

Andrzej Kozieł / Sławomir Stasiak /  
Rajmund Pietkiewicz (eds.)

# Cistercian Abbey in Krzeszów

European Centre of Art and Theological Thought

Andrzej Kozieł/Sławomir Stasiak/Rajmund Pietkiewicz (eds.):  
Cistercian Abbey in Krzeszów



# Eastern and Central European Voices

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Andrzej Kozieł / Sławomir Stasiak /  
Rajmund Pietkiewicz (eds.)

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European Centre of Art and Theological Thought

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## Table of contents

|   |     |
|---|-----|
| List of abbreviations .....   | 7   |
| Table of transcription .....  | 9   |
| <br><i>Andrzej Kozieł, Sławomir Stasiak, Rajmund Pietkiewicz</i>  |     |
| Preface of the editors .....  | 11  |
| <br><i>Ewa Łużyńska (Wrocław University of Science and Technology)</i>  |     |
| Medieval architecture of Krzeszów Abbey against the background of<br>later transformations .....  | 15  |
| <br><i>Andrzej Kozieł (University of Wrocław / University of Ostrava)</i>   |     |
| <i>Salve, Mater Misericordiae!</i> About the picture of <i>The Virgin of Mercy</i> (1624)<br>from the collection of the Archdiocesan Museum in Wrocław .....            | 37  |
| <br><i>Artur Kolbiarz (University of Silesia in Katowice)</i>   |     |
| Sculptural undertakings in the Krzeszów monastery under<br>Abbot Dominic Geyer (with selected examples) .....   | 59  |
| <br><i>Małgorzata Wyrzykowska (University of Wrocław)</i>   |     |
| Architecture of the Abbey Church Graces of the Blessed Virgin Mary<br>in Krzeszów in the context of attribution problems .....  | 87  |
| <br><i>Bogdan Ferdek (Pontifical Faculty of Theology in Wrocław)</i>  |     |
| The “Gully of Grace” as <i>locus theologicus</i> . Charitological ideas governing<br>the façade of the House of Grace of the Blessed Virgin Mary in Krzeszów ...        | 107 |
| <br><i>Sławomir Stasiak (Pontifical Faculty of Theology in Wrocław)</i>   |     |
| Biblical motifs of Emmanuel and the nuptials in the decoration of<br>the pediment and vestibule of the Abbey Church in Krzeszów. Explanation<br>of biblical texts ..... | 125 |
| <br><i>Grzegorz Grajewski (National Institute of Cultural Heritage)</i>   |     |
| Sacralization of the landscape on the example of Krzeszów Abbey .....   | 143 |

*Marek Kwaśny (University of Wrocław)*

*Sic transit gloria mundi?* Iconography of the Baroque Cistercian monastery  
in Krzeszów from the late seventeenth century to the twentieth century .... 149

Afterword ..... 179

List of figures ..... 181

Index of biblical references ..... 185

Index of persons ..... 189

Index of places ..... 195

Notes on Contributors ..... 199

## List of abbreviations

|             |   |
|-------------|---|
| AA Wr       | Archiwum Archidiecezjalne we Wrocławiu [Archives of the Archdiocese in Wrocław]   |
| AP Krz      | Archiwum parafialne w Krzeszowie [Krzeszów parish Archives]   |
| AP Wr       | Archiwum Państwowe we Wrocławiu [State Archive in Wrocław]  |
| BS Kat      | Biblioteka Śląska w Katowicach [Silesian Library in Katowice]   |
| BU Wr       | Biblioteka Uniwersytecka we Wrocławiu [Wrocław University Library]  |
| CoT         | The Council of Trent, <i>The canons and decrees of the sacred and ecumenical Council of Trent</i> , ed. and English transl. J. Waterworth, London 1848, <a href="https://www.papalencyclicals.net/councils/trent.htm">https://www.papalencyclicals.net/councils/trent.htm</a> [accessed: 4.12.2024] |
| d.          | died (with dates)   |
| DSP 4       | <i>Dokumenty soborów powszechnych. Tekst łaciński, polski</i> (Źródła myśli teologicznej), vol. 4/1–2: (1511–1870). <i>Lateran V, Trydent, Watykan I</i> , ed. A. Baron, H. Pietras, Kraków 2007  |
| KrzEPB      | <i>Krzeszów, europejska perła baroku</i> (Grüssau, die europäische Barockperle), ed. A. Jarosiewicz, B. Skoczylas-Stadnik, Legnica 2001   |
| KrzUŁ       | <i>Krzeszów uświęcony Łaską</i> (Acta Universitatis Wratislaviensis 1782), ed. H. Dziurla, K. Bobowski, Wrocław 1997  |
| LXX         | Septuagint  |
| MA Wr       | Muzeum Archidiecezjalne we Wrocławiu [Museum of the Archdiocese of Wrocław]   |
| NKB NT      | Nowy Komentarz Biblijny. Nowy Testament [New Biblical Commentary. New Testament], Częstochowa   |
| NKB ST      | Nowy Komentarz Biblijny. Stary Testament [New Biblical Commentary. Old Testament], Częstochowa  |
| NVlg        | <i>Nova Vulgata</i> , 1998  |
| PSST        | Pismo Święte Starego Testamentu, Poznań 1961–2020   |
| RSS         | “Roczniki Sztuki Śląskiej”, Wrocław 1959–   |
| sign./sygn. | catalogue number (Polish: sygnatura)  |
| SKHS        | “Śląski Kwartalnik Historyczny Sobótka”, Wrocław 1946–  |
| VlgSC       | Sixto-Clementine Vulgate, 1593  |
| WR          | “Der Wanderer im Riesengebirge”, Hirschberg 1881–1943   |





## Table of transcription

### Hebrew

|   |            |
|---|------------|
| א | – ’        |
| ב | – <i>b</i> |
| ג | – <i>g</i> |
| ד | – <i>d</i> |
| ה | – <i>h</i> |
| ו | – <i>w</i> |
| ז | – <i>z</i> |
| ח | – <i>ḥ</i> |
| ט | – <i>ṭ</i> |
| י | – <i>y</i> |
| כ | – <i>k</i> |
| ל | – <i>l</i> |
| מ | – <i>m</i> |
| נ | – <i>n</i> |
| ס | – <i>s</i> |
| ע | – ‘        |
| פ | – <i>p</i> |
| צ | – <i>ṣ</i> |
| ק | – <i>q</i> |
| ר | – <i>r</i> |
| ש | – <i>ś</i> |

|                            |                        |
|----------------------------|------------------------|
| שׁ                         | – <i>š</i>             |
| ת                          | – <i>t</i>             |
| בָּה                       | – <i>bâ</i>            |
| בּוֹ                       | – <i>bô</i>            |
| בּוּ                       | – <i>bû</i>            |
| בֵּי                       | – <i>bê</i>            |
| בִּי                       | – <i>bî</i>            |
| בָּ                        | – <i>bā</i>            |
| בּוֹ                       | – <i>bō</i>            |
| בֵּי                       | – <i>bē</i>            |
| בִּי                       | – <i>bi</i>            |
| בָּ                        | – <i>ba</i>            |
| בּוֹ                       | – <i>bo</i>            |
| בֵּי                       | – <i>bu</i>            |
| בִּי                       | – <i>be</i>            |
| בָּ                        | – <i>bi</i>            |
| בֵּי                       | – <i>bă</i>            |
| בִּי                       | – <i>bõ</i>            |
| בָּ                        | – <i>bě</i>            |
| בּוֹ                       | – <i>b<sup>e</sup></i> |
| <i>patach furtivum – a</i> |                        |

### Greek

|     |                                   |     |                 |
|-----|-----------------------------------|-----|-----------------|
| A α | – <i>A, a</i>                     | H η | – <i>Ē, ē</i>   |
| B β | – <i>B, b</i>                     | Θ θ | – <i>Th, th</i> |
| Γ γ | – <i>G, g</i>                     | I ι | – <i>I, i</i>   |
|     | – <i>N, n</i> (before γ, κ, χ, ζ) | K κ | – <i>K, k</i>   |
| Δ δ | – <i>D, d</i>                     | Λ λ | – <i>L, l</i>   |
| E ε | – <i>E, e</i>                     | M μ | – <i>M, m</i>   |
| Z ζ | – <i>Dz, dz</i>                   | N ν | – <i>N, n</i>   |

Ξ ξ – *Ks, ks*

Ο ο – *O, o*

Π π – *P, p*

Ρ ρ – *R, r*

ʹΡ ʹρ – *Rh, rh*

Σ σ ς – *S, s*

Τ τ – *T, t*

Υ υ – *U, u* (after a consonant)  
– *Y, y* (after a vowel)

Φ φ – *F, f*

Χ χ – *Ch, ch*

Ψ ψ – *Ps, ps*

Ω ω – *Ō, ō*

Ϝ – *ō(i)*

α – *a(i)*

η – *ē(i)*

ʹ *spiritus lenis* – not transcribed

ʼ *spiritus asper* – *h*

Andrzej Kozieł, Sławomir Stasiak, Rajmund Pietkiewicz

## Preface of the editors

Translated by Monika Szela-Badzińska

On 18 December 1622, a miraculous image *Our Lady of Grace* was found in the Cistercian monastery church in Krzeszów under unusual circumstances.<sup>1</sup> This took place while the temple and monastery were being repaired after the damage caused by the fire of 7 February 1621 and the devastation caused by Polish Lisowczyk squad a year later. After the floor of the sacristy had been removed, the workers and monks saw an oak chest. When it was opened, it was found to contain an intact image of *Our Lady of Grace*. Shortly after the image had been discovered, the event began to be seen as a miracle. The place where the painting had been hidden was said to have been pointed out to the monks by Mary herself through a mysterious gleam of light. It was also considered supernatural that the painting had been preserved undamaged, even though it had been lying under the floorboards in a damp and dirty space for almost two hundred years.

Such interpretations of the circumstances surrounding the finding of the miraculous image *Our Lady of Grace* are not surprising, as it was the first sign of the beginning of the religious and economic revival of the Cistercian abbey in Krzeszów in the early modern era. Founded in 1292 by the Świdnica Duke Bolko I the Severe (1252/1256–1301) as a branch of the Cistercian abbey in Henryków and dynamically developing in the fourteenth to early fifteenth century, it later went through a mounting spiritual and economic crisis. It was first caused by the Hussite invasion in 1426, as a result of which – according to Krzeszów historians – seventy monks were murdered and the monastery was incinerated.<sup>2</sup> Then came the Reformation, which caused a drastic decrease in the number of monks and huge economic problems for Krzeszów Abbey. Even worse consequences came with the Thirty Years' War (1618–1648), during which by Swedish, Saxon and Brandenburg armies repeatedly occupied, plundered and wrought destruction on the Krzeszów Cistercian monastery, while the monks, fearing death, were compelled to flee to save their lives.<sup>3</sup>

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1 On the circumstances of finding the image of *Our Lady of Grace*, see N. von Lutterotti, *Vom unbekannten Grüssau. Altgrüssauer Klostergeschichte*, ed. A. Rose, Wolfenbüttel 1962, p. 107–108; M. Gabrowski, *Historia cudownego obrazu Matki Boskiej Łaskawej*, Polkowice 2020, p. 16–18.

2 See R. Żerelik, *Problem wiarygodności przekazu o śmierci 70 mnichów krzeszowskich w czasach wojen husyckich*, [in:] *KrzUŁ*, p. 90–103.

3 A. Rose, *Kloster Grüssau*, Stuttgart–Aalen 1974, p. 66–83.

It was not until the end of the hostilities in 1648 that the material and spiritual reconstruction of the Krzeszów monastery could begin. Four prominent abbots made a special contribution in this field: Bernhard Rosa (1660–1696), Dominic Geyer (1696–1726), Innozenz Fritsch (1726–1734) and Benedict II Seidel (1734–1763). Their wise and effective governance led to the Cistercian abbey at Krzeszów becoming one of the most powerful monastic complex in Central Europe and one of the main centres of the Counter-Reformation in Protestant-dominated Silesia. Suffice it to mention that the Brotherhood of St Joseph, founded by Abbot Rosa in 1669, increased in number peaking at more than 100,000 members in the first half of the eighteenth century, and these were not only inhabitants of Silesia and nearby Bohemia from all social strata, but also representatives of the monastic clergy from Moravia and Austria, as well as Bavaria, or even from distant Rhineland and Westphalia.<sup>4</sup> Prominent theologians such as the outstanding poet and mystic, Johannes Scheffler (1624–1677), known as Angelus Silesius, collaborated with Krzeszów Abbey. It was through the efforts of the Krzeszów Abbey that both the collection of his theological polemical writings *Ecclesiologia* (1677) and the now world-renowned volume of poems *The Cherubic Wanderer* (1675)<sup>5</sup> were published. The abbots of Krzeszów also commissioned distinguished artists, such as Michael Willmann (1630–1706), a famous painter who left his best works of fresco painting in Krzeszów – the decoration of the interior of the Church of St Joseph, which today is regarded as one of the most outstanding fresco painting decorations of the second half of the seventeenth century in the whole of Central Europe.<sup>6</sup> Artistically superb paintings and sculptures featured sophisticated theological thought, with the best example of which being exemplified by the multifaceted ideological representations on the rich façade and interior decoration of the Abbot's Church of the Grace of the Blessed Virgin Mary (1733–1735), the interior decoration of the Mausoleum of the Świdnica-Jawor Piast ruling house (1736) or the set of paintings decorating the so-called Water Pavilion in Bethlehem (Bethlehem) near Krzeszów (1733–1735).

Although the secularisation of monastic property in Silesia, announced in 1810, brought an end to the existence of the Krzeszów Abbey and its heyday period, a rich spiritual, cultural and material heritage endured. Today, it continues to serve the faithful of the Catholic Church, is a unique tourist attraction, and is the subject of interdisciplinary research that aims at describing the spiritual and artistic phenomenon of the Cistercian abbey of Krzeszów. On 4 June 2022, the four hun-

4 N. von Lutterotti, *Vom unbekannten Grüssau. Altgrüssauer Klostergeschichte*, p. 104.

5 A. Kozieł, *Angelus Silesius, Bernhard Rosa i Michael Willmann, czyli sztuka i mistyka na Śląsku w czasach baroku* (Acta Universitatis Wratislaviensis 2872, Historia Sztuki 23), Wrocław 2006, *passim*.

6 R. Grimkowski, *Michael Willmann. Barockmaler im Dienst der katholischen Konfessionalisierung. Der Grüssauer Josephszyklus*, Berlin 2005.

dredth anniversary of the discovery of the miraculous image *Our Lady of Grace*, a scientific conference entitled *Krzeszów as a House of Grace* was held in the Knights' Hall of the Benedictine Monastery in Krzeszów, organised by the Pontifical Faculty of Theology in Wrocław and the Institute of Art History of the University of Wrocław. More than a dozen theologians, art historians, historians and musicologists took part. Its result is the present volume entitled *Cistercian Abbey in Krzeszów. European Centre of Art and Theological Thought*.

The fundamental research question posed by the authors of this study is whether the Cistercian abbey in Krzeszów was actually a European centre of art and theological thought?

The volume's major part consists of four chapters, which present the results of the research into the key components of the artistic heritage of the Cistercian abbey. These components are made up of the medieval monastery buildings, which we know only from the preserved foundations, remnants of walls and surviving architectural details because in the Baroque era they were demolished and their remains were integrated into the new Baroque buildings (Ewa Łużyniecka); of the unique painting *The Virgin of Mercy* modelled on the *Mater Misericordiae* type, presenting Abbot Andreas Wolfgang and twenty Cistercians from Krzeszów, which was created in 1624 soon after the discovery of the miraculous image *Our Lady of Grace* (Andrzej Kozieł); and of the sculptural foundations of Abbot Geyer on the grounds of Krzeszów Abbey and in the latifundia belonging to him, realised by leading Silesian artists Georg Schrötter and Thomas Wiessfeldt (Artur Kolbiarz). The Baroque architecture of the Abbey Church of the Blessed Virgin Mary in Krzeszów with its dynamic forms is one of Europe's architectural wonders, the authorship of which has been disputed since the end of the nineteenth century (Małgorzata Wyrzykowska).

The next two chapters complement considerations devoted to artistic themes with theology. The first of these analyses is the gully-shaped façade of the Church of the Grace of the Blessed Virgin Mary and its rich sculptural decoration, the theological meaning of which only becomes fully apparent in the context of the Catholic-Lutheran dispute over the concept of grace (Bogdan Ferdek). The deals theologically and philologically with the numerous and Latin content-rich inscriptions accompanying the sculptural decoration of the façade, dedicated to the biblical theme of Emmanuel and to bridal mysticism (Sławomir Stasiak). The whole book closes with two chapters which depict the Cistercian abbey in Krzeszów and the surrounding areas in terms of landscape, as if in a meta-perspective. This concerns both the phenomenon of the conscious sacralisation of the grounds belonging to the Krzeszów Cistercians through the introduction of modern forms of imitation of the topography of the Holy Land along with the cult of saints (Grzegorz Grajewski), and the Baroque iconography of the Cistercian abbey in Krzeszów from the end of the seventeenth century to the beginning of the twentieth century, which

perfectly illustrates the transformation of the abbey's social function throughout history (Marek Kwaśny).

The academic conference *Krzeszów as a House of Grace* and the publication of the post-conference materials would not have been possible without the help and support of institutions and individuals to whom we would like to express our sincere gratitude. We would like to thank the Custodian Marian Kopka and the Krzeszów European Pearl of the Baroque Foundation for their invaluable help in organising the conference. We would also like to thank Stanisław Szupieńko for the project of the conference, owing to which the present study was prepared, and Józef Lisowski for selecting the authors of the study from other centres than the University of Wrocław and the Pontifical Faculty of Theology in Wrocław.

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Ewa Łużyńska (Wrocław University of Science and Technology)

## Medieval architecture of Krzeszów Abbey against the background of later transformations

Translated by Monika Szela-Badzińska

The study presents the results of an architectural survey of Krzeszów Abbey, which aimed at identifying the medieval relics of the monastic buildings and their decoration. The analysis covered the remains that were built between the middle of the thirteenth century and the middle of the sixteenth century. Attention was focused on the cloister building.

The aforementioned relics have been incorporated into the preserved magnificent Baroque buildings, still dominating the landscape of Krzeszów. The most impressive is the former Cistercian monastery Church of the Assumption of the Blessed Virgin Mary housing the Mausoleum of the Piasts of Świdnica located to the east and the Chapel of St Mary Magdalene. Adjoining the church to the south is the cloister building, much of which has not survived to the present day. Only relics of the walls of the eastern wing and fragments of the foundations and cellars have been preserved, currently hidden under the pavement of the square, and in 2007–2008 partially uncovered during the renovation and construction works in progress at that time (Fig. I.1).

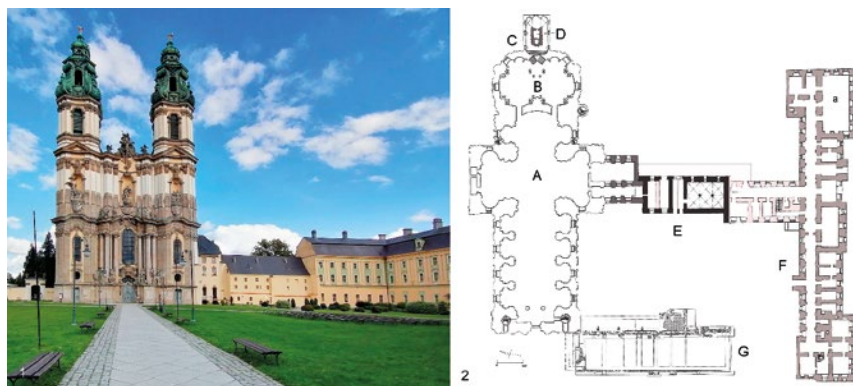


Fig. I.1. The church and cloister of Krzeszów Abbey (photo and compilation: E. Łużyńska).

1) From the west, as of 2022; 2) ground plan: A – the abbey church, B – the Mausoleum of the Piasts of Świdnica, C – the Chapel of St Mary Magdalene, D – the Chapel of the Holy Sepulchre of Christ, E – the east wing, F – the south wing, G – the western wing relics uncovered in 2008–2009.



The architectural research described here was carried out in two stages. The first stage analysed the aforementioned relics of the cloister building. In the 2022 second stage, work was done on the Chapel of St Mary Magdalene and a fragment of the lavabo exhibited in the Mausoleum of the Piasts of Świdnica. The endeavour was made by a research team headed by the author and made up of doctoral students and students of the Faculty of Architecture at Wrocław University of Science and Technology. The team compiled photogrammetric inventories, performed structural analyses of the cloister walls and attempted to date their mortars with the C14 carbon decomposition method. This year, point cloud and 3D texture models were made using tools such as a drone, a tablet with a LIDAR (Light Detection and Ranging) sensor and a 3D Scanner App and Polycam.

## 1. Historical references to the construction

Since the main subject of consideration is the cloister building erected in the Middle Ages, we will focus on the written records relative to this period.<sup>1</sup> The Krzeszów Cistercian monastery was founded by the Prince of Świdnica, Bolko I (the Severe) (1252/1256–1301), son of Bolesław Rogatka (the Horned) (1220/1225–1278) and grandson of Duchess Anne (around 1201–1265), who, after the death of her husband, Henryk II the Pious (1196/1207–1241), decided to make a donation to the Church and in 1242 gave the area of *Gressebor* to the Bohemian Benedictines. It remains uncertain whether the Benedictines built a monastery or, if they did, what its location was.<sup>2</sup>

For reasons that are still unknown, in 1289 the Benedictines resold the said donation to Duke Bolko I, stipulating in the deed of sale that all of it be used for religious purposes.<sup>3</sup> In 1292 the duke decided to turn it over to the Cistercians as their seat. The convent was brought in from the nearby Henryków monastery and in the same year a new foundation document for the monastery was also issued, confirming the generous donation.<sup>4</sup> Later copies of this document from the years 1299 and 1318 included information about the 1292 simultaneous consecration

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1 The history of the building has been published many times. The author of many post-war studies was H. Dziurła, e.g.: *Krzeszów* (Śląsk z zabytkach sztuki), Wrocław–Warszawa–Kraków 1964, p. 9–57; Id., *Krzeszów*, [in:] *Monasticon Cisterciense Poloniae*, ed. A.M. Wyrwa, J. Strzelczyk, K. Kaczmarek, Poznań 1999, p. 165–173. See also A. Rose, *Kloster Grüssau*, Stuttgart–Aalen 1974, p. 29–38; R. Żerelik, *Zarys dziejów klasztoru cystersów w Krzeszowie*, [in:] *Klasztor nad Zadrną*, ed. J. Janczak, Wrocław 1994, p. 10–13.

2 *Regesten zur schlesischen Geschichte*, [in:] *Codex Diplomaticus Silesiae*, ed. C. Grünhagen, vol. 7, part 1, Breslau 1884, no. 585.

3 *Ibid.*, vol. 7, part 3, Breslau 1886, no. 2111.

4 *Ibid.*, no. 2241 – document cited in full.

of the conventual church with a high altar. Over the next thirty years the monastery received further donations, involving whole villages or parts of villages.<sup>5</sup> In 1301, founder Bolko I was buried in the church with his son Bolko II (1309/1312–1368);<sup>6</sup> in 1326, also his second son Bernard (1288/1291–1326) found eternal rest here.<sup>7</sup> Since then, the Krzeszów church had become the mausoleum of the rulers of southern Silesia and also the burial place for the local nobles.

We know from the monastery chronicles and *Phoenix redivivus* penned by Ephraim Ignatio Naso (d. 1680) that in 1426, during the Hussite wars, the monastery was probably significantly damaged.<sup>8</sup> The restoration of the church began in 1446, starting with the pillars, and was completed in 1454 with the reconsecration of the temple. The consecration document mentioned the cemetery, ambit, chapter house, refectory and dormitory.<sup>9</sup> Construction work on the monastery, interrupted among other things by the 1463 invasion of King George of Poděbrady (1420–1471), continued as late as 1521 and 1562: it is from this time that the master builder Christopher the Italian is mentioned.<sup>10</sup>

The transformation of the medieval buildings of Krzeszów began in the second half of the seventeenth century, after the destruction wreaked during the Thirty Years' War and the Swedish invasion. The cloister was rebuilt between 1662 and 1666.<sup>11</sup> The construction of the new church, which was consecrated upon completion, progressed from 1727 to 1735.<sup>12</sup> In 1774, an attempt was made to build a new cloister: the new south wing had been erected by 1782, and between 1788 and 1792 the eastern wing had already been built in a simplified form.<sup>13</sup> The secularisation of the monastery took place in 1810 and in 1873 it was decided to blow up the old cloister. In 1919 the Benedictine monks were brought to Krzeszów from Emaus near Prague and in 1924 were given ownership of the building. During World War II, the Hitlerites occupied the monastery. In 1945, the former monastery was taken over by the Polish authorities and the church became a parish church. A year later a female convent of Benedictine nuns from Lviv was brought in; they have been residing in the cloister building ever since.<sup>14</sup> Between 1970 and 2006, pastoral work

5 For donations of 1293, 1297, 1299, 1311, 1317, 1318, 1324, 1328, 1332, see R. Żerelik, *Zarys dziejów klasztoru cystersów w Krzeszowie*, p. 12–13.

6 *Annales Grussavienses 1230–1306*, ed. R. Roeppele, "Zeitschrift des Vereins für Geschichte Schlesiens" 1 (1855).

7 H. Dziurla, *Krzeszów* (Śląsk w zabytkach sztuki), p. 15.

8 E.I. Naso, *Phoenix redivivus ducatum Svidnicensis et Javroviensis*, Breslau 1667, p. 282–283

9 A. Rose, *Kloster Grüssau*, p. 41, 44, 51.

10 *Ibid.*, p. 52.

11 E.I. Naso, *Phoenix redivivus ducatum Svidnicensis et Javroviensis*, p. 51.

12 H. Dziurla, *Krzeszów* (Śląsk w zabytkach sztuki), p. 43.

13 *Ibid.*, p. 47, 48.

14 E. Wójcik, W. Michalik, R. Bijak, *Krzeszów benedyktyński. 75. rocznica przybycia Opactwa Mnisek Benedyktyniek pw. Wszystkich Świętych ze Lwowa do Krzeszowa*, Krzeszów 2021, p. 179.

in the parish was performed by Cistercians from Wąchock. Since 1992 Krzeszów has become the main sanctuary of the newly established diocese of Legnica.<sup>15</sup>

## 2. State of research

Among the many architectural studies, noteworthy are the works of the aforementioned Henryk Dziurla,<sup>16</sup> an experienced researcher and conservator who explored the issues concerning the abbey for more than half a century. Under his direction, a number of research studies were undertaken in the now defunct Wrocław branch of the State Enterprise for the Conservation of Monuments:<sup>17</sup> these were, among others, inventories of floor plans and façades. Henryk Dziurla believed that the Cistercians briefly took over the Benedictine buildings in what is now Krzeszów, and in 1292 the church there was consecrated as an abbey temple. He also surmised that the convent was soon moved to its present location. The researcher also claimed that the Cistercian church did not resemble stylistically the abbey temples in Henryków and Kamieniec Ząbkowicki; it was built hastily – for the most part in 1301 – when the founder Bolko I was buried. The author, referring to descriptions in the chronicle of Ephraim Ignatio Naso from 1667<sup>18</sup> assumed the dimensions of the church to be: length – 95 cubits, height of the main nave – 34.5 cubits, width of the transverse nave – 55 cubits. Henryk Dziurla also tended to believe that the first monastery was wooden; he dated the existing room in the east wing, used as a fraternity, to the mid-fifteenth century. He also believed that the rooms next to the fraternity may have contained a vestibule and staircase.

The work of the above-mentioned author triggered contemporary catalogue publications<sup>19</sup> and sparked off the work of Marian Kutzner,<sup>20</sup> who classified the Gothic church in Krzeszów as post-classical Gothic, and compared it to the buildings of the white monks in Kamieniec Ząbkowicki in Poland and Sedlec in Bohemia. He credited the entire complex to a Bohemian workshop that would have been

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15 K. Michalik, *Krzeszów. Dom Łaski Maryi*, Krzeszów 2018, p. 28–29.

16 Particular mention should be made of the works of: H. Dziurla, *Krzeszów (Śląsk w zabytkach sztuki)*; Id., *Die Grüssauer Klosterkirche und das Piastenmausoleum – Zur Baumeisterfrage*, “Zeitschrift des Deutschen Vereins für Kunstwissenschaft” 28 (1974), no. 1/4, p. 54–82; Id., *Wertykalizm i tożsamość barokowej architektury Krzeszowa*, [in:] *KrzUŁ*, p. 236–259; Id., *Dzieje Krzeszowa*, [in:] *KrzEPB*, p. 8–17.

17 H. Dziurla, *Krzeszów. Studium historyczno-architektoniczne* (MS), Wrocław 1961 (The National Institute of Heritage in Wrocław).

18 See E.I. Naso, *Phoenix Redivivus Ducatum Svidnicensis et Javroviensis*.

19 J. Pilch, *Leksykon zabytków Dolnego Śląska*, Warszawa 2005, p. 167.

20 M. Kutzner, *Cysterska architektura na Śląsku w latach 1200–1330*, Toruń 1969, p. 45; Id., *Średnio-wieczna architektura klasztoru cysterskiego w Krzeszowie*, [in:] *KrzUŁ*, p. 132–140.

brought in by the founder, Bolko I, who was strongly tied to the Bohemian rulers of the time. Kutzner determined the date of the creation of the monastery room differently from his predecessor. He reasoned that the fraternity was built in the first quarter of the sixteenth century. Such dating was grounded in the form of the pillars, the layout of the ribs and the low-sloped vault, which, as the author posited, are characteristic of late Gothic forms, occurring in Silesia in the first quarter of the sixteenth century – for example, the interior of the so-called sacristy of the Bernardine monastery in Wrocław.

My first contact with Krzeszów Abbey was twenty years ago during a study of the medieval architecture of Cistercian monasteries in Silesia.<sup>21</sup> Later, I published the first conclusions of the 2007–2008 research.<sup>22</sup> Recently, together with Monika Dąbkowska, I have presented the conservation work done on the cloister area after World War II.<sup>23</sup>

### 3. Findings

The results of the architectural research led to the proposition to divide the analysed medieval details and buildings into three groups by construction time. The oldest recognised element might be associated with Benedictine times. They include a fragment of a water device exhibited in the Mausoleum of the Świdnica Piasts (Fig. 1.2.) that would have functioned as the lower part of a cuboid pool measuring 100×74 cm with walls approximately 8–9 cm wide. The bottom – otherwise best preserved – is about 15 cm thick, with a metal pipe passing through one of the edges. On the other side, there is a water drain depression, now plugged, which reached an opening. These two elements irrefutably prove that the analysed container had to do with water.

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21 E. Łużyńska, *Architektura klasztorów cysterskich filiacji lubińskiej*, Wrocław 1995, p. 143–150; Ead., *Architektura klasztorów cysterskich. Filie lubińskie i inne cenobia śląskie*, Wrocław 2002, p. 529–531.

22 For a description of the research see Ead., *Średniowieczny klasztor cysterski w Krzeszowie na podstawie ostatnich badań architektonicznych*, "Architektura. Czasopismo Techniczne" 108 (2011), no. 7-A, p. 441–460.

23 E. Łużyńska, M. Dąbkowska, *Prace konserwatorskie i badania architektoniczne klauzury dawnego opactwa cysterskiego w Krzeszowie po drugiej wojnie światowej*, "Saeculum Christianum" 25 (2018), p. 341–357.



Fig. I.2. A fragment of the lavabo pool from Krzeszów. 2D walls and 3D texture model (compiled: A. Hoyenski).

The drain opening is also visible in one of the two shorter walls of the pool, whose maximum preserved height measures 22 cm. The wall was covered with a flat relief in the form of centrally positioned animals (lionesses) and plant tendrils. A tondo with the image of the Paschal Lamb and a plant braid, on the other hand, decorated the opposite short edge of the container. One of the longer walls of the pool has barely survived, with the rhombic braid relief only covering the outer face of the bottom. A remnant of the second longer rim survived with a maximum height of 22 cm. It was decorated with a relief in the form of two central peacocks and a frieze with animal and plant motifs.

The study of this pool suggests two phases of its use. The first phase was related to the original drain located in the wall; the second phase was defined by a metal pipe placed in the bottom, which was installed after the aforementioned drain had been plugged. This shows that the device was also used in Cistercian times, possibly even until the 1873 dissolution of the monastery.

Within the monasteries of the “grey monks” we were confronted with a variety of water containers (Fig. I.3). In the presbyteries or sacristies of churches there were piscinas – small containers adjacent to or built into the wall. They had ornamental – e.g. the thirteenth century column from the Cistercian monastery in Lubiąż<sup>24</sup> – or simpler forms – e.g. the bowl from the monastery in Sulejów.<sup>25</sup>

24 E. Łużyńska, *Architektura klasztorów cysterskich. Filie lubińskie i inne cenobia śląskie*, p. 293.

25 E. Łużyńska, Z. Świechowski, R. Kunkel, *Architektura klasztorów cysterskich. Małopolskie filie opactwa Morimond*, Wrocław 2008, p. 331.



Fig. I.3. Water devices in Cistercian abbeys (photo: E. Łużyńska).

1) Piscina column from Lubiąż, 2001; 2) piscina from Sulejów, 2004; 3) parapet trough from Vyšší Brod, 2007; 4) bowl from Obezine, 2004; 5) lavabo fountains, 2000; 6) lavabo house from Osek, 2007.

The refectory would have had containers of a different kind: in medieval Cistercian monasteries there was a so-called *lavabo* located at or opposite the entrance. It was a place for washing hands before meals and was more associated with the symbolism of purification than with hygiene. Sometimes it took the form of a stone trough in the wall of a cloister gallery, into which water was piped or in which water jugs were placed – for example in the English monastery of Fountains.<sup>26</sup> Most often, however, it was a fountain situated inside a small pavilion with a square, hexagonal or octagonal ground plan as e.g. in the Czech abbey of Osek or in the French monastery of Valmagne.<sup>27</sup> Very often, when the original lavabo was destroyed, part of it was used to install a fountain – for example in Obezine. The location of the lavabo in the Krzeszów monastery requires architectural and archaeological research.

In the (usually northern) cloister galleries built next to the church there were containers of yet another kind. These served the *mandatum* ceremony. It took place once a week on Saturday evenings during which time the monks would wash each other's feet as a sign of humility and charity. Traces of this ceremony can be found in the water pools placed in the windowsills with channels draining the water to

26 G. Coppack, *The White Monks: The Cistercians in Britain 1128–1540*, Stroud 2000, p. 43.

27 *Cîteaux. L'ordre, son histoire, ses abbayes*, ed. J. Roux, Vic-en-Bigorre 2007, p. 130.

the outside, preserved in the French abbeys of Fonfroide and Orval,<sup>28</sup> the Bohemian abbey of Vyšší Brod<sup>29</sup> and the Silesian abbey of Kamieniec Ząbkowicki.<sup>30</sup>

The said container poses questions about its dating and origin. It is currently assumed that Silesian decorative forms can be dated to the thirteenth century at the latest.<sup>31</sup> The object, therefore, would have been the result of a 1242 donation, when Bolko I, Duke of Świdnica, gave the area of *Gressebor* to the Bohemian Benedictines.

#### 4. The first medieval buildings

The first cloister building was probably erected soon after the arrival of the Cistercians in Krzeszów at the invitation of the Duke in 1292. The best preserved part, and still accessible today, is the eastern house of the monks, with floor plan dimensions of about 30.20 × 12.50 m,<sup>32</sup> which occupies the central segment of the present eastern wing (Fig. I.4). We discovered traces of the construction of the west wall due to the 2007 renovation. About 9.80 m in height, it was built of pebbles and hewn stones, laid in layers and bonded with clay mixed with lime and sand. At a height of 5.80 m, a berm has been preserved, probably supporting the cloister trusses and indirectly marking the height of the ground floor vaults of the wing. Below the berm, the ground floor wall was almost completely clad in modern times, at which time the present windows and passageways were also made, so the original openings and traces of the medieval vaults have not survived.

On the ground floor of the east wing, several rooms still survive today. The so far unidentified narrow northern room is probably a relic of the heavily damaged chapter house. The southern wall of the room is probably its southern closure. The northern wall of the room, on the other hand, preserves a pointed arch, visible from the outside, reaching up to the height of the previously described recess. This is probably a remnant of a vault structure, possibly an arch or inter-bay rib, which is indicated by the considerable height of the pointed arch and its position.

The chapter halls of Cistercian abbeys were the place where the monks or nuns would gather to discuss the most important matters and to resolve conflicts. Such meetings would be held every morning and begin with the abbot reading and commenting on a chapter of the Rule (*capitulum*). The chapter houses varied in archi-

28 *Vivre dans une abbaye cistercienne aux XII<sup>e</sup> et XIII<sup>e</sup> siècles*, Moisenay 2003, p. 92.

29 M. Hlinomaz, *Ke kulturně historickému významu cisterciáckého opatství ve Vyšším Brodě. Několik tezí k možnostem interdisciplinárního výzkumu monastické lokality*, [in:] *900 let cisterciáckého řádu*, ed. K. Charvátová, Praha 2000, p. 171.

30 E. Łużyńska, *Architektura klasztorów cysterskich. Filie lubińskie i inne cenobia śląskie*, p. 523.

31 A detailed study of the decoration and dating of this element is currently being prepared by J. Nowinski.

32 The dimensions of the projections will be given along with the thickness of the walls.

ture. They were sometimes single-space halls – e.g. in the French abbey of Siv-anés,<sup>33</sup> but most often they were multi-nave and multi-bay interiors with vaults supported by columns or pillars – e.g. in the French monastery of Raymont<sup>34</sup> or the British abbey of Rievaulx.<sup>35</sup>

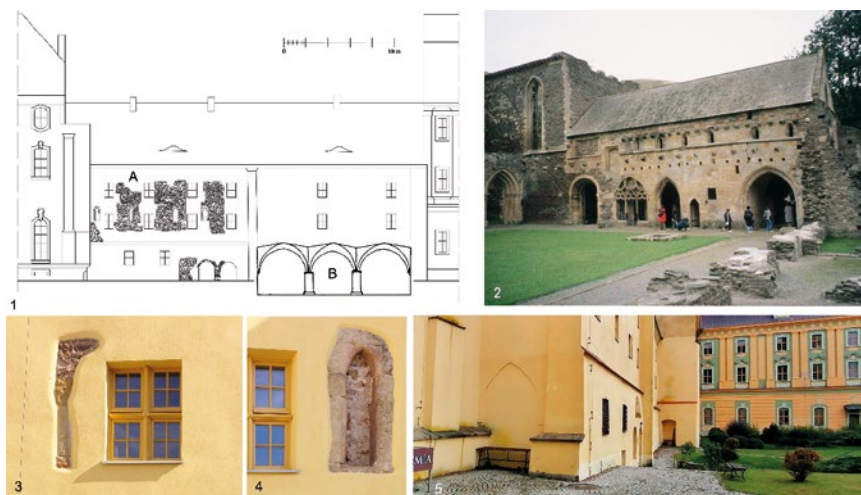


Fig. I.4. East wing of the Cistercian cloister in the Middle Ages (photos and compilation: E. Łużyniecka). 1–5) Relics of the western wall from Krzeszów, 2022; 2) Valle Crucis, 2001: A – inventory of the building from 2008, B – diagram of the reconstruction of the section through the fraternity.

To the south of the presumed chapter house there was probably a narrow vestibule and a single flight staircase, now secondarily vaulted. Opposite its entrance, a small relic of the eastern cloister gallery is still visible today.

The eastern galleries in Cistercian monasteries are conventionally associated with an intellectual aspect of *animus*. Adjacent to them were the book room and the chapter house, places for exercising the mind. Thanks to the openings in the chapter house, the converts standing in the cloister gallery could listen to the general sermon delivered on feast days. They did not have the right to vote and only twice could some of them cross the threshold of the chapter room – the first time when they asked to be admitted to the novitiate and the second time when they took their vows.

From Krzeszów's eastern cloister gallery one could also enter the fraternity room, i.e. the daily work room for the monks (Fig. I.5). It is quite commonly believed that it was here that where documents were drawn up and texts copied onto parchment

33 G. Duby, *Sankt Bernhard. Die Kunst der Zisterzienser*, Paris 1977, p. 144.

34 *L'abbaye cistercienne en France*, Moisenay 2005, p. 78.

35 P. Fergusson, S. Harrison, *Rievaulx Abbey* (English Heritage Guidebooks), n.p. 2008, p. 18–19.



and vellum, which means that the room served as a *scriptorium*. The layout of the medieval *scriptorium* varied, but in the largest monasteries it was a several-bay, vaulted, two-nave hall lit on both sides – as for example is the case in the German monastery of Eberbach.<sup>36</sup>

The fraternity, now the so-called Knights' Hall, is still a six-bay hall covered by a cross-ribbed vault supported by two pillars. Originally, the floor of the fraternity was about 1.10 m below the present one, and the windows were re-bricked in modern times. On the other hand, the newly uncovered elements of the fraternity make it possible to enter into a polemic against the previous dating of this part of the Krzeszów monastery. Let us recall that Henryk Dziurla determined the time of the creation of the fraternity to be the middle of the fifteenth century,<sup>37</sup> while Marian Kutzner claimed that the fraternity was built in the first quarter of the sixteenth century. The reason for this dating was the form of the pillars and ribs and the low-slung vault.<sup>38</sup> Based on recent work, we know that the original floor of the fraternity lay 1.10 m lower than the present one. Therefore, the room was initially higher as were the vaults and their leads. The columns were not as straight as was at first thought and were founded on bases with roller profiles.



Fig. I.5. Rooms with vaults supported by pillars (photo: E. Łużyńska).

1) Fraternity in Krzeszów, 2000; 2) crypt in Świdnica Cathedral, 2021.

Previous studies repeatedly mentioned the similarities between the forms of the Gothic abbey of Krzeszów and the architecture of its sister branch in Kamieniec Ząbkowicki. These similarities are particularly evident when the interior of the Krzeszów fraternity is juxtaposed with the structures in the nave body of the Kamieniec temple. In both cases, the buttresses go directly, without a capitol band, into

36 J. Eberle, *Mittelalterliche Zisterzienserklöster in Deutschland, Österreich und der Schweiz. Grundriss-Planatlas*, Fulda 2011, p. 77.

37 H. Dziurla, *Krzeszów*, [in:] *Monasticon Cisterciense Poloniae*, p. 169.

38 M. Kutzner, *Średniowieczna architektura klasztoru cysterskiego w Krzeszowie*, p. 139.

the vaulted zone, and the vaults have ‘canopy’ leads, which have no posts or supports: the ribs penetrate directly into the walls. The construction of the body of the Kamieniec hall is unanimously dated to between 1300 and the middle of the fourteenth century,<sup>39</sup> which makes the much later dating of the construction of the Krzeszów fraternity puzzling. The vaults, which are without the intermediary of consoles, are dated even earlier, e.g. to the end of the thirteenth century in the cloister galleries of the Vyšší Brod monastery<sup>40</sup> and still later in the cloister in Zlatá Koruna: to the last quarter of the fourteenth century.<sup>41</sup>

The form of the stone pillar of the fraternity is also quite well dated. Its shaft of circular cross-section was planted on a base composed of three shaft profiles. A close analogy of this form can be found inside the twelve-sided crypt under the presbytery of the Parish Church of St Stanislaus and St Wenceslaus (today’s cathedral), dating from 1330–1353.<sup>42</sup> The central element of the crypt is a stone pillar with a circular shaft composed of four rings. It stands on a simple base and supports fan-shaped ribs arranged in a pear-shaped profile with a concavity. However, the use of simplified forms for the ribs of the Krzeszów Abbey fraternity can be explained by their later facing. During the renovation of its interior, small-scale probing revealed the existence of a thick layer of plaster on the ribs. The identification of authentic profiles requires the removal of external layers in the future.

Above the ground floor rooms of the Krzeszów cloister was a dormitory. During restoration work, relics of four narrow windows were found – two are now on display. Their arched stone frames were straight profiled.

Initially, the monks’ bedrooms were single-space rooms. Depending on the monastery, they had different forms. Sometimes they were high columned rooms with vaulted ceilings, such as in the Austrian abbey at Heiligenkreuz.<sup>43</sup> Sometimes they were low-ceilinged rooms with small slit windows – e.g. in the Welsh abbey of Valle Crucis<sup>44</sup> or a wooden roof structure – e.g. in Fontenay Abbey.<sup>45</sup> The monks in the early days of the abbeys slept in tunics and gaiters but without shoes, woolen hoods and the black scapular, which was originally a work apron worn over the tunic. In the single-roomed halls, these garments were hung from a long wooden pole, which was fixed across the length of the bedroom and replaced the ward-

39 Id., *Cysterska architektura na Śląsku w latach 1200–1330*, p. 87; E. Łużyniecka, *Architektura klasztorów cysterskich. Filie lubiąskie i inne cenobia śląskie*, p. 148, M. Untermann, *Forma Ordinis. Die mittelalterliche Baukunst der Zisterzienser*, Berlin 2001, p. 558.

40 J. Kuthan, *Počátky a rozmach gotické architektury v Čechách*, Praha 1983, p. 252; K. Charvátová, *Dějiny cisterckého řádu v Čechách 1142–1420*, Praha 1998, p. 65.

41 J. Kuthan, *Počátky a rozmach gotické architektury v Čechách*, p. 310.

42 D. Hanulanka, *Świdnica (Śląsk w zabytkach sztuki)*, Wrocław 1973, p. 47–98.

43 J.-F. Leroux-Dhuys, H. Gaud, *Cistercian abbeys. History and architecture*, Paris 1998, p. 223.

44 D.H. Evans, *Valle Crucis Abbey* (Welsh Historic Monuments), Merthyr Tydfil 1995, p. 39.

45 K. Krüger, *Orden und Klöster. 2000 Jahre christliche Kunst und Kultur*, Potsdam 2007, p. 184.