

# CHARACTERISTICS OF SACRAL ARCHITECTURE IN RADOM GOVERNORATE IN THE LIGHT OF SOCIAL AND ARTISTIC RELATIONSHIPS OF THE LATE NINETEENTH TO TWENTIETH CENTURY

*Daria Rutkowska-Siuda*

UNIVERSITY OF LODZ

daria.rutkowska.hs@gmail.com

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Radom Governorate is an area, which above all is associated with the Old-Polish Industrial Region. Its industrial character made a strong impact on how it looked and its socio-economic development.

In the discussed period between 1845 and 1914, art (architecture) struggled with many problems of political, economic and legal character. A rising circle of defenders of monuments tried to protect the legacy of ancestors and their cultural heritage. In the light of the conducted research an important aspect in the formation of sacral architecture was the society's endeavour to preserve its identity, which among other things was revealed in the care for monuments. In the heyday of historical styles, in the era of building the national style, many collective founders sought to highlight as much historical content as possible in the form of architecture. The very process of church construction, often long-term, was a collective effort uniting the local community. The examples of both large cities like Kielce and Radom and smaller towns show the necessity of a deep analysis of the process of church construction in order to gain a better understanding of the stylistic form selection.

KEYWORDS: nineteenth and twentieth-century architecture in Radom Governorate, national style, historical forms, Ksawery Franciszek Kowalski, Józef Pius Dziekoński, Cathedral Church of the Assumption of the Blessed Virgin Mary in Kielce, Church of St. Wojciech in Kielce, St. Mary's Church in Radom, Church of John the Baptist in Radom, Parish Church of the Holy Trinity in Ćmińsk, Church of St. Louis in Bliżyn.

Research conducted by me as a part of my doctoral dissertation is devoted to sacral art in the area of Radom Governorate. My aim is to analyse the monuments, which were subject to numerous transformations over the nineteenth and early twentieth century. Their shape reflects a contemporary approach towards the monument fabric and a vision of the customer or architect (often non-related). I wish to draw attention to the

search for a national style, the aim to commemorate the past as the heritage of the ancestors in the situation of a struggle for national memory characteristic of that time. This problem, widely discussed in the circle of architects and social forums, influenced the shape of architectonic structures. On the basis of collected archival sources – nineteenth-century press, correspondence among architects and customers, and analysis of contractor work

documentation – I will present the attitudes to monument conservation in selected examples.

The purpose of this article is to present the entire process of building a church in the nineteenth century as the element uniting the local community. Engagement of people in the process of creating a sacral object, in my opinion, can be directly translated into support for creating the national identity. This aspect is underestimated in current literature. The majority of the researchers focus on showing the changes in the monument under construction or reconstruction by discussing only the problem of the final shape of the object. They are interested in the relation between the customer (church) and the contractor (architect, constructor). The social factor is omitted in the research process, degrading it to the above-mentioned relation.

In the area of the new Kingdom of Poland, which emerged in 1815, continuous administrative and political changes occurred during the nineteenth century. At the beginning, the Kingdom had wide autonomy. After the November Uprising of 1830-1831, a number of restrictions were introduced (the army and the parliament were disbanded, the provinces became governorates). After the January Uprising, the autonomy of the Kingdom was completely abolished and Poles were moved from senior positions<sup>1</sup>.

Administrative changes were introduced several times. In 1816 former departments were changed into voivodships, later divided into districts and poviats. After incorporating Kielce powiat, Sandomierz voivodship was formed from the Radom department (with the seat

in Radom). Cracow voivodship (with seat in Kielce)<sup>2</sup> was established from the part of Cracow Department. In 1837 the voivodships were changed into governorates. In the beginning of 1845 the division into five governorates was introduced. Sandomierz Governorate was merged with Kielce Governorate, and as a result, Radom Governorate (with the seat in Radom) was formed<sup>3</sup>. On January 1, 1867 Kielce Governorate was established, separated from the southern part of Radom Governorate. After the introduction of Ukase of June 1, 1869 the number of cities in the newly-created governorate was significantly reduced (34 cities lost civic rights). Kielce became the main administrative centre. In the area under research there are two main administrative centres – Kielce and Radom.

When analysing the objects, it is necessary to remember which stylistic tendencies were the most popular in the Kingdom of Poland (more narrowly, in the province of Radom) in the nineteenth century. It is generally accepted that this period in architecture is dominated by historicism, which lasted from approximately 1830 to the first decade of the twentieth century. Various factors influenced its development. The popularity of historical styles emerged as early as the eighteenth century as a passion for antiquity created by Winckelmann<sup>4</sup>, with a rise of interest in ancient art, giving impetus for the development of classicism, in England Palladian (Renaissance motifs) and Medieval art, above all Gothic, restored to favour by Goethe<sup>5</sup> and popular in Germany

<sup>1</sup> Andrzej Chwalba, *Historia Polski 1795–1918*, Kraków: Wydawnictwo Literackie, 2000, pp. 257–261; Artur Korobowicz, Wojciech Witkowski, *Historia ustroju i prawa polskiego (1772–1918)*, Warszawa: Wolters Kluwer, 2012, pp. 74–93. The autonomy of the Kingdom of Poland was guaranteed by its own constitution, the official language was Polish, there was an army, the legislative power was held by a bicameral parliament, and the tsar held the executive power.

<sup>2</sup> Stanisław Marcinkowski, *Miasta Kielecczynny. Przemiany społeczno-gospodarcze 1815–1869*, Warszawa–Kraków: Państwowe Wydawnictwo Naukowe, 1980, p. 6. In 1841 the name was changed from Cracow to Kielce Governorate.

<sup>3</sup> Barbara Maria Gawęcka, „Kolegiata w Kielcach: dbałość o kościół w latach pięćdziesiątych XIX w.”, in: *Kwartalnik Historii Kultury Materialnej*, 2014, R. 62, Nr. 2, p. 246, note 9.

<sup>4</sup> Johann Joachim Winckelmann, *Dzieje sztuki starożytnej*, translated by T. Zatorski, Kraków: Universitas, 2012.

<sup>5</sup> Johann Wolfgang Goethe, *O niemieckiej architekturze*, in: *Zabytek i historia, wokół problemów konserwacji i ochrony zabytków w XIX wieku*, ed. P. Kosiewski, J. Krawczyk, Muzeum Pałac w Wilanowie, 2012, pp. 279–285.

and France. These people gave a stimulus to discuss the past and the need to discover and describe it. It triggered the development of studies on archaeology and history of art<sup>6</sup>. At the same time, historicism was a result of the directions rooted in nationalism, scientism and pragmatism, with some contribution of romanticism and its passion for medieval and Oriental architecture. The architects' approach to their own creation and rejection of the canons also stemmed from this trunk. There were attempts to transfer the borrowed motifs on the basis of scientific knowledge and at the same time not reject a free interpretation of the model. Objects of public utility are created and given the historical forms emphasising the function of the building (Neo-Renaissance, Classicism – museums, banks, Neo-Baroque, Eclecticism – theatres, etc.).

The popularity of historical forms was also affected by social, economic and political factors. In the nineteenth century there were many uprisings and national upheavals. There were many changes in the political map of Europe. Many nations searched for their roots in the remnants of early architecture, literature, and music. The formation of national awareness took place in the nineteenth century. "The common national awareness is the manifestation of a relation to the state resulting from the simultaneous interaction of reason, emotions and faith"<sup>7</sup>. I believe that the last factor combined with strong national spirit was shaping sacral constructions in the region.

When focusing on sacral objects, I wish to point out that the adequacy of form to the function was also emphasised. Medieval Gothic forms seemed to be the most adequate for Christian churches in Western Europe.

<sup>6</sup> We also need to remember the equally important people who shaped the views on monument conservation at that time, e.g. Eugene Viollet-le-Duc, Friedrich Schinkel, Max Dvorak or John Ruskin.

<sup>7</sup> Cited from: Grzegorz Markiewicz, *Między państwem obcym a ideą państwa własnego. Świadomość państwowa polskich elit intelektualnych w latach 1864–1914*, Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2000, p. 23.

One of the impulses for such thinking was the return to finish the works on the Gothic Cathedral in Cologne in 1842. Actions undertaken in France by E. E. Viollet-le-Duc, and in England – by A. W. N. Pugin and J. Ruskin who accentuated the ethical and religious dimension of Gothic forms also became significant<sup>8</sup>. In the press of the Kingdom of Poland, there were also discussions "about Christian architecture". It is worth citing some opinions presenting contemporary arguments:

nowhere else has the Christian thought developed like in architecture called Gothic" (...), "Christian churches are the result of spiritual, collective, and social strength, constructing the masterpiece to the glory of God without coercion and with all the love" (...), "the history of our nation and constant struggle in the name of faith are our monuments, our temples. This and not the other side of Christian art appears in the history of our nation."<sup>9</sup>

In that period in the Kingdom of Poland there was no legislative body in charge of monument maintenance. There was no position of conservator like in Galicia. Maintenance was performed by Church Supervisors in cooperation with the clergy. It was not until 1906 that the Society for Protection of Historical Monuments was founded in Warsaw, which brought together architects, archaeologists, and art historians who catalogued these objects. Earlier in this territory research was led by Kazimierz Stronczyński<sup>10</sup> and Cracow's committee for the

<sup>8</sup> Krzysztof Stefański, *Polska architektura sakralna w poszukiwaniu stylu narodowego*, Łódź, 2002, p. 20. Roman forms were more often used in Protestant churches. Synagogues more often took Moorish forms, and Orthodox churches – Russo-Byzantine forms.

<sup>9</sup> Cited from: Leon Siemiński, „O architekturze chrześcijańskiej”, in: *Przyjaciel Ludu*, 1847, R. 14, p. 226–228.

<sup>10</sup> Kazimierz Stronczyński, *Widoki Zabytków Starożytności w Królestwie Polskim służące do objaśnienia opisu tychże starożytności, sporządzonego przez Delegacyą wyslaną z polecenia Rady Administracyjnej Królestwa w latach 1844 i 1846 zebrane, Atlas I Gubernia Radomska, Warszawa, 1850*; Kazimierz

study of monuments of art history, evidenced by Władysław Łuszczkiewicz<sup>11</sup>, Franciszek Maksymilian Sobieszkański<sup>12</sup>, Marian Sokołowski<sup>13</sup>, and Stanisław Tomkowicz<sup>14</sup>. That is why it is necessary to acknowledge the contribution of the few architects, clergymen and, above all, believers to the process of protection and care of sacral monuments in this territory.

In the beginning I would like to focus on the changes in the architecture of two main centres Kielce and Radom, whose prestigious character resulted from their administrative functions. The processes during the construction works in this territory were closely observed by the general public and authorities.

As a result of ukase introduced in 1869, many cities in the governorate lost their civic rights despite the continuous demographic growth in the area. The growth of the Catholic religion forced the construction of new temples, which often met with opposition from the authorities issuing building permits. It often led to the development of the already existing object so that it could accommodate more worshippers. In 1867 the Building Department was formed in Kielce Governorate. It approved projects and controlled construction works. The

Stronczyński, *Opisy Zabytków Starożytności w Gubernii Radomskiej przez Delegacyą wysłaną z polecenia Rady Administracyjnej Królestwa w latach 1844 i 1846 zebrane*, Warszawa, 1850.

<sup>11</sup> Władysław Łuszczkiewicz, „Przyczynek do historii architektury murowanej kościołów wiejskich w Polsce średnio-wiecznej”, in: *Sprawozdania komisji do badania historii sztuki w Polsce*, 1899, t. 6, z. 4, p. 273–275.

<sup>12</sup> *Wycieczka archeologiczna w niektóre strony gubernii radomskiej odbyta w miesiącu wrześniu 1851 roku przez F. M. Sobieszkańskiego*, Warszawa, 1852.

<sup>13</sup> Marian Sokołowski, „Sprawozdania z posiedzeń komisji historii sztuki za czas od 1 stycznia do 31 grudnia 1892”, in: *Sprawozdania komisji do badania historii sztuki w Polsce*, 1891/1893, t. 5, z. 2, p. XXXIX–LXVII.

<sup>14</sup> Stanisław Tomkowicz, „Z wycieczki do Królestwa Polskiego”, in: *Sprawozdania komisji do badania historii sztuki w Polsce*, 1912, t. 8, z. 2, p. 145–200.

title of governorate's constructor for thirty years was held by Franciszek Ksawery Kowalski<sup>15</sup> (1827–1903), whose style is well visible in the architecture of Kielce. I would like to focus on two of his sacral projects: the Cathedral Church of the Assumption of the Blessed Virgin Mary<sup>16</sup> (1869) and Church of St. Wojciech (1889).

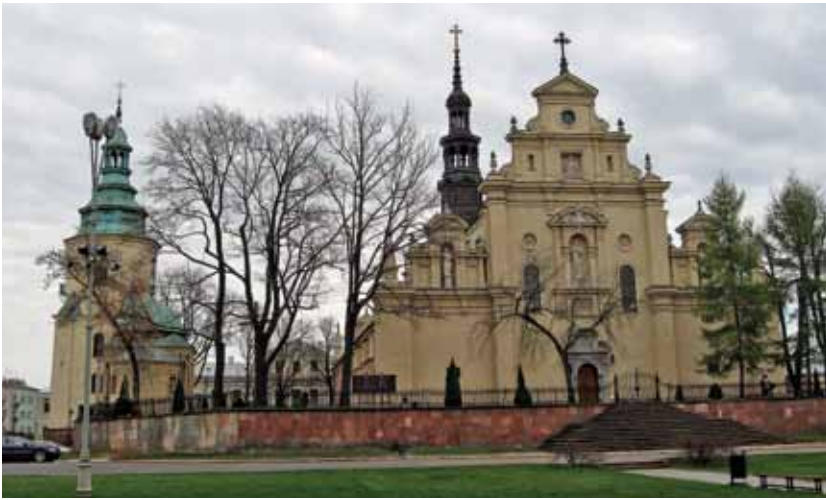
#### CATHEDRAL CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY IN KIELCE

As both religious and cultural centre, the cathedral church played a significant part in the town's history. The first church erected in 1171 was founded by Bishop of Cracow Gedeon. Throughout the coming centuries the church underwent numerous changes<sup>17</sup>. Kazimierz

<sup>15</sup> Born in Lublin, son of Józef and Apolonia of Kanikowski graduated from the Warsaw School of Fine Arts with a degree in architecture. He studied under Henryk Marconi. In April 1849 he obtained the title of first-class constructor. He obtained the next title in 1853. In 1864 he was offered the position of constructor of Kielce powiat. Since the creation of Kielce Governorate he worked as the governorate's constructor. In the assumed administrative structure, as the governorate's constructor, he promoted his own projects, by which, according to Jerzy Szczepański, “he monopolised the projects of more representative buildings”. More about the architect at work: Barbara Maria Gawęcka, „Życie i twórczość Franciszka Ksawerego Kowalskiego budowniczego guberni kieleckiej”, in: *Architektura malowana, architektura rzeczywista: miasto z epoki Leona Wyczółkowskiego*, ed. Daria Bręczewska-Kulesza, Bydgoszcz: Wyższa Szkoła Gospodarki, 2012, p. 123–135.

<sup>16</sup> Recently an extensive work by Barbara Maria Gawęcka was published, which discusses the issue of restoration of the object in the nineteenth and twentieth century; in: Barbara Maria Gawęcka, *Restauracja katedry kieleckiej w XIX i XX wieku*, Bydgoszcz: Wydawnictwo Uniwersytetu Kazimierza Wielkiego w Bydgoszczy, 2016.

<sup>17</sup> In 1632–1635, the corpus was extended with side naves. The east entrances were framed. After reconstructions, the church was consecrated in 1634. In 1642–1657, a brick bell



1. Cathedral Church of the Assumption of the Blessed Virgin Mary in Kielce, façade view, author's photo, 2015

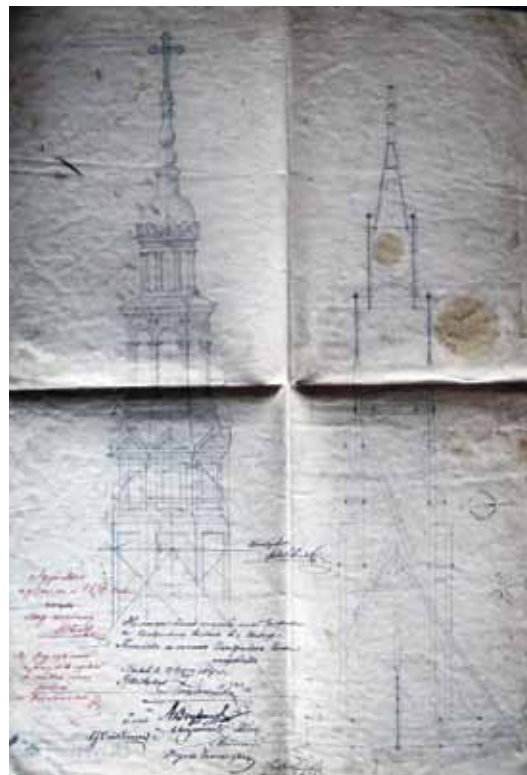
Kelcų Švč. Mergelės Marijos  
Ėmimo į dangų katedros fasadas

Stronczyński gives the Collegiate as an example of an old church, which is situated on the hill and in combination with seminary buildings and the Bishop's Palace forms an interesting viewing element (the palace building was transformed into the seat of the governorate's authorities in 1867)<sup>18</sup>.

In 1869–1872, the church was reconstructed according to Franciszek Ksawery Kowalski's project. The architect opted for Baroque forms [fig. 1, 2]. The newly-designed west façade was enriched with divisions and gables, figural ornaments, analogical forms were used on the east side. The extended west elevation has multiplied architectonic forms, which improve the proportions and enrich the visual effect in relation to the modest development of the Baroque era. During the works a new

tower was built in the north side. Further large transformations to the cube were introduced in 1719–1728. The side naves were extended along the entire length of the main nave to the east. The presbytery was levelled with the main nave. On both sides along the presbytery new rooms were added – the archive and the chapter house in the north, and two vestries in the south. The elevation was faced in stone. In 1747–1752, part of the elevation was plastered.

<sup>18</sup> Kazimierz Stronczyński, *Opisy i widoki zabytków w Królestwie Polskim (1844–1855)*, t. 2: *Gubernia Radomska*, ed. K. Guttmejer, Warszawa: Wydawnictwo Uniwersytetu Warszawskiego, 2010, pp. 34–35.



2. Project of the ridge turret at Cathedral Church of the Blessed Virgin Mary in Kielce, F.K. Kowalski, 1870 r., in: *Archiwum Diecezjalne w Kielcach, Akta konsystorskie kolegiaty kieleckiej*, sygn. PKK-54, p. 2

Kelcų Švč. Mergelės Marijos katedrinės bažnyčios bokšto projektas, F. K. Kowalskis, 1870

openwork steeple, taller than the previous one, was also built. All the elements refined the structure of the object, initially much less stately in its exterior decoration. The repertoire of Baroque forms used by Kowalski positively influenced the perception of the most important church in Kielce. The forms used in the restoration of the object differed from their initial structures, even due to the fact that the object was extremely modest in its exterior decoration. Kowalski's project was one of the largest renovation works undertaken in this area, as Jerzy Frycz<sup>19</sup> emphasises.

The reason for such a wide range of construction works was the storm that severely damaged the roof of the object. Such a wide scope of construction works can be justified by several factors. Due to a strong wind the roof had to be fixed but, in my opinion, the other works with the ornamentation of the elevation should be justified by the desire to raise the prestige of the object and to show that the Polish (Catholic) community protected the tradition and the memory of the nation and stood against the Tsar's authority.

I am basing my suspicions on a number of facts. Firstly, the desire to raise the prestige of the temple should be associated with the change of administration – the creation of the Kielce Governorate in 1867, which stimulated the visual embellishments, modest as for the then rank of an ecclesiastical centre. Secondly, along with the change in the borders of state administration and the increase of the number of believers it became clear that the Kielce diocese was soon to be established, which would need an adequately representative object. Neo-Baroque forms (referring to the times of the grandeur of the region) perfectly suited the rank of cathedral, which the collegiate regained in 1883 after the introduction of changes in the diocesan system.

The collegiate located on the castle hill after 1867 correlated with the Palace of Kielce Bishops, which was taken over by the invader's authorities for administrative

<sup>19</sup> Jerzy Frycz, *Restauracja i konserwacja zabytków architektury w Polsce w latach 1795–1918*, Warszawa: Państwowe Wydawnictwo Naukowe, 1975.

purposes. Besides, in 1867 the works of building the Orthodox Church of the Ascension of the Lord in Kielce not far from the castle hill started, and to make the object tower over the complex, the domes of the Bishop's Palace were removed. I believe that building such an over-scaled steeple on the Kielce collegiate distorting the object proportions was aimed at marking the national presence. It was some kind of "victory over the invader" of an exclusively visual character, resulting in standing out in the plan of the city centre as stylistically dominant.

#### CHURCH OF ST. WOJCIECH IN KIELCE

The beginnings of the church of St. Wojciech in Kielce date back to the twelfth century [fig. 3]. A specific date of the church construction is unknown. It is only known that it existed before the construction of the collegiate (1171). It is believed to be the oldest sacral object in Kielce<sup>20</sup>. In 1763, thanks to the Cracow canon priest, fr. Józef Rogalla, a brick structure was built in the place of the wooden one. It was a small single-nave church with a straight closed presbytery and an adjacent vestry. It had a free-standing wooden bell tower. The church deteriorated through the decades. In 1827, thanks to fr. Paweł Gnutkiewicz, the funds for renovation were raised (the Government's Committee for Religious Beliefs and Public Enlightenment did not accept the cost estimate for the renovation [fig. 4, 5], because it was not a parish church<sup>21</sup>, thus the money were collected through indi-

<sup>20</sup> Probably around 1213 the existing parish was liquidated, because Kadłubek gave the remnants of the property of St. Wojciech to the Kielce Chapter. From that moment the church built from larch wood probably served as a cemetery chapel where the funeral ceremonies took place – the information was included in the Końskie key inventory of 1676. In 1765 the object served further as the cemetery church. In 1795–1809, when the supreme power was exercised by Austria, a new cemetery was founded in 1817, which led to the slow degradation of the Church of St. Wojciech.

<sup>21</sup> Archiwum Diecezjalne w Kielcach, Akta Konsystorskie parafii św. Wojciecha Kielce, 1772–1863, sygnatura PK-6/1,



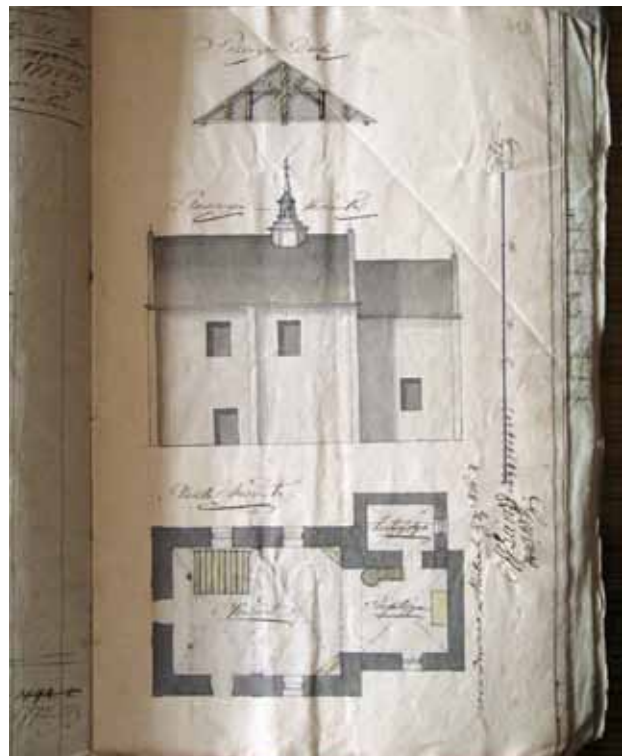
3. Church of St. Wojciech, in: Archiwum Diecezjalne w Kielcach, Zdjęcia kościołów, sygn. VZO-22/9, Album de Kielce, Photographie de Jean Guillaume Diehl

Šv. Vaitiekaus bažnyčia



4. Project of bell tower in Church of St. Wojciech in Kielce, ca. 1827, in: Archiwum Diecezjalne w Kielcach, Akta Konsystorskie parafii św. Wojciecha Kielce, 1772–1863, sygn. PK-6/1, p. 75

Kelcų Šv. Vaitiekaus bažnyčios varpinės projektas, apie 1827



5. Plan of Church of St. Wojciech in Kielce ca. 1827, in: Archiwum Diecezjalne w Kielcach, Akta Konsystorskie parafii św. Wojciecha Kielce, 1772–1863, sygn. PK-6/1, p. 48

Kelcų Šv. Vaitiekaus bažnyčios planas, apie 1827

6. Parish Church of St. Wojciech in Kielce, façade view, author's photo, 2015

Kelcų Šv. Vaitiekaus parapiinės bažnyčios fasadas, 2015



7. Church of St. Wojciech in Kielce, Project of the Altar of the Transfiguration 1888, Kielce Marble Factory, in: Archiwum Diecezjalne w Kielcach, Akta Konsystorskie parafii św. Wojciecha Kielce, 1810-1938, sygn. PK-6/2, p. 3

Kelcų Šv. Vaitiekaus bažnyčia, Persimainymo altoriaus projektas, 1888

vidual donations). Founded in 1858, “The Brotherhood of Merchants” (Merchant Congregation) took care of the church. They built a tower, founded a fourth altar and financed a new organ.

In 1878 the parish was funded. Fr Józef Ćwikliński took care of fundraising for the development of the church from 1875. The project of a new object was entrusted to architect Ksawery Franciszek Kowalski [fig. 6]. On June 28, 1885 bishop Tomasz Kukliński consecrated the founding stone. The construction took “four of years and four of months” and was finished on October 20, 1889<sup>22</sup>. After development the church

p. 45. Further works were conducted in 1836/1852, the church was covered with new shingles and the vestibule was rebuilt, the adjacent cemetery and fencing were rearranged.

<sup>22</sup> The east wall of the church was dismantled, the altar was located in the west, the nave was transformed, the side naves and the transverse nave were reconstructed. The north part of the transept ended with a semicircle – there the chapel of St. Wojciech was located. From Bodzetynska Street a new entrance with a tower topped with a spire was built. Also the walls of the presbytery were raised, and a vestry was attached to the north wall. The vestibule in the south was left, which became the entrance to the presbytery. On 22 October 1889 the church was consecrated. In 1897 the high altar was built.



received the form of a Latin cross. The three-nave basilica-type object surpassed the scale of the previous one. The general view of the cube, which was subject to many transformations, is not consistent<sup>23</sup>. The simplified ornamentation and used forms refer to classical forms, while the interior has Neo-Baroque elements [fig.7].

The church survived thanks to the memory of the believers. In numerous descriptions of dean's visitations (as well as in literature), the ancient origin of the church – the first Catholic temple in the area of the city of Kielce – is emphasized. Due to that fact and despite serving as a cemetery chapel for many years, the object remained in the memory of the local community as an important church worthy of saving. Despite unfavourable decisions of the government regarding the cost estimate, people gave donations for its development due to a lack of Catholic churches in the city. However, the choice of stylistic forms is interesting from the viewpoint of contemporary conservation trends. I suppose that the choice of classical forms used in the project resulted from the stylistics used by Kowalski. Marconi's student often used such models in his other projects. Additionally, I see the reason for not using Neo-Roman or Gothic forms in the object (appropriate for creating an object with medieval roots) in the fact that it was initially a wooden object, so there was no possibility to refer to any particular visual model, and the period of purist creations was long gone in the theory of conservation by the 1880s.

Similar tendencies are visible in another important administrative centre of the area under discussion – Radom. I will focus on two examples, which like those in Kielce carry the “mark” of a single architect, Józef Pius Dziekoński: St. Mary's Church and the Parish Church of St. John the Baptist. The history of both objects intertwines.

<sup>23</sup> The church was built from added rectangular cubes, except for the north arm of the transept, which was closed with a half-cylinder topped with a half-dome. From the south of the transept, the cube of the tower formed from rectangular cubes decreasing with each storey and topped with an obelisk, was added.

## ST. MARY'S CHURCH IN RADOM

Efforts to build a new Catholic church in the governorate's city were made by the parish priest Fr. Józef Urbański in 1890. He urged the believers to donate for the construction of the new object. The press wrote: “In view of the significant increase in the adherents of the Roman Catholic religion, a new church in our city is a burning matter. Let's remember that our fathers' faith, that Roman Catholic Church, is the rock which breaks the waves of centuries, it is our shield and defence. Let's erect a new building for the glory of God and as example for the coming generations”<sup>24</sup>. But the construction fell through at that time due to a lack of consensus among parishioners and administrative difficulties related to the building permit and approving the project and the cost estimate. In the chronicle of the parochial church, the parish priest made a note that people are reluctant to accept the project of a new church in Radom. There are more voices that seem to think that a new Orthodox church should be built. “They do not let [the authorities – D.R-S.] start building a Catholic church first or at the same time, because apparently both the materials and workforce could have been more expensive”<sup>25</sup>.

In 1895 a community committee was established, whose aim was to choose the appropriate model for the new church in Radom. It was decided that the Church of St. Florian in Praga designed by J. P. Dziekoński would be the best [fig. 8]<sup>26</sup>. The inhabitants of Żyrardów and

<sup>24</sup> *Tygodnik Powszechny*, 1880, Nr. 13.

<sup>25</sup> Archiwum Parafialne Św. Jana Chrzciciela w Radomiu, *Księga historyczna miejscowa Probostwa Radomskiego założona przez Ks. Urbańskiego 1879 roku*, p. 89.

<sup>26</sup> [Naulewicz], *Nowy kościół w Radomiu*, “Przegląd Katolicki” 1895, R. 33, Nr. 39, p. 620; H. Wr., „Nowy kościół w Radomiu”, in: *Tygodnik Ilustrowany*, 1899, Nr. 41, pp. 800–801. *Tygodnik Ilustrowany* published Dziekoński's plan of a front facade of the church. Władysław Silnicki's (social worker, attorney) role is emphasised there. In 1899 Antoni Dębowski under August Załuski's supervision finished construction of foundations. Radom temple “will be an excellent monument



8. The Cathedral of the Blessed Virgin Mary in Radom, facade view, author's photo, 2015

Radomo Švč. Mergelės Marijos katedros fasadas, 2015

Białystok made similar decisions to take inspiration from this church in Warsaw.

The parish priest of the parochial church in Radom hoped that the architect would take into account his suggestions when building a new object. In the press he appealed, among other things, that the church should not be too big, but large enough to accommodate numerous believers, and thus it should have a gallery, “for

of generosity of Radom community and their unity in the name of faith, which is so strongly present in the history and life of the nation”.

those who listen to the preaching, magnitude is useless”. Another request was related to the front elevation: “The entire front should be used for a door, and the entrance to that door should have a single step, and those precautions are necessary in case of panic, fire, etc. Five such doors could be accommodated at the front, and they should be double and open to the outside”. Another suggestion proposed a heated chapel; besides, “in the vestry, or at the chapel there should be a small recess for confessions of the deaf and the deaf and dumb”<sup>27</sup>. However, all these suggestions were ignored in the design phase, which the priest did not like. “The Builder has not even read *Przegląd*”<sup>28</sup>. The priest expressed his dissatisfaction with the new church again in *Gazeta Radomska* in 1898. He held it against the government that it did not take into consideration all of his suggestions and, as a result, a building instead of a church was built<sup>29</sup>.

The believers closely observed each stage of the construction of the new church and reported everything they saw as irregularity. In October the church foundations were consecrated. People believed that the foundations were faulty, incorrectly set, too shallow, and water gathered there. Builder Dziekoński and others, after examination, however, vouched for the stability of those foundations. As we learn from one of the issues of *Przegląd Katolicki* of 1895, the construction of the church could progress thanks to large donations from believers; for example, “Mrs. Łącka gave 20,000 roubles for the works in the new church”<sup>30</sup>. In 1899, 30 almoners were chosen to collect funds for the construction of the church<sup>31</sup>.

<sup>27</sup> Proboszcz Radomski [J. Urbański], „O nowym kościele w Radomiu”, in: *Przegląd Katolicki*, 1895, R. 33, Nr. 40, p. 634.

<sup>28</sup> Proboszcz [J. Urbański], „Głosy publiczne. Nowy kościół”, in: *Gazeta Radomska*, 1898, R. XV, Nr. 72, p. 1.

<sup>29</sup> *Ibid.*

<sup>30</sup> Proboszcz Radomski [J. Urbański], „O nowym kościele w Radomiu”, p. 634.

<sup>31</sup> Archiwum Parafialne Fary Radomskiej, *Księga historyczna miejscowa Probostwa Radomskiego założona przez Ks. Urbańskiego 1879 roku*, p. 102.

The works according to the approved project lasted from 1898 to 1908. A three-nave with a transept and a two-tower façade was built. The interior had a tripartite division of the walls, arcades, triforia and vertical windows. The Vistula-Baltic style is combined with elements modelled after St. Mary's Church in Cracow (towers), and the façade composition imitates the church in Praga.

As Andrzej Majdowski emphasised, the model for the Church of St. Florian (chosen to be copied in Radom) "turned out to fulfil the behaviourist expectations related to the represented mutation of Neo-Gothic. This is not so much due to aesthetic reasons, but rather to those of a higher order, which come dangerously close to national megalomania"<sup>32</sup>. The style of the church in Radom was supposed to refer not only to the model of a sacral object praised in the entire Kingdom, but also to the discussion on local and national elements in architecture popular in that period. What Majdowski calls "national megalomania" and "behaviourist expectations", I would rather justify as a willingness to search for the forms of national memory in the structures of nineteenth-century historicism.

#### CHURCH OF JOHN THE BAPTIST IN RADOM

The second example from the Radom area which was subject to transformation was the parochial church dated back to Casimir the Great's endowment in 1360–1370<sup>33</sup>. Reliable scientific research on the history of this object was undertaken in the nineteenth century. This church is the earliest sacral object in the city, which like the Church of St. Wojciech in Kielce was related to

the initial location of the city. The discussions on the protection of monuments in the nineteenth century were a result of the attempt to define national identity, new conservation ideas and the needs of the local community.

In the discussions on the past of the nation, historical monuments that were perceived as silent witnesses of the rise and fall of Poland played a large part. The ancient monuments of architecture became the key to preserve the memory of the nation. In the case of churches of ancient origin dating back to the era of grandeur of Polish state, the struggle to preserve them in a good condition was of a special ideological and social significance. The press published articles with views of Radom and the descriptions of sacral objects had a special character.

Radom parochial church, as it was emphasized in the texts, was a witness to historical events important for the Fatherland. Inside the rulers from Piast and Jagiellonian families, envoys and gentry prayed, offering the land under God's protection<sup>34</sup>. The aspect of faith as one of the factors sanctioning and cultivating the national spirit is seen in the character and elevated tone of many statements. A dissonance between nostalgic memories of passed centuries and the current nineteenth image of their witness – in the discussed case the "ancient parochial church"<sup>35</sup>.

In the nineteenth century the parish church was subject to numerous transformations, which negatively affected its initial character. In 1823 the roof was significantly lowered, and during the refurbishment made in 1837–1838 by Stefan Baliński, the tower was raised and lancet windows were added, which caused a deformation of the initial appearance of this church important

<sup>32</sup> Andrzej Majdowski, *Budownictwo kościelne w twórczości projektowej Józefa Piusa Dziekońskiego (1844–1927)*, Warszawa: Neriton, 1995, p. 37.

<sup>33</sup> Dariusz Kupisz, *Dzieje parafii św. Jana w Radomiu w XIV–XVIII wieku*, in: *Kościół św. Jana Chrzciciela w Radomiu. Architektura – ludzie – wydarzenia*, ed. D. Kupisza, Radom: Parafia Katedralna pw. Opieki NMP, 2010, p. 16.

<sup>34</sup> *Ibid.*, pp. 51–59.

<sup>35</sup> „Fara w Radomiu”, in: *Tygodnik Ilustrowany*, 1866, Nr. 345, p. 204; S. Przyborowski, „Radom i jego okolice”, in: *Tygodnik Ilustrowany*, 1880, Nr. 220, p. 171–172; Idem, „Radom i jego okolice”, in: *Tygodnik Ilustrowany*, 1880, Nr. 221, p. 187–188.



9. Church of John the Baptist in Radom, side elevation view, author's photo, 2015

Radomo Šv. Jono Krikštytojo bažnyčios šoninis vaizdas, 2015

for the city. The wave of discontent was growing not only among art historians, K. Stronczyński or F. M. Sobieszczański among others, but also among the clergy and the believers<sup>36</sup>.

The restoration works in the nineteenth century were contracted to Dziekoński [fig. 9]. The church required a number of repairs due to its poor technical

<sup>36</sup> Kazimierz Stronczyński, *Opisy i widoki zabytków w Królestwie Polskim (1844–1855) Gubernia radomska*, t. II, opr. K. Guttmejer, Warszawa, 2010, p. 146, *Wycieczka archeologiczna w niektóre strony gubernii radomskiej odbyta w miesiącu wrześniu 1851 roku przez F. M. Sobieszczańskiego*, Warszawa, 1852; pp. 8–9; Jan Wiśniewski, *Dekanat Radomski*, Radom: Druk. i Lit. „Jan Kanty Trzebiński”, 1911, p. 211, 221.

state. “The church is very old, small, and requires extensive care”<sup>37</sup>. The church needed to be enlarged due to the large number of believers. Fundraising for that purpose was difficult due to the financial burdens the believers were already bearing because of the construction of the new Church of Virgin Mary. “Church surveillance is reluctant (regarding renovation) and indifferent, especially now, when a new church is being constructed. Such tardiness will entail higher costs, and the priest must be worried”<sup>38</sup>.

The priest wanted to have an enlarged and heightened Gothic church – such a project was presented for approval by the Society for Protection of Historical Monuments. A commission composed of the architects Wojciechowski, K. Braniewski, W. Marconi, Z. Mączyński and J. Dziekoński was sent to research the object. The works were conducted by Dziekoński in cooperation with Mączyński. It was decided to raise the roof to restore the arcades of the gable. The main nave was extended by one span. The object was transformed into a three-nave basilica. In the new western span, a choir with a crystal vault, similar to the one in the side nave, was inserted. The vestry and the porch were demolished and replaced with new Neo-Gothic ones. The elevation of the Kochanowski chapel was re-Gothicised by removing Renaissance stuccoes. After the renovation the object became more consistent in style. In his project Dziekoński distinguished the elements that proved the ancient origin of the temple, such as the tower and the presbytery. He unified the old part of the church with the new one.

For the purpose of this article I chose an example showing the struggle of architects and believers to save the monument and a simultaneous attempt to adjust it to the parishioners' needs in other sacral objects that were subject to changes in the area under research.

<sup>37</sup> Archiwum Parafialne Fary Radomskiej, *Księga historyczna miejscowa Probostwa Radomskiego założona przez Ks. Urbańskiego 1879 roku*, p. 112.

<sup>38</sup> *Ibid.*, p. 113.

## PARISH CHURCH OF THE HOLY TRINITY IN ĆMIŃSK

The first example is the Church of Holy Trinity in Ćmińsk built in 1646–1649<sup>39</sup>. The late Renaissance building has a single-span, semi-circular, barrel-cross vaulted presbytery. The external walls of the church are encircled with scarps. The author of the project of development of the church, architect Feliks Talski [fig. 10], bordered the façade with massive rectangular pillars that act as turrets. Before the development of the church “in the front, from the big door built to the wall of the church there was a bell tower halfway up brick, then wooden”<sup>40</sup>.

The little church in Ćmińsk over the years became too small for the needs of the parish. The fact that it is small and lean is emphasised in the descriptions of deans’ visitations from the first half of the nineteenth century. The parish priest together with his parishioners decided to enlarge the temple. In 1910 the church attracted the attention of members of the Society for Protection of Historical Monuments. They deemed it a “church of excellent artistic value”. Seeking consultation regarding the development of the temple, the parish priest Gadecki wrote a letter requesting the opinion of the Society [fig. 11]. One of the leading architects Jarosław Wojciechowski<sup>41</sup> came to the village, and assessed the object in the following way:

<sup>39</sup> *Katalog duchowieństwa i parafii diecezji kieleckiej*, ed. J. Robak, Kielce: Kuria Diecezjalna, 1999, pp. 326–327.

<sup>40</sup> Archiwum Diecezjalne w Kielcach, Akta konsystorskie parafii Ćmińsk, sygnatura: PC-21/1a,b, *Spis Inwentarza fundi instructi Kościoła Parafialnego w Ćmińsku sporządzony w 1890 roku na imię Księdza Innocentego Nowakowskiego Administratora Parafii Ćmińsko*, p. 154.

<sup>41</sup> Zbiory Instytutu Sztuki Polskiej Akademii Nauk,teczka TOnZP, Ćmińsk, nr 39 – includes correspondence related to Ćmińsk church in 1911–1914; Ćmińsk signature C135, negatives: 114244, 114245, 114246 – J. Wojciechowski’s drawings and plans.

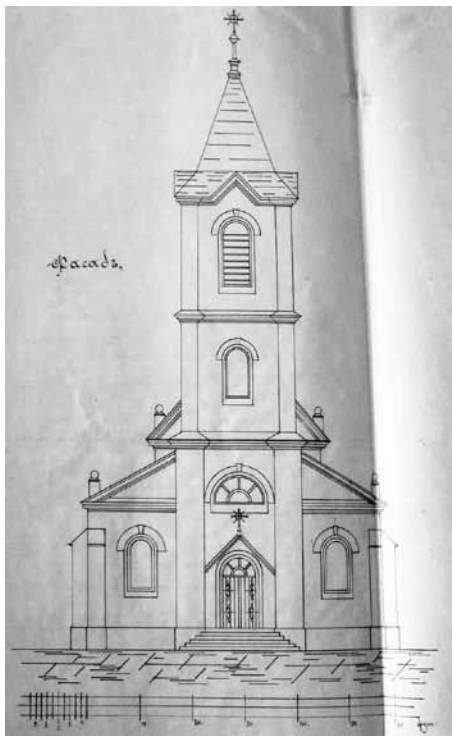


10. Parish Church of the Holy Trinity in Ćmińsk, façade view, author’s photo, 2013

Ćmínsko parapinės Švenčiausios Trejybės bažnyčios fasadas, 2013

West of the main entrance stands a bell tower built in the early eighteenth century, adjacent to the nave and serving as a vestibule on the ground level, lower than the church gable, with a triple roof with vaultings. It is probably the most valuable monumentally and most picturesque part of the church. (...) The whole, despite its exceptional simplicity – or maybe thanks to it – attracts the viewer with the spell of ineffable charm. (...) The church in Ćmińsk as a monument of truly Polish, local character should be definitely preserved without any changes for the sake of national art.<sup>42</sup>

<sup>42</sup> Archiwum Diecezjalne w Kielcach, Akta konsystorskie parafii Ćmińsk, sygnatura: PC-21/1a,b, *List do Biskupa Diecezji Sandomierskiej Marjana Ryxa z dn. 20 września 1913 r. od TOnZP*, pp. 203–204.



11. Plan of enlarging the Ćmińsk church, facade view, J. Węgierkiewicz, 1913, in: *Archiwum Diecezjalne w Kielcach, Akta Konsystorskie parafii Ćmińsk*, sygn. PC-21/1a, b, p. 202

Ćminko bažnyčios padidinimo planas, fasado vaizdas, 1913

This opinion supported for a long time by the Society became a serious difficulty in the process of development of the object, whose plans were rejected a number of times, thus impeding the construction works. The issue of the development of the church in Ćmińsk is an example of what the stubbornness of an architect guided by an erroneous evaluation of an object and the desire to preserve the tiniest “witness” to the beauty of national architecture can bring. Wojciechowski was strongly engaged in the protection of this object and did not accept any arguments of the local community.

In this dispute the parishioners deprived of a place to pray suffered the most. The believers did not understand the negative attitude of the architects.

They say it is an ancient token of remembrance, but we do not want this church to be destroyed, we respect it as a House of God and as a keepsake from our ancestors we would like to retain it for the coming generations.<sup>43</sup>

The problem escalated to such a degree that to protect the object the Society addressed the Archaeological Committee in Saint Petersburg. This step justified in the press and letters could not erase the disgust. The negative response from the clergy was obvious. It shook the image of the Society as a unit supporting and protecting Polish art in consultation and full cooperation with the church authorities. Such actions and Wojciechowski's stubbornness were related to the search for a national style, which around 1905 was distinct in wooden architecture. A strong need to preserve the wooden monument, less and less frequently seen in the Polish countryside, probably influenced such unyielding position of the researcher.

While some churches were renovated and developed, others had to be built from scratch. The situation in smaller towns or villages was subject to different processes than the construction of a church in a gubernorate city. The political conditions moved to the background, and financial issues became the main problem. This was added to the long traditions of patron families taking care of certain villages and areas, and the changes in the diocesan maps. Of course, we need to remember that the reason of all these works was fulfilling the needs of the believers.

The founding of new objects often required long-term endeavours of patrons and parishioners, who in the nineteenth century bore the burden of building churches, which before that time was an obligation of landowners. The shift of the majority of landowners and future entrepreneurs to investing in mines, steelworks, foundries and sawmills characterized the area in both the visual and socio-economic aspect. The example of the church in Bliżyn, in my opinion, best illustrates the processes of building a new church in smaller centres of the region.

<sup>43</sup> *Ibid.*

## CHURCH OF ST. LOUIS IN BLIŻYN

In the beginning, Bliżyn village belonged to the Odrowąż parish [fig. 12]. Thanks to the endeavours of the Sandomierz lady chamberlain Ludwika Podkańska, the heiress of Bliżyn domain, on August 25, 1817 the foundation stone for the construction of a church in Bliżyn was laid. Unfortunately, the death of the founder put an end to further construction work. The heiress' son Jacek Podkański was not interested in fulfilling his mother's last will and finishing the construction of the church and its further furnishing. The material gathered for the church construction was used for building an inn and a stable.

Instead of a brick church, in 1818 he built the Church of St. Sophie from larch wood. It served as a manor chapel. People had to wait seventy years for the establishment of their own parish. After its erection, the Church of St. Sophie was the main sacral object in the village until 1900. Since then it serves only as a chapel.

The parish priest Julian Piontek applied for permission to build a new church in 1893. He received it from the authorities of Radom Governorate in 1895. On May 23 the cost estimate amounting to 2,958 roubles was accepted, because

the then parish community, sparse and poor, could not afford bigger costs. Meanwhile, in the following year of 1896, the Auctioning Committee with Count Ludwik Broël-Plater, heir of the Bliżyn, Niekłań, Chlewiska and Białaczów domains, started the construction of a great factory in Bliżyn called Stalownia (steel plant). (...) Count Ludwik Broël-Plater known for his truly Catholic life and convictions and his care for the grandeur of God's houses became the true benefactor and the main founder of the Bliżyn church. He donated more than eighteen thousand roubles in cash for the construction. Besides, he allowed to break stones in his domain, and donated wood and iron in large amounts. In general, the donation of HM Count Ludwik Broël-Plater of a sum of thirty thousand roubles is counted. Factory people earning good wages generously paid their donation pennies



12. Bliżyn, Church of St. Ludwik Król, side elevation view, author's photo, 2015

Bliżino Šv. Liudviko karaliaus bažnyčia, šoninis vaizdas, 2015

with great eagerness, to which the Kaysser factory, rightly and wholeheartedly devoted to the church, largely contributed. Members of the local community hurried to help with transporting the goods – some out of willingness, others coerced by the zealous priest. And the whole deed was led and directed by Father Julian Piontek.<sup>44</sup>

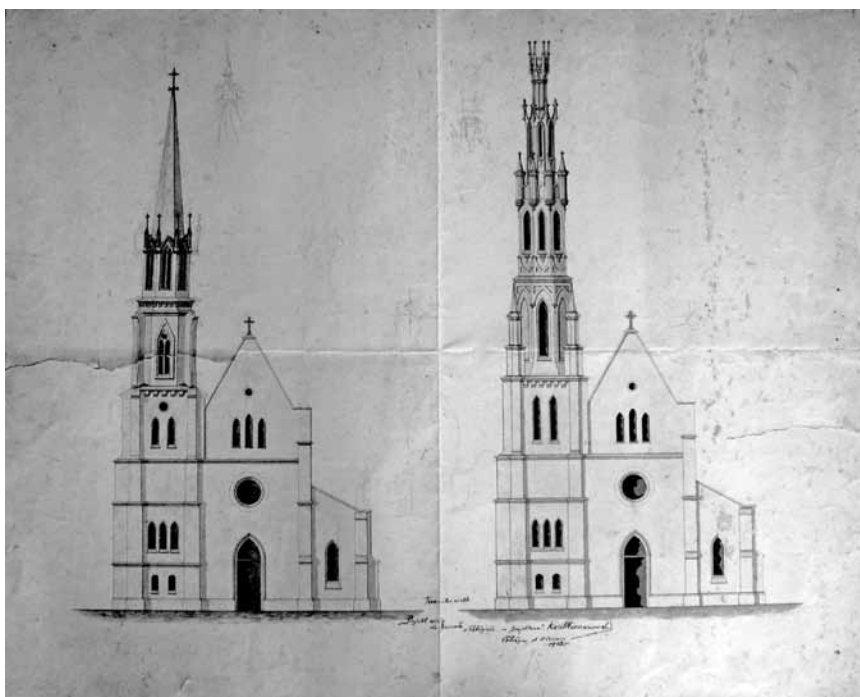
The authors of the project [fig. 13] were Kazimierz Mierzanowski and Antoni Husten-Czapski<sup>45</sup>. A monumental church of Neo-Gothic forms was based on a rectangular plan with a three-sided apse in the east. Built from grey sandstone, a very popular construction material in this region, since then it towers over the village. Its size, despite the unfinished tower, is impressive and

<sup>44</sup> State archives in Bliżyn, Chronicle of the Bliżyn church from 1902, relations of fr. Paweł Pośluszyński.

<sup>45</sup> The church tower was not finished due to financial problems. However, two of the proposed solutions, including one resembling the towers of St. Mary's Church in Cracow, were preserved in the parish archives.

13. Project of tower in church  
in Bliżyn, K. Mierzanowski,  
Bliżyn 5 Czerwca 1902 r.,  
in: Archiwum Parafialne w  
Bliżynie, author's photo, 2015

Bližino bažnyčios bokšto  
projektas, 2015



can be associated with “rural cathedrals” emerging all over the Kingdom of Poland with great verve.

Unfortunately, Bliżyn, associated with heavy industry, shared the fate of many other towns after 1905. Stefan Szylar’s account from 1913 describes:

Bliżyn, once a great residence of Count Plater and one of the most important centres of iron industry, is now in quite a poor state. The great steel plant is in ruins, the blast furnace is not active – only the foundry still functions thanks to a number of traders in Warsaw, who took it on lease. (...) The village has two churches. One of them is brick, built several years ago, and the other is wooden.<sup>46</sup>

The example of Bliżyn clearly demonstrates the patterns of foundation and construction of churches at the turn of the nineteenth and the twentieth century. Initially the parish with a church was in Odrowąż. At the beginning of the nineteenth century, as the population

grew, it became more convenient to establish a new parish. In the early nineteenth century we again have a strong figure of an heiress of a domain, who of her own initiative, being sensitive to the needs of the local community, undertook the trouble of erecting a temple. As it was in Bliżyn, Ludwika Podkańska procured the establishment of a parish and left resources for the construction and furnishing of a church. Like in many cases, after her death the construction stopped. Her heirs partially fulfilling her will erected a much smaller and cheaper sacral object, which served the function of a manor chapel rather than a parish church. A similar situation was in Czarna, where a tiny church with a holy image of the Virgin Mary was constructed thanks to Izabella Małachowska.

In the following years, mostly in the second half of the nineteenth century, the local community took over the function of the founder/owner giving more funds for church investments.

Making cost estimates for church construction and their subsequent approval by the government always depended on the possibility that parishioners would bear the financial burden. In some cases, the costs were

<sup>46</sup> Instytut Sztuki Polskiej Akademii Nauk,teczka TOnZP, Bliżyn, nr 13, *List z 25 lutego 1913 S. Szylera*.



spread over a longer period of time (Końskie) or there was no consent to burden the parishioners (Czarna). In the situation when the construction of a new sacral object or significant expansion of the existing one was necessary, the costs were high and the time of works was long. In Bliżyn, 83 years passed from Podkańska's first plans to erect a temple to the consecration of the construction. The very construction of the object was short in comparison to similar undertakings in the region – it took four years. Construction of other objects took longer.

Not without significance for the construction was also the influence of the surrounding industry. As can be seen from records, the better the condition of plants in the region, the larger the income and donations for church construction either from the plant owners or employees. It is no secret that thanks to prospering plants local communities were not only getting wealthier, but were also growing. The parishioners wanted to have the best conditions for prayer after a tough week of work. Mainly thanks to their devotion and work, new sacral objects like the one in Bliżyn were built.

The significant factor of development of contemporary architectonic thought in those territories was the search for the national style – Neo-Gothicism (Vistula-Baltic style, homely style), Neo-Romanism, Neo-Renaissance, Classicism – connected with conservators' thought; visible in new realisations and development and conservation of "the old temples". One of the factors very often discussed not only by architects, but also the worshippers (local community) was the antique origin of the temples undergoing various works in the discussed period. It is often the main argument in the processes aiming at transformations of the temples or struggle for their preservation. Such justification is often cited when discussing such objects as Cathedral Church of Ascension of the Blessed Virgin Mary in Kielce or Church of St. Wojciech, Parish Church of John the Baptist in Radom, or churches in Ćmińsk. The examples are numerous.

Another factor aiming at building or transforming the objects was a dynamically growing number of believers, which forced extending the sacral space and construction of new objects in demographically growing parishes.

Also interesting is the political aspect of the sacral space transformations. In large administrative centres like Kielce or Radom the status of the centre was raised by adding splendour to old buildings or construction of new objects. Many of those objects were at the same time a counterbalance to "political stamps" built by invaders, which were then Orthodox churches, since the number of Orthodox believers in the area did not require such large objects in the city centres<sup>47</sup>.

Preference of the given forms in the area was connected not only to the general tendencies in art in reference to the majority of centres like Warsaw, but also with stylistic tradition and conservator's thought continued by individual architects (Kowalski in Kielce, Dziekoński in Radom). Often the final form of the church was dictated by the economic conditions and qualifications of the local foremen.

These objects are only individual examples showing the main trends in sacral construction in the territory of Radom Governorate in the nineteenth century. With all of the arguments presented by me, we need to be aware of the precedent need underlining the transformation of those objects, which was their function. They were the sacral objects, in whose space the people gave their thanks and cares to God. Thanks to the then earnest faith and perseverance of sometimes generations of believers many of those objects survived to our times to bear the witness of history.

<sup>47</sup> In both centres the religious majority were Catholics or people of the Jewish faith – approximately 1/3 of the population of residents.

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## RADOMO GUBERNIJOS SAKRALINĖS ARCHITEKTŪROS BRUOŽAI XIX A. PABAIGOS – XX A. PRADŽIOS SOCIALINIŲ IR MENINIŲ SANTYKIŲ KONTEKSTE

*Daria Rutkowska-Siuda*

REIKŠMINIAI ŽODŽIAI: Radomo gubernijos XIX a. ir XX a. architektūra, tautinis stilius, istorinės formos, Ksawery Franciszek Kowalski, Józef Pius Dziekoński, Kelcų Švč. Mergelės Marijos Ėmimo į dangų katedra, Kelcų Šv. Vaitiekaus bažnyčia, Radomo Švč. Mergelės Marijos bažnyčia, Radomo Šv. Jono Krikštytojo bažnyčia, Čminko parapiinė Švč. Trejybės bažnyčia, Bližino Šv. Liudviko bažnyčia.

### SANTRAUKA

Radomo gubernija – tai sritis, pirmiausiai siejama su Senosios Lenkijos pramoniniu regionu. Pramoninis pobūdis stipriai paveikė jos išvaizdą ir socialinį-ekonominių vystymąsi.

Aptariamuoju 1845–1914 m. laikotarpiu menu (architektūra) turėjo būti sprendžiama daugybė politinio, ekonominio ir teisinio pobūdžio problemų. Nuolat augantis paminklų gynėjų būrys siekė apsaugoti protėvių paveldą ir jų kultūrinį palikimą. Kaip atskleidė atliktas tyrimas, svarbus sakralinės architektūros formavimosi aspektas buvo visuomenės pastangos išsaugoti jos tapatumą. Be kita ko, tai atspindėjo ir paminklų priežiūra. Istorinių stilių klestėjimo ir tautinio stiliaus kūrimo laikotarpiu daugelis kolektyvinių įkūrėjų siekė, kad architektūrinės formos kuo stipriau pabrėžtų istorinį turinį. Pats bažnyčių statybos procesas, dažnai ilgalaikis, buvo kolektyvinė pastanga, vienijanti vietinę bendruomenę. Abiejų didesnių miestų – Kelcų ir Radomo – ir mažesnių miestelių pavyzdžiai rodo, kad būtina nuodugniai analizuoti bažnyčių statybos procesą, siekiant geriau suprasti stilistinių formų pasirinkimą.