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The influence of Ludwik Krasiński and Maria Ludwika Czartoryska on Ojców architecture at the turn of the 20th century and between the two world wars¹

In the second half of the 19th century, Ojców, at the time lying in the Russian Partition despite its proximity to Kraków, began to offer spa activities. With time, Ojców developed into a fashionable resort and attracted large numbers of people from Warsaw and other cities of the Kingdom of Poland. The spa experienced its heyday early in the 20th century, and continued its operation also between the two world wars.

- 1 The article is based on a lecture delivered by the authors at the conference “The Czartoryskis and Art in the Era of Modernity”, organised by the Institute of Art History of Jagiellonian University and the National Museum in Krakow on 19–20 September 2018.

At the time the Ojców Estate was owned by Count Ludwik Krasiński (1833–1895) and, from 1901, by his daughter Maria Ludwika (1883–1958), Princess Czartoryska. Maria Ludwika owned Ojców until the nationalisation of the estate in 1945 on the wake of the decree on land reform of 6 September 1944.

The long decades of operation of the Ojców health resort have left their mark on local architecture, which developed hotels, guest houses, and other public buildings designed for patients. The spa park, an essential component of any health resort, was also built in several stages and has been preserved only partially and in a heavily transformed state. Between the two world wars, there were even plans to build a huge spa settlement on Mt Żłota Góra, above the bottom of the Prądnik Valley, but only a few villas were built there at the time. However, it should be acknowledged that the spa in Ojców changed the local landscape, while the architectural legacy of the period has significantly contributed to the current character of the place.

The heritage of the Ojców health spa has been the subject of many scholarly works, generating interest primarily among architects and landscape architects. Research into the history and spatial development of the resort, especially the spa park, was conducted by Anna Mitkowska². Zbigniew Myczkowski included the local spa architecture into his study of the architectural and landscape regionalism of the Prądnik Valley³. Jarosław Żółciak synthetically elaborated on Ojców spa buildings, providing their descriptions and paying much attention to architectural detail⁴. Also worth mentioning is a recent study by Krzysztof Lenartowicz on the Żłota Góra spa settlement and its designer and architect Józef

- 2 A. Mitkowska, *Zespół dawnego uzdrowisko i parku zdrojowego w Ojcowie – skrócone studium historyczno-kompozycyjne*, Zakład Architektury Krajobrazu Politechniki Krakowskiej, Kraków 1985, typescript in the Biblioteka Ojcowskiego Parku Narodowego; A. Mitkowska, *Uzdrowisko w Ojcowie i jego Park Zdrojowy*, “Prądnik. Prace Muzeum im. Prof. W. Szafera” 10 (1995), pp. 105–134.
- 3 Z. Myczkowski, *Regionalizm architektoniczno-krajobrazowy Doliny Prądnika*, “Prądnik. Prace Muzeum im. Prof. W. Szafera” 10 (1995), pp. 135–188.
- 4 J. Żółciak, *Budownictwo uzdrowiskowe na terenie Ojcowskiego Parku Narodowego. Wybrane problemy architektury*, in: *Zróżnicowanie i przemiany środowiska przyrodniczo-kulturowego Wyżyny Krakowsko-Częstochowskiej*, vol. 2: *Kultura*, ed. by J. Partyka, Ojców 2004, pp. 145–162.

Gałęzowski (1877–1963)⁵. The historical and architectural issues of the Ojców spa were presented most comprehensively by Józef Partyka and Dominik Ziarkowski, a text included in the cultural monograph of Ojców National Park⁶.

Even if this list is incomplete as it fails to include a body of works focused on subjects other than the spa architecture of Ojców, it demonstrates that the issue is relatively well discussed in the scientific literature. However, no study to date has captured the architecture of Ojców in the early 20th century and between the two world wars from the perspective of the main founders, the Krasiński and Czartoryski families. They shaped the architectural landscape of the village, and the buildings they constructed were sometimes used as a reference for others, both locals and arrivals, who built guest houses for holidaymakers and visitors. The contribution of Ludwik Krasiński and his daughter to the development of Ojców cultural landscape consisted not only in constructing new buildings, but also extended to the founding and development of the spa park, and extending care to the village's main monument, the castle ruins. There were many attempts to conserve and even rebuild the centuries-old fortress. These also deserve discussion, even if the key plans were never realised.

Ludwik Krasiński and Maria Ludwika Czartoryska: owners of Ojców

In the 19th century, Ojców, once a royal estate governed by the starosts residing in the castle, frequently changed owners. One of them was Count Aleksander Przedziecki (1814–1871), a well-known publisher of sources and researcher of the past, also distinguished for artistic historiography as the author of the work *Wzory sztuki średniowiecznej i z epoki Odrodzenia w dawnej Polsce* [Patterns of Medieval and Renaissance Art in Ancient Poland], published jointly with Edward Rastwiecki (1804–1874)⁷.

5 K. Lenartowicz, *Prof. arch. Józef Gałęzowski – Osiedle Uzdrawiskowe na Złotej Górze w Ojcowie*, „TeKa Komisji Architektury, Urbanistyki i Studiów Krajobrazowych” 13 (2017) No. 1, pp. 7–14.

6 J. Partyka, D. Ziarkowski, *Dziedzictwo uzdrowiska w Ojcowie*, in: *Monografia Ojcowskiego Parku Narodowego. Dziedzictwo kulturowe*, ed. by J. Partyka, Ojców 2016, pp. 305–338.

7 Cf. J. Kowalczyk, *Starożytnicy warszawscy połowy XIX w. i ich rola w popularyzacji zabytków ojczystych*, in: *Edukacja historyczna społeczeństwa polskiego w XIX wieku*.

Przeddziecki acquired Ojców in 1859 with the intention to develop a health resort. Its history began four years earlier, when Lucjan Kowalski opened the first hydrotherapy facility there, in the now defunct Sybilla Villa at the foot of the Panieńskie Skały Rocks. On the Count's initiative, several buildings were constructed for summer visitors and patients, notably the Pod Łokietkiem Hotel and the Wesele w Ojcowie Inn, and a spa park was established. The defeat of the January Uprising, during which the area suffered a great deal, prompted Przeddziecki to sell most of the Ojców estate, except for the castle, the adjacent land, and two caves: Jaskinia Łokietka and Jaskinia Ciemna⁸.

The development of the spa in Ojców was stalled for a time, however, beginning with the 1880s, the health resort began to resume operations with the help of Jan Kieżgajło Zawisza (1822–1887), an amateur archaeologist and antiquarian, who acquired part of the Ojców estate from Przeddziecki's heirs. It was on his initiative that the Pod Łokietkiem Hotel was rebuilt, and another building, named Pod Kazimierzem, was constructed opposite the hotel. Its construction was completed in 1885, as evidenced by the account of the famous illustrator, Michał Elwiro Andriolli (1836–1893), who lived in Ojców at the time. According to the artist, the main reason for this investment was “an influx of people in need of housing”⁹.

A critical role in the later history of Ojców was played by Jan Zawisza, who bound the place to the Krasiński and later Czartoryski families. This was because Zawisza bequeathed his part of the Ojców estate to his just-to-be-born granddaughter Maria Ludwika [Fig. 1], daughter of Count Ludwik Krasiński and his wife Magdalena née Zawisza (1861–1945), in a will drawn up in 1883. This fact may have prompted Ludwik Krasiński to purchase the remainder of the Ojców estate at an auction in 1892. Krasiński's intention was to restore Ojców to its former glory, so he soon set about renovating

Zbiór studiów, ed. by J. Maternicki, Warszawa 1981, pp. 173–174; J. Polanowska, *Historiografia sztuki polskiej w latach 1832–1863 na ziemiach centralnych i wschodnich dawnej Rzeczypospolitej: F. M. Sobieszkański, J. I. Kraszewski, E. Rastawiecki, A. Przeddziecki*, Warszawa 1995, p. 162.

8 For more on Aleksander Przeddziecki's activities in Ojców, see: A. Biernacki, „Szczerzy w chęciach – skory w czynie”. *Aleksandra Przeddzieckiego starania i marzenia w sprawie Ojcowia*, in: *Zróżnicowanie i przemiany*, pp. 311–314.

9 E. M. Andriolli, *Listy do Adama Pługa z przejażdżki po kraju*, “Kłosy” 45 (1887) No. 1152, p. 57.



1. Portrait of Maria Ludwika Czartoryska, c. 1910. From the collection of the Princes Czartoryski Library

the two hotels and reorganising the health resort. Work began on recreating the spa park around the hotels and the castle, while a large hydrotherapy facility (Goplana) was built on the other side of the castle hill¹⁰. Completed as early as 1894, the building has not survived, as it was demolished in the late 1930s¹¹. However, the appearance of Goplana [Fig. 2] can be inferred from numerous iconographic sources and descriptions¹².

Kraśiński's death in 1895 thwarted other ambitious plans, including the reconstruction of the tower of Ojców Castle. However, as she grew up, the Count's daughter continued her father's work over time, contributing to the further development of the place. Being an only child, she was the heiress to a huge fortune, estimated at 50 million rubles, making her one of the richest ladies in the Russian Partition. In 1901, in Warsaw, Maria Ludwika married Prince Adam Ludwik Czartoryski (1872–1937), the first landowner of Sieniawa, and owner of i.a., the Hotel Lambert in Paris and a museum and library in Kraków. In her dowry, Kraśińska brought 71 estates, which, besides her ancestral home in Krasne in Mazovia, included numerous properties in Warsaw, and even factories and industrial plants in Austria and Italy, and the Ojców estate¹³.

The beginning of the 20th century was the heyday of Ojców health resort. Father Walenty Załuski noted that “hundreds of ailing people go to Ojców every year to regain their health, and those exhausted by mental labour regain peace, rest, and balance here”¹⁴. The main spa facility was the aforementioned Goplana bathing establishment, whose operations were managed by Stanisław Niedzielski (1859–1905) from 1898 to 1905. In parallel with his professional work, the doctor was involved in social activities and the popularisation of the Prądnik Valley. On his initiative and with the support of Ludwika Kraśińska, a former spa building

10 Cf. J. Nowak, *Ojców za Zawiszów, Kraśińskich i Czartoryskich 1878–1945*, in: *Zróżnicowanie i przemiany*, p. 120.

11 Cf. J. Partyka, J. Żółciak, *Dziedzictwo kulturowe Ojcowskiego Parku Narodowego*, in: *Ochrona dóbr kultury i historycznego związku człowieka z przyrodą w parkach narodowych*, ed. by J. Partyka, Ojców 2003, p. 361.

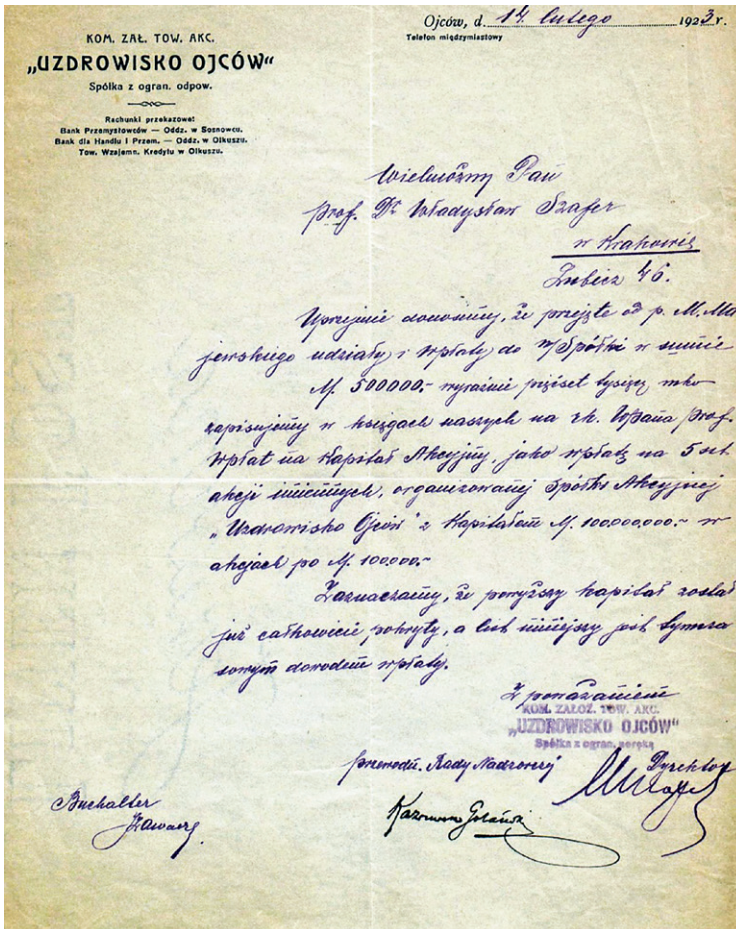
12 The most detailed description of this bathing establishment, including information on its interior furnishings, was found in a guidebook written by Dr Zdzisław Mierzyński, see: Z. Mierzyński, *Ojców. Uzdrowisko klimatyczne leśno-górskie*, Kraków 1895, pp. 14–19.

13 Cf. J. Nowak, *Ojców za Zawiszów*, p. 121.

14 W. Załuski, *Ojców. Kartka z dziejów Doliny Prądnika*, Warszawa 1903, p. 6.



2. Goplana hydrotherapy facility in Ojców, postcard, early 20th century. Collection of Ojców National Park



3. Proof of purchase of shares in the Uzdrowisko Ojców Joint Stock Company by Professor W. Szafer in 1923. Jagielloonian Library, Manuscripts Division, Papers of Władysław Szafer, sygn. Przyb. 798/76

on the Prądnik River was converted into a chapel in 1901, and later, for its unusual location, named Kaplica na Wodzie (Chapel On the Water)¹⁵. The balneologist and his wife established a library in Goplana. Only a small part of the book collection (about 30 items) survived, as in 1939 it was transferred to the Czartoryski Library in Kraków. After Niedzielski's death, the water treatment facility was acquired by Stanisław Kozłowski, a physician who also took over the lease of the local climate station. The Czartoryski princes were often absent from the country, so they appointed plenipotentiaries to conduct their business. In Kraków, their affairs were overseen by Jan Podczaski, who also managed Ojców¹⁶.

The Czartoryskis spent the First World War abroad. In Dresden, Princess Maria Ludwika looked after artworks taken from the Kraków museum to a local gallery. The prince obtained several licences to visit Warsaw and Krasne, however, due to their short term, he was unable to visit Ojców. After regaining independence, the owners of Ojców estate had high hopes for the area, counting on the further development of its spa and tourist functions, which was facilitated by its proximity to Kraków, no longer separated from the "paradise valley" by the border between partitioning states. Ojców succeeded in obtaining the official status of a health resort. In 1923, the Czartoryskis and their lessees established Uzdrowisko Ojców (Ojców Spa) Joint Stock Company, aiming to improve transportation accessibility and develop the place further¹⁷.

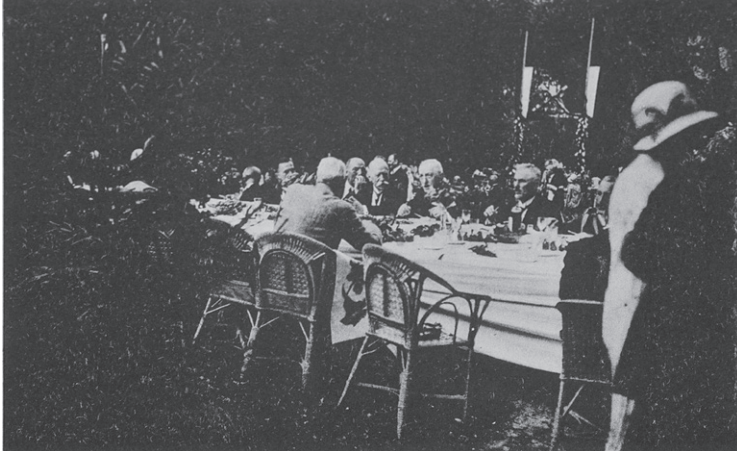
These activities met with opposition from naturalists, who pointed out the negative impact of the large numbers of tourists and visitors on the natural environment of the Prądnik Valley. Distinguished in the field of nature conservation, Professor Władysław Szafer (1886–1970) joined the company and bought registered shares [Fig. 3] only to be able to attend its general meetings and convince others¹⁸. Nevertheless, Uzdrowisko Ojców Joint Stock Company attempted to put its plans into practice. The accessibility of Ojców improved after a paved road to the village, connecting it to Kraków and Olkusz, was built. The ceremony celebrating the completion of the roadworks in 1929 was attended by the President of the

15 For more on Niedzielski and his activities in Ojców, see: *Stanisław Niedzielski i jego zasługi dla Ojcowia*, ed. by J. Partyka, Ojców 2006.

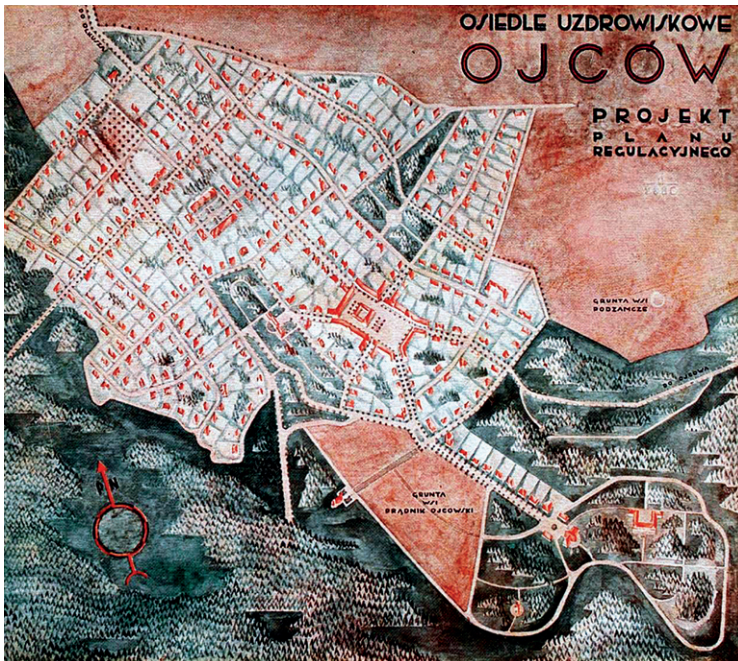
16 Cf. J. Nowak, *Ojców za Zawiszów*, pp. 121–122

17 Cf. J. Nowak, *Ojców za Zawiszów*, pp. 123–124.

18 Cf. D. Ziarkowski, *Kreacja, zmierzch, dziedzictwo uzdrowiska w Ojcowie*, in: *Turystyka uzdrowiskowa. Stan i perspektywy*, ed. by M. Boruszczak, Gdańsk 2009, p. 140.



4. Reception of Polish President Ignacy Mościcki in Ojców in 1928, postcard, ed. E. Chmielewski. Collection of Ojcowski National Park



5. Design of a health resort settlement on Złota Góra in Ojców, 1927, architect J. Gałęzowski. Collection of Ojców National Park

Republic of Poland Ignacy Mościcki, the Mayor of Kraków Karol Rolle, and many other well-known personalities [Fig. 4]. The princes, absent from the ceremony, were represented by their plenipotentiary, Jan Podczaski. In 1927, an urban plan was drafted to build a large spa estate on Złota Góra, with about 600 villas [Fig. 5]. Although plots of land were allocated for the investments and a paved road was built to the estate, these intentions hardly left the draughtboards¹⁹ even if several buildings such as Lenartówka, Sokołówka, Gołębiówka, Rój, and Zosia were completed²⁰.

Problems with raising funds for the construction of the planned resort settlement on Złota Góra, and the general economic crisis of the 1930s made Uzdrowisko Ojców Joint Stock Company go into liquidation in 1937. In the same year, Prince Adam Ludwik Czartoryski died, and his son Augustyn became his successor and main heir. His mother handed the affairs of the family's fee tail, including the Princes Czartoryski Museum in Kraków, almost entirely over to him, yet remained interested in Ojców until the end of her life. Augustyn Czartoryski also liked to spend time in Ojców as, in the last pre-war years, he found it a welcome refuge and even lived with his wife in the Serdeczna Villa in the first months of the war²¹.

In 1945, the Ojców estate was nationalised as a result of the Land Reform Act. It became part of the Ojców Forestry District, and in 1956 it was included into the then-created Ojców National Park. Princess Maria Ludwika Czartoryska left the country and settled in Switzerland, where she died in 1958²².

Spa architecture and spa park

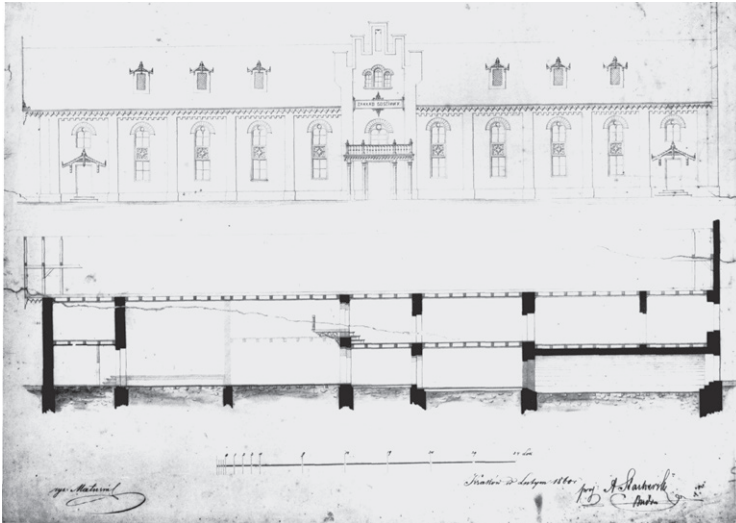
When the Krasieński and Czartoryski families owned Ojców, many buildings were constructed, a vast majority of them related to the local spa. The most important ones were constructed at the behest of Ludwik Krasieński and Maria Ludwika themselves, while some were built by other people associated with the resort, and by local people building guest houses for patients. Besides large buildings, such as the Goplana spa house, smaller villas and guest houses were built together with public utility

19 Cf. J. Nowak, *Ojców za Zawiszów*, pp. 124, 126–127.

20 Cf. J. Partyka, *Uzdrowiskowa przeszłość Ojcowa. Funkcja terapeutyczna naturalnego obszaru na przykładzie Ojcowskiego Parku Narodowego*, in: *Środowisko a zdrowie psychiczne człowieka*, ed. by J. Berlińska, ks. J. Klimek, Kraków 2015, pp. 117–118.

21 Cf. J. Nowak, *Ojców za Zawiszów*, pp. 130–131.

22 Cf. J. Nowak, *Ojców za Zawiszów*, p. 132.



6. Design of the façade of the Pod Łokietkiem Hotel in Ojców, 1860, architect Antoni Stachurski. National Archives in Kraków, sygn. Zb. Kart. VI-173



7. The building of the former Pod Łokietkiem Hotel in Ojców, c. 1860, rebuilt at the end of the 19th century. Photo by D. Ziarkowski

buildings (e.g., Bazar Warszawski and the Na Postoju bus station) and small architectural objects such as gazebos in the spa park and wooden chapels. Most buildings were made of wood. Early in the 20th century, the post-and-plank design was dominant, although log and mixed techniques were also employed. A change came between the two world wars, and the villas-mansions of the time were almost exclusively built in the log technique. There were few brick buildings, including the Pod Łokietkiem Hotel, which was built for Przewdziecki, and Jadwiga Villa, already a Czartoryskis initiative.

The earliest spa buildings in Ojców were constructed long before it went into the hands of the Krasińskis. An important role was played by the aforementioned oldest hotel (Pod Łokietkiem), located south of the castle hill. It was fashioned in 1860 from a former brewery to a design by a Kraków architect Antoni Stacherski (1831–1861), who devised a historicising building, with the front and northern elevations decorated with crenellated battlements [Fig. 6]. Destroyed during the January Uprising, the hotel was not rebuilt until the 1880s, when its decoration and exterior were extensively changed [Fig. 7]²³.

With the reconstruction of the Pod Łokietkiem Hotel, a period associated with the Krasińskis began, since the owner of the castle area and the initiator of the reconstruction of the aforementioned hotel was Jan Zawisza, father-in-law of Ludwik Krasiński and grandfather of Maria Ludwika, later Princess Czartoryska. He also made the decision to build a second facility to accommodate visitors, the Pod Kazimierzem hotel [Fig. 8], which was completed around 1885 opposite the Pod Łokietkiem Hotel. Its classicising body is characterised by compactness (except for the lower northern part, which is a remnant of an earlier building) and has a relatively formal character. The façade received a wide and projecting avant-corps, preceded by a wooden porch. The roof is enlivened by two symmetrically placed dormers. Decorative elements include ornamental volutes in the gables of the roof and porch, as well as roof ridge decoration pin and balcony railings. Spa villas built by other founders in the lower reaches of the Prądnik River, such as Pod Koroną and Pod Berłem, were also built around the same time. The latter was commissioned by the then owner of part of the Ojców estate, Huntley Gordon²⁴.

23 Cf. J. Partyka, D. Ziarkowski, *Dziedzictwo uzdrowiska*, pp. 321–322.

24 Cf. J. Partyka, D. Ziarkowski, *Dziedzictwo uzdrowiska*, p. 324.



8. Building of the former Pod Kazimierzem Hotel in Ojców, c. 1885. Photo by D. Ziarkowski



9. Pod Berłem Villa in Ojców, c. 1885. Photo by D. Ziarkowski

The villas mentioned above and, to some extent in terms of architectural detail, the Pod Kazimierzem Hotel, exhibit features of the Swiss chalet style, described as a “global ‘resort style’ that had its source in Tyrolean architecture”²⁵. Indeed, this health resort style had a universal character and its peculiarities were comprehended, as evidenced by the definitions included in the architecture and construction guides of the time. One example is that by Teofil Żebrawski, an architect and conservationist, who included, in the Swiss chalet style, “residential buildings, usually built of wood, roofs with large eaves, rafter limbs, while other parts of the exterior are carved; around the floors, or at least in the front wall, there are porches covered by the eaves, standing on the end of the beams protruding from the walls, with no columns to support them. Roof covered with slate or shingle; doors and windows surrounded by carved outside framing; the floors can be accessed by the external stairs with a balustrade made of carved boards”²⁶.

These features are most evident in the Pod Berłem Villa [Fig. 9], characterised by an irregular body with a turret, porches, and a bay window, as well as rich decorative detailing, which includes varied boarding forming geometric patterns in places (in the rear elevation), a frieze of latticed edges, a rather fanciful ornamentation of balustrades (negative tulip motif), and decorative bands adorning some windows and entrance doors. It is worth mentioning that similar buildings were constructed at that time in the spas in the Carpathian Mountains. Analogous examples can be found, among others, in Rymanów (Pod Matką Boską Villa, c. 1885) and Krynica (Dr Skórczewski’s establishment, 1889)²⁷.

There had been quite a few spa buildings by the early 1890s, when Ludwik Krasieński managed to unite the whole Ojców estate. The Count launched further projects following the Swiss chalet construction style transferred to Ojców earlier. It was probably from his foundation that the Uroczna Villa, generally dated to the end of the century and referred to in its contemporary guidebooks as “the villa of Count Krasieński” was built near

25 T. Chrzanowski, *Krynica*, Warszawa 1980, p. 10.

26 T. Żebrawski, *Słownik wyrazów technicznych tyczących się budownictwa*, Kraków 1883, pp. 294–295.

27 Cf. D. Ziarkowski, *Ojców as a retreat for Warsaw’s dwellers in the period of the Kingdom of Poland*, in: *Stadtfluchten – Ucieczki z miasta*, ed. by M. Omilanowska, B. Störtkuhl, Warszawa 2011, p. 110 (Das Gemeinsame Kulturerbe – Wspólne Dziedzictwo, 7).



10. Uroczą Villa in Ojców, late 19th century. Photo by J. Partyka



11. Kaplica na Wodzie (Chapel on the Water) in Ojców, 1901. Photo by D. Ziarkowski

the castle²⁸. Compared with other buildings in Ojców, the villa stands out thanks to its compact body (as it was built on a near-square plan), high stone wall base, and a porch on the first floor overhung on decorative corbels, encircling three elevations [Fig. 10].

However, the most important spa building in Ojców was the Goplana hydrotherapy facility, also commissioned by Ludwik Krasiński [Fig. 2]. It was built in 1894, and Jastrzębowski, an engineer responsible for some works on the castle ruins at the time, is recorded as its builder²⁹. Goplana was the most imposing spa building, housing hydrotherapy and services on the ground floor, and rooms for patients on the higher floors. The exterior body of the bathing establishment received two unevenly-sized avant-corps on the sides and balconies along the two upper floors. The whole was covered by a steep, gabled roof. A veranda on the ground floor, separated by light columns and arcades supporting the balconies of the first floor, was a typical functional solution. These supports and some of the spaces between them were richly decorated. Decorative elements in the form of trussed planks were also placed in the gables of the roofs, topped with distinctive decorative elements.

The Goplana building showed a close affinity with the architecture of spa houses, springing in large numbers in Carpathian spas from the beginning of the second half of the 19th century. Built slightly earlier, the buildings in Zakopane and Rymanów Zdrój can be considered very similar, although less monumental. Neither of the aforementioned spa houses nor the Goplana bathing establishment have survived. Located in the immediate vicinity of the Prądnik River, the building bore a particularly strong resemblance to Dworzec Tatrzański (Tatra Manor) in Zakopane, immortalised in a drawing by Walery Eljasz Radzikowski, built a decade earlier to a design by Karol Zaremba, and later extended in 1892–1893³⁰. Many related formal elements, such as porches, verandas, and balconies supported by thin pillars, and ornamental elements (boards with rich carved decorations) can be observed in the gracious villas built in the last quarter of the 19th century on Bulwary Dietla in Krynica (including

28 Cf. K. Wróblewski, *Nad Prądnikiem. Przewodnik po Ojcowie i jego okolicy*, wydanie drugie ilustrowane, Warszawa 1907, p. 21.

29 Cf. J. Nowak, *Ojców za Zawiszów*, pp. 120–121.

30 Cf. J. Ross, *Architektura drewniana w polskich uzdrowiskach karpackich (1835–1914)*, in: *Sztuka 2 poł. XIX wieku. Materiały Sesji Stowarzyszenia Historyków Sztuki, Łódź, Listopad 1971*, Warszawa 1973, pp. 159 and 164.



12. Jadwiga
Villa in
Ojców, c. 1900.
Photo by
D. Ziarkowski



13. Maciejówka
and Zacisze
guesthouses
in Ojców, late
19th centu-
ry. Photo by
D. Ziarkowski

Wisła, Biały Orzeł, Tatrzańska, Biała Róża, Witoldówka, and Dr Skórczewski's dietary establishment)³¹. Very similar buildings were also built in Szczawnica at the time³².

The architectural development of the Ojców health resort was continued by Ludwik Krasiński's daughter. The first initiative requiring her approval, modest in terms of volume albeit of great symbolic importance, was the conversion of the former spa bath building into a chapel [Fig. 11]. The refurbishment was carried out in 1901, its main initiator being Dr Stanisław Niedzielski, who applied for permits from both the Office of the Kielce Bishop and the government of the Kingdom of Poland. An official document issued by the Ministry of the Interior on 31 October 1901³³ disproves the popular belief that the chapel was built "on the water to circumvent the tsar's ban on the construction of religious buildings in Ojców". The character of the chapel was greatly determined by the architecture of the earlier spa building. Therefore, Grażyna Ruszczyk is right that the building itself should be considered in the context of the trends in spa construction at the time³⁴.

During the reconstruction, led by a local carpenter Ignacy Chmielowski, the tripartite layout was preserved, with the widened central part (aisle) also being provided with side walls replacing the previous pillars. The former lantern was expanded, making it a two-storey ridge turret with openwork forms. Regularly spaced narrow and tall windows with wooden trusses were added in the side elevations, and a kind of circular decorative frieze formed of trussed intersecting boards adorned the upper part of the building. Also worth noting is the decoration of the entrance portal, made of jigsawn boards and vertically hammered pegs. This "pegging" motif originated from highlander art (portals of wooden houses were decorated in a similar way), and was popularised by Stanisław Witkiewicz (1851–1915),

31 Cf. J. Partyka, D. Ziarkowski, *Dziedzictwo uzdrowiska*, pp. 325–326.

32 Cf. T. Chrzanowski, M. Kornecki, *Sztuka ziemi krakowskiej*, Kraków 1982, p. 684.

33 Letter of 2 November, Archives of the Diocesan Curia in Kielce, General Curial Files. Chapels in Parishes 1897–1939, sygn. OL – 1/3, k. 115. For more on the circumstances of creating the Chapel On the Water and its subsequent fortunes, see: D. Ziarkowski, *Dzieje kaplicy pw. św. Józefa Rzemieślnika w Ojcowie w świetle zachowanych źródeł*, "Prądnik. Prace i Materiały Muzeum im. Prof. W. Szafera" 25 (2015), pp. 191–220.

34 G. Ruszczyk, *Drewniane kościoły w Polsce 1918–1939. Tradycja i nowoczesność*, Warszawa 2001, p. 75.



14. Słoneczna
Villa in Ojców,
c. 1903.
Photo by
D. Ziarkowski



15. Bazar War-
szawski in
Ojców, late
19th, early
20th century
and c. 1920.
Photo by
D. Ziarkowski

who used analogous decorations in the Zakopane-style villas he designed. These are the earliest yet not the only influences of Zakopane architecture on Ojców, in this case remaining in the shadow of the Swiss chalet style. Their appearance can probably be linked to the fact that the works on the chapel's decoration were carried out, among others, by Czepiel, a sculptor and a former student of the Zakopane school residing in Ojców³⁵.

A building probably even more directly linked to Ludwika Krasieńska is the Jadwiga Villa, built around 1900. It once housed the administrative headquarters of the Czartoryski estate³⁶. The brick villa is a unique phenomenon in Ojców spa architecture, not only in terms of materials used but also in formal terms, as it acted as a particular harbinger of Art Nouveau and modernism. Located on a hill, almost opposite the castle, it is distinguished by its irregular body with an asymmetrical tower in the south-western corner and decoration with stone cladding, forming corner lesenes and elaborate window lintels [Fig. 12]. Unfortunately, the name of the architect of this building, now serving the management of the Ojców National Park as the headquarters, is unknown.

Analysing the influence of Ojców's owners on its architectural form, it is worth noting the interesting fact that the external forms of the numerous peasant guest houses built early in the 20th century were more modest versions of the buildings administered by the Ojców health resort, such as the Pod Koroną Villa. Their characteristic elements include an elongated body accommodating two storeys in the centre, gabled roofs, and façades usually accentuated by a central avant-corps in the form of a two-storey porch. Among the most interesting examples are the Zawiszówki complex, the Zacisze and Maciejówka guest houses [Fig. 13], and Dulewiczówka. However, the interior layout of these peasant guest houses, with a hallway across the entire width of the building, remains faithful to the traditional solutions used in the nearby cottages³⁷.

At the beginning of the 20th century, Ojców had a dense and formally and functionally diverse spa development. Therefore, far fewer buildings were built in the following decades. This, however, does not mean that they do not deserve attention, especially since some of them featured new stylistic tendencies, for instance the Słoneczna Villa [Fig. 14], built for

35 According to information in the "Wędrowiec" magazine, Czepiel's woodcarving shop was located in the building of "Bazar Warszawski". See: *Kaplica przy zakładzie leczniczym w Ojcowie*, "Wędrowiec" 22 (1902), p. 425.

36 Cf. J. Żółciak, *Budownictwo uzdrowiskowe*, p. 145.

37 Cf. J. Żółciak, *Budownictwo uzdrowiskowe*, pp. 148–149.



16. Building of the former Na Postoju bus station in Ojców, 1930. Photo by D. Ziarkowski



17. Lenartówka Villa on Złota Góra in Ojców, 1934, arch. Józef Gałęzowski. Photo by D. Ziarkowski

Dr Niedzielski in 1903³⁸. This small building boasts interesting decorations, which include, besides the Swiss-chalet-style decorated balustrades, wavy window headers, and a rich gable decorations with vine motifs, treated in a distinctly Art Nouveau manner.

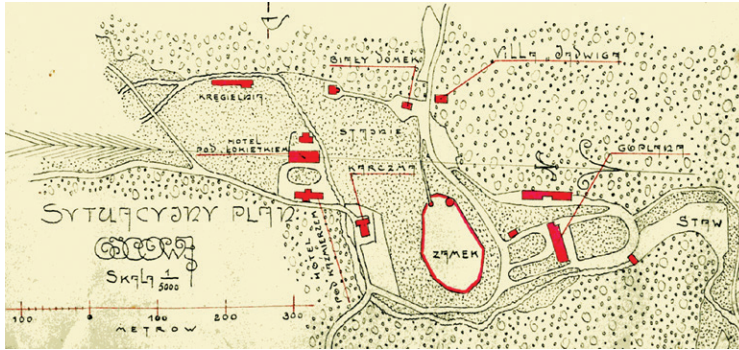
A very interesting phenomenon that deserves a broader discussion is the influence of the Zakopane style on Ojców, with some still not-too-evident features already appearing in the decoration of the portal of the Chapel On the Water. In a more pronounced way, the influence of the Witkiewicz style was marked in the building of Bazar Warszawski [Fig. 15], and a small bus station (Na Postoju). The first example mentioned is a sizeable post-and-plank commercial building with a stone wall base. It was built on the southern outskirts of the spa park in the early 20th century, but underwent extensive reconstruction around 1920. The result was a building with a rather disjointed body, in which one can distinguish the central part and two unequal-width avant-corps. Adding to the building's picturesque character is its varied roofline, as the aforementioned side sections have ridge lines parallel to the central section. It is worth mentioning that the building burnt down in 1978, and its current form results from its reconstruction in 1983–1987³⁹.

The bus station building was constructed as part of Princess Ludwika Czartoryska's efforts to improve accessibility of Ojców, which also resulted in the construction of a hard-surface road from Kraków, completed in 1928. Shortly thereafter, the management of the Ojców Spa decided to construct the bus station, employing workers from Skała supervised by carpenter Kostruń. Completed in 1930, the station building served as a waiting room and a buffet where hot meals were served⁴⁰. Its body, built of wood on a stone wall base, is symmetrical and consists of two small buildings connected to each other by a glazed connecting passageway [Fig. 16]. The steep roofs crowning the side sections, with their gables showing slats arranged in motifs of sunbeams are characteristic of the Zakopane style. Characteristic sun-shaped decorations were

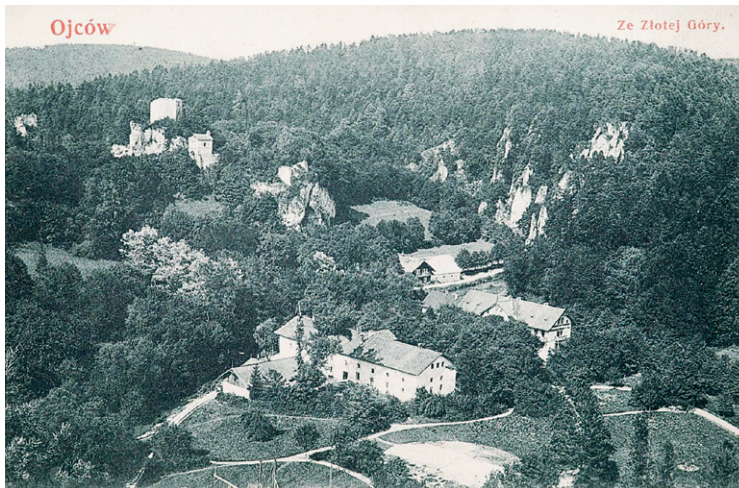
38 According to the information provided in the object's inventory card, completed in 1990 by E. Sadowska and J. Żółciak.

39 Cf. J. Partyka, *Ojcowski Park Narodowy*, Warszawa 2018, p. 113.

40 Information about the construction of the "Na Postoju" station was provided for the record card (completed in 1990 by E. Sadowska and J. Żółciak) by Władysław Filipowski, who was employed at the station and later became a guide in Ojców (died in 2004).



18. Plan of the spa park in Ojców, 1917. Collection of Ojców National Park



19. Ruins of Ojców Castle and the southern part of the spa park, postcard, early 20th century. Collection of Ojców National Park

also used in small pediments placed on the axes of the building's wider façades (above the entrances) and as decorations above some windows. A local peculiarity, however, is the linden tree growing in the middle of the station, stretching its branches above the roof of the small building.

The planned development on Złota Góra, whose construction was suggested by Princess Maria Ludwika Czartoryska herself, could have made larger-scale use of new solutions in spa architecture. The Princess donated 100 hectares of land to the Committee for the Extension of the Ojców Spa Estate established for that purpose. The estate was designed in the form of a garden city by architect Józef Gałęzowski in 1927 [Fig. 5]⁴¹. A year later, the construction of a sewage and water supply system began. By the outbreak of the Second World War, almost half of the 367 plots of land delineated by Gałęzowski had been sold, but only a few buildings had been built. After the war, the concept was not continued due to the post-war ownership changes, the protection of the nature in the Prądnik Valley Reserve, and the subsequent establishment of Ojców National Park⁴². However, the idea itself was very interesting in terms of urban planning and functionality. A rectangular marketplace, school, green areas, and sports and recreational facilities were envisaged. Princess Czartoryska even tried to move the historic 16th-century wooden church from nearby Smardzowice, where a new brick one was being built at the time⁴³, to the planned estate. Eventually, however, the plans and the construction of the entire estate were abandoned.

Most of the villas built in the Złota Góra area belonged to private investors who purchased plots of land there. Some of these structures are also linked to Gałęzowski. The most interesting example is Lenartówka [Fig. 17] demonstrating the diffusion of several trends found in the architecture of the period before the two world wars. Of particular interest are the reminiscences of the Zakopane style, revealed in the high limestone wall base, the varied body of the building with a terrace and dormers, and rather complex forms of the roof (especially on the eastern side)⁴⁴.

41 Cf. K. Lenartowicz, *Prof. arch. Józef Gałęzowski*, p. 8.

42 Cf. K. Lenartowicz, *Prof. arch. Józef Gałęzowski*, p. 10.

43 For more on this topic, see: D. Ziarkowski, *Drewniany kościół ze Smardzowic i sprawa jego przeniesienia do Ojcowa*, "Prądnik. Prace i Materiały Muzeum im. Prof. W. Szafera" 27 (2017), pp. 193–204.

44 Late influences of the Zakopane style in Ojców certainly deserve to be noticed, but at the same time it must be admitted that they do not constitute a phenomenon

Inspired by Zakopane-style, modernist elements appear in Lenartówka (corner windows characteristic of Functionalism, an interesting example of adaptation of a solution used in brick buildings), and the manor style born from the interest in vernacular architecture, triggered by the success of the Zakopane style⁴⁵. An example of the use of manor forms in wooden spa architecture is the Rój Villa, also built in the 1930s in Żłota Góra, and recently restored. Rój's twin built next to it was named Estreicherówka after it had been bought by Professor Karol Estreicher and moved to Wola Justowska in Kraków, after the war⁴⁶.

Ludwik Krasiński and later his daughter made their mark on the Ojców landscape not only through buildings, as they attached great importance to the spa park. Its origins are connected to Count Przewdziecki, but the January Uprising obliterated its earliest form. Work on creating the park from scratch began in the 1880s, first on the initiative of Jan Zawisza and later of his son-in-law and granddaughter. The final composition of the park developed in several phases, leading to a rather extensive complex consisting of three parts: the castle hill with the ruins, constituting a clear architectural dominant, and the areas to the south and north of the castle [Fig. 18].

The earliest developed area was that to the south of the castle, around the two hotels: Pod Łokietkiem and Pod Kazimierzem. In this first phase, a typical landscape park was created at the foot of the castle, with wide freely styled alleys adapted to the terrain [Fig. 19]. The historicising tendency was already visible even in this early phase, as it imbued the

unique to the architecture of the period. The solutions popularised by Stanisław Witkiewicz were used at the time in various regions of the country, including the Lublin and Mazovia regions, where Stanisław Witkiewicz's nephew, Jan Koszczyk-Witkiewicz, worked. See more on this topic in: M. Pszczółkowski, *Architektura użyteczności publicznej II Rzeczypospolitej 1918–1939*, Łódź 2014, pp. 11 and 97.

45 Cf. A. K. Olszewski, *Nowa forma w architekturze polskiej 1900–1925. Teoria i praktyka*, Wrocław–Warszawa–Kraków 1967, pp. 120–123. It is worth adding that elements of the manor style were sometimes used in spa buildings, the best example being the Nowe Łazienki Mineralne in Krynica, erected between 1924 and 1926 according to a design by Władysław Klimczak. See: M. Wiśniewski, *Architektura uzdrowisk Beskidu Sądeckiego*, in: *Modernizmy. Architektura nowoczesności w II Rzeczypospolitej*, vol. 1: *Kraków i województwo krakowskie*, ed. by A. Szczerski, Kraków 2013, p. 313.

46 It now houses the Museum of the Estreicher Family, Cultural Losses and Revindication.

medieval ruins with a strong ideological message⁴⁷. After the construction of the Goplana bathing establishment, the park was expanded to include the area north of the castle hill. Further works on the park were carried out by Ludwik Krasiński's daughter, who added many new elements to it early in the 20th century. They include a lake in the northern part, and recreational and entertainment facilities (shooting range, sports fields, gazebos) in the southern part. In addition to the castle ruins, the role of the Goplana bathing establishment was also highlighted, with a geometric layout of paths around it. The other areas of the park, on the other hand, had a typical landscape character⁴⁸.

No major changes were made to the area of the park complex and its composition in the next phase, dated by Mitkowska to 1925–1945. The most important element introduced at that time was a straight compositional axis, running from the area between the hotels Pod Łokietkiem and Pod Kazimierzem towards the castle ruins. In addition, in line with the modernist approach to composed greenery, efforts were made to “straighten the park paths, which were previously characterised by a more calligraphic course”⁴⁹. Only the layout of alleys between the hotels located in the southern part of the former park and the incomplete axis leading toward the castle have been preserved from the time between the two world wars. Other compositional details of this section of the park have been obliterated, and the northern part of the establishment has been completely degraded.

Works on Ojców Castle

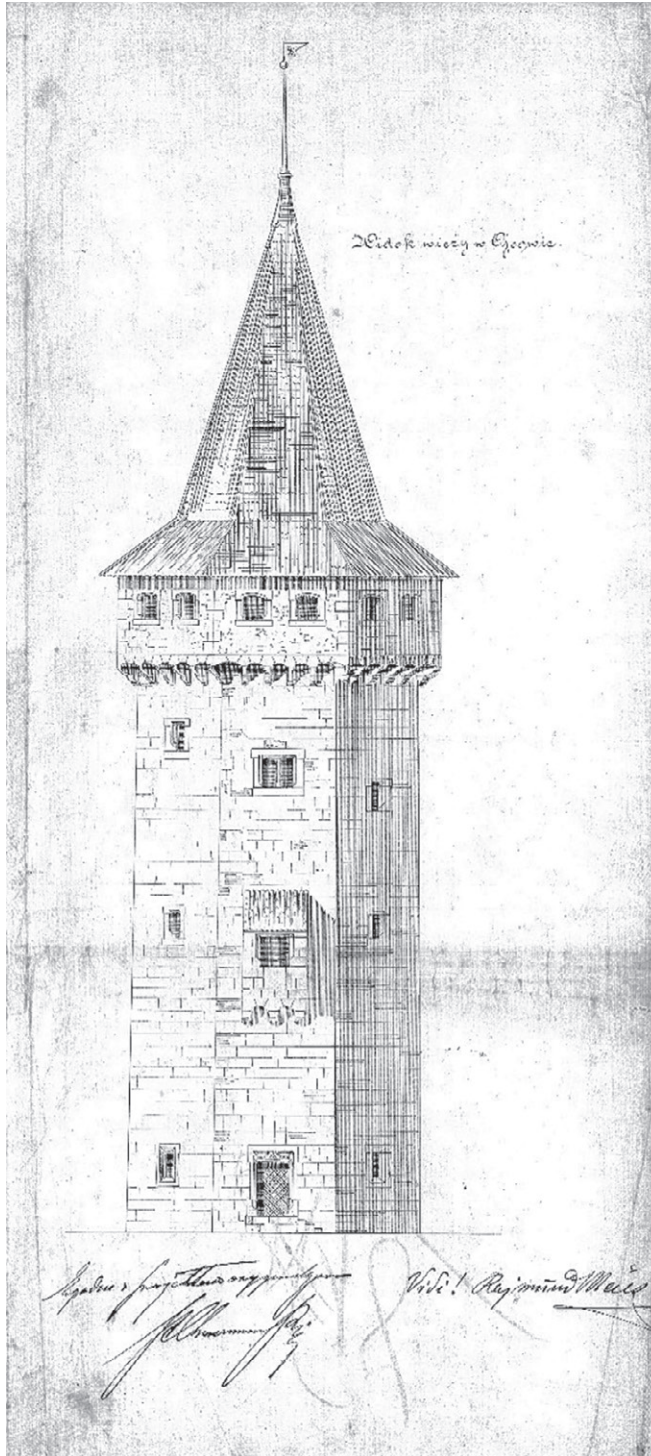
Ludwik Krasiński, and later his daughter Maria Ludwika with her husband Prince Adam Ludwik Czartoryski, made attempts to preserve and restore the ruins of Ojców Castle. Their activity also had a critical impact on the appearance of the spa, especially since, as mentioned before, the castle ruins played an important ideological role and were a landscape dominant within the spa park.

Some work on the ruins was carried out soon after Count Krasiński became the owner of Ojców. It was his initiative to have the entrance bridge removed, the moat filled in, and the entrance gate renovated. The Count also ordered the demolition of the upper floor of the medieval

47 Cf. A. Mitkowska, *Uzdrowisko w Ojcowie*, p. 124.

48 Cf. D. Ziarkowski, *Ojców as a retreat*, p. 107.

49 See A. Mitkowska, *Uzdrowisko w Ojcowie*, p. 128.



20. Ojców Castle
Design tower
restoration
project: view
of exterior
architecture,
1895, architect
Tomasz Pryliński. Collection
of Ojców
National Park

defence tower, due to the threat of collapsing. He planned a major reconstruction of the castle for purposes of a museum of local flora and fauna⁵⁰. To this end, Krasiński made contact with well-known architects: Tadeusz Stryjeński (1849–1943) and Tomasz Pryliński (1847–1895), whom he commissioned to design the reconstruction of the castle tower. The letters exchanged by the Count and the administrators of the Ojców estates acting on his behalf and the aforementioned architects, and their designs for the castle tower, are preserved in the Archives of Ojców National Park⁵¹.

Stryjeński's design from early 1893 envisaged extending the tower by nearly 11 metres and transforming it into a five-storey construction with a prominent porch suspended on machicolations, which was to support a soaring pyramid roof. Pryliński's later design envisaged a different organisation of the tower's interior, while the exterior was similar to Stryjeński's earlier proposal [Fig. 20]. His concept was scheduled for implementation, as evidenced by the cost estimate drawn up, but the death of Ludwik Krasiński put an end to the project. Although, in subsequent years, the General Board of the Krasiński Estate attempted to reconstruct the tower, they lacked sufficient determination to do so after the Count's death.

The concept of the castle tower was revived in 1912. By the outbreak of the First World War, a more conservative (compared to earlier plans) version of restoration had been carried out. It comprised of raising the walls by 6 metres, using the rubble from the inside of the tower, the restoration of the shingled roof, the repair of the lower parts of the building, and cementing of the joints. The work was directed by a Warsaw architect Stanisław Grochowicz (1858–1938). The surviving letters indicate that the designers planned to arrange a museum containing "Ojców collections" in the tower secured in this way, and that the initiative was approved by Prince Czartoryski during his stay in Ojców⁵². Yet the plans were never executed. The collections, originally displayed in the Goplana bathing establishment and, since 1908, in a chamber above the castle's entrance

50 Cf. A. Falniowska-Gradowska, *Dzieje zamku ojcowskiego*, Ojców 1999, p. 80.

51 These issues are discussed in detail in the paper: D. Ziarkowski, *Próby restauracji wieży zamku w Ojcowie w końcu XIX wieku oraz w latach 1912–1914*, "Prądnik. Prace i Materiały Muzeum im. Prof. W. Szafera" 25 (2015), pp. 221–240.

52 Cf. D. Ziarkowski, *Próby restauracji wieży zamku*, pp. 233–234.

gate, remained in the latter location. They were looted during the First World War, but the museum reopened later⁵³.

Between the two world wars, Princess Czartoryska ordered the removal of war damage to the castle. The upper part of the castle tower had to be rebuilt again, and its walls and the sections located by the entrance gate had to be strengthened⁵⁴. Later, works also extended to the entrance gate. It is worth noting that the date 1935 engraved on the surviving ceiling beam in the room above the gate apparently informs that this is when a new ceiling, and probably also a roof, were installed.

Conclusion

Ludwik Krasiński and Maria Ludwika Czartoryska were the owners of Ojców at a time very important for the place. Early in the 20th century, a fashionable health resort operated here, attracting patients and summer visitors with its picturesque landscape, patriotic monuments (castles in Ojców and nearby Pieskowa Skała), and proximity to Kraków – the spiritual capital of Poland. Between the two world wars, further development of Ojców was possible, yet required more investment to ensure better accessibility, expanding the spa, and providing sightseeing and recreational opportunities.

The owners of Ojców set the course for its transformation, which was closely linked to architecture. Ludwik Krasiński followed the Swiss-chalet-style model of spa construction used in Ojców earlier, with the best example being the lost Goplana bathing establishment. The spa bath building that functioned next to it was converted into a chapel, a peculiar sacred building retaining resort-like architectural forms, thanks to the approval of his daughter Maria Ludwika. Later, as Princess Czartoryska, she launched numerous initiatives to have new, both public utility (Bazar Warszawski and Na Postoju bus station) and residential (villas on Złota Góra) buildings constructed in Ojców. Thanks to this, Ojców architecture was enriched among others with buildings inspired by the Zakopane style and Modernism.

The influence of Ludwik Krasiński and Maria Ludwika Czartoryska on the architecture of Ojców manifested itself in various ways. Of particular importance were their foundations, enriching the place with buildings

53 See more on this topic: J. Partyka, J. B. Twaróg, *Krajoznawstwo w Dolinie Prądnika*, in: *Monografia Ojcowskiego Parku Narodowego*, p. 443.

54 Cf. A. Falniowska-Gradowska, *Dzieje zamku*, p. 81.

that were important also for their artistic values, e.g., Goplana, and the Uroczna and Jadwiga villas. This influence did not always take such direct forms, as sometimes the initiative came from representatives of the resort administration, e.g., Dr Niedzielski who proposed the concepts for the Chapel On the Water and Słoneczna Villa. There was another important dimension to influence and imitation, as, building their guest houses, the locals modelled them on the buildings that were property of the spa owners. The concept of building the Ojców spa settlement, developing between the two world wars and strongly supported by Princess Czartoryska, enabled the construction of several interesting villas. In this case, the influence of the owner of Ojców was indirect, as these were private investors who bought the plots and raised their buildings on them. However, without her proposal, there would have been no buildings on Złota Góra that are a very valuable part of the cultural heritage of today's Prądnik Valley.

The work undertaken by the Krasiński and Czartoryski families on the ruins of Ojców Castle should also be appreciated. Although only some of the most ambitious plans were carried out, the monument was saved from further decline, which made it possible to have it protected and adapted for tourist visits after the Second World War.

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Abstract

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The influence of Ludwik Krasiński and Maria Ludwika Czartoryska on Ojców architecture at the turn of the 20th century and between the two world wars

In the second half of the 19th century, a spa was set up in Ojców, a village at the time situated by the southern border of the Kingdom of Poland. With time, it became a fashionable destination for visitors from Warsaw, and from other towns and cities located in the territory of the Russian sector of partitioned Poland. Ojców experienced its heyday early in the 19th and 20th centuries and its spa activities continued also between the two world wars. The Ojców demesne was then owned by Count Ludwik Krasiński and his daughter Maria Ludwika, from 1901 Princess Czartoryska. The latter remained the owner of Ojców until the nationalisation of the estate in the wake of the agrarian reform of 1944.

The article attempts to discuss the contribution of Ludwik Krasiński and his daughter Maria Ludwika to the architectural heritage of Ojców. It was their idea to have many buildings, particularly those that catered to the needs of the local spa, built. Their number includes the Jadwiga and Uroczyska villas, and the non-extant Goplana hydrotherapy establishment. Moreover, Ludwik Krasiński and later Maria Ludwika Czartoryska ordered works on the ruins of Ojców Castle and development of the Ojców spa park. It was chiefly thanks to their efforts that certain elements of the Swiss spa architecture and subsequently also the Zakopane (Polish highland) style were introduced in Ojców. There are also certain unrealised and partially realised goals worth mentioning, for instance an attempt to restore the castle tower, the initiative to move the historical wooden church from Smardzowice to Ojców (ultimately, it was transferred to Mostek, a village in Miechowski County), and the concept of building an immense spa estate reminiscent of a garden city in Złota Góra initiated between the two world wars.

Keywords:

Ludwik Krasiński, Maria Ludwika Czartoryska, Ojców, spa architecture, cultural heritage

Abstrakt

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Wpływ Ludwika Krasińskiego i Marii Ludwiki Czartoryskiej na kształtowanie architektury Ojcowa na przełomie XIX i XX wieku oraz w okresie międzywojennym

W drugiej połowie XIX wieku w Ojcowie, miejscowości położonej ówczesnie przy południowej granicy Królestwa Polskiego, urządzone zostało uzdrowisko, które z czasem stało się modnym miejscem przyjazdów dla mieszkańców Warszawy i innych miast zaboru rosyjskiego. Największy swój rozkwit miejscowość przeżywała na przełomie XIX i XX wieku, a działalność uzdrowskowa była kontynuowana także w okresie międzywojennym. Dobra ojcowskie były wówczas w posiadaniu hrabiego Ludwika Krasińskiego i jego córki Marii Ludwiki, od 1901 roku księżnej Czartoryskiej. Maria Ludwika była właścicielką Ojcowa aż do nacjonalizacji majątku w wyniku reformy rolnej z roku 1944.

W artykule podjęto próbę omówienia wkładu Ludwika Krasińskiego i jego córki w dziedzictwo architektoniczne Ojcowa. Z ich inicjatywy powstało wiele budowli, wznoszonych zwłaszcza na potrzeby uzdrowska (m.in. wille „Jadwiga” i „Uroczą”, niezachowany zakład hydropatyczny „Goplana”). Ludwik Krasiński, a potem Maria Ludwika Czartoryska podejmowali ponadto prace przy ruinach zamku ojcowskiego, a także kształtowali charakter parku zdrojowego. W dużej mierze ich zasługą było rozpropagowanie w Ojcowie form tzw. architektury szwajcarskiej, a potem wprowadzenie do niektórych budowli elementów stylu zakopiańskiego. Warto wspomnieć też o zamierzeniach niezrealizowanych, czy też zrealizowanych jedynie częściowo, takich jak: próba odbudowy wieży zamkowej, inicjatywa przeniesienia do Ojcowa zabytkowego, drewnianego kościoła ze Smardzowic (ostatecznie trafił do wsi Mostek w powiecie miechowskim) czy międzywojenny projekt budowy ogromnego osiedla uzdrowskiego w typie miasta-ogrodu na Złotej Górze.

Słowa kluczowe:

Ludwik Krasiński, Maria Ludwika Czartoryska, Ojców, architektura uzdrowskowa, dziedzictwo kulturowe

