

Catalogue of the Art Objects from the Norbertine Cloisters of the Polish Circary in the Middle Ages

In the catalogue there are twelve Norbertine cloisters founded in the 12th and 13th centuries with brief information about the history of the foundation, all arranged in alphabetical order. Next, there is a list in chronological order of the architecture and items of medieval interior furnishings from the churches as well as illuminated books that have been preserved and are known from bibliographies. Each note includes the date when the work of art came into existence, the material and dimensions, also the place where it is now, a short description and the most important bibliography where it is mentioned.

1. Busko – nuns' cloister of BVM

Founded by the knight Dzierżko and his brother Bishop Vitus Chotel of Plock c. 1190 (?) as a daughter house of Witów. In 1418 the nuns of Imbramowice and Krzyzanowice were transferred here. It was suppressed in 1819. From 1820 to 1850 Norbertine nuns were in Pińczów.

Church: The first church was built in the 12th century; the next church from 1470 burned in 1590. The existing church was built in the years 1592-1621 and was enlarged in 1804. In the lower parts of the nave, the buttresses, façade and fragments of the gothic brick walls are preserved. The nave and the chancel are rectangular. The church is surrounded on the north and west by the old cloister wall.

Bibliography: N. BACKMUND, *Monasticon Praemonstratense*, Bd. I/2, Berlin 1983, pp. 407-408; M. DERWICH, *Der Prämonstratenserorden im mittelalterlichen Polen. Seine Rolle in Kirche und Gesellschaft*, in: *Studien zum Prämonstratenserorden*, ed. by I. CRUSIUS and H. FLACHENECKER (Veröffentlichungen des Max-Planck-Instituts für Geschichte 185 – Studien zur Germania Sacra 25), Göttingen 2003, pp. 311-347, for Busko, pp. 331-332; A. J. D. KRASZEWSKI, *Życie świętych y w nadziei świętobliwości zeszytów sług boskich Zakonu Premonstrateńskiego... złożone... objaśnione... podane*, part 2, Warszawa 1752, p. 274; T. SZYDŁOWSKI, *Pomniki architektury Piastowskiej we województwach*

krakowskiem i kieleckiem, Kraków 1928, p. 71; Katalog Zabytków Sztuki w Polsce, vol. III, *Województwo kieleckie*, ed. by Z. J. ŁOZIŃSKI, B. WOLFF, fasc. 1, *Powiat buski*, p. 7.

2. Czarnowąsy (Czarnowanz) – nuns' cloister of BVM and St. Andrew

Founded by Ludmiła, wife of Mieszko Płatnogi, prince of Opole and Racibórz, c. 1207. It was first in Rybnik, then, in 1228, their son, Kazimierz, prince of Opole moved the convent to Czarnowąsy near Opole. The cloister was also called *Domus Dei*. It was directly dependent on the cloister in Prémontré, there-upon from Strahov, and since 1391 from St. Vincent in Wrocław. It was suppressed in 1810.

a) *Church*: It was built around mid 13th century and burned in 1643. In 1653 it was vaulted again and the tower was built. In 1777 the church was rebuilt but the exterior walls were preserved. The existing church is baroque with gothic remnants.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 408-411; H. GRÜGER, *Schlesisches Klosterbuch*. Czarnowanz – Prämonstratenserinnenkloster, in: *Jahrbuch der schlesischen Friedrich-Wilhelms-Universität zu Breslau* 25 (1984) pp. 25-44; M. DERWICH, *Prämonstratenserorden*, pp. 333-334; M. KOPKA, *Jeszcze o początkach rybnickiej fundacji norbertanek*, in: *Premonstratensi na ziemiach polskich w średniowieczu i epoce nowożytnej*, ed. H. RAJMAN (*Annales Academiae Paedagogicae Cracoviensis* 40 – *Studia Historica* V), Kraków 2007, pp. 52-57; H. LUTSCH, *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, vol. 4, *Die Kunstdenkmäler des Regierungs-Bezirks Oppeln*, Breslau 1894, pp. 223-224; Katalog Zabytków Sztuki w Polsce, vol. VII: *Województwo opolskie*, fasc. 11, *Miasto Opole i powiat opolski*, ed. by T. CHRZANOWSKI, M. KORNECKI, S. GUMIŃSKI, A. M. OLSZEWSKI, Warszawa 1968, p. 56.

b) *Wings of a triptych*: Dates from the beginning of the 16th century; partly repainted in 1953; tempera on wood; in the former Norbertine nuns' church in Czarnowąsy.

On the reverse of the left wing in the upper quarter there is *The Sorrowful Virgin* with a white veil on her head and a broad cloak. On the reverse of the right wing is *Christ as the Man of Sorrows* wearing a perizonium, the lower part of which extends out behind his figure. A richly ornamented cloak with a decorative brooch overlays his shoulders. In the lower quarter there is *The Annunciation* divided in half. Under the representation of *The Virgin* there is a kneeling angel in a

white gown and cloak; next to him there is a scroll. Under the quarter with Christ, Mary is sitting at a lectern with her hands crossed at her chest in a gesture of submission to God's will. On the obverse, there are two quarters on each wing: at the top of the left one there is an unidentified bishop-saint who is holding a botoné set on a long pole. Next to him is St. Wenceslaus in armor covered with a cloak. He is holding a rectangular shield in his right hand and a banner in his left. At the bottom is St. Apollonia with a pair of pincers with a tooth in her left hand and with her right hand she is pointing to them. Next to her is a saint with an open book. On the right wing in the upper quarter St. Nicholas is holding a tray with three blocks of gold in his right hand and in his left hand is a pastoral staff. Next to him is a bishop-saint with a cross on a staff and a closed book in his left hand; his right hand is held in a gesture of blessing. St. Dorothy is in the lower quarter with a basket in her right hand and St. Katharine with a sword and an open book. All the bishop-saints are in their pontifical garb. The holy virgins are crowned, with long wavy hair, wearing dresses and covered with broad cloaks. In each quarter, the background is plain, divided into two spheres. In *The Annunciation* the scenes are divided by borders.

Bibliography: Katalog Zabytków Sztuki w Polsce, vol. VII, *Województwo opolskie*, ed. by T. CHRZANOWSKI and M. KORNECKI, fasc. 11, *Miasto Opole i powiat opolski*, ed. by T. CHRZANOWSKI, M. KORNECKI, S. GUMIŃSKI, A.M. OLSZEWSKI, p. 58.

c) *Reliquary cross*: The arms of the cross are from the second half of the 15th century; the base and the shaft with a node are from about 1590; gilt silver, metalwork with cast elements, engraved, enamelled with incrustation; 43,2 cm high; the cross measures 29,5 × 27,5 cm. In 1987 it was placed in the Diocesan Museum in Opole.

The botoné has a string of pearls at the rim and leaves cast at the corners. On the obverse, where the arms meet and on the arms there are relics in glass containers. At the ends of the arms there are cast statuettes which initially had a dark blue enamel background: at the top *The Virgin with Child* and two angels; on the left *St. John The Evangelist*, *St. Nicholas* (?) and *St. Barbara*; on the right *St. John The Baptist*, *St. Andrew* and *St. Katharine*; at the bottom *St. Dorothy*, *St. Margaret* and *St. Hedwig*. On the reverse, on a sapphire background, there is an engraving of the Crucified Christ and the symbols of the four Evangelists with scrolls. The base and the shaft with a node were made by the Wrocław goldsmith, Hans Strich (1582-1616). On the plinth of the base, there is a municipal

mark of Wrocław and a mason's mark: HS. It was restored in the 19th century. Some precious stones and corals were added to the obverse of the cross as well as the fleurons at the ends of the arms of the cross. Presently the enamel is crumbled.

Bibliography: A. KNOBLICH, *Die Reliquien der heiligen Hedwig*, in: *Schlesisches Kirchenblatt* 40 (1874), p. 496; H. LUTSCH, *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, vol. 4, *Die Kunstdenkmäler des Regierungs-Bezirks Oppeln*, Breslau 1894, p. 224; J. M. FRITZ, *Gestochene Bilder. Gravierungen auf deutschen Goldschmiedearbeiten der Spätgotik*, Köln 1966, p. 288; Katalog Zabytków Sztuki w Polsce, vol. VII: *Województwo opolskie*, fasc. 11, *Miasto Opole i powiat opolski*, ed. by T. CHRZANOWSKI, M. KORNECKI, S. GUMIŃSKI, A.M. OLSZEWSKI, Warszawa 1968, p. 59; R. KACZMAREK, J. WITKOWSKI, *Dzieje relikwii i relikwiarze św. Jadwigi*, in: *Święta Jadwiga Śląska (około 1174-1243)*, Wrocław 1993, p. 47; G. REGULSKA, *Gotyckie złotnictwo na Śląsku*, Warszawa 2001, p. 81, 114.

3. Hebdów (Brzesko) – men's abbey of BVM and St. Peter and St. Paul

The cloister came into existence c. 1170. It was founded by the knights Strzeżysław and Wrocisław with the permission of prince Bolesław Kędzierzawy (?), or it was a canonry which belonged to prince (?). It was affiliated to the Norbertines in the 12th/13th century through the mediation of Iwo Odrowąż. It was suppressed in 1819.

a) Church: It is constructed of bricks with the use of stone. The church is a triple-aisled basilica church with a double-bayed chancel. In the chancel there is a cross-ribbed vault. The naves were rebuilt in the 17th and 18th centuries. The exterior walls were made higher and, from the west, a façade with two towers was added. Behind the chancel, a square chapel with multilateral eastern apse and semicircular northern and southern apses was built.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 411-412; Cz. DEPTUŁA, *Abbatia de Bresca w w. XII-XIII i wybrane problemy najstarszych dziejów grupy brzeskiej premonstratensów polskich*, in: *Roczniki Humanistyczne* 42 (1994), fasc. 2, pp. 5-52; J. RAJMAN, *Brzesko i Zwierzyniec. Jeszcze o początkach dwu najstarszych klasztorów norbertańskich w Małopolsce*, in: *Roczniki Humanistyczne* 45 (1997), fasc. 2, pp. 5-18; M. DERWICH, *Prämonstratenserorden*, pp. 330-331; W. ŁUSZCZKIEWICZ, *Komunikat o opactwie norbertańskim w Brzesku-Hebdowie*, in: *Sprawozdania Komisji Historii Sztuki* 4 (1891), pp. LIII-LIV; S. TOMKOWICZ, *Z wycieczki do Królestwa Polskiego*, in: *Sprawozdania Komisji Historii Sztuki* 8 (1912), col. 171-174; T. SZYDŁOWSKI, *Ruiny Polski. Opis szkód*

wyrządzonych przez wojnę w dziedzinie zabytków sztuki na ziemiach Małopolski i Rusi Czerwonej, Warszawa 1919, p. 27, 203; IDEM, *Pomniki architektury Piastowskiej we województwach krakowskim i kieleckim*, Kraków 1928, p. 71, 78; M. WALICKI, J. ZACHWATOWICZ, *Sprawozdanie z poszukiwań na terenie województwa łódzkiego i kieleckiego*, in: *Biuletyn Historii Sztuki i Kultury* 1 (1932/33), p. 109-118; K. BIAŁOSKÓRSKA, *Problem relacji polsko-włoskich w XIII wieku – zagadnienie mecenatu biskupa Iwona Odrowąża i małopolskich opactw cysterskich*, in: *Sprawozdania z Posiedzeń Komisji PAN I-IV*, Kraków 1963, p. 256; *Sztuka polska przedromańska i romańska do schyłku XIII wieku*, ed. by M. WALICKI, Warszawa 1971, vol. 1, p. 128, 191, vol. 2, p. 695.

b) *Statue of "The Virgin with Child"*: From c. 1380-1400, polychrome wood, gilded, height 122 cm. Crowns and scepter are from the baroque period. The statue is now on the main altar in the chapel behind the chancel.

The sculpture is situated on an eight-sided pedestal. Mary is in a slight contrapost position. She is holding a sceptre in her right hand; her arm is bent at the elbow and the baby Jesus is on her left. She has a large head, ordinary countenance and a high forehead. She has long wavy hair parted in the middle. It clings tightly to her face. Her golden cloak with blue lining, which is hanging over her right arm, is arranged in curved, shallow folds, which form a bundle of vertical folds on her left side. Under the cloak there is a long golden dress. Its vertical draperies curl up at the bottom and cover her pointed shoes. The baby Jesus holds an apple in his bent left arm and his right arm reclines on the low neckline of Mary's dress.

Bibliography: J. DUTKIEWICZ, *Małopolska rzeźba średniowieczna 1350-1450*, Kraków 1949; *Katalog Zabytków Sztuki w Polsce*, vol. I, *Województwo Krakowskie*, ed. by J. SZABŁOWSKI, fasc. 8, *Powiat Miechowski*, ed. by Z. BOCZKOWSKA, p. 7.

c) *Statue of "The Resurrected Christ"*: From the beginning of the 16th century, height c. 90 cm, polychrome wood, now in the cloister (presently of the Piarist Fathers).

Christ is in a standing position, his right leg extending slightly forward and bent at the knee. His head is turned slightly to the right. His hair is long and parted in the middle, fitted closely at the top; on the sides his hair hangs in spiral curls. His beard is short. His right arm is bent at the elbow and held up in a position of blessing. In his left hand, which is prominent and bent at the elbow, he is holding a staff with a banner. His shoulders are covered with a long, full cloak fastened at the neck. The heavily draped flap of the cloak with the folds turned up at the top runs

from the right to the left. His torso is bare and the anatomical details are subtly marked. He has wounds in his palms, feet and right side.

Bibliography: Katalog Zabytków Sztuki w Polsce, vol. I, *Województwo Krakowskie*, ed. by J. SZABŁOWSKI, fasc. 8, *Powiat Miechowski*, ed. by Z. BOCZKOWSKA, p. 8, il. 69.

4. Imbramowice – nuns' cloister of St. Peter and St. Paul

Founded by of Imbram c. 1210-1220. In 1415, the nuns moved to the cloister in Busko. At the end of the 15th century, they returned to Imbramowice. The cloister was suppressed in 1819. In 1837 the cloister was re-established but suppressed again after the „January” uprising. In 1905 the cloister was reopened and it is functioning until now.

a) *Church*: The present church is a late baroque church, the project of Kacper Bażanka from the 1st quarter of the 18th century, single-aisled with a separate chancel and a tower on the façade; behind the chancel there is a small chapel-oratory.

Remains of gothic architecture: finely grained brick laid in Polish or irregular bond in the chancel and in the nave; there are three large windows which had been walled up with late baroque brick in the upper part of the northern wall and in the polygonal chancel and which date to the second half of the 14th century; the additional stories with the irregular stone bond in the upper part of the southern nave from the beginning of the 15th century make it possible to state that there was no change introduced in the bond of the wall when it was reconstructed in the late baroque period.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 413-414; Cz. DEPTUŁA, *Początki klasztorów norbertańskich w Dłubni-Imbramowicach i Płocku*, in: *Roczniki Humanistyczne* 16 (1968), fasc. 2, pp. 4-20; M. DERWICH, *Prämonstratenserorden*, pp. 334-335; T. SZYDŁOWSKI, *PŁomniki architektury Piastowskiej we województwach krakowskim i kieleckim*, Kraków 1928, p. 71; H. PIEŃKOWSKA, *Fabryka kościoła i klasztoru ss. Norbertanek w Imbramowicach*, 1975, note in the Archive of Norbertine Nuns in Imbramowice; T. CHRZANOWSKI, M. KORNECKI, *Sztuka Ziemi Krakowskiej*, Kraków 1982; L. SOBOL, *Klasztor ss. Norbertanek w Imbramowicach. Uwagi do historii i problemów konserwatorskich*, in: *Wiadomości Konserwatorskie* 15 (2004), pp. 33-41.

b) *Antiphonarium*: First half of the 13th century, lat., k. 158, Cloister's Library in Imbramowice (RM1).

One figural initial: In a square frame, there is a letter "O" shaped into a tendril, which transforms itself into a semi-statue of a lion in its upper fragment. In the center there is a figure of Bishop Gedko (?) facing forward and dressed in a pontifical vestment.

Numerous decorative initials in red and green.

Four calligraphic initials: In a rectangular frame there is a golden letter with a checkered patchwork of azure and whitened umber as a background additionally adorned with a motif of a white tendril.

c) *Antiphonarium*: First half of the 13th century, lat., k. 219; Cloister's Library in Imbramowice (RM2).

Numerous decorative initials in red, green and black.

5. Kościelna Wieś – double cloister of St. Laurence

Founded at the beginning of the 12th century by Piotr Włostowic (?) and existed until c. 1180. The divided convents moved to Wrocław-Ołbin Abbey (canons) and to the cloister in Strzelno (nuns).

Church: Dates to the second half of the 12th century (?). It has one nave with a separate chancel, which was initially closed with an apse and granite or sandstone square stone masonry. Preserved from the Romanesque period, there is northern and southern masonry as well as a fragment of the western wall and a remnant of an apse. We can also find some preserved granite corbels in the masonry. A detached column base with partial shaft was converted into a fount. The church was radically rebuilt between the 17th and 19th century.

Bibliography: M. DERWICH, *Prämonstratenserorden*, pp. 335-336; W. ŁUSZCZKIEWICZ, *Przyczynek do historii architektury murowanych kościołów wiejskich w Polsce średniowiecznej*, in: *Sprawozdania Komisji Historii Sztuki* 6 (1900), p. 280; S. WILIŃSKI, *Granitowe kościoły wiejskie XII wieku w Wielkopolsce*, [in:] *Przegląd Zachodni* VIII (1952), nr 11/12, pp. 417-432; E. BIAŁĘCKA, *Sprawozdanie z badań archeologicznych w Kościelnej Wsi, powiat Kalisz, przeprowadzonych w 1959*, in: *Sprawozdania Archeologiczne* 13 (1961); A. SZYMKOWSKI, *Kościół w Kościelnej Wsi na Kujawach – monografia z uwzględnieniem osadnictwa, genezy typu kościoła romańskiego i problemów konserwatorskich*, 1962, mpis pracy magisterskiej, Uniwersytet Mikołaja Kopernika w Toruniu; Z. ŚWIECHOWSKI, *Budownictwo romańskie w Polsce. Katalog zabytków*, Wrocław 1963; *Polska sztuka przedromańska i romańska do schyłku XIII wieku*, vol. 2. p. 706; J. GRZEŚKOWIAK, *Wyniki prac wykopaliskowych w Kościelnej Wsi*, in: *Acta Universitatis Nicolai Copernici, Archeologia* VI (1980), fasc. 110, pp. 53-63;

L. KAJZER, *Średniowieczna i nowożytna Kościelna Wieś w świetle archeologicznych badań terenowych*, in: *Kościelna Wieś na Kujawach. Studium osadnicze. (Budownictwo obronno – rezydencjonalne Kujaw i Ziemi Dobrzyńskiej)*, vol. III, ed. by L. KAJZER, Łódź 1994, pp. 107-158; Z. ŚWIECHOWSKI, *Architektura romańska w Polsce*, Warszawa 2000, pp. 113-114.

6. Kraków – Zwierzyniec – nuns' cloister of BVM and St. Augustine

The monastery was founded by Jaxa about 1163-1166 (?). Until 1241, it was a double monastery (?). After 1241, it was a nunnery administered by the abbey in Brzesko-Hebdom (?). It was affiliated with the Norbertine nunnery at the beginning of the 13th century. It is still active.

a) *Church*: The first church was completely destroyed during the Tatar invasion in 1240. It was rebuilt of brick applying a wendyjski bond between 1255-1259 with the use of square stone masonry, oriented, one-aisled, with four bays and a separated rectangular chancel, which probably used to have a straight closure. The medieval parts of the walls are preserved up to the cornice moulding. In the western fragment of the northern elevation, we can see part of the late Romanesque masonry from the 13th century with an arched moulding from shaped brick on the first floor. In the northern wall there are two partially walled up windows. In the western bay of the northern wall there is a Romanesque portal made from sandstone that dates to the 13th century. It is now covered by the vestibule. Only several fragments have been preserved. The door is flanked by posts with cubic capitals, on which there is an arch of an archivolt with a square cross-section. The set-off portal is protruding from the wall. The semicircular archivolt, which rests on columns (two at each side) with flower bud capitals connected by a common abacus, is profiled accurately to the number of supports. The lower parts with attic column bases are hidden underneath the floor of the vestibule. The church was rebuilt at the beginning of the 17th century.

The building is part of a large, surrounded with defense wall complex of monastic constructions with east-west orientation, which were erected around three yards. The northern wing situated by the eastern yard is dated back the second half of the 13th century and housed the chapter house, probably the refectory, and the dormitory. In the cellar, we discover part of an unidentified square stone masonry from the turn of the 12th century. The remaining buildings, which were wooden until the end of the 15th century, were consumed by fires in 1494 and 1527.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 427-430; J. RAJMAN, *Klasztor norbertanek na Zwierzyńcu w wiekach średnich*, Kraków 1993; IDEM, *Brzesko i Zwierzyniec*. Jeszcze o początkach dwu najstarszych klasztorów norbertańskich w Małopolsce, in: *Roczniki Humanistyczne* 45 (1997), fasc. 2, pp. 5-18; M. DERWICH, *Prämonstratenserorden*, pp. 346-347; J. ŁĘPKOWSKI, *Przegląd zabytków przeszłości z okolic Krakowa*, Warszawa 1863; W. ŁUSZCZ-KIEWICZ, *Romański portal XIII wieku w kościele klasztornym na Zwierzyńcu*, in: *Sprawozdania Komisji Historii Sztuki* 4 (1891), pp. 1-14; S. TOMKOWICZ, *Powiat krakowski*, in: *Teka Grona Konserwatorów Galicji Zachodniej* 2 (1906), pp. 365-367; T. SZYDŁOWSKI, *Pomniki architektury epoki piastowskiej w województwie krakowskim i kieleckim*, Kraków 1928; p. 71; T. DOBROWOLSKI, *Sztuka Krakowa*, Kraków 1950; Z. ŚWIECHOWSKI, *Budownictwo romańskie w Polsce. Katalog zabytków*, Wrocław 1963, p. 132; T. LENKIEWICZ, *Wyniki obserwacji wykopów przypadkowych i archeologicznych badań sondażowych na terenie klasztoru norbertanek na Zwierzyńcu w Krakowie*, in: *Zeszyty UJ, Prace Archeologiczne*, fasc. 4 (1962); *Sztuka polska przedromańska i romańska do schyłku XIII wieku*, vol. 1, p. 129, 192-193, vol. 2, p. 722; *Katalog Zabytków Sztuki w Polsce* Seria Nowa, vol. IV, *Miasto Kraków*, part 7, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HEN- OCH-MARENDZIUK, Warszawa 1995.

b) *Crucifix*: From end of the 14th century, polychrome wood, height c. 130 cm, now in the cloister chapel.

The arms of Christ are slightly diagonal in relation to the horizontal beam of the cross. The head of Christ is leaning to the right and his eyes are closed. He has a short beard and long, shoulder-length hair. The anatomical details are scrupulously produced. There are spurts of blood running down from his wounds. A short perizonium formed by a draped strip of cloth is crossed at the front. One of its ends forms a bundle of vertical foldings with the ends flared on the left. His body is ivory, his hair and beard are brown and the perizonium is golden.

Bibliography: *Katalog Zabytków Sztuki w Polsce* Seria Nowa, t. IV, *Miasto Kraków*, cz. 7, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HEN- OCH-MARENDZIUK, Warszawa 1995, p. 27.

c) *Crucifix*: From c. 1500, polychrome wood, height c. 170 cm, presently in the vestibule of the convent church under the northern tower.

The arms of Christ are horizontal. His head is leaning to the right and his eyes are closed. He has a beard and long, shoulder-length hair. The anatomical details such as the tense muscles of his arms, the structure of the ribs and a sunken stomach are scrupulously reproduced. There are spurts of blood running down from his wounds. A thickly draped strip

of cloth forms a short perizonium tied at the front. One of its ends is drawn inside between the thighs. Its right end is flared. His body is ivory covered with bloody stains; his hair and beard are brown and the perizonium is white.

Bibliography: Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, part 7, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENOCH-MARENDZIUK, Warszawa 1995, p. 8.

d) *Statue of "The Resurrected Christ"*: From c. 1380, height 100 cm, polychrome wood, now in the cloister.

A statue of a standing Christ with shortened stubby body proportions, he has a large head which is slightly leaning to the right. His hair is long and parted and his short beard is divided in the middle. His neck is bulky and his feet are enlarged. His right arm is bent at the elbow and held up in the act of blessing. In the left hand, which is slightly extended, there is a cross (added later). His shoulders are covered with a cloak, which reaches the ground at the back. The draped flap of the cloak, which hangs from his right forearm flows from left to right covering his body from the waist to the knees. His torso and shanks are naked. His cloak is red with blue lining and gold trim. His body is ivory and his hair and beard are brown. The wounds on his hands and feet and the lance wound on his right side are bleeding.

Bibliography: E. ŚNIEŻYŃSKA-STOLOT, *O dwóch nieznanach rzeźbach gotyckich*, in: *Biuletyn Historii Sztuki* 34 (1972), fasc. 3-4, p. 252-253; Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, part 7, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENOCH-MARENDZIUK, Warszawa 1995, p. 27.

e) *Panel painting representing "The Virgin with Child"*: From beginning of the 16th century, tempera on wood, c. 90 × 70 cm, now in the nuns' choir.

A semi-statue of Mary slightly turned to the right wearing a dark blue cloak dotted with golden stars with a crimson lining and thick gold trim. In her right hand she is holding an apple. Her eyes are turned to the left. The baby Jesus, clad in a cinnabar garment with a gold trim, rests on her left forearm. His blond head is turned towards Mary. His right arm is held in the act of blessing and the left arm supports a closed red book resting on his lap. Behind the heads of the figures, there are golden halos. The background is gold stamped with stylised acanthus leaves.

Bibliography: Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, part 7, *Zwierzyniec, Nowy Świat, Półwie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENOCH-MARENDZIUK, Warszawa 1995, p. 20.

f) *Gradual*: 1527, perg., lat., pp. 116, 47,5 × 35,5, Cloister's Library and Archive in Kraków-Zwierzyniec (510).

Founded by Abbess Anna Grabowska. Written down by brother Vic-torin, a Dominican from Kraków. On fol. 1v there is a colophon in Polish: *Thy kszągy albo then mszał sp [...] yla panna Anna Grabowska panu Bogu na czesz i na chwałę y yego namyleysey matuchnye pannye Marieyey y Szwyathemu Augustynowi y myley S. Annie Samothrzeczy [...] y ja tesz grzey kaplan brath Victoryn s Krakowa od szwaythey Trójcze zakonu kasnodzeysyego, którím thy kszęgy pyssal.*

Eight figural initials made by the author of the illuminations in the *Collectarium* from the Wawel Cathedral in Kraków:

16r – A – *St. Gregory the Great*

91v – P – *The Nativity*

98r – N – *The Resurrected Christ*

147r – T – *View of the Norbertine nuns' church (?)*

30r – D – *St. John the Baptist*

43v – G – *The Virgin with the Child adored by Brother Wiktoryn and Abbess Anna Grabowska*

165r – C – *St. Anne and the Virgin with the Child adored by Abbess Anna Grabowska*

45v – I – *St. John the Evangelist and St. Augustine venerated by Brother Wiktoryn and Abbess Anna Grabowska*

Numerous pictorial leafy initials with tendrils protruding onto the margins.

Bibliography: W. ŁUSZCZKIEWICZ, *Romański portal XIII wieku w kościele klasztornym na Zwierzyńcu*, p. 7; S. TOMKOWICZ, *Powiat krakowski*, in: *Teka Głona Konserwatorów Galicji Zachodniej*, vol. 2, Kraków 1906, p. 314; L. LEP-SZY, *Miniaturzyści dominikańscy*, in: *Rocznik Krakowski* 20 (1926), p. 124; B. MİODOŃSKA, *Malarstwo miniaturowe*, in: *Sztuka w Krakowie w latach 1350-1550*, Kraków 1964; IDEM, *Małopolskie malarstwo książkowe 1320-1540*, Warszawa 1993.

g) *Antiphonarium*: First half of the 16th century, perg., lat., Cloister's Library and Archive in Kraków-Zwierzyniec (509).

One figural initial: O – *St. Anthony of Padua with the Child*.

Numerous pictorial initials with tendrils protruding onto the margins.

Bibliography: Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, part 7, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENoch-MARENDZIUK, Warszawa 1995, p. 45.

h) *Antiphonarium*: First half of the 16th century, perg., lat., pp. 254, Cloister's Library and Archive in Kraków-Zwierzyniec (510).

Four figural initials:

19r – E – *The Annunciation*

57r – U – *The Nativity*

185v – S – *The Resurrected Christ*

229v – S – *Christ as a Man of Sorrows*

Numerous pictorial initials with tendrils protruding onto the margins.

Bibliography: Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, vol. 7, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENoch-MARENDZIUK, Warszawa 1995, p. 45.

7. Krzyżanowice – nuns' cloister of BVM

A house of the abbey in Ołbin. The cloister was founded by Jaxa c. mid 12th century (it would have been a house of the abbey of Kościelna Wieś). Before 1241 it was intended for men, in 1247 Duke Bolesław Wstydlivy added a nunnery and was recorded in the documents as the donor. In 1415, the Norbertine nuns were relocated to Busko. The Norbertine canons remained in Krzyżanowice. The convent was suppressed in 1810.

a) *Church*: The medieval complex is non-existent. The monastic buildings from the first half of the 17th century were pulled down in 1840. The church dates to the beginning of the 17th century (consecrated in 1626) and burned in 1782. The contemporary church of St. Tekla, which is classical style, was constructed between 1786-89 according to the project of Stanisław Zawadzki founded by Hugo Kołłątaj.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 415-416; M. DERWICH, *Prämonstratenserorden*, pp. 336-337; T. SZYDŁOWSKI, *Pomniki architektury piastowskiej we województwach krakowskim i kieleckim*, Kraków 1928, p. 47; J. ZDANOWSKI, *Kościół p.w. św. Tekli i były klasztor norbertanek w Krzyżanowicach pod Pińczowem*, in: *Nasza Przeszłość* 17 (1963), pp. 103-121; *Sztuka polska przedromańska i romańska do schyłku XIII wieku*, vol. 1, pp. 128-129.

b) *Gradual*: 1343 (written), c. 1410 (illuminated), perg., lat., pp. 282, Cloister's Library in Imbramowice (RM3).

On fol. 4 a Latin inscription: *Anno Domini millesimo trecentesimo tercio finitus est liber iste per manus fratris Wilrici ad honorem omnipotentis Dei et beati Dominici confessoris pro conventu et sororibus sancte monialium in Crischanewicz ordinis.*

Four preserved *figural initials* decorated with tailpieces:

11r – P(uer natus est) – *Prophet*

94r – S(piritus Domini) – *Praying Virgin*

97v – B(enedicta sit) – *Blessing Christ*

63v – T(erribilis est) – Unidentified man with *vexillum*:

Two cut out initials:

1v – A(d te levavi)

78v – R(esurrexi)

Bibliography: A. PALIŃSKA, *Graduał norbertanek z Krzyżanowic*, hasło katalogowe, mpis w Pracowni Sztuki Średniowiecznej IS PAN w Warszawie; B. MIODOŃSKA, *Małopolskie malarstwo książkowe 1320-1540*, Warszawa 1993.

8. Płock – nuns cloister of BVM and St. Mary Magdalene

The Norbertine nuns were invited by Bishop Gedko between 1206-1215. Their arrival resulted in the change of the dedication of the church from BVM to St. Mary Magdalene. The dedication stems from the parish church in Promna by the river Pilica, where the convent was temporarily lodged until 1239. It was suppressed in 1819.

a) *Church*: (primary magnate with the dedication to BVM) – medieval building does not exist.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 419-420; M. DERWICH, *Prämonstratenserorden*, pp. 337-338; M. STAWSKI, *Początki klasztoru norbertanek w Płocku*, in: *Premonstratensi na ziemiach polskich w średniowieczu i epoce nowożytnej*, ed. J. RAJMAN (Annales Academiae Paedagogicae Cracoviensis 40 – Studia Historica V), Kraków 2007, pp. 36-51; D. STASZEWSKI, *Dawne kościoły płockie*, Płock 1912; A. J. NOWOWIEJSKI, *Płock. Monografia historyczna napisana podczas wojny wszechświatowej i wydrukowana r. 1917*, Płock 1917, p. 516-519; K. ASKANAS, *Sztuka płocka*, Płock 1974, p. 78, 107.

b) *Antiphonarium*: Second half of the 15th century, perg., lat., pp. 405, Norbertine Nun's Library in Zwierzyniec in Kraków (504).

Four *figural initials*:

1 – D – *St. Augustine*

132 – S – *St. Barbara*

148 – O – *The Dormition of the Virgin*

189 – N – *St. Anne and the Virgin with the Child*

Calligraphic initials with filigree and painted initials with the motif of leaves.

Bibliography: Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, part VII, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENOCH-MARENDZIUK, Warszawa 1995, p. 45.

c) *Antiphonarium*: Second half of the 15th century, perg., lat., Norbertine Nun's Library in Zwierzyniec in Kraków (505).

Three figural initials:

2 –A – *Praying Norbertine canon*

71 –C – *The Nativity*

269 –S – *The Resurrected Christ*

Calligraphic initials with filigree and painted initials with the motif of leaves with tendrils protruding onto the margins.

Bibliography: Katalog Zabytków Sztuki w Polsce Seria Nowa, vol. IV, *Miasto Kraków*, part VII, *Zwierzyniec, Nowy Świat, Półwsie Zwierzynieckie. Kościoły i klasztory*, ed. by J. DARANOWSKA-ŁUKASZEWSKA, R. HENOCH-MARENDZIUK, Warszawa 1995, p. 45.

9. Strzelno – nuns' cloister of BVM and Holy Trinity

Norbertine nuns moved from the double monastery in Kościelna Wieś c. 1180. It was founded by Piotr Wszebrowicz and is a daughter house of St. Vincent in Wrocław. It was suppressed in 1838.

a) *Holy Trinity church*: From the end of the 12th century, square stone masonry with the utilization of brick in the upper parts of the wall, stone sculpture decorations from sandstone.

It is a three-aisled, three-bayed columned basilica with a transept and a separated rectangular chancel closed by an apse. At its sides, there are rectangular chapels – annexes, communicated with the chancel by a double arcade resting on a column and with the wings of the transept by high passages closed with a semicircular arch. There are two narrow apses adjoining the eastern elevation of the transept. Between the transept and the annex there are remnants of the round towers. The façade initially had two towers with a gallery in between. The nave was originally covered with a ceiling.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 420-423; D. KARCZEWSKI, *Dzieje klasztoru norbertanek w Strzelnie do początku XVI w.*, Inowrocław 2001; M. DERWICH, *Prämonstratenserorden*, pp. 339-341; J. ŁEPKOWSKI, *O zabytkach Kruszwicy, Gniezna i Krakowa oraz Trzemeszna, Rogoźna, Kcyni, Dobieszewka, Gołańczy, Żnina, Gąsawy, Pakości, Kościelca, Inowrocławia, Strzelna i Mogilna*, Kraków 1866, pp. 177-185; W. ŁUSZCZKIEWICZ, *Kościoty i rzeźby duninowskie w Strzelnie na Kujawach. Przyczynek do dziejów sztuki XII wieku*, in: *Pamiętnik Akademii Umiejętności w Krakowie* 3 (1876), pp. 89-116; I. CZECHOWSKI, *Historia kościołów strzelińskich*, Strzelno 1929; J. KOHTE, *Verzeichnis der Kunstdenkmäler der Provinz Posen*, vol. 4, Berlin 1898, pp. 47-56; M. GUMOWSKI, *Starsze bazyliki romańskie w Polsce średniowiecznej*, in: *Przegląd Powszechny* 44 (1927), pp. 158-161; M. WALICKI, *Romańskie budowle Strzelna w świetle ostatnich badań*, „Ziemia”, vol. 22, 1932, pp. 12-14; IDEM, *Budowle Strzelna na tle sztuki romańskiej w Polsce*, in: *Biuletyn Historii Sztuki i Kultury* 1 (1932/33), pp. 21-24; J. LEPIARCZYK, *Architektura*, in: *Historia sztuki polskiej*, ed. by T. DOBROWOLSKI, vol. 1. *Sztuka średniowieczna*, Kraków 1962, pp. 65-66; Z. ŚWIECHOWSKI, *Budownictwo romańskie w Polsce*, pp. 252-261; IDEM, *Budownictwo polskich klasztorów i kolegiat XII wieku na tle problemów architektury środkowo – zachodniej Europy w dobie sporu o inwestyturę*, in: *Sztuka i historia. Księga pamiątkowa ku czci prof. Michała Walickiego*, Warszawa 1966, pp. 30-38; J. ZACHWATOWICZ, *Architektura*, in: *Sztuka Polska przedromańska i romańska do schyłku XIII wieku*, vol. 1, pp. 129-139; Z. ŚWIECHOWSKI, *Strzelno romańskie*, in: *Strzelno romańskie. Zbiór studiów*, Strzelno 1972, p. 24; K. JÓZEFOWICZÓWNA, *Trzy romańskie klasztory. Strzelno*, in: *Studia z dziejów ziemi mogileńskiej*, ed. by C. ŁUCZAK, Poznań 1978, pp. 241-265; Z. ŚWIECHOWSKI, *Sztuka romańska w Polsce*, Warszawa 1982, pp. 27-28; J. CHUDZIAKOWA, *Zespół architektury romańskiej w Strzelnie w świetle najnowszych badań*, in: *Acta Universitatis Nicolai Copernici, Archeologia XIII* (1990), fasc. 184, pp. 5-27; Z. ŚWIECHOWSKI, *Architektura romańska w Polsce*, pp. 233-239.

b) *Four columns between the naves*: 4th quarter of the 12th century, height 4 m, Ø 62 cm, two with shafts decorated with figurative elements.

See Joanna SZCZĘSNA, *The Architectural Sculpture in the Former Norbertine Churches in Wrocław-Ołbin and in Strzelno in the Romanesque Period*, in: *AnPraem* 2009.

c) *Column in the St. Barbara chapel*: 4th quarter of the 12th century, it is not known where it was initially placed; it was reused to support the gothic vault, height 285 cm, Ø 28 cm.

The shaft is decorated with the motif of palmette tendril arranged into vertical strips, the bell-shaped capital with floral decoration and the base with attic angle spur.

Bibliography: Z. ŚWIECHOWSKI, *Sztuka romańska w Polsce*, in: *Dzieje sztuki w Polsce*, vol. 1, Warszawa 1990; IDEM, *Strzelno romańskie*, pp. 19-20; IDEM, *Studia nad rzeźbą w Strzelnie*, in: *Rocznik Historii Sztuki* 8 (1970), pp. 71-116; IDEM, *Strzelno. Rzeźba romańska*, Strzelno 1987.

d) *Sculpted board with representation of "The Virgin with Child surrounded with medallions with representations of Prophets"*: 4th quarter of the 12th century, sandstone, 105 × 62 cm, now in the lapidary.

The board has the shape of a standing rectangle ending with a semi-circle. In the center, in the square niche with a triangular upper closure, there is a standing figure of Mary with lengthened proportions. Mary is dressed in a long tight fitting dress. The child sits on her right forearm wearing an ankle length garment. Left hand of little Jesus touches Mary's left hand. The representation looks like byzantine *Hodegetria*. At the bottom on both sides of the central figure, there are niches with semicircular closures. In those niches, we can observe full figures of men. Above the central niche with the figure of Mary, there are nine evenly spaced medallions. In those medallions, there are busts of men holding a scroll. The surface of the board is destroyed. The details of the representation are indecipherable.

Bibliography: Z. ŚWIECHOWSKI, *Strzelno romańskie*, p. 22; IDEM, *Strzelno. Rzeźba romańska*, Strzelno 1987; IDEM, *Sztuka romańska w Polsce*, in: *Dzieje sztuki w Polsce*, vol. 1, Warszawa 1990; IDEM, *Nieznane rzeźby romańskie w Strzelnie*, in: *Acta Universitatis Nicolai Copernici, Archeologia* XIII (1990), fasc. 184, pp. 41-62.

e) *Bipartite board with scenes of "The Deposition from the Cross" and "The Mourning"*: 4th quarter of the 12th century, sandstone, 135 × 68 cm, now in the lapidary.

The board is extensively damaged. In the upper part we see an outline of a standing figure on the left and two pairs of legs in the center. In the lower part there is a silhouette of a prone figure whose head is turned to the right. Two other figures are leaning over.

Bibliography: Z. ŚWIECHOWSKI, *Nieznane rzeźby romańskie w Strzelnie*, pp. 41-62.

f) *Tympanum with "The Annunciation" scene*: 4th quarter of the 12th century, sandstone, 104 × 54 cm, now in the lapidary.

See Joanna SZCZĘSNA, *The Architectural Sculpture in the Former Norbertine Churches in Wrocław-Ołbin and in Strzelno in the Romanesque Period*, in: *AnPraem* 2009.

g) *Tympanum with the foundation scene*: End of the 12th century, sandstone, 144 × 72 cm, now in the southern entrance to the St. Barbara chapel.

See Joanna SZCZĘSNA, *The Architectural Sculpture in the Former Norbertine Churches in Wrocław-Ołbin and in Strzelno in the Romanesque Period*, in: AnPraem 2009.

h) *Tympanum of the northern portal*: c. 1216, sandstone, 145 × 182,5 cm, *in situ*.

See Joanna SZCZĘSNA, *The Architectural Sculpture in the Former Norbertine Churches in Wrocław-Ołbin and in Strzelno in the Romanesque Period*, in: AnPraem 2009.

i) *Crucifix*: 3rd quarter of the 14th century, polychrome wood, height c. 190 cm, now in the altarpiece from 1743 in the northern part of the transept.

Christ is wearing a knee-length perizonium tied on the right. His hands are held high diagonally in relation to the horizontal beam of the cross; his legs are straight and his feet are crossed. The ribs and the sternum are marked with horizontal stripes. His head is leaning slightly to the right; his eyes are half-closed and his mouth is half-open.

Bibliography: A. J. D. KRASZEWSKI, *Życie świętych y w nadziei świętobliwości zeszytów sług boskich Zakonu Premonstratenskiego... złożone... obiaśnione... podane*, Warszawa 1752, p. 351; I. CZECHOWSKI, *Historia kościołów strzeleńskich*, Strzelno 1929; pp. 40-43 and 59; BIAŁŁOWICZ-KRYGIEROWA Z., *Zabytki Mogilna, Trzemeszna, Strzelna i okolic od gotyku po barok*, in: *Studia z dziejów ziemi mogileńskiej*, ed. by C. ŁUCZAK, Poznań 1978, pp. 317-363; Katalog Zabytków Sztuki w Polsce, vol. 11, *Dawne województwo bydgoskie*, fasc. 10, *Mogilno, Strzelno, Trzemeszno i okolice*, ed. by Z. BIAŁŁOWICZ-KRYGIEROWA, Warszawa 1982, p. 75; T. CHRZANOWSKI, *Sztuka w Polsce Piastów i Jagiellonów. Zarys dziejów*, Warszawa 1993, p. 255; Z. KRZYMUSKA-FAFIUS, *Rola zakonów w rozwoju rzeźby zachodniopomorskiej w okresie od połowy XIV do połowy XV wieku*, in: *Sztuka około 1400. Materiały sesji Stowarzyszenia Historyków Sztuki*. Poznań, listopad 1995, vol. 1, Warszawa 1996, p. 277, 297; A. WYSOCKA, *Ołtarz relikwiarzowy p.w. Św. Krzyża w kościele p.w. Świętej Trójcy w Strzelnie*, in: *Materiały do Dziejów Kultury i Sztuki Bydgoszczy i Regionu*, (2000), fasc. 5, pp. 126-135.

j) *Statue of "The Virgin with Child"*: End of the 15th century, polychrome wood, height 120 cm, now in the altarpiece from 1743 in the St. Restitut chapel.

Mary, wearing a crown, is shown from the front; the naked child is resting on her right forearm, also with crown and holding an apple. She is

wearing a red dress and a golden cloak with an azure lining fastened in front. One of the flaps, which is hanging over her left arm, forms two clearly outlined deep folds at the front of the figure. Her complexion is ivory and her hair is brown.

Bibliography: Z. BIAŁŁOWICZ-KRYGIEROWA, *Zabytki Mogilna, Trzemeszna, Strzelna i okolic od gotyku po barok*, in: *Studia z dziejów ziemi mogileńskiej*, ed. by C. ŁUCZAK, Poznań 1978, pp. 348-349.

k) *Part of the fresco with a representation of "The Last Judgement"*: Main apse, 15th century.

The painting, the upper part of which is preserved, occupies the inner part of the conch. In the salvaged part, in the center, we see the head of Christ surrounded by a halo. A diagonal sword and a three-flowered lily protrude from the mouth of Christ. Above, there are irregular forms of overlapping clouds. At the sides of Christ the Judge, there are representations of the *Arma Christi* – a cross on the right and the reed with the sponge on the left. Next to the cross, we can see a fragment of a wing. The dominant colors are the shades of blue with elements of beige in the halo and brown in the sections of Christ's hair and in the cross. The colors are whitened, pastel and toned down with grey. Dark contour reveals the figures.

Bibliography: J. SZCZĘSNA, *Nowoodkryty fresk z przedstawieniem Sądu Ostatecznego w kościele ponorbertańskim Świętej Trójcy w Strzelnie*, in: *Roczniki Humanistyczne* 53 (2005), fasc. 4, pp. 303-306.

l) *The Round church of St. Procopius*: From end of the 12th century; granite square stone and the stone sculpture decorations are of sandstone.

It is a rotunda with a square chancel and a horseshoe-shaped western tower with a gallery. Next to the northern section of the nave, there are two apses. The vaulting on the transverse arches with a rectangular cross-section is dome-shaped in the nave and groined in the chancel. There is a portal in the southern wall of the nave. The windows and the shallow niches in the walls of the chancel have semicircular closures.

Bibliography: J. ŁEPKOWSKI, *O zabytkach Kruszwicy, Gniezna i Krakowa oraz Trzemeszna, Rogoźna, Kcyni, Dobieszewka, Gołańczy, Żnina, Gąsawy, Pakości, Kościelca, Inowrocławia, Strzelna i Mogilna*, Kraków 1866, p. 181; W. ŁUSZCZKIEWICZ, *Kościoty i rzeźby duninowskie w Strzelnie na Kujawach. Przyczynek do dziejów sztuki XII wieku*, in: *Pamiętnik Akademii Umiejętności w Krakowie* 3 (1876), pp. 96-104; I. CZECHOWSKI, *Historia kościołów strzeleńskich*, Strzelno

1929; J. KOHTE, *Verzeichnis der Kunstdenkmaler der Provinz Posen*, vol. 4, Berlin 1898, pp. 47-56; N. PAJZDERSKI, *Konserwacja kościołów w Strzelnie oraz uregulowanie ich otoczenia*, in: *Ochrona Zabytków Sztuki* (1930/31), pp. 155-159; A. HOLAS, *Architektura kościoła św. Prokopa w Strzelnie*, in: *Strzelno romańskie. Zbiór studiów*, Strzelno 1972, pp. 25-32; M. WALICKI, *Romańskie budowle Strzelna w świetle ostatnich badań*, in: *Ziemia 22* (1932), pp. 12-14; IDEM, *Budowle Strzelna na tle sztuki romańskiej w Polsce*, in: *Biuletyn Historii Sztuki i Kultury 1* (1932/3), pp. 21-24; J. LEPIARCZYK, *Architektura*, in: *Historia sztuki polskiej*, ed. by T. DOBROWOLSKI, vol. 1. *Sztuka średniowieczna*, Kraków 1962, pp. 65-66; Z. ŚWIECHOWSKI, *Budownictwo romańskie w Polsce. Katalog zabytków*, pp. 252-261; J. ZACHWATOWICZ, *Architektura*, in: *Sztuka Polska przedromańska i romańska do schyłku XIII wieku*, vol. 1, Warszawa 1971, pp. 129-139; Z. ŚWIECHOWSKI, *Strzelno romańskie*, p. 24; IDEM, *Sztuka romańska w Polsce*, Warszawa 1982, pp. 27-28; J. CHUDZIAKOWA, *Zespół architektury romańskiej w Strzelnie w świetle najnowszych badań*, pp. 5-27; Z. ŚWIECHOWSKI, *Architektura romańska w Polsce*, pp. 233-239.

m) *Tympanum with the foundation scene*: 4th quarter of the 12th century, sandstone, 143 × 73 cm, destroyed during the Second World War; a plaster cast is on the northern wall of the chancel; the original head of Christ is in the National Museum in Poznań.

See Joanna SZCZĘSNA, *The Architectural Sculpture in the Former Norbertine Churches in Wrocław-Ołbin and in Strzelno in the Romanesque Period*, in: *AnPraem* 2009.

n) *Part of the sepulchral board*: 4th quarter of the 12th century, found in the church, now in the lapidary.

In the preserved part, we can see the head of a man in a semicircular arcade. Above the arches, at the sides there are some representations of angels shown symmetrically (on the right the figure is unclear) in the $\frac{3}{4}$ convention. They are facing the center holding a banner in their outstretched arms. A man's head and hands lean over from behind the axis.

Bibliography: M. WALICKI, *Dekoracja architektury i jej wystrój artystyczny*, in: *Sztuka polska przedromańska i romańska do schyłku XIII wieku*, ed. by M. WALICKI, vol. 1, Warszawa 1971, p. 233; Z. ŚWIECHOWSKI, *Sztuka romańska w Polsce*, Warszawa 1982, p. 28.

10. Witów – men's abbey of St. Margaret

The monastery was founded by Wit from Chotel in 1176. It was affiliated to the convent at the beginning of the 12th century (?); in about 1190, a branch for the

nuns in Busko was created. Until 1240 it was a double monastery (account of the slaughter of the nuns from Witów during the Tatar invasion). After 1241, only the canons remained in Witów and rebuilt the monastery. It was suppressed in 1819.

a) *Church*: There are no sources which would allow for the reconstruction of its form. There was no architectural or archeological research, which would make it possible to hypothetically determine the type and the size of the building. Only on the basis of the written sources which talk about the "old-fashioned" and "low" church and about small, narrow windows can we deduce that until the second half of the 18th century the Norbertine church was a Romanesque structure, most probably made of stone. We infer this from the subsequent use of the different sizes of square sandstone blocks in the walls of the towers at the front and in the attic walls between the apses.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 423-424; M. KĘDZIERSKA, *Założenie klasztoru w Witowie i jego fundator*, in: *Scripta minora* 1, ed. B. LAPIS, Poznań 1996, pp. 109-126; M. DERWICH, *Prämonstratenserorden*, pp. 341-342; A. J. D. KRASZEWSKI, *Życie świętych y w nadziei świętobliwości zeszytych sług boskich Zakonu Premonstratenskiego... złożone... objaśnione... podane*, part. 2, Warszawa 1752, p. 320; M. WALICKI, J. ZACHWATOWICZ, *Sprawozdanie z poszukiwań na terenie województwa łódzkiego i kieleckiego*, in: *Biuletyn Historii Sztuki i Kultury* 1, (1932/33), p. 108; K. GŁOWACKI, *Kościół św. Małgorzaty i dawny klasztor norbertanów w Witowie*, Piotrków Trybunalski 1984; IDEM, *Kościół norbertanów w Witowie jako wzorzec typu architektonicznego*, in: *Kwartalnik Architektury i Urbanistyki* 22 (1977), fasc. 2, pp. 103-113.

b) *The gate tower*: The remnant of the gothic fortifications erected by Abbot Martin Albaris around 1470. It is a gothic tower which was rebuilt. It is square with the dimensions 5,5 × 6,5 m with four corner buttresses half the size of the wall. Built with brick, in its lower part there is a gothic bond of the glazed bricks. The furrow edges of the portcullis, the windows and the corners were made partly of square stone. On the lowest floor above the ground, there is an ogive passage with a ribbed vault. In the southern wall, there is a niche with furrows where the portcullis with a triple-arcaded machicoulis was set.

Bibliography: A. J. D. KRASZEWSKI, *Życie świętych y w nadziei świętobliwości zeszytych sług boskich Zakonu Premonstratenskiego... złożone... objaśnione... podane*, part. 2, Warszawa 1752, p. 274; M. WITANOWSKI RAWITA, *Brama opactwa witowskiego – zabytek architektury wojennej XV wieku*, in: *Ziemia* 17 (1932), pp. 15-17; M. WALICKI, J. ZACHWATOWICZ, *Sprawozdanie z poszukiwań na terenie województwa łódzkiego i kieleckiego*, in: *Biuletyn Historii Sztuki i Kultury* 1 (1932/33), p. 109; *Zabytki Sztuki w Polsce. Inwentarz topograficzny*,

vol. IV, *Powiat piotrkowski, województwo łódzkie*, Warszawa 1950, pp. 295-296; K. GŁOWACKI, *Kościół św. Małgorzaty i dawny klasztor norbertanów w Witowie*, Piotrków Trybunalski 1984.

c) *Sepulchral board of abbot Marcin Albaris*: c. 1480, sandstone, 85 × 163 cm, after restoration (2006) standing in the wall in vertical position.

The deceased is dressed in a pontifical vestment and shown from the front. He is holding a pastoral staff in his left hand and his right hand is raised in a gesture of blessing. Along the longer sides of the board, we see a gothic minuscule inscription; the wording is indecipherable.

Bibliography: *Zabytki Sztuki w Polsce. Inwentarz topograficzny*, vol. IV, *Powiat piotrkowski, województwo łódzkie*, Warszawa 1950, p. 29; K. GŁOWACKI, *Kościół św. Małgorzaty i dawny klasztor norbertanów w Witowie*, Piotrków Trybunalski 1984, p. 147; G. GOGOL, *Odnowione gotyckie epitafia w kościele witowskim*, in: *Niedziela Łódzka* 1 (2006).

d) *Sepulchral board of abbot Maciej Turobiński*: Beginning of the 16th century, sandstone, 83 × 168 cm, after restoration (2006) standing in the wall in vertical position.

The deceased is dressed in a pontifical vestment. He is stout and shown from the front. He is holding a pastoral staff in his left hand and his right hand is raised in a gesture of blessing. On his head, there is a mitre with a floral ornament. The board is damaged.

Bibliography: *Zabytki Sztuki w Polsce. Inwentarz topograficzny*, vol. IV, *Powiat piotrkowski, województwo łódzkie*, Warszawa 1950, p. 291; K. GŁOWACKI, *Kościół św. Małgorzaty i dawny klasztor norbertanów w Witowie*, Piotrków Trybunalski 1984, p. 147; G. GOGOL, *Odnowione gotyckie epitafia w kościele witowskim*, in: *Niedziela Łódzka* 1 (2006).

e) *Statue of "The Resurrected Christ"*: c. 1500; height 88 cm, polychrome wood. Presently in the former Norbertine church in Witów.

The figure is of a standing Christ with a slender body. He has an oblong face, high forehead, long shoulder-length hair and a beard. On his head there is a crown consisting of seven rays. He is holding up the flap of his cloak with his left hand. His arm is bent at the elbow. In his hand, there is a banner on a long staff. His right hand is upraised in a gesture of blessing. He is covered with a draped cloak fastened under his chin and at the waist; his torso and left shank are naked. His body has a natural color; His hair and beard are brown. The cloak is orange with an azure lining and a thick gold trim.

Bibliography: *Zabytki Sztuki w Polsce. Inwentarz topograficzny*, vol. IV, Powiat piotrkowski, województwo łódzkie, Warszawa 1950, pp. 290-291; K. GŁOWACKI, *Kościół św. Małgorzaty i dawny klasztor norbertanów w Witowie*, Piotrków Trybunalski 1984, p. 150.

f) *Triptych of "St. Stanislaus"*: 1585, tempera on wood, the central part 78 × 149 cm, each wing's panel 41 × 50 cm, the predella 150 × 43 cm; after the Second World War it was in St. Martin's church in Witów. It is once again in the former Norbertine church, in the east corner of the north aisle.

The triptych consists of the central section in the Renaissance frame, two bilateral three-quartered panels and a predella. In the central panel there is a painting of St. Stanislaus from the 18th century. On the obverse of the lateral panels there are three scenes from the legend of St. Stanislaus on the left. On the right there are scenes representing the martyrdom of the saints: from the top an unknown bishop (Adalbert?), St. Erasmus and St. Andrew. On the reverse on the left: the meeting between St. Barbara and her father, the flagellation of St. Barbara, St. Margaret with a dragon. On the right: the martyrdom of St. Agatha, the martyrdom of an unknown saint immersed by the torturers in a wooden vat and the decapitation of St. Katharine. All the scenes have a landscape as their background. On the predella Christ is in the center; to his left there are the five Wise Virgins and to his right the five Foolish Virgins. The background is gold with a floral motif. The dominant colors are warm russet, red, pink and green.

The altar was signed IGS at the front and dated 1585. On the back of the predella, there is the inscription: *Joannes a Sambor Fecit / A.D. Gracos. 1585.*

Bibliography: *Zabytki Sztuki w Polsce. Inwentarz topograficzny*, vol. IV, Powiat piotrkowski, województwo łódzkie, Warszawa 1950, pp. 301-302; H. RUDNIEWSKA, *Dokumentacja konserwatorska tryptyku [of St. Stanislaus of Szczepanów] z kościoła św. Marcina w Witowie*, Pracownia Konserwacji Zabytków, Warszawa 1964, mpis; K. GŁOWACKI, *Kościół św. Małgorzaty i dawny klasztor norbertanów w Witowie*, Piotrków Trybunalski 1984, pp. 150-151.

11. Wrocław-Ołbin (Breslau-Elbing) – men's abbey of BVM and St. Vincent

Norbertine canons moved from Kościelna Wieś after 1180. In 1529, the buildings of the abbey were taken apart and the canons moved to the former Franciscan monastery of St. Jacob inside the city of Wrocław. It was suppressed in 1810.

a) *Architectural complex: familia ecclesiae* – the church of St. Vincent, the church of St. Michael, rotunda with the tower – taken over from the Benedictines. The abbey, due to a decision of the City Council, was razed in 1529. Its form is known only from iconography (the oldest print from 1562). The church of St. Vincent was reconstructed as a triple-aisled basilica without a transept. It had a square tower on the axis of the nave, an atrium, and a triple-aisled porch in the west. The two cubic capitals of the columns, which were between the aisles, are the remains of the architectural elements that have been preserved.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 403-407; H. GRÜGER, *Schlesisches Klosterbuch*. Breslau, St. Vinzenz. Benediktiner-, dann Prämonstratenserabtei, in: *Jahrbuch der schlesischen Friedrich-Wilhelms-Universität zu Breslau* 24 (1983) 67-96; M. DERWICH, *Prämonstratenserorden*, pp. 342-343; M. MORELowski, *Studia nad architekturą i rzeźbą na wrocławskim Ołbinie XII w.*, in: *Sprawozdania Wrocławskiego Towarzystwa Naukowego*, Seria A, 7 (1952), ed. 1956, dod. 1, pp. 1-51; *Sztuka polska przedromańska i romańska do schyłku XIII wieku*, ed. by M. WALICKI, Warszawa 1971, vol. 1.

b) *Ołbin portal*: End of the 12th century, sandstone, since 1546 in southern wall of St. Maria Magdalena church in Wrocław.

See Joanna SZCZESNA, *The Architectural Sculpture in the Former Norbertine Churches in Wrocław-Ołbin and in Strzelno in the Romanesque Period*, in: *AnPraem* 2009.

c) *Two-sided tympanum*: End of the 12th century, sandstone, 100 × 210 cm, now in The National Museum in Wrocław.

The board has the shape of a semicircle with bilateral bas-relief. On the obverse there is a scene of *The Deposition from the Cross*. There are two figures on both sides of the cross with Christ. On the left, Mary is holding a veil to her face and a man on a stool is leaning slightly towards the cross. On the right is St. John the Evangelist and a man climbing a ladder that is placed against the arm of the cross. At the top, above the horizontal beam of the cross, there are two angels. In the corners, there are scenes of *The Descent into Hell* (?) on the right and *The Reception of the Good Thief into Heaven* (?) on the left. The bas-relief is significantly damaged and the details are indecipherable. On the reverse is *The Dormition of Mary*. On the axis there is a bed in which Mary is covered with a long cloak. On each side there are six figures of apostles. Their heads are held up and their eyes are gazing at Christ with the soul of Mary shown as an infant hovering above the bed. At the top, on each side, in the spheres marked by the arches there are angelic choirs.

Bibliography: H. LUTSCH, *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, vol. 1, *Die Stadt Breslau*, Breslau 1886, pp. 79-82; C. BUCHWALD, *Reste des Vinzenzklosters bei Breslau*, in: *Schlesiens Vorzeit in Bild und Schrift*, NF 1 (1900), pp. 69-72; M. SEMRAU, *Zu den Resten des Vinzenzklosters bei Breslau*, in: *Schlesiens Vorzeit in Bild und Schrift*, NF 2 (1902), pp. 70-72; D. FREY, *Die Kunst im Mittelalter*, in: *Geschichte Schlesiens*, vol. 1, Breslau 1938, pp. 442-443; H. TINTELNOT, *Die mittelalterliche Baukunst Schlesiens*, Kitzingen 1951; Z. ŚWIECHOWSKI, *Architektura na Śląsku do połowy XIII wieku*, Warszawa 1955, pp. 26-28; M. MOREŁOWSKI, *Studia nad architekturą i rzeźbą na wrocławskim Ołbinie XII w.*, pp. 1-51; IDEM, *Pochodzenie artystów ołbińskiego portalu romańskiego u Marii Magdaleny we Wrocławiu*, in: *Sprawozdania Wrocławskiego Towarzystwa Naukowego*, Seria A, 11 (1956), ed. 1959, pp. 22-30; *Sztuka polska przedromańska i romańska do schyłku XIII wieku*, vol. 1, pp. 207-208.

d) *Epitaph of Abbot Jacob Pauliński with a depiction of "Christ bidding farewell to Mary"*: c. 1520, tempera and oil on wood, 113 × 83 cm, The National Museum in Wrocław.

In the center there is the figure of a standing Christ in an ochre cloak facing Mary in an azure cloak. Christ's left hand is held in a gesture of blessing and his right hand is extended towards Mary. Mary's left hand is raised to her head. The scene is flanked by groups of four apostles on the right and on the left. At the feet of Mary there is a kneeling canon turned to the right with his hands held in the gesture of prayer. He is wearing a white rochet and an almutium fringed with tassels. Next to him on the axis of the painting, there are representations of the abbot's insignia – the pastoral staff and the miter. In the background, in the center there is a scene of *The Crucifixion* with Mary and John the Evangelist in front of a vast landscape with some architectural elements. The upper corners are filled with gold floral decoration.

Bibliography: *Schlesisches Museum der Bildenden Künste: Katalog der Gemälde und Skulpturen*, 6th ed., Breslau 1926, p. 89; G. MEINERT, *Das Auftreten der Renaissance in Breslau*, Breslau 1935, pp. 47-50; IDEM, *Ein Schlesischer Bildhauer und Maler der Spätgotik*, in: *Jahrbuch der Preussischen Kunstsammlungen* 40 (1939), p. 235; B. STEINBORN, *Malarstwo śląskie 1520-1620. Katalog wystawy Muzeum Śląskie we Wrocławiu grudzień 1966 – marzec 1967*, Wrocław 1966, p. 37, nr I; IDEM, *Malowane epitafia mieszczkańskie na Śląsku 1520-1620*, in: *Rocznik Sztuki Śląskiej* 6 (1967), pp. 73-74; T. DOBRZENIECKI, *Scena w Betanii. Ze studiów nad ikonografią sztuki polskiej w XVI wieku*, in: *Ze studiów nad sztuką XVI wieku na Śląsku i w krajach sąsiednich*, Wrocław 1968, p. 105; IDEM, *Malarstwo tablicowe. Katalog zbiorów. Muzeum Narodowe w Warszawie*, Warszawa 1972, pp. 282-283, nr 101; A. ZIOMECKA, *Śląskie malarstwo gotyckie. Muzeum Narodowe we Wrocławiu*, Wrocław 1986, pp. 90-92, nr 33; R. KACZMAREK, J. WITKOWSKI, *Gotyckie*

epitafia obrazowe na Śląsku, in: *Sztuki plastyczne na Średniowiecznym Śląsku. Studia i Materiały*, II, III, Wrocław 1990, part 1, p. 151, part 2, p. 109; B. GULDAN-KLAMECKA, A. ZIOMECKA, *Sztuka na Śląsku XII – XVI w. Katalog Zbiorów Muzeum Narodowego we Wrocławiu*, Wrocław 2003, pp. 192-194.

e) *Gradual*: 1319, lat., perg., pap., pp. 197, Wrocław, University Library (IF 385).

On fol. 1r colophon: *A. D. 1319 comparatus est liber iste in honorem s. Marie s. que Vincencij et omnium sanctorum sub domino abbate Johanne Saxone et sub priore domino Johanne de Novo Foro, scriptus autem et completus per manus Johannis dicti de Minden.*

Numerous filigree initials.

Bibliography: E. KLOSS, *Das Breslauer Evangelistar R 509 und die Entwicklung der Filigraninitiale*, in: *Jahrbuch für Kunstwissenschaft* (1928), pp. 192-205; A. KARŁOWSKA-KAMZOWA, *Malarstwo śląskie 1250-1450*, Wrocław-Warszawa-Kraków-Gdańsk 1979.

f) *Missal*: c. 1340-1350, lat., perg., pp. 281. From the Olbin monastery it was brought to the collegiate church of St. Nicholas in Otmuchów in 1386 and then in 1477 to the collegiate church of St. John in Nysa; after the year 1650 it was moved to the collegiate church of St. Jacob in Nysa. Presently: Wrocław, University Library (IF 358).

Whole-page miniature:

Crucifixion with Mary, St. John the Evangelist, Norbertine canon and two angels.

Large filigree initials at the most important beginnings of the liturgical text: 14v – A; 24v – P; 113r – T; 116r – R; 138r – B.

Bibliography: E. KLOSS, *Die schlesische Buchmalerei des Mittelalters*, Berlin 1942, p. 194; A. KARŁOWSKA-KAMZOWA, *Malarstwo śląskie 1250-1450*, p. 17; W. SCHENK, *Rękopisy liturgiczne od XIII do XV wieku w Bibliotece Uniwersyteckiej we Wrocławiu*, in: *Archiwa, Biblioteki i Muzea Kościelne* 2 (1961), p. 196.

g) *Gradual*: 1351, lat., perg., pp. 234, 45,7 × 32. Made by brother Johannes Lozacco, Wrocław, University Library (IF 422).

On fol. 1r colophon: *Anno domini Millesimo Trecentesimo Quinquagesimo primo completus est liber [...] per manus fratris Johannis Lozacconis sub reverendo patre domino Nicolao abbate monasterii sancti Vincencii prope Vratislaviam.*

Figural initial:

2r – A(d te levavi) – filigree letter. On its vertical line *The Annunciation*, on the horizontal line three semi-statues of angels.

On the margins of the pages there are drawings done with a quill: mascarons (15r, 43v); 210r – Mary's head (?).

Colorful filigree initials: 11r – P; 56v – D; 75 v – R; 87r – V; 89r – S; 92r – B.

Bibliography: E. KLOSS, *Die schlesische Buchmalerei des Mittelalters*, Berlin 1942, p. 201; A. KARŁOWSKA-KAMZOWA, *Malarstwo śląskie 1250-1450*, Wrocław-Warszawa-Kraków-Gdańsk 1979, p. 109.

h) *Gradual*: 1362, lat., perg., pp. 342, 49,5 × 31,3, Wrocław, University Library (IF 423).

Founded by Wilhelm III. On fol. 2v colophon: *Anno domini MCCC sexagesimo secundo completus est liber iste ad honorem dei et beati Vincencii episcopi et martiris sub reverendo patre domino Wilhelmo secundo abbate monasterii sancti Vincencii prope Wratislaviam.*

Figural initials:

3r – A(d te levavi) – *The Annunciation*

16v – P(uer) – *The Nativity*

105v – R(esurrexi) – *The Resurrection*

Numerous delicate initials with realistic leaf motifs (e.g.: 77r – D; 122r – V; 125v – S; 130r – B; 193r – D).

Bibliography: E. KLOSS, *Die schlesische Buchmalerei des Mittelalters*, Berlin 1942, p. 201; W. SCHENK, *Rękopisy liturgiczne od XIII do XV wieku w Bibliotece Uniwersyteckiej we Wrocławiu*, in: *Archiwa, Biblioteki i Muzea Kościelne* 6 (1963), p. 197; A. KARŁOWSKA-KAMZOWA, *Malarstwo śląskie 1250-1450*, Wrocław-Warszawa-Kraków-Gdańsk 1979, pp. 25, 69, 111.

i) *Ołbin's Missal* (so-called *Mikołaj* from Nysa's Missal): 1407, lat., perg., pp. 387, 46 × 33,7, Wrocław, University Library (IF 341).

On fol. 383 colophon: *Anno Domini Millesimo Quadringentesimo VII^o comparatus est liber iste scil. missalis ad honorem Dei omnipotentis sueque genetricis Marie et sanctorum martirum et confessorum Augustini, Eustachii atque Vincencii episcopi et martyris et omnium sanctorum per venerabilem patrem dominum Johannem Hartlib Abbatem Canoniorum Regularium monasterii sancti Vincencii extra muros wrat. ordinis premonstratensis... et scriptus per Nicolaum de Nyssa, qui libenter bonam cerevisiam bibit, malam autem invitus potavit.*

Whole page miniature:

158v – *Crucifixion with Mary, St. John the Evangelists and Mary Magdalene*

Figural initials:

- 1r – A (d te levavi) – *The Annunciation*
- 13r – P (uer natus est) – *The Virgin with the Child*
- 84r – D(omine) – *Entering Jerusalem*
- 113r – R(esurrexit) – *The Resurrection*
- 131v – V(iri gallylei) – *The Ascension*
- 160r – T(e igitur) – *Christ as a Man of Sorrows*
- 162v – *Image of Christ*
- 163r – B(enedicta) – *Image of God*
- 196v – B(enedicta) – *Christ*
- 199v – C(ibavit) – *Prophet*
- 201r – D(omine) – *Prophet*
- 209 r – T(erribilis) – *Prophet*
- 251v – D(ominus) – *St. Peter*
- 267r – S(uscepimus) – *Prophet*
- 321v – G(audeamus) – *Blessed Virgin Mary*

Bibliography: E. KLOSS, *Die schlesische Buchmalerei des Mittelalters*, p. 191; T. DOBROWOLSKI, *Sztuka na Śląsku*, Katowice 1948; W. SCHENK, *Rękopisy liturgiczne od XIII do XV wieku w Bibliotece Uniwersyteckiej we Wrocławiu*, in: *Archiwa, Biblioteki i Muzea Kościelne* 2 (1961), p. 189.

j) *Missal*: c. 1472, lat., perg., pp. 242, 36 × 25, Wrocław, University Library (IF 361).

Figural initials:

- 1r – A(d te levavi) – *King David Praying*
- 2r – P(uer) – *The Adoration of the shepherds*
- 7v – E(cce) – *The Adoration of the magi*
- 16r – L(etare) – *Prophet*
- 17v – D(omine) – *Entering Jerusalem*
- 26v – R(esurrexi) – *The Resurrection*
- 32r – V(iri) – *Ascension of the Christ*
- 33v – S(piritus) – *Pentecost*
- 36r – B(enedicta) – *The Throne of grace*
- 37v – C(ibavit) – *Two angels holding a monstrance*
- 52v – T(erribilis) – *Church building*
- 60r – M(ichi) – *St. Andrew*
- 63r – G(audeamus) – *Joachim and Anne at the Golden Gate*
- 66v – S(uscepimus) – *Presentation of Christ at the Temple*
- 70v – R(orate) – *The Annunciation*
- 79v – D(e ventre) – *St. John the Baptist*

- 82v – G(audeamus) – *St. Maria Magdalena*
 86r – G(audeamus) – *The Dormition of the Virgin*
 88r – I(nterni) – *St. Augustine*
 89v – G(audeamus) – *The Nativity of the Virgin*
 90v – N(os) – *Christ on the cross*
 93v – B(enedicte) – *The Archangel Michael fighting with the dragon*
 97v – G(audeamus) – *St. Ursula and 10 virgins inside the boat*
 130r – P(uer) – *The Nativity*

Bibliography: E. KLOSS, *Die schlesische Buchmalerei des Mittelalters*, pp. 195-196; W. SCHENK, *Rękopisy liturgiczne od XIII do XV wieku w Bibliotece Uniwersyteckiej we Wrocławiu*, in: *Archiwa, Biblioteki i Muzea Kościelne* 2 (1961), p. 197.

k) Antiphonary: c. 1495, lat., perg., pp. 349, 48 × 35,5. Masterpiece of BT (RT?), Wrocław, University Library (IF 395).

Large decorative letters with convoluted acanthus leaves on the trunks which are painted blue, green and violet with white rims. The background is gold with a glazed shading or floral pattern.

The decorations of the margins present the leaves of hop, thistle or fantasy flowers developing into a thin hedge-like golden staff: 2v – A; 30v – P; 38v – D; 56v – S; 107r – P; 135r – C; 155r – E; 177v – O; 188r – L; 206r – N; 233r – B; 264r – V; 274r – V.

l) Reliquary of St. Hedwig, the so-called Glass of St. Hedwig: Glass – 11th-12th century; foot – 1st half of the 15th century, glass with deep cut and gilt silver, forged with the cast and engraved elements; height 20 cm, diameter of the foot 13,5 cm, presently in the treasury of St. Wenceslaus and St. Stanislaus cathedral on Wawel Hill in Kraków. The glass has the shape of a cloverleaf; it is bright green, decorated with the motif of a heraldic eagle flanked by two antithetic lions. The foot was a subsequent addition. It is six-leaved with an engraved representation of St. Hedwig, a kneeling abbot, a pelican, Samson fighting with a lion and round medallions with the head of St. John the Baptist and the veil of St. Veronica.

Initially the monument belonged to St. Vincent abbey in Olbin (arms – the veil of St. Veronica on the foot, some analogies in the Silesian goldsmithery).

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M. SOKOŁOWSKI, *O kielichu królowej Jadwigi w Skarbcu katedry na Wawelu*, in: *Prace Komisji Historii Sztuki* 1 (1919), p. IV; T. KRUSZYŃSKI, *Kielich świętej Jadwigi Śląskiej w Skarbcu katedry na Wawelu*, in: *Sprawozdania PAU* 49 (1948), ed. 1949, pp. 474-475; IDEM, *Związki Trzebnicy z Zachodnią Europą*, in: *Sprawozdania PAU* 53 (1952), ed. 1954, pp. 23-25; *Dzieje sztuki polskiej*, vol. 1, p. 299-300, vol. 2, p. 790; G. REGULSKA, *Gotyckie złotnictwo na Śląsku*, Warszawa 2001, pp. 126-127.

12. Żukowo (Zuckau) – nuns' cloister of BVM and St. Augustine

The nuns moved from Strzelno. The foundation was approved by Prince Mestwin (Mściwoj, Mszczuj) and his wife Zwinisława around 1216. It depended on St. Vincent in Wrocław. It was suppressed in 1834.

a) *Church*: Made of brick, in the shape of an elongated rectangle with incorporated triangularly closed chancel. It was built in several phases. Around mid 13th century the four western bays were built. They were lower than they are presently, with a narrow tower in the shape of half of an octagon. The original height is marked from the outside by the plaster friezes below the windows and the outline of the semi-peaks on the sides of the tower. In the 14th century the church was continuously being lengthened and heightened until it reached it's present size. In the north an outbuilding with the treasury and the sacristy (present-day chapel) was added. There are dual or triple windows and in their closures we find traces of artificial stone. The interior was initially covered with a ceiling but in the first decades of the 14th century it was vaulted (barrel vaulting); at the same time a vaulted gallery for the nuns was built into the three bays. The monastic buildings were dismantled in 1863; only the reconstructed fragment adjoining the western part of the church from the south and the transformed building south east of the church have survived.

Bibliography: N. BACKMUND, *Monasticon* I/2, pp. 424-427; M. DERWICH, *Prämonstratenserorden*, pp. 343-346; B. ŚLIWIŃSKI, *Okoliczności fundacji klasztoru norbertanek w Stołpie-Żukowie pod Gdańskiem*, in: *Premonstratensi na ziemiach polskich w średniowieczu i epoce nowożytnej*, ed. J. RAJMAN (*Annales Academiae Paedagogicae Cracoviensis* 40 – *Studia Historica* V), Kraków 2007, pp. 19-35; J. Z. ŁOZIŃSKI, *Pomniki sztuki w Polsce*, vol. 2, part I, *Pomorze*, Warszawa 1992, pp. 488-489; B. NOWORYTA-KUKLIŃSKA, *Ponorbertański kościół Wniebowzięcia NMP w Żukowie*, in: *Gwiazda Morza. Gdański Dwutygodnik Katolicki*, 1993, nr 16 (255), p. 7; *Architektura gotycka w Polsce*, ed. by T. MROCZKO, M. ARSZYŃSKI, vol. 2, part 2, *Katalog Zabytków*, ed. by A. WŁODAREK,

Warszawa 1995; K. M. KOWALSKI, *Zabytki Żukowa*, in: *Dzieje Żukowa*, ed. by B. ŚLIWIŃSKI, Żukowo 2003, pp. 289-291.

b) *Crucifix*: 1st half of the 14th century, polychrome wood, height c. 200 cm, replaced above the entrance to the vestry. Initially, there were octagonal bas-relief plates with the symbols of the evangelists on the arms of the cross. Presently, they hang on the wall next to the cross.

The proportions of Christ are elongated; his arms are extended horizontally. His head is leaning over his right shoulder and his eyes are closed. He has a beard and long shoulder-length hair. The anatomical details such as the tense veins of his arms and the outline of his ribs are exposed. The trail of blood running down from the wounds in his hands, feet and side has the shape of racemes. He is wearing a knee-length perizonium with vertical double folds at the sides. The original polychrome was discovered during the conservation work. His body is ivory with gray shading and is covered with bright red bloodstains. The blood from the wounds is dark red. The hair and the beard are brown. The perizonium is white with an azure lining decorated with small red and green flowers.

Bibliography: K. H. CLASEN, *Die mittelalterliche Bildhauerkunst im Deutschordensland Preussen*, Berlin 1939, p. 90, 117; T. CHRZANOWSKI, *Sztuka w Polsce Piastów i Jagiellonów. Zarys dziejów*, Warszawa 1993, p. 255; H. HORWAT-BANIEWICZ, *Chrystus Ukrzyżowany z 1360 r. z kościoła pw. Wniebowzięcia NMP w Żukowie, województwo gdańskie. Rzeźba polichromowana. Dokumentacja konserwatorska*, Hort-Restauro 1997; K. M. KOWALSKI, *Zabytki Żukowa*, in: *Dzieje Żukowa*, ed. by B. Śliwiński, Żukowo 2003, pp. 292-294.

c) *Statue of "The Resurrected Christ"*: c. 1500, polychrome wood; lost during the Second World War.

The figure is of a standing Christ with a slender body. He has an oblong face, high forehead, thick shoulder-length wavy hair and a beard. He is holding up the flap of his cloak with his left hand which is holding a long staff with a banner. His arm is bent at the elbow. His right hand is raised in a gesture of blessing. The cloak hanging over his left arm forms a slight opening in the fold on his right side. His torso and left leg are bare.

Bibliography: A. BROSIG, *Plastyka gotycka na Pomorzu*, in: *Zapiski Towarzystwa Naukowego w Toruniu* 8 (1929), nr 3, 4, p. 145.

d) *Statue of "The Virgin with the Child"*: c. 1500, polychrome wood, gilded, height 130 cm. Now in the Holy Family altarpiece from the first half of the 17th century.

Mary, who is wearing a crown, is shown from the front; on her left forearm there is the naked child, also crowned and holding an apple with both hands. She is wearing a dress girded above the waist with a large cleavage. The dress is covered with a cloak. Mary is holding one of the flaps with her right arm bent at the elbow. The folds are deep and in the shape of a triangle. The dress is golden, her complexion is ivory and her hair is brown.

Bibliography: *Die Bau- und Kunstdenkmäler der Kreise Carthaus, Berent und Neustadt*, 1884, p. 30; R. FRYDRYCHOWICZ, *Żukowo*, in: *Słownik Geograficzny Królestwa Polskiego i innych krajów słowiańskich*, vol. 14, ed. by F. SULIMIERSKI, B. CHLEBOWSKI, W. WALEWSKI, Warszawa 1895, pp. 849-850; A. BROSIĆ, *Plastyka gotycka na Pomorzu*, p. 145; B. MAKOWSKI, *Sztuka na Pomorzu. Jej dzieje i zabytki*, Toruń 1932, p. 50; K. M. KOWALSKI, *Zabytki Żukowa*, pp. 307-310.

e) *The So-called "Triptych of Mestwin"*: 1515, tempera on wood, 80 × 58 cm, now on the north wall of the nave of the church.

The central panel in the form of a gold vaulted niche with a sculpted wooden figure of a knight – St. Florian (?) or Prince Mestwin (?) was lost in 1969.

On the obverse of the wings there are painted figures: St. Barbara and Zwinisława, Mestwin's wife (?), on the right and St. Katharine and Mestwin (?) on the left. There are decorative Renaissance motifs on the gold background. The holy virgins are wearing crowns; Zwinisława is in a white coif, Mestwin with bare head. On the reverse sides there are full figures of standing knights in their armor made in *en grisaille* technique, on the right St. George, on the left St. Gereon (?).

Bibliography: R. FRYDRYCHOWICZ, *Żukowo*, in: *Słownik Geograficzny Królestwa Polskiego i innych krajów słowiańskich*, vol. 14, ed. by F. SULIMIERSKI, B. CHLEBOWSKI, W. WALEWSKI, Warszawa 1895, pp. 849-850; A. BROSIĆ, *Plastyka gotycka na Pomorzu*, pp. 137-138; B. MAKOWSKI, *Sztuka na Pomorzu. Jej dzieje i zabytki*, Toruń 1932, p. 51; B. B. NOWORYTA-KUKLIŃSKA, *Ponorbertański kościół Wniebowzięcia NMP w Żukowie*, p. 7; K. M. KOWALSKI, *Zabytki Żukowa*, pp. 299-300.

f) *Monstrance*: c. 1450, gilded silver, height 66 cm, foot 22 × 19 cm, Gdańsk, now in the Parish Museum in Żukowo.

This is a bell-shaped tower monstrance. The sectors of the octagonal foot are alternatively semicircular and ogive, decorated with engraved acanthus leaves. The base with an openwork foil is inscribed into rhombuses. The temple node separated by two hexagonal plates is crowned

with a tall polygonal canopy. The temple-shaped case mounted in side buttresses is topped with tall spires; from below they terminate with volutes with a sculpted cone. The buttresses hold the round host case. Above, there is a hexagonal tower whose base is fitted with ogive arcades, which have mounting pinnacles and turrets. In the space in between there is a carved statue of *The Virgin with the Child in The Beautiful Madonna* style. The monstrance is topped with an *arbor vitae* cross.

Bibliography: J. HEISE, *Die Bau- und Kunstdenkmäler der Provinz Westpreussen. Landkreis Danzig. Kreis Carthaus*, Danzig 1884; E. VON CZIHAK, *Die Edelschmiedekunst früherer Zeiten in Preussen*, part 1, *Westpreussen*, Leipzig 1908; G. DEHIO, E. GALL, *Handbuch der Deutschen Kunstdenkmäler. Deutschordensland Preussen*, München-Berlin 1952; A. BOCHNAK, J. PAGACZEWSKI, *Polskie rzemiosło artystyczne wieków średnich*, Kraków 1959; T. ADAMEK, *Typy monstrancji gotyckich w Polsce i problem regionów*, in: *Roczniki Humanistyczne* 18 (1970), fasc. 5, pp. 5-17; I. REMBOWSKA, *Gdański cech złotników od XV do końca XVIII wieku*, Gdańsk 1971, nr cat. 12; K. SZCZEPKOWSKA-NALIWAJEK, *Złotnictwo gotyckie Pomorza Gdańskiego, Ziemi Chełmińskiej i Warmii*, Wrocław-Warszawa-Kraków-Gdańsk-Łódź 1987, pp. 29, 121-122, nr cat. 184.

g) *Board with the depiction of "The Adoration of the Magi"*: c. 1380, alabaster, 49 × 40 cm, now on the east wall of the north chapel; England.

There is a composition showing *The Adoration of the Magi* consisting of six figures in a horizontal rectangle. The board presents a bed on which we see a semi-recumbent figure of Mary pillowed on the left and holding the baby Jesus. There is a woman by the left edge. On the right, there are individualised figures of the magi. Two of them are standing behind the bed. On the axis of the composition, there is a magus with a beard wearing an open crown and holding a pot. By the right edge there is the other magus standing frontward without a beard and with an open crown. He is holding his gift in his left hand and pointing to the star with his right hand. The star is on the left, next to the head of the magus portrayed in the center. The third magus with a beard and bald is shown by the right cushion of the bed. He is leaning low giving the container containing his gift to Jesus, who extends his little hands to reach it.

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pp. 108-110; J. BAUM, *Fourteenth Century Alabaster Reliefs of the Epiphany*, in: *The Art Bulletin* 15 (1933), p. 387; B. SCHMIDT, *Bau- und Kunstdenkmäler der Ordenszeit in Preussen*, Marienburg 1939, p. 79; K. H. CLASEN, *Die mittelalterliche Bildhauerkunst im Deutschordensland Preussen*, Berlin 1939, p. 357; A. M. OLSZEWSKI, *Gotyckie rzeźby alabastrowe pochodzenia angielskiego w Polsce*, in: *Biuletyn Historii Sztuki* 22 (1960), nr 1, pp. 35-64; F. CHEETHAM, *English medieval alabasters. With a catalogue of the collection in the Victoria and Albert Museum*, Oxford 1984, p. 62; Z. MASSOWA, *Angielska rzeźba alabastrowa z XIV – XV wieku w zbiorach polskich, Katalog wystawy 30 sierpnia – 29 listopada 1996*, Muzeum Narodowe w Gdańsku, Gdańsk 1996, p. 13, 41; K. M. KOWALSKI, *Zabytki Żukowa*, pp. 295-296.

h) *Altarpiece*: c. 1510-1520, now in the chancel; Antwerp.

A threefold altarpiece closed with ogee arches. An open altar: in the central sphere, there are curved polyfigural scenes of the Passion of Christ: *The Carrying of the Cross*, *The Crucifixion*, *The Deposition from the Cross*. There is an incorporated predella with carved scenes: on the left are *The Annunciation* and *The Visitation*; on the right we have *The Birth of Christ* and *The Presentation in the Temple*. In the center there is *The Jesse Tree*. On the obverse of the two pairs of painted wings, there are scenes from the passion cycle: *The Arrest of Christ*, *Christ before Pilate*, *The Mourning* and *The Resurrection*. On the reverse we see scenes from the Old Testament: *Moses Bringing Forth Water from the Rock*, *Gathering the Manna* and *The Lord Sending the Quail*. On the obverse of the upper wings there is the scene presenting *Christ's Descent into Hell*, on the reverse there are representations of angels.

Bibliography: W. BODE, *Geschichte der deutschen Plastik*, Berlin 1885, p. 216; J. HEISE, *Die Bau- und Kunstdenkmäler der Provinz Westpreussen*, vol. 1, *Pommerellen mit Ausnahme der Stadt Danzig*, Gdańsk 1884, pp. 28-29; A. BRO-SIG, *Plastyka gotycka na Pomorzu*, p. 136; B. MAKOWSKI, *Sztuka na Pomorzu. Jej dzieje i zabytki*, Toruń 1932, pp. 51-52; R. SZMYDKI, *Retables anversoires en Pologne. Contribution à l'étude des rapports artistiques entre les anciens Pays-Bas Méridionaux et la région de Gdańsk au début du XVI^e siècle*, Brussel 1986, pp. 126-144; K. M. KOWALSKI, *Zabytki Żukowa*, pp. 307-310.

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