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Francesco Placidi and Ludwig Ladislaus. On architect and sculptor partnership in the 1740s and 1750s¹

Francesco Placidi, the court architect to Cardinal Jan Lipski and later the Royal architect of kings Augustus III of Poland and Stanisław August Poniatowski,² was certainly among the most prominent artists of the Polish-Lithuanian Commonwealth in the 18th century. He played the leading

1 Paper presented at the conference *Sakralne Dziedzictwo Małopolski. Ludzie — dzieła — miejscowości* [literally: Sacred heritage of Małopolska: people — works — places], held at the Institute of Art History and Culture of the Pontifical University of John Paul II in Kraków, 26 November 2022.

2 Since 1745 royal architect to Augustus III, and since 1763 to Stanisław August Poniatowski. See: J. Lepiarczyk, *Architekt Francesco Placidi około 1710–1782*, “Rocznik Krakowski” 37 (1965), pp. 76, 79.

role among the Polish artists, especially those active in Kraków, as the designer of both secular and sacred buildings, yet primarily of countless pieces of furnishing: altars, tombs, epitaphs, and other ephemeral decorations.³

Francesco Placidi hailed from Rome, where, as researchers agree, he might be born around 1710.⁴ Practically nothing is known about his education in the Eternal City. The youth was employed by an Italian architect Gaetano Chiaveri, who, having completed his service for Peter I in St Petersburg (April 1728) took a short trip to Rome in 1729.⁵ Around 1730, Chiaveri arrived in Warsaw, probably with Placidi.⁶ In 1732, the latter broke his engagement to an Italian of the name Olimpia Cantoni, justifying his decision with a longer sojourn in Poland, away from his native country, and the lack of intention to return.⁷ A letter of Theatine cleric Giuseppe Salaroli to Józef Andrzej Załuski mentions Chiaveri and Placidi in the house Theatines ran in Długa street in Warsaw.⁸ In his capacity of a new architect of Augustus III (entered service on 1 April 1736), Chiaveri left for Dresden in 1737, to be followed by Placidi.⁹ There, the court architect was given various duties, the most significant of which was the design and supervision of the construction of the church for the court (*Hofkirche*).¹⁰ In 1738, with an annual salary of 400 thalers, Placidi

3 J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 65–126.

4 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 70; J. Kowalczyk, *Rola Rzymu w późnobarokowej architekturze polskiej*, “Rocznik Historii Sztuki” 20 (1994), p. 229.

5 Chiaveri was recorded in the *Stato delle anime* of San Crisogono Parish along with his wife and daughter. See: Universitätsarchiv der Freien Universität Berlin [hereinafter: UFUB], C. Caraffa, “*Un nuovo Tempio molto più ampio per i cattolici*”. *Gaetano Chiaveri architetto romano della Chiesa Cattolica di corte a Dresda*, vol. 1, doctoral dissertation, Berlin 2003, p. 18.

6 UFUB, C. Caraffa, “*Un nuovo Tempio molto più ampio per i cattolici*”..., pp. 19, 141.

7 J. Kowalczyk, *Rola Rzymu...*, pp. 229–230. Lepiarczyk mistakenly believed the date of the document to be incorrect. See J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 71.

8 *Korespondencja Józefa Andrzeja Załuskiego 1724–1736*, ed. by B. S. Kupść, K. Muszyńska, Wrocław–Warszawa–Kraków 1967, letter no. 536, pp. 408–411; Biblioteka Narodowa [National Library], ms. 3235 III, *Korespondencja Józefa Andrzeja Załuskiego z roku 1735*, vol. 4, f. 19v; J. Kowalczyk, *Rola Rzymu...*, p. 229; UFUB, C. Caraffa, “*Un nuovo Tempio molto più ampio per i cattolici*”..., pp. 20, 141.

9 UFUB, C. Caraffa, “*Un nuovo Tempio molto più ampio per i cattolici*”..., pp. 21–22, 141.

10 UFUB, C. Caraffa, “*Un nuovo Tempio molto più ampio per i cattolici*”, *passim*.

was entrusted with conducting its construction, a job he shared with Antonio Zucchi, who received a hundred thalers fewer.¹¹ Placidi became privately connected to the Zucchi family, as he married Caterina Zucchi in Dresden.¹² She was most likely a daughter of Andrea Zucchi,¹³ an etcher, painter, and scenographer active in Dresden since 1726, sister of the aforementioned Antonio, with whom Placidi worked, Carlo — a theatre architect and decorator (by the way, also recorded in Kraków)¹⁴, and Lorenzo — the court etcher and copperplate engraver portraying, among others, Augustus III and modelled on Chiaveri's drawings: *Ornamenta diverse di Porte e di Finestre* and *Plans, profils et Fasade de la nouvelle Eglise Catholique a Dresde*.¹⁵ Soon afterwards, Placidi was dismissed from his

- 11 UFUB, C. Caraffa, "*Un nuovo Tempio molto più ampio per i cattolici*"..., pp. 140–141; C. Caraffa, "*Un nuovo Tempio molto più ampio per i cattolici*"..., p. 142; C. Caraffa, *Gaetano Chiaveri (1689–1770) architetto Romano della Hofkirche di Dresda*, Milano 2006, pp. 101–104.
- 12 J. Lepiarczyk, *Architekt Francesco Placidi*..., p. 70; UFUB, C. Caraffa, "*Un nuovo Tempio molto più ampio per i cattolici*"..., p. 141. Caterina Zucchi died in Kraków on 10 May 1756, at the age of 43, and was buried in the Bernardine Nuns' Church of St Joseph, which holds an epitaph commemorating her and her mother, Francesca Zucchi.
- 13 Józef Lepiarczyk and Jerzy Kowalczyk correctly indicated that Caterina Zucchi was the daughter of Andrea (1679–1740). However, both confused Antonio Zucchi (1728–95), son of Francesco Zucchi (1692–1764), in fact Caterina's cousin, with Antonio: the conductor of Dresden's Hofkirche, who, being a son of Andrea Zucchi, was thus Caterina's brother. See: J. Lepiarczyk, *Architekt Francesco Placidi*..., pp. 71–72; J. Kowalczyk, *Rola Rzymu*..., p. 230. Following Thieme-Becker, Costanza Caraffa considered that as Francesco's daughter, Caterina Zucchi was a cousin of Antonio the conductor, son of Andrea. See: UFUB, C. Caraffa, "*Un nuovo Tempio molto più ampio per i cattolici*"..., p. 141, footnote 580; C. Caraffa, *Gaetano Chiaveri (1689–1770)*..., p. 101. At the time, she did not know that Caterina was sister of Carlo, son of Andrea, recorded in Kraków sources.
- 14 According to the memoirs of Kraków painter Andrzej Radwański: "[1752] 21 marca. Dziś Zucchi Karol malarz przyjechał z Drezna z matką i siostrą [Francescą Zucchi i Cateriną Placidi – przyp. PK i JS]" (literally: "[1752] 21 March. Today, Zucchi Karol, painter, arrived from Dresden with his mother and sister [Francesca Zucchi and Caterina Placidi — P.K. and J.S.'s note]") (J. Lepiarczyk, *Architekt Francesco Placidi*..., p. 71, footnote 11; A. T. Piotrowski, *Dziennik malarski Andrzeja Radwańskiego*, "Krzysztofory. Zeszyty Naukowe Muzeum Historycznego Miasta Krakowa" 16 (1989), p. 113).
- 15 UFUB, C. Caraffa, "*Un nuovo Tempio molto più ampio per i cattolici*"..., p. 142.

service in Dresden, as Costanza Caraffa discovered, on 31 October 1741,¹⁶ and moved with his family to Kraków.¹⁷

The letters of Placidi to Bishop Andrzej Stanisław Kostka Załuski, the Grand Chancellor of the Crown in Dresden, and to his secretary Giovanni Battista Aloy, dated 1742, speak of the first projects of the architect already residing in Poland. In these letters, Placidi mentions several commissions he accepted, some of which are identifiable today.¹⁸ Their scale must have been considerable, especially those that required the Dębniki marble, as the architect intended to lease from the Pisarski family a marble quarry known as the “Pisarski pit” or “Italian pit”, where famous marble deposits were located close to the estates of the Discalced Carmelites in Czerna.¹⁹ In 1742, Placidi joined the Italian Confraternity at the Franciscan Church in Kraków, and was referred to in its sources as the architect of the Bishop of Kraków (Jan Aleksander Lipski) and Augustus III of Poland,²⁰ and similarly in the records of the Parish of All Saints.²¹ In 1743–46, Placidi lived with his family and an unnamed woodcarver in a manor house in the suburbs of Kraków owned by the chapter (probably not far away from the Church of All Saints, whose parishioners he and his wife were at the time).²² In 1750, he took residence in a townhouse at Św. Jana 9 street in Kraków, which was property of the Abbot of the Cistercian Monastery in Jędrzejów, Fr Bernard Łaszewski, leased by painter Andrzej Radwański.²³ In 1756, shortly after the death of his first wife, Placidi married the painter’s daughter, Zofia Radwańska.²⁴ He was elevated first to the rank of lieutenant and later an officer of the dragoon regiment being

16 UFUB, C. Caraffa, “*Un nuovo Tempio molto più ampio per i cattolici*”..., p. 141.

17 Recorded in Kraków since 1742. See J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 73–74.

18 J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 81–82.

19 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 73.

20 J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 73–74.

21 “architectus Eminentissimi Cardinalis” and “Architectus S[acrae] R[egiae] M[ae]statis” (Archiwum Kurii Metropolitalnej w Krakowie [Archives of the Metropolitan Curia in Krakow, hereinafter: AKMKr], *akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-4, *Księga chrztów 1715–1752, passim*).

22 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 75.

23 A. Chmiel, *Domy krakowskie: ulica św. Jana*, part 1: *Liczby or. nieparzyste (1–19)*, Kraków 1924, p. 50; J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 75–76.

24 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 77.

the foreign corps of the Polish army, captain of the Regiment of Queen's Dragoons, and captain of artillery.²⁵ He survives in Radwański's memoirs as captain "in Mogiła".²⁶ In 1760, Placidi obtained from the Jagiellonian University the title of sworn surveyor.²⁷ In the 1760s, however, his relations with Kraków weakened and cooled, partly due to the death of his former patrons and a dispute with the local masons' guild over the architect's practice of poaching apprentices.²⁸ In the last years of his life (1775–82), Placidi and his wife lived in Kozienice, where he built a hunting lodge for King Stanisław August Poniatowski.²⁹ That was also where he died without issue in 1782.³⁰

During the over fifty years spent in the Polish–Lithuanian Commonwealth (c. 1730–82), Placidi worked with a number of artists, many of them local. As yet, his joint ventures with sculptor Wojciech Rojowski,³¹ stonemasons from the Dębniki stonemasonry centre including Tomasz Górecki and Kazimierz Stachowski,³² and painter Andrzej Radwański, into whose family he later married, have been recorded.³³ Yet, the list of artists who

25 J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 76–77.

26 "kapitan w Mogiła" (J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 77; A. T. Piotrowski, *Dziennik malarski...*, p. 115.).

27 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 78.

28 J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 78–79.

29 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 79.

30 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 79.

31 A. Dettloff, *Rzeźba krakowska drugiej połowy XVIII wieku. Twórcy, nurty i tendencje*, Kraków 2013, pp. 37, 113–116, 129, 158.

32 For example, Tomasz Górecki made the Altar of St Sebastian for the Camaldolese Church in Kraków designed by Placidi. See: Archiwum Karmelitów Bosych w Czernej [Archive of the Discalced Carmelites in Czerna, hereinafter: AKC], call sign 324, *Liber acceptarum et expensarum ab anno 1734 usque ad annum 1765 mense Maii inclusus*, f. 169v; Archiwum Kamedułów na Bielanych w Krakowie [Camaldolese Archives in Kraków's Bielany, hereinafter: AKB], no call sign, *Kontrakt z Tomaszem Góreckim, 1 III 1759*). Kazimierz Stachowski made the tombstone of Jerzy Antoni Mieroszewski in St Mary's Church in Kraków, attributed to Placidi. See: AKC, call sign 324, *Liber acceptarum...*, f. 51v, 55v; B. Przybyszewski, *Katalog kanoników Krakowskiej Kapituły Katedralnej w XVIII wieku*, Kraków 2009, pp. 131–133.

33 Since 1750, Placidi lived in a townhouse leased by the painter with whom he worked in that year on the decoration of the Bernardine Nuns' Church of St Joseph in Kraków. See: N. Koziara-Ochęduszek, *Mistrzostwo rysunku*, Kraków 2022, p. 22. Six months after the death of his first wife, Caterina Zucchi (d. 1756), Placidi

worked with Placidi, also occasionally and temporarily, must have been longer, and certainly included, just to mention painters, Łukasz Orłowski,³⁴ Kazimierz Mołodziński,³⁵ and Franciszek Molitor.³⁶

Community and family connections played a fundamental role in securing commissions and making joint projects.³⁷ Contacts with architects were especially valuable for artists, as those were the architects who had a say in the selection of partners and contractors for specific commissions.³⁸ Some of these relationships did turn into long-term professional collaborations between an architect and another craftsman, artistic issues also playing a key role in this case. In-depth research into both the community and art established that one of the sculptors frequently

married Zofia, daughter of painter Andrzej Radwański. See: J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 70, 81.

- 34 Placidi turns up with Łukasz Orłowski in the records of the parishes of All Saints (see: AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-25, *Copulatorum 1742–1760 Februar 1761–1766 24/6*, f. 144v) and of St Mary (see: Archiwum Parafii Wniebowzięcia NMP w Krakowie [Archives of the Parish of the Assumption of the BVM in Kraków, hereinafter: APWNMP], call sign 374, *Metrica baptizatorum in Ecclesia Parochiali B.M.V. I Circulo Crac. 1738–1758*, p. 432). They also worked on many projects, including the main altar in the Collegiate Church in Sandomierz (see: A. Dworzak, *Fabrica Ecclesiae Sandomiriensis. Dzieje modernizacji wnętrza kolegiaty sandomierskiej w XVIII wieku w świetle źródeł archiwalnych*, Kraków 2016, pp. 80–81) and the main altar of All Saints' Collegiate Church in Kraków, from where the structure was moved to a church in the Kraków suburb of Pleszów (J. Skrabski, *Pleszów. Ołtarz boczny*, in: *Sakralne Dziedzictwo Małopolski*, <https://sdm.upjp2.edu.pl/dziela/oltarz-boczny-65> (Accessed on: 29 January 2024)), and the painting — to the Church of St Peter and St Paul in Kraków.
- 35 Placidi might have collaborated with this painter on the furnishing of the monastic church in Hebdów.
- 36 Molitor painted St John Nepomucene for the Altar of St Sebastian made to Placidi's design for the Camaldolese Church in Bielany in Kraków. The Camaldolese signed a contract with the painter on 1 March 1759. The document was found by Jacek Gajewski. See: AKB, J. Gajewski, *Wystrój kościoła oo. Kamedułów na Bielanych pod Krakowem w świetle źródeł archiwalnych*, p. 130 (unpublished typescript by the author).
- 37 Unfortunately, the lack of research into the question of private and professional relationships in Kraków in the 18th century, mainly of queries and studies of registry records, is sorely missed.
- 38 A. Bernatowicz, *Malarze w Warszawie czasów Stanisława Augusta. Status — aspiracje — twórczość*, Warszawa 2016, p. 114.

working with Placidi was a hardly known artist from Opava who settled in Kraków: Ludwig Ladislaus.

Next to nothing is known about the sculptor hailing from Opava. He identified himself as “Ludwig Ladislaus” in the two surviving contracts.³⁹ The sculptor’s surname is derived from a first name, which resulted in its various spellings in the sources, notably “Władysław”, “Ladislaw”, “Ładysław”, “Ladyslaw”, and “Ladyslowski”, while his first name was Polish into “Ludwik” or used in its Latin forms “Ludovicus” and “Ludowicus”.⁴⁰ The form generally accepted in literature, following Józef Lepiarczyk, who first published information about the sculptor, is Ludwik Ladislaw.⁴¹ However literature has also given the sculptor different names, often confusing his surname with the first name, making him Władysław Ludwig and Władysław Ludwik.⁴² Nonetheless, Ludwig Ladislaus, the

- 39 Archiwum oo. Paulinów na Skałce w Krakowie [Archive of the Pauline Fathers on Skałka in Kraków, hereinafter: APS], call sign 271, *Akta i rachunki o restauracji i instalacji dachów, ołtarzów, posadzek, itp. 1662–1788*, pp. 169–170; J. Lepiarczyk, *Wiadomości źródłowe do dziejów budowy i urzędzenia barokowego kościoła na Skałce w Krakowie*, “Rocznik Krakowski” 35 (1961), p. 48; A. Dettloff, *Rzeźba krakowska...*, annex 18 (mistakenly as Ludwig Ladislaw); Biblioteka Diecezjalna w Sandomierzu [Diocesan Library in Sandomierz, hereinafter: BDS], Archiwum Kapituły Kolegiackiej i Katedralnej w Sandomierzu [hereinafter: AKKK], call sign 954, *Fabrica Ecclesiae I*, f. 88 [contract with Ludwig Ladislaus] (quoted from: A. Dworzak, *Fabrica Ecclesiae...*, annex XVI); U. Stępień, *Rzeźby z katedry sandomierskiej w zbiorach Muzeum Diecezjalnego*, in: *Amicissima. Studia Magdaleny Piwocka oblata*, ed. by G. Korpala et al., Kraków 2010, p. 399.
- 40 AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-4, *Księga chrztów...*, *passim*; R. Świętochowski, *Dwaj rzeźbiarze dominikańscy*, “Rocznik Krakowski” 50 (1980), p. 105.
- 41 J. Lepiarczyk, *Wiadomości źródłowe...*, p. 48. “Ludwik Ladislaw” (K. Brzezina, *Rzeźba i mała architektura sakralna księstw opawskiego i karniowskiego w XVIII wieku*, Kraków 2004, pp. 60, 78; A. Dettloff, *Rzeźba krakowska...*, pp. 82–89); “Ludvik Ladislaw” (B. Indra, *Život a dílo opavského barokního sochaře Johanna Georga Lehnera (Přispěvek k dílu Umělecké památky Moravy a Slezska)*, “Časopis Slezského zemského muzea. Série B: Vědy Historické” 41 (1992) no. 1, p. 37; M. Schenková, J. Olšovský, *Barokní malířství a sochařství v západní části českého Slezska*, Opava 2001, pp. 25, 139; Archiv Masarykovy university v Brně, J. Olšovský, *Barokní sochařství v Rakouském Slezsku (1650–1800)*, doctoral dissertation, Brno 2006, pp. 38, 43).
- 42 “Ludwig Ladislaw” (A. Dworzak, *Fabrica Ecclesiae...*, Kraków 2016, p. 157); “Władysław Ludwik” (S. Makarewicz, *Artyści i rzemieślnicy sandomierskiej kolegiaty*, “Studia

form of the name the sculptor used himself, seems the most proper, and is also the one by which he is referred to in this work.

Ludwig Ladislaus was first recorded in Kraków on 11 July 1741, when he obtained the Freedom of the City.⁴³ This indicates that by that time he had already enjoyed the status of a master craftsman, even if he was not registered in the Guild of Carpenters and Lacquerers or the Guild of Masons and Stonecutters.⁴⁴ He most likely migrated from his hometown in the wake of the Silesian Wars waged in close vicinity of Opava and became one of the many artists who left the area in search of work.⁴⁵ It was probably around 1741 or earlier that Ludwig Ladislaus married Regina⁴⁶ as they baptised their daughter, Elżbieta Marianna in Kraków on 29 June 1742.⁴⁷ Two more daughters, Anna Teresa (12 June 1744) and Joanna

Sandomierskie” 2 (1981), p. 257; M. Łodyńska-Kosińska, *Ludwig Władysław*, in: *Słownik artystów polskich i obcych w Polsce działających: malarze, rzeźbiarze, graficy*, vol. 5, ed. by J. Derwojed, Warszawa 1993, p. 150; U. Stępień, *Rzeźby z katedry sandomierskiej...*, p. 399); “Władysław Ludwik” (*Katalog zabytków sztuki w Polsce*, vol. 3: *Województwo kieleckie*, ed. by J. Z. Łoziński, B. Wolff, issue: 11: *Powiat sandomierski*, ed. by J. Z. Łoziński, T. Przytkowski, Warszawa 1962, p. 58; J. Sito, *Warsztat rzeźbiarski Tomasza Huttera. Zagadnienia rozwoju i promieniowania*, in: *Sztuka Kresów Wschodnich*, ed. by J. K. Ostrowski, Kraków 1994, p. 113).

43 “[...] Die 11 M[en]sis Julii, Anno D[omi]ni 1741, H[one]st[us] Ludovicus Władysław sculptor Opavia”; At the entry, he was vouched for by wigmaker Godfryd Pawlik, and Kraków carpenter Wojciech Kruszyna. See: Archiwum Narodowe w Krakowie [National Archives in Kraków], *Akta miasta Krakowa*, call sign 1429, *Catalogus civium cracoviensis secundi ordinis... 1726–1750*, pp. 93–94; J. Lepiarczyk, *Wiadomości źródłowe...*, footnote 41; A. Dettloff, *Rzeźba krakowska...*, p. 83, annex 17 (mistakenly as Ludoviens Władysław).

44 In the first half of the 18th century, Kraków sculptors working in wood often joined the Guild of Carpenters and Lacquerers, while those working in stone – the Guild of Masons and Stonecutters.

45 K. Brzezina, *Rzeźba i mała architektura...*, pp. 29–30; K. Brzezina, *Na skrzyżowaniu dróg artystycznych, czyli o osiemnastowiecznym wyposażeniu rzeźbiarskim kościołów Opatowa*, in: *Barok i barokizacja*, ed. by K. Brzezina, J. Wolańska, Kraków 2007, p. 186.

46 Unfortunately, no marriage records from 1656–1741 from the Parish of All Saints in Kraków have survived.

47 AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-4, *Księga chrztów...*, f. 269v.

Katarzyna Józefa (23 May 1746) were born to the couple.⁴⁸ The sculptor was also records several times as a godfather.⁴⁹ On 12 November 1746, six months after the birth of his last daughter, Ludwig Ladislaus married Małgorzata Malgin,⁵⁰ which suggests the death of his first wife.⁵¹ Records of the Parish of All Saints indicate that he lived close to the Cemetery of the Holy Trinity in 1742–46. Another recorded fact about Ludwig Ladislaus is that he joined the Centuria Archconfraternity of the Rosary active by the Dominican Church of the Holy Trinity on 2 May 1744.⁵² By the end of 1746, the sculptor and his second wife had settled in the Parish of the Assumption of the Blessed Virgin Mary in Kraków,⁵³ and consequently his name appears in its records from then on. On 18 October 1747, in his new parish, he baptised another daughter, Marianna Teresa.⁵⁴ Next, Ludwig Ladislaus appears as a godfather on 15 February 1755,⁵⁵ and this is the last piece of biographical information concerning the sculptor in parish books found in Kraków. This was without doubt caused by Ladislaus carrying out works outside Kraków.

Obtaining the Freedom of the City and marrying are powerful suggestions that around 1741 Ludwig Ladislaus establishing his own workshop in Kraków. His first job as a sculptor as such and in Kraków to be substantiated in archives were the capitals for the side walls and the chancel of the Pauline Church on Skałka that he made in 1743.⁵⁶ The contract refers to the sculptor as “Ludwik Ladyslaw, Esq., Master of the Carving

48 AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-4, *Księga chrztów...*, f. 298v, 327.

49 17 January 1744 and 15 July 1745 (AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-4, *Księga chrztów...*, f. 293v, 315).

50 AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-25, *Copulatorum...*, f. 35v.

51 Unfortunately, no death records from before 1760 from the Parish of All Saints in Kraków have survived.

52 R. Świętochowski, *Dwaj rzeźbiarze...*, p. 105; M. Łodyńska-Kosińska, *Ludwig Władysław...*, p. 150; A. Dettloff, *Rzeźba krakowska...*, p. 83.

53 AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-25, *Copulatorum...*, f. 35v.

54 APWNMP, call sign 374, *Metrica...*, p. 211.

55 APWNMP, call sign 374, *Metrica...*, p. 379.

56 APS, call sign 271, *Akta i rachunki...*, pp. 169–170; J. Lepiarczyk, *Wiadomości źródłowe...*, p. 48; A. Dettloff, *Rzeźba krakowska...*, p. 83.

Art”.⁵⁷ The following information source on Ladislaus only dates back to the latter half of the 1750s. According to a preserved contract, the sculptor completed the sculptural decoration of the main altar in the Collegiate Church in Sandomierz in 1756–57.⁵⁸ In exactly the same years, as validated by documents found in archives, he carried out works for the church by the Bernardine monastery in Święta Anna (currently of the Dominican Nuns in Aleksandrówka), namely the Altar of St Francis with figures and the sculptural group of the Holy Trinity on the rood wall.⁵⁹ Anna Dettloff also attributed to him two figures of St Johns in the Altar of St John the Baptist in the Church of the Assumption of the Blessed Virgin Mary in Kraków, sculptures in the main altar of St Barbara’s the Church in Kraków, and two altars with sculptural decoration in the transept of the Church of the Canons Regular in Mstów (1740–44).⁶⁰ Recently, Agata Dworzak hypothetically attributed two figures from the Crucifixion altar of the collegiate church in Skalbmierz to the sculptor.⁶¹

The origin and the works completed on Skalka have made many researchers associate Ladislaus with the sculptor Johann Georg Lehner,⁶²

57 Oryginalny: “Pan Ludwik Ladyslaw Magister Kunsztu Snycerskiego” (APS, call sign 271, Akta i rachunki..., pp. 169–170).

58 *Katalog zabytków...*, vol. 3, issue 11, p. 58; S. Makarewicz, *Bazylika katedralna w Sandomierzu*, Sandomierz 1976, pp. 47–48; S. Makarewicz, *Artyści i rzemieślnicy...*, p. 257; U. Stępień, *Rzeźby z katedry sandomierskiej...*, p. 399; M. Łodyńska-Kosińska, *Ludwig Władysław...*, p. 150; A. Dettloff, *Rzeźba krakowska...*, p. 85; A. Dworzak, *Fabrica Ecclesiae...*, pp. 77–79.

59 Archiwum Prowincji oo. Bernardynów w Krakowie [Archive of the Bernardine Province in Kraków, hereinafter: APBK], call sign S-przy-1, *Archivum conventus Przyroviensis ad S. Annam*, p. 303 (za: A. Dettloff, *Rzeźba krakowska...*, p. 83, annex 19).

60 A. Dettloff, *Rzeźba krakowska...*, p. 83; A. Dettloff, *Osiemnastowieczne wyposażenie rzeźbiarskie kościoła kanoników regularnych laterańskich w Mstowie*, in: *Mstów. Miasto – klasztor – parafia na przestrzeni wieków*, ed. by K. Łatak, Łomianki 2013, pp. 273–274. The authors believe the attribution of works in St Mary’s Church in Kraków to Ladislaus to be mistaken. Similar doubts were also expressed by Michał Kurzej. See: M. Kurzej, *Anna Dettloff, Rzeźba krakowska drugiej połowy wieku XVIII. Twórcy, nurty, tendencje*, Wydawnictwo AFM, Kraków 2013, 384 pp, 442 il., “Modus. Prace z historii sztuki” 15 (2015), p. 287.

61 A. Dworzak, *Uwagi na temat osiemnastowiecznego wyposażenia kolegiaty w Skalbmierzu*, “Modus. Prace z historii sztuki” 22 (2022), p. 60.

62 B. Indra, *Život a dílo...*, p. 37; M. Schenková, J. Olšovský, *Barokní malířství a sochařství...*, pp. 25, 139; K. Brzezina, *Rzeźba i mała architektura...*, pp. 60, 78;

who hailed from around Regensburg and ran a workshop in Opava, who was the author of the stucco decoration of the altars and other works in the Church on Skalka in Kraków.⁶³ However, new sources reveal that Ludwig Ladislaus, who settled in Kraków three years before Lehner's arrival (c. mid-1744) and established a family and a sculptural workshop in the city, arrived and worked in Kraków entirely independently of Lehner. He might have had some connections to Lehner's workshop in Opava earlier, yet there are no formal hints to support the claim.⁶⁴

Ladislaus was recorded in Kraków since 1741, and Placidi since 1742.⁶⁵ It can be guessed that the artists met soon thereafter, as the architect's first wife, Caterina Placidi, became the godmother of the sculptor's daughter on 12 June 1744.⁶⁶ What research has recognised the first joint work of Francesco Placidi and Ludwig Ladislaus is the architectural and sculptural furnishing of the St Bartholomew's Church in Morawica. A reason for employing the sculptor in the church in Morawica might have been a nearly concurrent work on two side altars with figures for the church in Tenczynek (also in the estates and under the patronage of the Czartoryski family) in 1748 that was attributed to Ladislaus or by an earlier collaboration of the duo.⁶⁷ In the 1750s, Placidi and Ladislaus must have

J. Olšovský, *Barokní sochařství...*, pp. 38, 43; A. Dettloff, *Rzeźba krakowska...*, p. 83.

63 J. Lepiarczyk, *Wiadomości źródłowe...*, p. 49; K. Brzezina, *Dekoracja rzeźbiarska Jana Jerzego Lehnera w kościele Paulinów na Skalce w Krakowie*, "Studia Claromontana" 17 (1997), pp. 625–633; K. Brzezina, *Rzeźba i mała architektura...*, p. 78.

64 Anna Dettloff tried to trace the origin of the sculptor's creation from the circles of Opava artists, suggesting that Ladislaus might have met Lehner and/or practiced in his workshop. See: A. Dettloff, *Rzeźba krakowska...*, pp. 87–89.

65 J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 72.

66 AKMKr, *Akta metrykalne parafii Wszystkich Świętych w Krakowie*, call sign KM-11-4, *Księga chrztów...*, f. 298v.

67 The files of the canonical visitation of 1748 only mention the new, still unpainted, side altar devoted to the BVM. See: AKMKr, *Akta wizytacji biskupich*, call sign 30, *Status ecclesiarum seu acta visitationis decanatum Novi Montis et Bythomiensis in Polonia sub auspiciis Fel. regimine Cel. Principis R.D. Andrea Stanislai Kostka comitis in Zahuskie Zahuski, episcopi Cracoviensis, ducis Severiae, equitis Aquilae Albae, anno quo intra (1747 et 1748) conscripta*, p. 93. A second, new side retable must have been created shortly afterwards, as the altars were consecrated in 1748. See: J. Kracik, *Konsekracje kościołów i ołtarzy w diecezji krakowskiej w XVII–XVIII wieku*,

worked together on subsequent joint projects: the altars in Kobylanka and Sandomierz discussed below. The works listed below include ones confirmed in archival sources as the architect's or the sculptor's. They have been complemented with attributions based on formal comparative analysis that allow to put forth a claim that architect Placidi and sculptor Ladislaus worked together for around a decade.

MORAWICA, the furnishing of St Bartholomew's Parish Church

The church was founded by Aleksander August and Maria Zofia Czartoryski in 1743 to the design by Francesco Placidi.⁶⁸ The architect himself confirmed his authorship in a letter to Bishop Andrzej Stanisław Kostka Załuski of 14 October 1742, in which he mentioned the design of a parish church for Prince Czartoryski in his estates.⁶⁹ The founders obtained funds for the construction from the sale of liturgical paraments from the castle chapel in nearby Tenczyn.⁷⁰ Although the parish chronicle from the late 19th century maintains that the old church was demolished in just five days (22–27 April 1743),⁷¹ the actual circumstances of the demolition are unknown. The foundation stone of the new church was laid on 29 April 1743, and the “fabric of the new church” was only completed on 26 October 1748.⁷²

The records from the canonical visitation in 1748 contain a description of the newly built masonry church and mentions five altars that had been fashioned but not yet installed in the church (*Altaribus quinque iam*

“Nasza Przeszłość” 61 (1984), p. 144. Attribution of the side altars in Tenczynek to Ladislaus see: J. Skrabski, *Tenczynek. Ołtarz boczny Matki Bożej Śnieżnej*, in: *Sakralne Dziedzictwo Małopolski*, <https://sdm.upjp2.edu.pl/dziela/oltarz-boczny-matki-bozej-snieznej> (Accessed on: 12 May 2023); J. Skrabski, *Tenczynek. Ołtarz boczny św. Katarzyny*, in: *Sakralne Dziedzictwo Małopolski*, <https://sdm.upjp2.edu.pl/dziela/oltarz-boczny-sw-katarzyny-1> (Accessed on: 12 May 2023).

68 Archiwum Parafialne w Morawicy [Archive of the Parish in Morawica, hereinafter: APM], no call sign, *Liber memorabilium*, p. 11.

69 J. Lepiarczyk, *Architekt Franciszek Placidi...*, pp. 72, 73.

70 Archiwum Parafialne w Tenczynku [Archive of the Parish in Tenczynek], call sign I.8, *Dekret Księdza Kardynała Lipskiego Biskupa Krakowskiego wydany w r. 1742 w sprawie użycia sreber kaplicy w zamku Tęczyńskim na budowę kościoła w Morawicy*.

71 APM, *Liber memorabilium*, p. 11.

72 Oryginalnie “fabryka nowego kościoła” (APM, *Liber memorabilium*, p. 11; M. Kwaśnik, *Morawica. Bogactwo wieków*, Kraków 2010, p. 85).

elaborates nec dum tamem collocates).⁷³ It is, however, unclear whether this information refers to the altar tables or entire altars including the retables. Either way, the comment provides the grounds for dating the altars to no earlier than c. 1748. The consecration of the church and two altars, as attested by the inscription on the memorial plaque above the entrance to the old sacristy, was performed by Bishop of Kraków Andrzej Stanisław Kostka Załuski on 27 July 1755.⁷⁴ Consecrated at the time were the main altar dedicated to St Bartholomew, the patron saint of the entire church, and the side altar of Our Lady of the Rosary and St Joseph. It is likely that, in that year, the other altars either had yet had no paintings or had no retables installed, which may finetune the time of making and installing the altars to the years 1748–55.

The earliest description of the furnishings of the church in Morawica is found in the proceedings from the visitation in 1783 listing the main altar, four side altars, the pulpit, and the baptismal font with a canopy, together forming a counterpulpit.⁷⁵ This allows dating the pulpit and counterpulpit to the period after 1748 and before 1783. As far as the origin

73 AKMKr, *Akta wizytacji biskupich*, call sign 30, *Status ecclesiarum...*, pp. 123, 124.

74 “Dominus in templo sancto suo elegit et sanctificavit locum istum, quem Andreas Stanislaus Kostka Załuski Dei et Apost. sedis gratia Episcopus crac. Dux Severiae, una cum duobus altaribus maiori sub titulo S. Bartholomei apost. ecclesiae huius titularis patroni et altaris minori sub titulo Beate Virg. Rosaliae et Josephi consecravit A. d. 1755 die 27 Julii”.

75 Oryginally: “Ołtarz Wielki o trzech marmurowych gradusach z mensą murowaną konsekrowaną na której ciborium równie z całym ołtarzem niebiesko malowane w rzeźbie złożone w którym Pasja Pana Ukrzyżowanego. Ołtarze cztery poboczne po dwa gradusy drewniane mające mensy murowane wszystkie wzorem wielkiego ołtarza malowane, w jednym obraz Matki Boskiej Różańcowej Ten tylko z Wielkim Ołtarzem Konsekrowany, w drugim Sgo Bartłomieja, w trzecim Sgo Jana Chrzciciela w Czwartym Sgo Andrzeja Apostoła obrazy. Chrzcielnica na jednym gradusie marmurowa z drewnianym malowanym przykryciem, ambona” (literally: “The High Altar with three marble steps and a consecrated masonry mensa, on which a ciborium, painted blue like the whole altar, with gilded sculptures, in which the Passion of the Crucified Lord. Four side altars, each with two wooden steps that have masonry mensas, painting of all modelled on the high altar, in one a painting of Our Lady of the Rosary: this only was Consecrated with the High Altar, paintings: in the second — of St Bartholomew, in the third — of St John the Baptist, in the Fourth — of St Andrew the Apostle. Baptismal font on a single marble step with a wooden painted canopy, pulpit” (AKMKr, *Akta wizytacji biskupich*, call

1. Morawica, St Bartholomew's Church, view of the interior, photo by Pracownia Inwentaryzacji i Digitalizacji Zabytków Uniwersytetu Papieskiego Jana Pawła II w Krakowie [hereinafter: PIDZ UPJPII]



2. Morawica, St Bartholomew's Church, main altar, designed by F. Placidi (attributed) and Ludwig Ladislaus (attributed), 1748–55, photo by PIDZ UPJPII



of the latter is concerned, it can only be assumed that it was made shortly after the marble baptismal font, a product of Dębnik stonemasons from 1756.⁷⁶

All existing literature has associated the design of the furnishings of the church in Morawica with its architect, Francesco Placidi (Fig. 1).⁷⁷ Researchers have repeatedly emphasised that it is an excellent example of a uniform set created according to the architect's intention, albeit not without a creative contribution from the carpenter-sculptor's workshop.⁷⁸ The most important element of the interior, both in visual and ideological terms, is the monumental main altar, to which the eye is guided between the pairs of side altars fit into shallow niches between the pillars on the side walls. The pulpit, located in the left corner of the nave, received a compositional counterpart in the right corner: the antipulpit over the baptismal font, which allowed for maintaining the principle of symmetry and depth of the interior.

Evidence to Placidi's authorship of the design of the main altar of the church in Morawica comes in its architectural character (Fig. 2). The altar was remodelled in 1934, when it was expanded with two columns

sign 55, Protokół Wizyty Generalney z Dekanatow Skalskiego i Nowogurskiego, 1783, p. 615).

- 76 The baptismal font was most likely a work of stonemason Tomasz Górecki, who visited Morawica at the end of 1756, when he made a calculation for the marbles for the Sandomierz collegiate church. See: AKC, call sign 324, *Liber acceptarum et expensarum...*, f. 150v; A. Dworzak, *Fabrica Ecclesiae...*, p. 78.
- 77 *Katalog zabytków sztuki w Polsce*, vol. 1: *Województwo krakowskie*, ed. by J. Szablowski, Warszawa 1953, pp. 166–167; T. Chrzanowski, M. Kornecki, *Sztuka ziemi krakowskiej*, Kraków 1982, pp. 366, 401–402; M. Kornecki, *Sztuka sakralna. Natura i kultura w krajobrazie Jury*, Kraków 1993, pp. 57, 84–85; M. Kwaśnik, *Morawica...*, pp. 88–97; *Zabytki sztuki w Polsce. Małopolska*, ed. by S. Brzezicki, J. Wolańska, Warszawa 2016, pp. 917–918; W. Palmowski, B. Krawiec, *VIII wieków wiary, 270 lat świątyni. Morawica na progu trzeciego tysiąclecia*, Morawica 2019, p. 10.
- 78 As many researchers have emphasised, Morawica is a unique example of a coherent and uniform interior design. Usually, the furnishing was made or modernised in the course of many years, and thus a coherent whole created at the same time is quite an exception. See: J. Skrabski, *Modernizacje małopolskich kościołów w okresie późnego baroku: między tradycją a innowacją*, in: *Studia nad sztuką renesansu i baroku*, vol. 11: *Tradycja i innowacja w sztuce nowożytnej*, ed. by I. Rolska, K. Gombin, Lublin 2012, pp. 413–433.

3. Kozięłowy,
Altar of St
Anthony, F. Pla-
cidi, 1761–62,
photo by Insty-
tut Sztuki PAN.



4. Święta Anna
(Aleksan-
drówka),
Church of Do-
minican Nuns
(formerly of the
Bernardine
Order), Altar
of St Francis,
Ludwig Ladis-
laus, 1756–57,
photo by P. Kluz



and raised by the addition of two steps.⁷⁹ Placidi repeated the original arrangement of the columns on staggered pedestals with wavy ends of the broken pediment above the external columns, its central curved part over an oval panel framed by volutes in the design for the altar for the church in Koziegłówek (currently Koziegłowy) in black Dębnik marble (Fig. 3). The Italian architect also repeated the form of plinths framed by volutes cascading down over the side gates he designed in the Morawica altar, in the portal of the Piarist Church in Kraków, and in the Altar of the Mansionaries in Sandomierz.

As a rule, an architect, especially one educated in Italy, defined the shape of the building and incorporated into its structure elements of furnishing, which he often sketched. Yet it was the carpenter or sculptor with his workshop, who gave the furnishing its final form. The architectural structure of the main altar in Morawica is highly similar to the Retable of St Francis in the former Bernardine Church in Święta Anna (Fig. 4), confirmed in the archives to be a work of sculptor Ludwig Ladislaus.⁸⁰ The altar retables have a similar, tiered arrangement of supports as well as decorations and crowning. Ladislaus also made use of a similar solution for other works attributed to him, notably the altars in Mstów (1740–44)⁸¹ and the main altar in Igołomia (1763).⁸²

Placidi might have given a general description of the interior decoration and designed the side altars, or a design for the church roughly outlining the silhouettes of the altars (Figs 1, 5). The motifs visible therein, such as oval panels and converging volutes in the pediments, are present in his works, yet the sophisticated profiles of pillars appended at an angle, and the concave and convex cornices allow to put forth a hypothesis about the creative role of the sculptor himself and his team of carpenters implementing the design to the architect's general guidelines and drawings. Another supporting hint is the similarity to the side altars in the church

79 These works were carried out by gilder Jan Świeboda and carpenter Galant to the design of architect Edward Litwin. See: APM, *Liber memorabilium*, p. 253; M. Kwaśnik, *Morawica...*, p. 89.

80 For the altar at St Anne's, see: APBK, call sign S-przy-1, *Archivum conventus...*, p. 303; A. Dettloff, *Rzeźba krakowska...*, p. 83, annex 19.

81 A. Dettloff, *Rzeźba krakowska...*, p. 83.

82 The author attributes the main altar in Igołomia to Ladislaus. See: P. Kluz, *Igołomia. Ołtarz główny*, in: *Sakralne Dziedzictwo Małopolski*, <https://sdm.upjp2.edu.pl/dziela/oltarz-glowny-68> (Accessed on: 20 September 2023).

5. Morawica, St Bartholomew's Church, side altar of Our Lady, designed by F. Placidi (attributed), Ludwig Ladislaus (attributed), 1748–55, photo by PIDZ UPJPII



6. Święta Anna (Aleksandrówka), Church of Dominican Nuns (formerly of the Bernardine Order), Holy Trinity group, Ludwig Ladislaus, 1756–57, photo by P. Kluz



in Tenczynek (1748), attributed to Ladislaus,⁸³ especially in the unusual arrangement of supports that make up an entirely fantastic profile of full entablature.

A clue that might suggest the maker of the furnishing in the church in Morawica is the solution used in its interior, namely the symmetrical arrangement of the pulpit and antipulpit in the form of the superstructure for the baptismal font, with the two being formally and structurally related to each other (Fig. 1). It should be emphasised that such a compositional model was highly popular in the Habsburg countries, especially in Moravia and Silesia, and in the Austrian Silesia: the region of the Empire that bordered Małopolska.⁸⁴ Beginning with the middle of the 18th century, this model also entered the Polish–Lithuanian Commonwealth with artists arriving from these areas, even if it was extremely rare, and its instances were limited to the Lublin Region.⁸⁵ In the territory of the former Kraków Voivodeship, this solution was next to non-existent, except for Morawica and a later creation in the church in Niepołomice (1786).⁸⁶ The appearance of the pulpit-antipulpit model in the interior design of the church in Morawica should therefore be linked to an artist familiar with such a solution as he came from the territory where it was popular. A condition met by Ludwigo Ladislaus, a sculptor from Opava, in whose artistic circles this model was extremely popular.⁸⁷

A comparative analysis with works confirmed to be Ladislaus's by the sources in the archives in the churches in Święta Anna (Aleksandrówka) and Sandomierz allows to attribute the making of the sculptural

83 J. Skrabski, *Tenczynek. Ołtarz boczny Matki Bożej Śnieżnej*; J. Skrabski, *Tenczynek. Ołtarz boczny św. Katarzyny*.

84 K. Brzezina, *Rzeźba i mała architektura...*, pp. 186–199.

85 Connected to the activities of artists of German origin, i.e. Johann Elias Hoffman and Sebastian Zeisel et al. See: P. Kluz, *Analogia ad legendum. Funkcja znaczeniowa, użytkowa i kompozycyjna dwóch ambon w kościele oo. Dominikanów w Lublinie*, "Folia Historica Cracoviensia" 22 (2016), pp. 146–148.

86 The use of the pulpit-antipulpit pair in the church in Niepołomice is linked to the engagement of artists of Austrian origin working at the time (1786) in the territory of the Austrian Partition. The pulpit was later removed. See: P. Kluz, *Niepołomice. Chrzcielnica w architektonicznej obudowie*, in: *Sakralne Dziedzictwo Małopolski*, <https://sdm.upjp2.edu.pl/dziela/chrzcielnica-w-architektonicznej-obudowie> (Accessed on: 5 May 2023).

87 K. Brzezina, *Rzeźba i mała architektura...*, pp. 186–199.

7. Morawica,
St Bartholomew's
Church, figure
of St John the
Baptist from the
main altar, Lud-
wig Ladislaus
(attributed),
1748-55, photo
by PIDZ UPJPII



8. Morawica,
St Bartholomew's
Church, fig-
ure of St John
the Evangelist
from the main
altar, Ludwig
Ladislaus
(attributed),
1748-55, photo
by PIDZ UPJPII



decorations for the furnishings of the church in Morawica to Ludwig Ladislaus and his workshop. Most of the figures adorning the altars in the church in Morawica are consistent in terms of form, even if their chiselling is not at the same level. The figures of angels and putti in the side Altar of St Isidore, which were most likely a product of his workshop, are visibly of poorer artistic quality.

The central niche of the main altar in Morawica contains a sculpture of Christ on the Cross, which together with the dove of the Holy Spirit in the crowning and the figure of God the Father extending beyond the top, all arranged in a straight line, forms the complete Holy Trinity (Fig. 2). Ladislaus created a similar composition on the rood wall of the church in Święta Anna (Fig. 6). Both the figures of the Crucified Christ share the positioning of the body, the manner of suspending and draping of the perizonium, the modelling of the body, and the features of the face. The figure of God the Father at the top of the main altar in Morawica has a very similar face and sculpted as his counterpart in Święta Anna. Their bodies are also arranged in a similar manner, with the head bent forward and arms spread to the sides, and wear similarly moulded garments with a characteristic piece of fabric blown up by the wind behind the head.

Nearly all figures in the Morawica altars share the same way of presenting the body: with a fairly stout silhouette, with a characteristic short torso and high waist, visibly wide shoulders and a short neck, which, taken all together, give make them somewhat stocky (Figs 7–10). The figures are sculpted into free and natural poses, with *contrapposto*, in light bends of the body, with balanced arrangements, their hands frozen in motion or while performing a gesture: parallels to sculptures in Sandomierz and Święta Anna confirmed to be Ladislaus's by archival sources (Figs 11–12, 18–20). When compared to the ones from Święta Anna, the figures in Morawica show similar modelling of the robes, that is a tunic tightly clinging to the body, strongly creased and draped to reflect the pose, and hanging more loosely in vertical folds at the bottom. The fabric of the outer garments is modelled far more expressively, yet always arranged to result from the movements of the figure. The undulating, wavy, and at times even broken folds wrap the figures as they hang from the shoulders, hips, and waists. Elements highly characteristic of Ladislaus's works are the distinctive turn-outs and bends of the fabric of the robe on the sides of the figures, and the frequently present characteristic arrangement into "a shell" in the front, especially well visible in the figures of St Joachim (Fig. 9) and St John the Evangelist in Morawica (Fig. 8), and the sculptures of St Joseph and St Joachim in Sandomierz (Figs 19–20).

9. Morawica, St Bartholomew's Church, figure of St Joachim from the Altar of Our Lady, Ludwig Ladislaus (attributed), 1748-55, photo by PIDZ UPJPII



10. Morawica, St Bartholomew's Church, figure of an angel from the Altar of St Isidore the Ploughman, Ludwig Ladislaus (attributed), 1748-55, photo by PIDZ UPJPII



The way of moulding the exposed parts of the body with clearly emphasised, softly modelled musculature and strongly marked chest bones including the lines of the ribs, sternum, and clavicles, as in Ladislaus's figure of Christ in Sandomierz (Fig. 18) is repeated in the figures in Morawica: St John the Baptist (Fig. 7) and the figures of two Moors. They also show a way of modelling the muscled legs with clearly emphasised shin-bone and patella, characteristic of Ladislaus, which is also recognisable in the figures of the Crucified Christ in both Morawica and Święta Anna (Figs 2, 6).

Ladislaus's signature style is particularly well visible in the way he sculpted faces and hair in the figures in Święta Anna and Sandomierz, whose attribution to him is confirmed in the archives (Figs 11–12, 18–20). They all have wide, square faces with a low forehead, clearly marked generous ears, large, almond-shaped eyes with long and gently arcing eyebrows highly characteristic of his figures, straight noses that are wide at the base, and full, slightly parted lips. The hair in Ladislaus's figures is dishevelled, strongly curled and wavy, sculpted into smaller strands above the forehead, around the face, and on the chin, and larger curls on the head, taking up volume on the sides, and often halfway covering the large ears.

The similarity of the Morawica figures to Ladislaus's confirmed works is evident when comparing the faces of St John the Baptist, St John the Evangelist, and St Joachim (Figs 7–9) to sculptures from the altar in Sandomierz, especially to the figures from the group of the Holy Trinity and the figure of St Joseph (Figs 18–19). The features of their faces and the way of modelling their hair are very similar, which testifies to being products of the same sculptor. The formal features of the figures of angels in the altars of the Virgin Mary and of St Francis in Morawica (Figs 5, 10) are extremely close to those of the sculptures of two angels in the Altar of St Francis in Święta Anna (Figs 11–12). They all have very similar features, analogous to the ones described above: with a distinct chin and gentle, full jawline, typical of beardless faces produced by this artist. There is, however, no comparative material for the figure of St Anne in Morawica (Fig. 5), as there are no archivally confirmed female figures sculpted by Ladislaus. Nonetheless, the face of St Anne has features corresponding to his style that are also close to the beardless masculine faces, e.g. the figures of saint monks in the Altar of St Francis in Święta Anna (Fig. 4).

The stylistic features of the two Moors sculptured for the Altar of St Bartholomew in Morawica are consistent with Ladislaus's formal repertoire. Both the faces are characteristic of the African type

11. Święta Anna (Aleksandrówka), Church of Dominican Nuns (formerly of the Bernardine Order), figure of the right angel from the Altar of St Francis, Ludwig Ladislaus, 1756–57, photo by J. Skrabski



12. Święta Anna (Aleksandrówka), Church of Dominican Nuns (formerly of the Bernardine Order), figure of the left angel from the Altar of St Francis, Ludwig Ladislaus, 1756–57, photo by J. Skrabski



of physiognomy, that is have mouths with large, full lips and noses with flattened, wide nostrils, while the remaining features, notably the way of sculpting the eyes and the eyebrows, and the shapes of the face and ears are characteristic of figures made by this sculptor. The sculptor must have drawn his representation of exotic characters and their costumes from engravings.

Concluding, participation of Ludwig Ladislaus woodworking and sculpting workshop in the execution of the structures of the altars of the church in Morawica is clear. Moreover, the stylistic features of the sculptures of saints and angels in these altars allow their attribution to this sculptor. A commission of that size, that is for an entire set of altars and figures, required the participation of the workshop and assistants, hence not all the figures were produced at the same artistic level, yet the whole set gives the impression of a coherent style.

KOBYLANKA, the main altar in the parish church of St John the Baptist

Another work that the author of this article associates with the joint activity of the Italian architect and the sculptor from Opava is the main altar in the parish church in Kobylanka near Gorlice: a famous sanctuary of the Crucified Christ. The church building in Kobylanka was erected in the 1740s as a foundation of Jan Wielopolski, and consecrated on 11 October 1750 by Bishop Michał Kunicki.⁸⁸ As researchers have attributed the

88 According to the canonical visitation of 1767: "Ecclesia Oppidi hujus de nova radice [...] extracta [...]. Iuris Patronatus pro nunc Illustrissimi Joannis Wielopolski Palatini Sandomirien[is], Bonorum Kobylanka cum attinentiis Haeredis ac Possessoris, dicta Ecclesiae de novo Fundatoris, ac singularissimi Benefactoris, consecrate in Titulam Sancti Joannis Baptistae Anno 1750. Die undecima mensis Octobris per Illustrissimum Reverendissimum Dominum Michaellem Kunicki Suffraganeum et Officialem Generalem Cracoviensem" (AKMKr, *Acta wizytacji biskupich*, call sign 49, *Acta statuum ecclesiarum, beneficorum eorumque rectorum, inventariorum tam ecclesiasticorum, quam oeconomicorum, plebanalium tum decretorum reformationum a Cel. Principe R.D. Cajetano Ignatio Sołtyk, 1766, 1769, 1773*, p. 236); J. Kracik, *Konsekracje kościołów i ołtarzy...*, p. 132; A. Leo, *Kościół parafialny w Kobylance pod Gorlicami*, "Roczniki Humanistyczne" 15 (1967) issue 4, p. 108; *Zabytki sztuki w Polsce...*, p. 547; A. Stankiewicz, *Metamorfozy koloru i stałość inspiracji. Uwagi o wystroju i wyposażeniu Sanktuarium Chrystusa Ukrzyżowanego w Kobylance*, "Saeculum Christianum" 28 (2021), p. 48.

13. Kobylanka, Church of St John the Baptist, main altar, designed by F. Placidi (attributed), 1747-50, photo by J. Skrabski



14. Kobylanka, Church of St John the Baptist, main altar, designed by F. Placidi (attributed), 1747-50, photo by J. Skrabski



design of the church and the bell tower to Francesco Placidi,⁸⁹ this case could be similar in many respects to that in Morawica described above.

The main altar made of black Dębnik marble, and other stones added, it is a work of unnamed Dębnik stonemasons crafted to the design presented to them and one of the most outstanding spatial altar arrangements created in the Dębnik quarries (Fig. 13). The payments recorded in the Carmelite archives support the dates 1747 for fashioning the altar and 1750 for freestanding altar in front of it and the baptismal font.⁹⁰ These grounds allow to assume that the wooden decoration of the altar was created around the same time, after the installation of the retablo in the church, that is, around 1750. For the first time, the altar with its figures was described in the proceedings from the episcopal visitation of 1767, which indicated that its mensa had not been consecrated yet.⁹¹

The Kobylanka altarpiece is reminiscent of a number of altarpieces in Rome creating impressive settings for holy images and altars standing in front of them, with sculptures and tabernacles, such as the main altar in Santa Maria in Campitelli created according to the project of Carlo Rainaldi.⁹² It is also close to works known from visual documents from the time, especially the settings for such images of the Blessed Virgin as the oprawa machiny for the Feast of the Holy Rosary in Rome's Santa Maria sopra Minerva from 1674.⁹³

89 P. Bohdziewicz, *Francesco Placidi: architekt Włoch XVIII-go stulecia w Polsce i związki jego sztuki z barokiem wileńskim w świetle nowych danych archiwalnych i metody analitycznej*, "Prace i Materiały Sprawozdawcze Sekcji Historii Sztuki Towarzystwa Przyjaciół Nauk w Wilnie" 3 (1938–1939), p. 226; J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 105; A. Leo, *Kościół parafialny w Kobylance...*, pp. 117–118; *Zabytki sztuki w Polsce...*, p. 547; A. Stankiewicz, *Metamorfozy koloru...*, p. 51.

90 AKC, call sign 324, *Liber acceptarum et expensarum...*, pp. 98v, 102v, 105v, 108v, 113v; AKMKr, *Akta wizytacji biskupich*, call sign 49, *Acta statuum ecclesiarum...*, p. 236.

91 "Primum [altare] majus de nigro marmore sculptum muroq[ue] affixum Crucifixi Domini Gratiis ac miraculin clari, hujus mensa marmoreal non est consecrate, super quaest locatum Ciborium totum deauratum, in quo bene clausum Sanctissimum Sacramentum asseruatur. Alteribus Cibory[um] exstant Statuae duae, sculptae deauratae, una Beatissimae altera Sancti Joannis Evangelista" (AKMKr, *Akta wizytacji biskupich*, call sign 49, *Acta statuum ecclesiarum...*, p. 236).

92 O. Ferrari, S. Papaldo, *Le sculture del Seicento a Roma*, Roma 1999, p. 222.

93 S. Tozzi, *Incisioni barocche di feste e avvenimenti. Giorni d'allegrezza*, Roma 2002, kat. IV.15.

15. Kobylanka, Church of St John the Baptist, figure of St John the Evangelist from the main altar, Ludwig Ladislaus (attributed), 1747–50, photo by J. Skrabski



16. Kobylanka, Church of St John the Baptist, figure of Our Lady from the main altar, Ludwig Ladislaus (attributed), 1747–50, photo by J. Skrabski



The extraordinary shape of the retable providing the setting (Fig. 14) for the miraculous image that, according to a legend, Jan Wielopolski received (c. 1630–80) from Pope Innocent XI and originally held in the no longer extant court chapel to move it to from 1682 to the then parish church,⁹⁴ is close to that of the windows in the Saxon Chapel in the Wawel Cathedral designed by Placidi around 1755⁹⁵ in the two volutes placed at the base, laurel bunches along the sides, and segments of entablature with prominent cornices. The shape of the antependium of a refined shape is typical of this architect's works. A similar solution is found in the reliquary niche in the Altar of Our Lady of Loreto in St Mary's Church in Kraków.

Just as the architectural design of the Kobylanka altarpiece is exceptional, so is its unique wooden decoration. Sculpted clouds with winged cherub heads and clusters of rays embrace the upper tier of the retable on three sides, outlining its fanciful contour and accumulating in the topmost part around the figure of God the Father (Fig. 14). Directly below, in the upper section of the marble structure, is the Holy Spirit presented as Dove. With the image of the Crucified Christ in a straight line below, the three create the group of the Holy Trinity, adored by angels sitting on the quadrant protrusions of the retable. The shift of the protruding base of the altar retable on the plan of a section of an oval terminating with figures of the Blessed Virgin Mary and St John the Evangelist creates, together with the image, the group of the Crucifixion, enclosed in a triangular composition (Fig. 10). The wooden sculptural decoration was strictly subordinated to the structure, which may suggest that at least its outline was designed by an architect.

The formal and stylistic features of the Kobylanka figures suggest that they were highly likely made by Ludwig Ladislaus. The figures of St John and the Blessed Virgin (Figs 15–16) are stocky, with wide, clearly emphasised shoulders, and short necks and torsos. The robes of both figures cling tightly to the bodies, highlighting their positioning. The clothes are strongly creased and slightly broken around the torso and hips, while their bottom sections are draped into vertical folds. The figures are surrounded by their expressively folded cloaks, with sections of the sides turned out. The figure of St John (Fig. 15) features a pose with a hand supporting the

94 B. Krasnowolski, *Między Wschodem a Zachodem. Studia nad historią i sztuką pogranicza polsko-łemkowskiego*, Toruń 2010, p. 179.

95 J. Lepiarczyk, *Architekt Francesco Placidi...*, pp. 93–96.

17. Sandomierz,
Cathedral
Basilica of the
Nativity of the
Blessed Virgin
Mary, main
altar, designed
by F. Placidi (at-
tributed), photo
by J. Skrabski



18. Sandomierz,
Cathedral
Basilica of the
Nativity of the
Blessed Virgin
Mary, Holy
Trinity group
from the main
altar, Ludwig
Ladislaus,
1756–57,
reproduced
from: *Bazylika
Katedralna
pw. Narodzenia
Najświętszej
Maryi Panny
w Sandomierzu*,
Sandomierz
2014, pp. 110–
111.



cloak on the shoulder, which is known from other figures by the sculptor, e.g. the one of St Joseph in Sandomierz (Fig. 19), whose attribution is confirmed in archives.

The features of the faces of both the angels and the saints Mary and John (Figs 14–16) are formally consistent with the beardless faces made by Ladislaus, especially those of angels and monks in the altar in Święta Anna (Figs 4, 11–12). Moreover, the way of presenting the eyes, eyebrows, nose, and mouth, with a distinct chin and softly outlined jaw, is characteristic of this sculptor. So is the way of chiselling hair into dishevelled small curling strands around the face and thicker curls accumulating on the sides of the head to fall to the back that is present both in the Kobylanka sculptures (St John, angels; figs 14–15), and the confirmed works of Ladislaus, that is, figures in Sandomierz (St Joseph, St Joachim, and Christ; figs 18–20) and in Święta Anna (angels; figs 6, 11–12).

Although there is no direct comparative material for the female figure of Mary (Fig. 16) among the confirmed works of Ladislaus, the similarity of her physiognomy to that of angels this sculptor made is worth noting. The BVM from Kobylanka has analogous facial features to the left angel in the Altar of St Francis in Święta Anna (Fig. 12), similarly half-closed eyes, and distinctly accentuated shapely lips over a protruding chin.

In terms of the style, the other wooden elements of the sculptural decoration of the Kobylanka altar, such as the figure of God the Father (Fig. 14) with such elements as his pose, modelling of the drapery, and the characteristic physiognomy of an old man with a long beard, as well as the carved Dove of the Holy Spirit and the accompanying putti and winged cherub heads correspond to Ladislaus's archivally confirmed sculptures of the same figures from the rood screen in Święta Anna (Fig. 6).

SANDOMIERZ, the main altar in the former collegiate church

The main altar in the collegiate church (now the cathedral basilica) in Sandomierz (Fig. 17) is chronologically the following work of Placidi and Ladislaus. Its founder was provost Stanisław Lipski,⁹⁶ who, on 18 March 1755, entered into a contract with Fr Grzegorz, Prior of the Discalced Carmelite Monastery in Czerna, and the stonemason Tomasz Górecki to have an altar made from black marble with columns of white marble and elements of red stone according to the outline delivered from Kraków

96 S. Makarewicz, *Bazylika katedralna...*, p. 45; A. Dworzak, *Fabrica Ecclesiae...*, p. 156.

19. Sandomierz, Diocesan Museum, figure of St Joseph, Ludwig Ladislaus, 1756–57, reproduced from: *Bazylika Katedralna pw. Narodzenia Najświętszej Maryi Panny w Sandomierzu*, Sandomierz 2014, p. 112.



20. Sandomierz, Diocesan Museum, figure of St Joachim, Ludwig Ladislaus, 1756–57, reproduced from: *Bazylika Katedralna pw. Narodzenia Najświętszej Maryi Panny w Sandomierzu*, Sandomierz 2014, p. 113.



at the cost of 8,000 Polish zlotys.⁹⁷ The altar was assembled by stonemasons Franciszek Bielawski and Jan Górecki on-site in 1756.⁹⁸ Subsequently, according to the preserved contract dated 29 March 1756, Ludwig Ladislaus made wooden sculptural decorations from lime wood “according to the Outline given to me, the whole Glory and two Vases for the top, the Compartment above to be placed above the central painting, Frames with an Entablature for backdrop to the painting, two figures on pedestals: Joachim and Joseph”.⁹⁹ The sculptor received the last batch of his payment on 30 June 1757. According to the contract, he installed the figures on-site in Sandomierz.¹⁰⁰ The altar painting depicting the Birth of the Virgin Mary was made by the Kraków painter Łukasz Orłowski,¹⁰¹ most likely on a recommendation from Placidi.¹⁰²

Highly interesting in the context of the circumstances of the altar’s creation is the information about Tomasz Górecki visiting the Morawica parish priest and canon of the Sandomierz collegiate church, Andrzej Nechrebecki, in 1756, in Morawica,¹⁰³ where the stonemason calculated

97 S. Makarewicz, *Artyści i rzemieślnicy...*, p. 257; A. Dworzak, *Fabrica Ecclesiae...*, pp. 78, 156.

98 According to a contract concluded on 5 April 1756. See: A. Dworzak, *Fabrica Ecclesiae...*, pp. 79–80; AKC, call sign 324, *Liber acceptarum et expensarum...*, pp. 141v, 143v, 145v.

99 Oryginally “według Abrysu mnie danego, całą Głorię y na wierzch Wazony dwa, Kompartymnt nad obraz w środku, Ramy z Tablaturą pod obraz, dwie osoby na postumentach Joachima y Józefa” (excerpt from the contract quoted from: U. Stępień, *Rzeźby z katedry sandomierskiej...*, p. 399; Makarewicz, *Artyści i rzemieślnicy...*, p. 257; A. Dworzak, *Fabrica Ecclesiae...*, p. 157).

100 U. Stępień, *Rzeźby z katedry sandomierskiej...*, p. 399; A. Dworzak, *Fabrica Ecclesiae...*, p. 79.

101 A. Dworzak, *Fabrica Ecclesiae...*, pp. 80–81.

102 The Chapter commissioned the painter with making the painting in 1756. See: A. Dworzak, *Fabrica Ecclesiae...*, p. 80. In the same year, Łukasz Orłowski was a witness at the wedding of Francesco Placidi to Zofia Radwańska. See: J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 77.

103 Andrzej Nechrebecki (1702–66), doctor of laws and letters, doctor of holy theology, from 11 May 1740 Skalbmierz Schoolmaster, from 15 October 1742 canon of Sandomierz, and parish priest of Morawica in 1733–66. See: J. Szczepaniak, *Nekrologium. Księża diecezji krakowskiej zmarli w latach 1749–1810*, Kraków 2010, p. 130.

“the works for Sandomierz, that is, the steps and gravestones”.¹⁰⁴ The marble baptismal font made a year earlier in the Dębnik quarries was probably installed in the Morawica church in the same year 1756. Andrzej Nechrebecki was the parish priest in Morawica in 1733–66,¹⁰⁵ which, as indicated above, covers the period of construction of the new church and its furnishing, whose authorship was attributed to Francesco Placidi and Ludwig Ladislaus. In light of this information, it seems that Nechrebecki could have recommended or initiated the employment of these particular artists to carry out the Sandomierz altar order, which is somewhat confirmed by the fact that in 1756 he discussed matters with the stonemason working on that altar.

All researchers unanimously associate the design of the Sandomierz altar with the Italian architect.¹⁰⁶ The authorship of Placidi is supported by indirect hints already pointed out in the literature, such as the archivally confirmed information about bringing the designs from Kraków,¹⁰⁷ Placidi cooperation with Dębnik stonemasons during on the projects from this period,¹⁰⁸ the architect’s clients,¹⁰⁹ and the formal analysis of the work itself.

The architectural structure of the altarpiece (Fig. 17) adapted to the width of the chancel repeats the solutions Placidi had employed before

104 Oryginally “roboty do Sandomierza to jest gradusy i grobsztyny” (A. Dworzak, *Fabrica Ecclesiae...*, pp. 78, 156).

105 J. Szczepaniak, *Spis prepozytów i plebanów diecezji krakowskiej (XVIII w.)*, Kraków 2008, p. 93.

106 *Katalog zabytków...*, vol. 3, issue 11, p. 58; S. Makarewicz, *Bazylika katedralna...*, pp. 47–48; S. Makarewicz, *Artyści i rzemieślnicy...*, p. 257; A. Dworzak, *Fabrica Ecclesiae...*, pp. 156–157.

107 Information in the contract (see: S. Makarewicz, *Artyści i rzemieślnicy...*, p. 257) and an archival note from between September 1756 and 1757, most likely concerning the question of altar installation (see: A. Dworzak, *Fabrica Ecclesiae...*, p. 156).

108 In letters to Załuski, Placidi mentions that he designs numerous altars. He also intended to lease a “marble mountain” being the quarry in Dębnik. See: J. Lepiarczyk, *Architekt Francesco Placidi...*, p. 73.

109 In 1746, Placidi designed the tombstone of Jan Aleksander Lipski, which was made by Dębnik stonemasons, whose design drawings were approved by Fr Marcin Łaskawski, canon of Sandomierz, who later participated in the execution of the commission for the Sandomierz altar. See: A. Betlej, *Nieznany projekt nagrobka Jana Aleksandra Lipskiego*, “*Studia Waweliana*” 5 (1996), p. 191; A. Dworzak, *Fabrica Ecclesiae...*, pp. 79, 156.

for the Altar of the Crucifixion in the Wawel Cathedral and in the altars of the Discalced Carmelite Church in Kraków (now in the parish church in Jaworzno and St Catherine's Church in Kraków). The very motif of the cornice overhanging over quarter-circular sides is all but the signature of the Italian architect.

The stone structure of the altar is complemented by ornamental sculptured wooden decorations strictly fitting its architectural elements and such considerations as the height and width of the chancel. In line with the contract, the sculptural decoration was made "according to the Outline", that is, to Placidi's design.¹¹⁰ The visible result is a skilfully and proportionally composed group of the Holy Trinity in a radiant glory (Fig. 18), melded both into the structure of the altar and the triangular space of the ribbed vault ceiling, closing the crowning composition in the form of a triangle. The wooden vases were originally standing on the impostes of the outer columns, while the figures of St Joseph and St Joachim (Fig. 17, 19–20) were set on side pedestals. The figures had been removed before 1937 and can now be found in the Diocesan Museum in Sandomierz.¹¹¹

Falling back on the archivally confirmed sculptures from Sandomierz, it is possible to define Ladislaus's sculpting style, which is quite distinctive, while it is also consistent and repeatable, and as such stands out against other creators from the Kraków artistic circles. All his works share the same formal features, which is particularly noticeable as his successive projects repeat the same figural representations of the same persons, notably the Holy Trinity groups, men with short beards, and old men with long beards.

One of the most important issues for further research is to determine the nature of cooperation between Francesco Placidi, educated at the side of a Roman architect in Rome, with the sculptor Ludwig Ladislaus from Opava. For numerous questions are born, especially about the role of both the architect and the sculptor in giving the work its final form. The case of the Sandomierz altar sheds some light into the nature of their cooperation, as Ladislaus, being the sculptor executing the design, chiselled the decoration according to the design provided by the architect,

110 U. Stępień, *Rzeźby z katedry sandomierskiej...*, p. 399.

111 U. Stępień, *Rzeźby z katedry sandomierskiej...*, p. 399.

which is analogous to Placidi's cooperation with Wojciech Rojowski.¹¹² Yet it is difficult to determine unequivocally the extent to which the designer imposed his stylistic formula on the sculptor and to which the latter submitted, and whether he enriched the architect's concept with his auteur solutions, especially in the case of work on wooden furnishing that involved carpentry as well as sculpture, as in the case of Morawica, due to the shortness of archival sources and the lack of preserved designs of the works in question. The only evidence available is indirect and, together with examples of similar partnerships in Kraków and other Central European artistic centres, all it can allow is to outline further directions of research.

It is important to remember that, as demonstrated by Jennifer Montagau, while creating their designs, the Roman architects of the 17th and 18th centuries included sculptural decoration, at times expecting that sculptors would no more but render them precisely, at others even specified the depth of relief. A good example of above, described by Montagau, was the collaboration between Pietro da Cortona and Cosimo Fancelli. The latter quite faithfully executed the architect's concepts, including the figures for the vault of the Church Santa Maria in Valicella and the rood beam and the Altar of the Holy Trinity in the church of Santa Maria della Pace. Often, working on his design, e.g. a cross-section of a church, the architect accounted for the sculptural decoration, and made additional drawings of the altarpieces. This practice was followed by the workshop of Carlo Rainaldi, as seen in the designs for the Church of Santa Maria in Campitelli in Rome (the main altar being a work of Melchiorre Cafà), the main altar of the Santa Maria in Montesanto Church (made by Filippo Cercania), and the façade of Sant'Andrea della Valle, where the architect made precise sketches of the figures of saints for the niches, which were later executed by, among others, Domenico Guidi and Ercole

112 According to the contract for the sculptural decoration of the tombstone of Jan Aleksander Lipski, Rojowski was obliged to originally "zrobić snycerską robotą według abrysu J[ąśnie] Pana Placydego architekta" (literally: "do the sculptor's work to the design drawing by His E[xcellency] Mr Placidi, architect"). See: A. Dettloff, *Rzeźba krakowska...*, p. 94. A similar case were the sculptures for the Altar of St Sebastian for the Camaldolese Church in Bielany, which Rojowski made originally "według abrysu podanego od J[ego] M[iłoś]ci Pana Kapitana Placydego" (literally: "according to the design drawing provided by H[is] G[race] Captain Placidi, Esq.") (A. Dettloff, *Rzeźba krakowska...*, p. 112).

Ferrata.¹¹³ Finding in Rome a sculptor who met the expectations of the architect of such a comprehensive artistic concept was not difficult, unlike in the artistic centres of Central Europe.

Architects educated in Rome and working in Central Europe eagerly hired sculptors who fit the style of the greatest protagonists of mature Roman Baroque, but also that to their works. Johann Bernard Fischer von Erlach eagerly worked with Giovanni Giuliani and Ferdinand Maximilian Brokhoff, Johann Lucas von Hildebrandt employed, among others, Peter Strudl, Georg Rafael Donner, and Antonio Beduzzi, and Kacper Bażanka (a Polish winner of the Clementine Prize at the Roman Accademia di San Lucca) worked closely with Polish sculptor Antoni Frączkiewicz, an epigone Rome-educated Baldassare Fontana.

The position of architects educated in the artistic centres of Central Europe was different. Here, on the one hand, reasons related to style decided about mutual cooperation and so on the other hand did private connections. This was highlighted by Piotr Krasny while in his research of the professional and private connections between Barnard Meretyń and Johann Georg Pinzel. In the case of their cooperation, the architect played the dominant role, contracting the works and taking full responsibility for the architectural and sculptural concept (e.g. St George's Cathedral [Sobor Sviatoho Yura] in Lviv).¹¹⁴ Sculptors were appointed in a similar manner by Kilian Ignatz Dientzenhofer, who worked with Matthias Wenzel Jäckel, Joseph Hirnle, and Ignaz Franz Platzer, and by Octavio Broggio who among otherd hired Franz Kuen. In these cases, the sculptures achieved the artistic effects determined by the architects. That is the reason why, for his architectural projects for Elżbieta Sieniawska, Giovanni Spazzio brought Johann Elias Hoffman from Vienna.¹¹⁵ On the other hand, as noted

113 J. Montagau, *Roman baroque sculpture. The industry of art*, London 1992, pp. 77–98 (chapter: *The sculptor as executant*); T. Manfredi, “Si può vedere col paragone”. Carlo Rainaldi, Carlo Fontana, Gian Lorenzo Bernini a la facciata di S. Andrea della Valle, in: *Architetture di Carlo Rainaldi nel quarto centenario della nascita*, ed. by S. Benedetti, Roma 2012, pp. 283–284.

114 Archiwum Uniwersytetu Jagiellońskiego w Krakowie [Jagiellonian University Archives in Kraków], P. Krasny, *Bernard Meretyń a problem rokoka w architekturze polskiej*, doctoral dissertation, Kraków 1994, pp. 43–49.

115 J. Galewski, *Z Wiednia do Pragi (?), przez Lubnice do Puław. Działalność Jana Eliasza Hoffmanna i jego warsztatu w Lubelskiem oraz nurt hoffmannowski w rzeźbie późnobarokowej między Wisłą a Bugiem*, in: *Dzieje Lubelszczyzny*, vol. 6: *Między Wschodem*

years ago by Oldrich Blažíček, who investigated the cases of cooperation between Jan Blažej Santini-Aichel and sculptors Maximilian Ferdinand Brokhoff, Matthias Bernard Braun, and Matthias Wenzel Jäckel, representing different artistic styles, the choice of sculptor by the architect was dictated by chance as well as by close family and professional relationships.¹¹⁶

Placidi worked with Ladislaus for almost a decade, from c. 1748 to 1757. Hardly anything is known about the beginnings of their acquaintance. Both belonged to the parish of All Saints, later St Mary's, and both were often mentioned in their records. They were certainly connected by social relations. It is worth remembering that Placidi's wife became the godmother for Ladislaus's daughter (1744). Among the Kraków artistic circles, an architect from Rome could certainly not find a wide range of sculptors who could accurately render his artistic concept in the first years of his activity in Kraków. After the death of Antoni Frączkiewicz (1741), there were few sculptors active in the city, apart from the young and not very talented Michał Dobkowski¹¹⁷ and Ludwig Ladislaus from Opava, who, let it be reiterated, was only noted in Kraków city records for the first time in 1741. Other connections, such as Ladislaus's presumed authorship of two altars in the church in Tenczyn created for the Czartoryski family: the same patrons as in Morawica, could have decided about the cooperation between Placidi and Ladislaus. In the absence of sources, the role of Fr Andrzej Nechrebecki in the selection of collaborators remains unknown, and he was not only the parish priest of Morawica often appearing in the records of the All Saints and St Mary's parishes, but also a canon of the Sandomierz Cathedral, where both artists also worked together. At the current stage also the actual role the architect himself played in the selection of partners is difficult to ascertain. This is also true for Placidi's other projects with participation of other sculptors, to mention Wojciech Rojowski, who chiselled the sculptures in the tomb

a Zachodem, ed. by J. Kłoczowski, part 3: *Kultura artystyczna*, ed. by T. Chrzanowski, Lublin 1992, p. 175.

116 O. Blažíček, *Architekt a sochař (K otázce vzájemného uztahu)*, "Umění" 22 (1974) issue 3, pp. 210–212.

117 At the time of Frączkiewicz's death, Dobkowski was about 20 years old, while Wojciech Rojowski was only first recorded in Kraków in 1746. See: A. Dettloff, *Rzeźba krakowska...*, pp. 45–56, 92.

of Cardinal Jan Aleksander Lipski in the Wawel Cathedral chapel,¹¹⁸ and in the altars of St Sebastian and the Holy Cross in the Camaldolese Church in Kraków's Bielany.¹¹⁹

Concluding, in Kraków, an architect brought up in the Roman tradition only had limited options in the selection of artists who would accurately execute his artistic concepts. As research on the works of other architects in the key artistic centres of Central Europe indicates, his choices could have been completely random, and sculptors and painters cooperating with architects might represent most diverse currents in Baroque art. In this context, it seems that, through social relationships and family connections, links to not only the royal court but also lay and ecclesiastical aristocracy, Placidi could have been a natural link between artists of different professions, and thus in a way influence the dynamics of the city's artistic environment in the second and third thirds of the 18th century.

118 A. Betlej, *Kilka uwag na temat przekształcenia kaplicy Lipskich przy katedrze krakowskiej w XVIII wieku*, in: *Artifex Doctus. Studia ofiarowane profesorowi Jerzemu Gądomskiemu w siedemdziesiątą rocznicę urodzin*, Kraków 2007, pp. 301–311; A. Dettloff, *Rzeźba krakowska...*, pp. 94–96.

119 J. Gajewski, *Kościół i klasztor kamedułów na Bielanych pod Krakowem w świetle materiałów archiwalnych*, "Biuletyn Historii Sztuki" 38 (1976) no. 4, p. 376; A. Dettloff, *Rzeźba krakowska...*, pp. 112–113, 129.

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Abstract

Paulina Kluz, Józef Skrabski

Francesco Placidi and Ludwig Ladislaus. On architect and sculptor partnership in the 1740s and 1750s

Two artists, Francesco Placidi from Rome and sculptor Ludwig Ladislaus from Opava, played a significant role in Krakow artistic circles of the 1740s and 1750s. Placidi was brought to Poland by another Roman architect, Gaetano Chiaveri, under whose guidance he directed the construction of the court church in Dresden, and was active in Kraków since 1742. Ladislaus was first recorded in the records of the city of Krakow in 1741. The two lived in the same parishes, first All Saints' and then St Mary's, and were connected both socially and professionally. Following the study of sources and styles, it was determined that Placidi designed and Ladislaus executed the interior furnishings of the parish church in Morawica (c. 1748–55) funded by Aleksander August and Maria Zofia Czartoryski, the main altar in the Sanctuary of the Crucified Christ in Kobylanka (c. 1750) funded by Jan Wielopolski, and the main altar in the former collegiate church in Sandomierz (1756–57). A detailed investigation outlined the origin of architectural solutions defined by Placidi and captured the stylistic and formal features that Ladislaus's sculptures share. The case is but a contribution to further research on the mutual relations between designers and makers of architecture and sculptures. Especially with respect to the roles of both the Italian architect imposing (or not) the general and/or detailed concept of the work, and the sculptor following (or not) the designer's ideas, yet also contributing his own formal and stylistic solutions resulting from his individual artistic path of development (in the case of Ladislaus: in the Austrian Silesia). Beyond doubt, with his extensive contacts with ecclesiastical and secular aristocracy and the royal court, Placidi played an important role in Kraków, providing a link between artists of various professions, and maintaining familial and social contacts with some.

Keywords:

Francesco Placidi, Ludwig Ladislaus, baroque, Kraków, baroque architecture, baroque sculpture

Abstrakt

Paulina Kluz, Józef Skrabski

Francesco Placidi i Ludwig Ladislaus. O współpracy architekta i rzeźbiarza w latach czterdziestych i pięćdziesiątych XVIII wieku

W środowisku artystycznym Krakowa w latach czterdziestych i pięćdziesiątych XVIII wieku istotną rolę odegrali dwaj artyści, rzymianin Francesco Placidi i pochodzący z Opawy rzeźbiarz Ludwig Ladislaus. Placidi został sprowadzony do Polski przez innego rzymskiego architekta Gaetano Chiaveriego, pod kierunkiem którego prowadził budowę dworskiego kościoła w Dreźnie, a od 1742 roku czynny był w Krakowie. Ladislaus został wpisany do akt miejskich Krakowa w 1741 roku. Obaj mieszkali na terenie tych samych parafii, pierwszej – Wszystkich Świętych, następnie Mariackiej, i obu połączyły zarówno kontakty towarzyskie, jak i zawodowe. W oparciu o analizę źródeł oraz analizę formalno-stylistyczną ustalono, że Placidi zaprojektował, a Ladislaus wykonał wyposażenie wnętrza kościoła parafialnego w Morawicy (ok. 1748–1755), ufundowanego przez Aleksandra Augusta i Marię Zofię Czartoryskich, ołtarz główny w sanktuarium Chrystusa Ukrzyżowanego w Kobylance (ok. 1750) z fundacji Jana Wielopolskiego, a także ołtarz główny w dawnej kolegiacie w Sandomierzu (1756–1757). Drobiazgowa analiza pozwoliła nakreślić genezę rozwiązań architektonicznych określonych przez Placidiego oraz uchwycić wspólne cechy stylistyczne i formalne dzieł rzeźbiarskich Ladislausa. Przykład obu osobowości stanowi jedynie przyczynek do dalszych badań nad wzajemnymi relacjami między projektantami a wykonawcami dzieł architektoniczno-rzeźbiarskich. Szczególnie w kontekście roli zarówno włoskiego architekta narzucającego (lub nie) ogólny i szczegółowy koncept dzieła, jak i rzeźbiarza podporządkowującego się idei projektanta (lub nie), ale i wnoszącego swoje własne rozwiązania formalne i stylistyczne, będące efektem jego indywidualnej drogi artystycznej (w przypadku Ladislausa – Śląska Austriackiego). Bez wątpienia Placidi, mający rozległe kontakty z arystokracją kościelną i świecką oraz z dworem królewskim, odgrywał w Krakowie wiodącą rolę łącznika między artystami różnych profesji, z którymi utrzymywał nierzadko rodzinne i towarzyskie kontakty.

Słowa kluczowe:

Francesco Placidi, Ludwig Ladislaus, barok, Kraków, architektura barokowa, rzeźba barokowa