre for Galicia. More than 40 works of goldsmithry produced there have survived in the churches of the Archdiocese of Kraków. Most of their makers, whose hallmarks can be seen on the vessels, will be identifiable in future, for instance thanks to the invaluable studies of Waltraud Neuwirth. While stocktaking in the field, works of Johann Leonhard Herrmann (paten and chalice in Ponikiew (DZIELO/17275, DZIELO/17255), Alois Neidolt (paten from 1853 in Frydrychowice, DZIELO/14948), Anton Pelikan (chalice in Zembrzyce, DZIELO/09932), and Joseph Reiner (chalice in Orawka, 1859, DZIELO/05021) have been identified. Judging by the number of preserved items, the Viennese goldsmith Johann Anders enjoyed great popularity among Polish clients. Seven of his chalices and a single paten made between 1855 and 1885 have been identified in the archdiocese. Some works he produced for Polish clients had no ornamental decoration and were absolutely plain with traditional forms (e.g. the ciborium in the church in Jabłonka, and the chalices in Sromowce Wyżne and Budzów), while others were works of sophisticated, usually neo-Baroque style, such as the ciborium in the church in Zembrzyce (DZIELO/09944) and the chalice in the church in Jabłonka (DZIELO/01912), in which he freely combined the forms of cartouche and acanthus ornamentation with vegetal decoration, mostly grapevines.

Another Viennese goldsmith who catered for clients from Poland was J.C. Weikert, operating in Vienna from 1863. Six vessels with his initials have been discovered. They are characterised by the relatively high artistic merit and neo-Baroque style. In his works, Weikert also applied neo-Rococo motifs, popular in Central Europe in the mid-19th century (chalice in Jabłonka, DZIELO/01911), as well as soft, flowing, stylised plant tendrils, and panels outlined with concave-convex lines. Analysing his works from the territory of today's archdiocese one needs to note that he made no reference to specific Baroque ornamental motifs, as illustrated by the chalices in Sidzina (DZIELO/10012), Ślemień (DZIELO/08508) and Podwilk (DZIELO/05548), and the monstrance in Jabłonka (DZIELO/01919).

Beginning with the late 19th century, French centres of goldsmithry, notably Paris, enjoyed increasing popularity among Polish funders in the Austrian partition. The turn to France is visible in the donations of Józef Szembek, benefactor of the Church of St Martin in Poręba Żegoty. He purchased the chalice funded in 1887 from a Viennese goldsmith, Joseph Karl

Klinkosch (DZIELO/05656), yet the chalice commemorating the 25th anniversary of the taking of vows by the parish priest of Poręba Żegoty, Wojciech Stypuła in 1908 (DZIELO/05665), he ordered in France, most probably in Paris, from a goldsmith with the initials BN. The works of that master should certainly be researched in the future due to the numerous commissions from Poland. Early in the 20th century, BN made the chalices for the churches of Kasinka Mała (DZIELO/19311) and Strumiany (DZIELO/19110) and, around 1905, also for the churches in Stróża (DZIELO/17323) and of St Clement in Wieliczka (DZIELO/09177). They stand out with their sophisticated form, fine vegetal motifs, and meticulous engraving of the ornamental detail. Standing out among the others is the figural decoration of the base of the chalice from Poręba, including the scenes of Annunciation, the Adoration of the Magi, the Pieta, and the Resurrection on the collar of the base, and the images of the four Evangelists in the medallions on the calix.

There are nearly 50 liturgical vessels made in France in the churches of the Archdiocese of Kraków; their number including three monstrances of high artistic standing in the churches in Trzebnia (DZIELO/17655), Maków Podhalański (DZIELO/15702), and Liszki (DZIELO/03615). The works of French goldsmiths from the 19th/20th centuries certainly diverged from their contemporary Viennese counterparts. The vessels they manufactured seem to be free from historicising forms and make use of finer decoration with calligraphic lines, draw inspiration from Art Nouveau, and introduce plenty of winding plant tendrils. Another characteristic of the French goldsmiths is the diversity of techniques, use of openwork appliques, application of enamel, and widespread use of gemstones. Examples of this could include the chalices in the church in Sucha Beskidzka (DZIELO/20374) and the ciborium in the church in Łączany (DZIELO/03236) made by a goldsmith with the initials PPR. Even vessels alluding to a previous period, e.g. Gothic, by repeating the shape of multilobe base, a tracery-filled lower section of the stem, a flattened knob decorated with buttons, and the shape of engraved or etched inscriptions, is distinguished by a delicate type of engraved decoration of clearly Art Nouveau character not to be found in Vienna, visible for instance on the base of the ciborium in the churches in Stróża (DZIELO/17339) and Radocza (DZIELO/16889). The exquisitely sophisticated calligraphic effect is evidence of the mastery of the French goldsmiths and is also present in the figural decoration of the aforementioned vessel. Varied goldsmithry techniques resulting in a diversity of surface types, from

hachured, via punched and grid, to an array of flat decorative forms, prove the goldsmith's individual — or, one could say, creative — approach to what seems to be just a craft. The enamelling technique had played a significant role in French goldsmithry for centuries. It enjoyed plenty of interest among Polish clients, judging by the works preserved in what is today the territory of the Archdiocese of Kraków. Medallion appliques with colourful scenes certainly make the chalices in the Church of St Catherine of Alexandria in Nowy Targ stand out (DZIELO/11923).

French products were also traded in Vienna. The chalice in St Sebastian's Church in Jurgów, with the typical French forms of calligraphic plant ornamentation, carries a French assay mark, the goldsmith's unique mark with initials VF, as well as an inscription in neo-Gothic font engraved by J. Heindl, a goldsmith whose hallmarks and the Austrian assay mark were punched into the edge of the cup and the calix of (DZIELO/15003). Judging by the formal analysis of the chalice from 1916 in Brody (DZIELO/00118), Heindl's French inspirations are very obvious.

One of the issues that has not as yet been researched is the trading of ready-made works from foreign centres by Polish goldsmiths. For example, Franciszek Kopaczyński provided the chalice purchased for the church in Wawrzeńczyce with a paten with a bas relief representation of the Last Supper. It was modelled on Leonardo da Vinci's fresco and is of French provenance, as proven by the "Made in France" hallmark on which the Kraków goldsmith also pressed the mark of his workshop (DZIELO/08933).

Three works of high artistry, created by one of the most outstanding European goldsmiths of the first half of the 20th century, Wilhelm Rauscher (1864–1925), have been preserved in Archdiocese of Kraków.⁶⁸ Born in Aachen, Rauscher began his education in the atelier of Reinhold Vasters in his hometown before continuing it with Franz Xaver Hellner in Kempen and at the Brems-Varain company in Trier. In 1892 he started working in the bishop's city of Fulda, quickly gaining fame as the maker of individualised pieces of high artistic merit. His clients included the Bishop of Limburg Dominikus Willi, Ludwig Szely, a canon of Győr Cathedral, Prince Franz Josef von Isenburg-Birstein, Princess Anna von Hessen, and the Lang-Schleuninger family from Zürich. He is generally considered as the most eminent

68. C. Rust, *Der päpstliche Hofjuwelier, Hof- & Domgoldschmied Wilhelm Rauscher in Fulda (1864–1925)*, Mainz 2007.

goldsmith of the 20th century, and his works have reached America, Japan, and Africa. The works preserved in the Archdiocese of Kraków can be dated to the first quarter of the 20th century; they are the ciboria in the churches in Wola Batorska (DZIELO/09513) and Jabłonka (DZIELO/01924), and the monstrance in the church in Krzeczów (DZIELO/17222). Each of them demonstrates different, individualised features, ranging from a simple, nearly undecorated ciborium in Jabłonka, via the more refined ciborium in Wola Batorska in the neo-Gothic convention, to the most ostentatious monstrance in Krzeczów, whose forms make a reference to late-Gothic tower monstrances with lavish decoration composed of branchwork and grapevines.

This text is only an introduction to further research of Małopolska goldsmithry. The new inventory of the historical items in the field has produced abundant documental and some source material. One has to hope that general access to the database, made possible thanks to the great effort of the staff of the Institute of the History of Art and Culture at the Pontifical University in Kraków, will help in formal, stylistic, and comparative studies, and allow revision of the knowledge gathered so far on this significant area of artisanal handicraft.

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Abstract

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Historical Goldsmithry in the Churches of the Archdiocese of Kraków.

Remarks on the Recent Inventory

Keywords:

goldsmithry,
Kraków, artisanal
handicraft,
Archdiocese of
Kraków, Marcin
Lekszycki

In the years 2013–2018 a scientific project "Artisinal Handicraft in the Churches of Kraków Archdiocese," financed by the National Humanities Development Programme (No. 11 H 120 11 681), was realized at the Institute of History of Art and Culture of The Pontifical University of John Paul II in Krakow. In its course, over 11,100 works of art in more than 160 churches were catalogued and digitalized, and over 40,000 photos were taken. The documentation was rendered available in an academic database (ram.upjp2.edu.pl). This paper is an attempt to outline the most crucial issues associated with the performed tasks, present the most interesting discoveries, such as the baroque monstrance in the Wawrzeńczyce church.

Abstrakt

Józef Skrabski

Zabytkowe złotnictwo w kościołach archidiecezji krakowskiej.

Uwagi na marginesie nowej inwentaryzacji

Tekst jest próbą zarysowania najważniejszych problemów wynikłych z przeprowadzonych prac, przedstawienia najciekawszych odkryć, jak barokowej monstrancji w kościele w Wawrzeńcach, charakterystyki najwybitniejszych a nieznanych powszechnie dzieł, uwypuklenia roli polskich, ale i zagranicznych złotników, jak Marcina Lekszyckiego, Ericha Adolfa i Alberta Greinera oraz Wilhelma Rauschera. Więcej miejsca poświęcono słabo rozpoznanym zagadnieniom importów wyrobów złotniczych na ziemię polskie w XIX i 1. poł. XX wieku oraz działalności złotników i brązowników w najważniejszych polskich ośrodkach w tym samym okresie.

Słowa kluczowe:
złotnictwo,
Kraków, rzemiosło
artystyczne,
Archidiecezja
Krakowska,
Marcin Lekszycki