

Eighteenth-century altarpieces in the church of Saint John the Baptist in Skalbmierz – selected problems and research perspectives*



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The subject of this article is a group of six eighteenth-century paintings located within the side altars of the church of Saint John the Baptist in Skalbmierz. These works depict Saint Joseph, Saint Anthony of Padua, Saint Thecla, Saint Gregory, Virgin and Child with Saint Anne, and the Baptism of Christ in Jordan.

Church of Saint John the Baptist enjoyed the rank of a collegiate church already in the thirteenth century, and mentions of the provost of the collegiate chapter operating there were recorded as early as 1217.¹ When describing the situation of the collegiate church in the eighteenth century, it would be amiss not to mention its long history, and its importance within the structure of Kraków diocese. The right of patronage over the church initially belonged to the bishops of Kraków, and in the eighteenth century it passed onto the vicars of Kraków cathedral.² The links between the Skalbmierz collegiate church and the main bishopric centre were all the stronger because the provost of Skalbmierz was typically recruited from among the Cracovian canons.³ The canons of Skalbmierz in the eighteenth century included, among others, provost Jan Kacper Szajewski, canon of Sandomierz and later suffragan-bishop of Łowicz, the prelate scholastic Karol Lochman, later archpriest of Saint Mary's church in Kraków, Kazimierz Bodurkiewicz, the canon of Kraków's All Saints church,⁴ and Stanisław Minocki, a long-standing associate of bishop Kajetan Sołtyk.⁵ The presence among the Skalbmierz canons of priests holding other important

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1 S. Olczak, D. Olszewski, *Parafia Skalbmierz. Zarys dziejów*, Kielce 2000, p. 38.

2 Ibidem, pp. 43–44.

3 S. Romanowski, *Dzieje miasta Skalbmierza*, "Rocznik Muzeum Świętokrzyskiego", 3, 1965, p. 288.

4 J. Wiśniewski, *Historyczny opis kościołów, miast, zabytków i pamiątek w Pińczowskiem, Skalbmierskiem i Wiślickiem*, Marjówka 1927, pp. 397, 399, 405.

5 Ibidem, p. 405; P. Starzyk, *Dworzanie i współpracownicy biskupa Kajetana Ignacego Sołtyka w latach 1759–1788*, "Studia Muzealno-Historyczne", 3, 2011, p. 136.



1. Tadeusz (Thaddäus) Kuntze, *Saint Gregory*, oil on canvas, Church of Saint John the Baptist in Skalbmierz. Photo by Katarzyna Chrzanowska
→ see p. 92

offices in the Kraków diocese most probably had an impact on the level and scope of work undertaken inside the collegiate church. Thanks to this circumstance, the ambitions and possibilities of the local chapter in the eighteenth century translated into the quality of execution of the discussed works, as well as their unquestionable dependence on artworks created in Kraków at that time.

The analysis of Skalbmierz paintings, which so far have not been the subject of sufficiently in-depth reflection by art historians,⁶ is an important contribution to the study of how the royal city influenced other towns and locations in its orbit – it cannot be denied that Kraków, albeit declining economically and losing importance in relation to the dynamically developing Warsaw, nevertheless remained one of the most interesting artistic centres of the then Polish-Lithuanian Commonwealth. The analysis of artworks furthermore focuses on the issues of the workshop and craft of eighteenth-century artists, and primarily on the practice of using graphic patterns and making use of other works of art located in significant churches throughout the city of Kraków.

The image of *Saint Gregory the Great* [Pope Gregory I] (see: Fig. 1) stands out from other eighteenth-century artworks that we find in the Skalbmierz collegiate church. Historically, the altar in which the painting was located becomes traceable only in 1785, when it is mentioned in one of the visitation documents, placed at the middle left nave pillar.⁷ In 1834, the altar of Saint Lawrence is mentioned as occupying the same location, whereas the painting by then had been moved to the altar at the second pillar of the southern aisle.⁸ The same arrangement of the altars of Saint Gregory and Saint Lawrence had also been recorded in 1850.⁹ The painting

6 In publications about the collegiate church of Saint John the Baptist in Skalbmierz, these paintings are only mentioned. See, among others: J. Wiśniewski, *Historyczny opis*, p. 387; *Katalog Zabytków Sztuki w Polsce* (further: KZSP), vol. 3: *Województwo kieleckie*, issue 9: *Powiat pińczowski*, J.Z. Łoziński, B. Wolff (eds.), Warszawa 1961, pp. 82–87; S. Olczak, D. Olszewski, *Parafia Skalbmierz*, pp. 73–74; *Skalbmierz, Kościół par. św. Jana Chrzciciela*, in: *Zabytki sztuki w Polsce: Małopolska*, S. Brzezicki, J. Wolańska (eds.), Warszawa 2016, pp. 1262–1264. In recent years, only Wojciech Sowała (*Artystyczne dzieje kolegiaty Świętego Jana Chrzciciela w Skalbmierzu*, Kielce 2022, pp. 73–79) has drawn attention to several interesting aspects related to selected paintings, but the observations of this author, due to the popular science nature of his publications, require further clarification and elaboration.

7 Archives of the Metropolitan Curia in Kraków [Archiwum Kurii Metropolitalnej w Krakowie] (further: AKMKr), reference no. AV 57, Akta wizyty generalnej z woli i rozkazu J.O. Xiążęcia Michała Jerzego Ciołka Poniatowskiego, biskupa płockiego, Xiążęcia pułtuskiego, koadiutora z całą jurysdykcją krakowskiego, Xiążęcia siewierskiego, opata commendataryusza czerwińskiego, dziekana warszawskiego, orderów Orła Białego i św. Stanisława kawalera – w dekanacie siewierskim i dwóch kolegiat mniejszych Szkalbmierskiej i Wiślickiej przez Jm. Xiędza Antoniego Franciszka Dunina Kozickiego, proboszcza Kolegiaty i officyała pileckiego od dnia 20 miesiąca czerwca do dnia 7 września roku Pańskiego 1784, a w kolegiatach od dnia 15 stycznia do dnia 28 tegoż miesiąca w roku niniejszym 1785 odprawionej [Records of the general visit by the will and order of Prince Michał Jerzy Ciołek Poniatowski, Bishop of Płock, Prince of Pułtusk, Coadjutor Bishop with all the jurisdiction of Kraków, Prince of Siewierz, commanding Abbot of Czerwin, dean of Warsaw, bearer of orders of the White Eagle and Saint Stanislaus – in the deanery of Siewierz and in two smaller collegiate churches of Szkalbmierz and Wiślica, conducted by Reverend Father Antoni Franciszek Dunin Kozicki, parish priest of the collegiate and Episcopal Official of Piła from June 20 to September 7, 1784, and in collegiate churches from January 15 to 28 of the same month in this year 1785], fol. 100.

8 Dioecesan Archive in Kielce [Archiwum Diecezjalne w Kielcach] (further: ADK), reference no. PS 7/2, Akta konserwatorskie parafii Skalbmierz [Maintenance files], fol. 88.

9 S.L. Kotarbiński, *Historyczna wiadomość o kolegiacie szkalbmierskiej*, “Pamiętnik religijno-moralny, czasopismo, ku zbudowaniu i pożytkowi tak duchowych jako i świeckich osób”, 18, 1850, pp. 413–414.

returned to its original location before 1893.¹⁰ There are also interesting references to the painting itself in the documents. According to the description of the church drawn up in the years 1884–1893, attention was already paid to the quality of the artwork at that time: “Among the paintings, standing out for their appeal, are the already mentioned painting of the Annunciation in the high altar, the paintings of Virgin Mary, of Saint Gregory, and of Saint Anne. Who painted them [cannot be fathomed].”¹¹ The painting was captured in a photograph taken by Stefan Zaborowski, most likely in 1906,¹² and published in 1915.¹³ Later on, the information about the location of the work in the said altar was given in publications that came out in 1927¹⁴ and in 1961, in which the painting was dated to the beginning of the eighteenth century.¹⁵

The central part of the painting’s composition is occupied by the majestic figure of Saint Gregory, with a cope thrown over his shoulders, which is rendered dynamic thanks to the sharply breaking folds of the drapery and the visibly quick, ostensibly nervous brushstrokes. By accentuating the right edge of the painting with a red cloth covering the table, the books and the papal tiara resting upon it, the compositional dominant figure of the saint is broken, and the whole arrangement becomes asymmetrical and therefore even more pronouncedly dynamic. The author of the work achieved the impression of spatial depth through the detailed rendering of the folds of the cope, which he brings out from the background. Its broad, sharply cut fabric takes on an almost three-dimensional character and, as it were, opens up and reveals to the viewer the central representation of the sitting saint.

The face of the Church Father, which expresses the awe, was modelled by pinking the cheeks in their lower part, and by accentuating the strongly illuminated, long straight nose and forehead with strokes of almost white paint. The upturned eyes were accentuated by outlining the upper eyelids with a dark line. The fleshy, full lips are framed by a beard arranged in natural curls, painted in the same way as the hair, which is lighter in the area of the face, only to suddenly change to a shade of warm brown at the edges. The putti visible in the heavenly realm have round faces with plump cheeks, pink around the noses. Their eyes are highlighted with a dark line on the upper eyelid, and their hair, arranged in dark ringlets, contrasts against the expressively rendered feathers of their wings.

In the colour scheme of the painting, we are struck by the accumulation of yellows, browns, pinks (especially in a delicate salmon shade on the lining of the cope) and white that takes on a pearly hue where the fabric folds and bends. At the same time, the painting is enlivened by the addition of the red of the cloth, which is covering the table, and the green of the fabric hanging in the upper right corner of the composition. The colours create harmonious combinations throughout. Particularly

10 ADK, reference no. OD 8/7, Opis kościoła dekanatu pińczowskiego [Description of the church of the Pińczów Deanery], fol. 250–251.

11 Ibidem, fol. 252.

12 W. Walanus, *Z dziejów fotograficznej dokumentacji polskiego dziedzictwa kulturowego: kampanie inwentaryzacyjne Adolfa Szyszko-Bohusza i Stefana Zaborowskiego*, “Folia Historiae Artium. Seria Nowa”, 14, 2016, p. 65; K. Chrzanowska, *Boazerie w prezbiterium kościoła pw. św. Jana Chrzciciela w Skalbmierzu*, “Modus. Prace z historii sztuki”, 19, 2019, pp. 37–38.

13 A. Szyszko-Bohusz, *Beszowa, Skalbmierz i system krakowski*, “Sprawozdania Komisji do Badań Historii Sztuki w Polsce”, 9, 1915, col. 73.

14 J. Wiśniewski, *Historyczny opis*, p. 387.

15 KZSP, vol. 3, issue 9, p. 85.

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2. Tadeusz (Thaddäus) Kuntze, *Portrait of Bishop Andrzej Stanisław Kostka Załuski*, 1758, oil on canvas, Franciscan friary in Kraków. Photo by Stanisław Michta, courtesy of Krzysztof J. Czyżewski
→ see p. 94

3. Tadeusz (Thaddäus) Kuntze: a – *Saint Gregory*, oil on canvas, Church of Saint John the Baptist in Skalmierz, fragment, photo by Katarzyna Chrzanowska, b – *Portrait of Bishop Andrzej Stanisław Kostka Załuski*, 1758, oil on canvas, Franciscan friary in Kraków, fragment. Photo by Stanisław Michta, courtesy of Krzysztof J. Czyżewski
→ see p. 95

4. Tadeusz (Thaddäus) Kuntze: a – *Saint Gregory*, oil on canvas, Church of Saint John the Baptist in Skalmierz, fragment, photo by Katarzyna Chrzanowska, b – *Portrait of Bishop Andrzej Stanisław Kostka Załuski*, 1758, oil on canvas, Franciscan friary in Kraków, fragment. Photo by Stanisław Michta, courtesy of Krzysztof J. Czyżewski
→ see p. 95

in parts of the sky, they take on pastel shades, and the latter create a background intertwining with multifaceted, layered clouds.

Due to the way of painting and the characteristic presentation of the figure's physiognomy, the artwork is justifiably associated with Tadeusz (Thaddäus) Kuntze.¹⁶ The first art historians who drew attention to the artistic quality of the work and the style of its execution, and who suggested this attribution, were Andrzej Betlej and Zbigniew Michalczyk.¹⁷ Kuntze – who was one of the most outstanding late Baroque artists working in the Polish–Lithuanian Commonwealth – was born in 1727 in Zielona Góra. He enjoyed the patronage of Bishop Andrzej Stanisław Kostka Załuski, who sent him to Rome in 1747. The exact dates of the painter's stay in the Eternal City are not known, but it is assumed that Kuntze returned to Kraków around 1757,¹⁸ only to leave the Polish–Lithuanian Commonwealth permanently after the death of his benefactor in 1759.¹⁹ Both during his stay in the country and over the course of his studies in Rome, the painter painted a number of works commissioned by the bishop of Kraków.²⁰ Significantly, there are many analogies between the depiction of *Saint Gregory* and *The portrait of Bishop Andrzej Stanisław Kostka Załuski* (see: Fig. 2),²¹ made in ca 1758, and remaining in the Franciscan friary in Kraków. It is worth paying attention to similarities in the manner of modelling the face (see: Fig. 3a, b) and the clothes of the figures, as well as the palette of colours used by the painter. Both the cope of Saint Gregory, and the cape and the dalmatic, in which Bishop Załuski was depicted, were modelled by applying the whitened basic colour for a given fabric, thanks to which the effect of the robes shimmering in the light was obtained. The footwear of both men is

16 For more information on Tadeusz (Thaddäus) Kuntze, see: Z. Prószyńska, *Kuntze Tadeusz*, in: *Słownik artystów polskich i obcych w Polsce działających (zmarłych przed 1966 r.)*. Malarze, rzeźbiarze, graficy (further: SAP), vol. 4, J. Maurin Białostocka, J. Derwojed (eds.), Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1986, pp. 366–374 (earlier literature listed therein); eadem, *Malowidła Tadeusza Kuntzego w rzymskim kościele S. Lucia dell Tinta (na marginesie artykułu E. Schlieiera)*, „Biuletyn Historii Sztuki”, 52, 1990, No. 1–2, pp. 113–122; eadem, *Wokół wawelskiego obrazu Tadeusza Kuntzego „Chrystus przed Piłatem”*, „Studia Waweliana”, 2, 1993, pp. 87–94; D. Dolański, *Tadeusz Kuntze – malarz rodem z Zielonej Góry (1733–1793)*, Zielona Góra 1993; M. Wnuk, *W sprawie daty urodzenia Tadeusza Kuntzego*, „Biuletyn Historii Sztuki”, 62, No. 3–4, 2000, pp. 631–637; M. Banacka, *Biskup Andrzej Stanisław Kostka Załuski i jego inicjatywy artystyczne*, Warszawa 2001, pp. 37–41; U. Arcese, *Nuovi documenti per l'attività di Taddeo Kuntze a Veroli*, „Latium”, 21–22, 2004–2005, pp. 241–260; A. Amendola, *Taddeo Polacco, la decorazione dell'episcopio di Frascati e un'inedita committenza Colonna*, in: *Marcello Bacciarelli Pittore di Sua Maestà Stanislao Augusto Re di Polonia. Atti del Convegno 3–4 novembre 2008*, L. Kuk, A. Wawrzyniak Maoloni (eds.), Roma 2011, pp. 175–191; F. Petrucci, *Tadeusz Kuntze, detto „Taddeo Polacco”, tra Roma, i Colli Albani e il Lazio*, „Biuletyn Historii Sztuki”, 83, 2, 2021, pp. 351–375; L. Sickel, *L'antica capella Casali in Sant'Agostino a Roma in un disegno di Taddeo Kuntz: una testimonianza per un affresco scomparso del Pintoricchio?*, „Bollettino d'arte”, 7. Serie, 43 (luglio–settembre), 2019, pp. 59–78; M. Sobczyńska-Szczepańska, *The Paintings by Thaddäus Kuntz (Kuntze) from Kock and Lutsk*, „Artibus et Historiae”, 2021, No. 84, pp. 247–264.

17 At this point, the authors would like to thank professor Andrzej Betlej and professor Zbigniew Michalczyk for all their suggestions related to the artwork.

18 M. Banacka, *Biskup Andrzej Stanisław Kostka Załuski*, p. 38.

19 M. Wnuk, *Drugi okres rzymski Tadeusza Kuntzego w świetle materiałów z Archivio Storico del Vicariato al Laterano*, „Biuletyn Historii Sztuki”, 57, nr 1–2, 1995, p. 113.

20 M. Banacka, *Biskup Andrzej Stanisław Kostka Załuski*, pp. 38–39.

21 The artwork created at the commission of bishop A. Załuski. See: A. Grabowski, *Kraków i jego okolice*, Kraków 1836, p. 85; S. Tomkowicz, *Galerya portretów biskupów krakowskich w krużgankach klasztoru oo. franciszkanów w Krakowie*, Kraków 1905, p. 204; M. Walicki, W. Tomkiewicz, A. Ryszkiewicz, *Malarstwo polskie. Manieryzm. Barok*, Warszawa 1971, p. 423, fig. 236; Z. Prószyńska, *Kuntze Tadeusz*, p. 368; M. Banacka, *Biskup Andrzej Stanisław Kostka Załuski*, pp. 160–161.

decorated with a characteristic golden cross on top (see: Fig. 4a, b). In the case of the Skalbmierz altar painting, it is worth paying attention to the way the right hand is depicted, in which the pope holds a pen (see: Fig. 5a, b). Thanks to rays of heavenly light flowing from the left, its upper part is illuminated, which models the slender fingers with characteristic, rectangular fingertips and fingernails, whereas the inner part remains in the shadow. Again, the same type of modelling was applied in the case of Bishop Załuski's hand, shown in the hierarch's portrait in the gesture of a blessing. Also noteworthy are similarities in the ways of painting the lace, which decorates the sleeves – rendered with quick, curling brushstrokes.

In the Skalbmierz painting, we can also pinpoint elements characteristic of Kuntze's work, which do not appear in the portrait of Bishop Załuski due to the theme of the latter work. The first of these characteristic features is the impression of the glow emanating from the robes, which was noticed by Mariusz Karpowicz; as an example, the author quoted the robe of Saint Adalbert in the painting *The Martyrdom of Saint Adalbert*, made by Kuntze in 1754 for Kraków cathedral (see: Fig. 6).²² The same effect of additional illumination of the scene depicted in the painting with the glow reflected from the fabric is visible in the rendition of Saint Gregory. The folded part of the cope lining, shown between the pope and the table, was painted with white paint, thus highlighting the dimly lit folds of the fabric with strokes of pink. Thanks to this type of modelling, the described piece of the robe not only seems to be made of a highly shimmering fabric, but it also emanates with brilliance. Also noteworthy is the chiaroscuro modelling of the green fabric in the upper right corner of the depiction of *Saint Gregory*. The painter achieved an interesting result by applying purple paint to the backs of some of the folds and to the parts of the fabric illuminated by the supernatural light emanating from the Dove of the Holy Spirit. This way of obtaining chiaroscuro modelling of fabrics was often used by Kuntze; here, as an example, the way of painting the sleeve of the robe of the killer stabbing Saint Adalbert in the chest. The asymmetry of the composition, characteristic for Kuntze, which renders the representation dynamic, also finds a reflection in the painting *The Martyrdom of Saint Adalbert* from the sacristy of Kraków cathedral, where the artist "slanted" the central figure of the saint towards the left, and placed a female figure dressed in a red skirt in the lower right corner. In turn, in the Skalbmierz work, the depiction of the sky covered with layers of thick clouds whose colour varies from bright yellow to dark grey, finds its analogy in the rendering of the part of the clouds visible in the scene of *The Martyrdom of Saint Adalbert*, but also in another painting from 1758, signed by the artist, of *Michael the Archangel*²³ in the Pauline church at Skalka in Kraków.

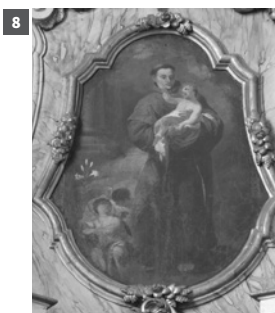
In the light of the aforementioned similarities between the Skalbmierz painting and the work of Tadeusz (Thaddäus) Kuntze, it seems reasonable to attribute the image of *Saint Gregory* to this artist. However, we also need to ask ourselves the

22 M. Karpowicz, *Sztuka polska XVIII wieku*, Warszawa 1985, pp. 243–244. In 1754, Bishop Andrzej Stanisław Kostka Załuski commissioned two paintings from Kuntze, which had been created in Rome. One was a representation of *The Martyrdom of Saint Adalbert*, and the other the image of *Saint Casimir* – both signed, currently located in the sacristy of the church. See: F. Noack, *Kuntz Thaddäus*, in: *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, vol. 22, Leipzig 1928, p. 117; M. Walicki, W. Tomkiewicz, A. Ryszkiewicz, *Malarstwo polskie*, p. 417; Z. Prószyńska, *Kuntze Tadeusz*, pp. 367–368; M. Banacka, *Biskup Andrzej Stanisław Kostka Załuski*, p. 38.

23 The work is signed: "Cra[coviae] 1758", commissioned from Kuntze by Bishop Andrzej Stanisław Kostka Załuski. See: Z. Prószyńska, *Kuntze Tadeusz*, p. 368; M. Banacka, *Biskup Andrzej Stanisław Kostka Załuski*, p. 70.



5. Tadeusz (Thaddäus) Kuntze: a – *Saint Gregory*, oil on canvas, Church of Saint John the Baptist in Skalbmierz, fragment, photo Katarzyna Chrzanowska, b – *Portrait of Bishop Andrzej Stanisław Kostka Załuski*, 1758, oil on canvas, Franciscan friary in Kraków, fragment. Photo by Stanisław Michta, courtesy of Krzysztof J. Czyżewski → see p. 95



6. Tadeusz (Thaddäus) Kuntze, *The Martyrdom of Saint Adalbert*, 1754, oil on canvas, sacristy at the Cathedral of Saints Stanislaus and Wenceslaus in Kraków. Photo Łukasz Michalak, Parish of the Archcathedral of St Stanislaus B. M. and St Wenceslaus M. → see p. 96

7. Mikołaj Janowski, *Saint Joseph*, oil on canvas, Church of Saint John the Baptist in Skalbmierz. Photo Katarzyna Chrzanowska → see p. 97

8. Mikołaj Janowski, *Saint Anthony of Padua*, oil on canvas, Church of Saint John the Baptist in Skalbmierz. Photo Katarzyna Chrzanowska → see p. 97

following question: How did the painter's work end up in the church? Perhaps the painting should be associated with Załuski's extensive founding activity, however, no evidence for this has been found in the known archival materials to date.

Another altar retable of interest to us, which is now located at the wall that encloses the northern aisle of the temple from the east, was originally located in the southern aisle,²⁴ where its presence had been recorded in 1785,²⁵ and then in 1850,²⁶ whereas in 1893 it was mentioned among the altars located in the northern aisle.²⁷ There are two paintings within this altar: the image of *Saint Joseph* with the sleeping Baby Jesus in the main field (see: Fig. 7), and the image of *Saint Anthony of Padua* in the altar finial (see: Fig. 8). Despite their very poor state of preservation, these artworks are distinguished by their consistently high quality of workmanship. They are painted lightly and confidently, using pastel shades in the parts of the figure's complexion and of Saint Joseph's robe. The artist presented the faces of Jesus and the angels in a characteristic manner – they seem to be slightly swollen in the part of the rosy cheeks; and he also correctly used foreshortening and perspective in the representations of the Child. The robes are painted with planar – large fields of colour, and their folds are built in contrast against the broken and darkened shade of the basic colour.

The way of painting the works seems to be typical of the Kraków painting of the 1760s and 1770s. The paintings made at that time by Łukasz Orłowski or Mikołaj Janowski, in which reflections of Tadeusz (Thaddäus) Kuntze's work or dependence on his works can be discerned,²⁸ constitute examples of painting on the borderline, in which the "heavy", monumental Baroque style begins to pass into light, delicate and decorative Rococo. These features are also characteristic of the depictions of *Saints Joseph* and *Saint Anthony of Padua*. When comparing them to the work of the above-mentioned artists, it is impossible not to notice the similarity of the artworks to the one in the chapel of Saint Lawrence (called the Chapel of Archbishop Jarosław Bogoria Skotnicki or Chapel of Stanisław Skarszewski) in Kraków cathedral, titled *Nativity (Adoration of the Shepherds)*, probably painted around 1770–1771 by Mikołaj Janowski (see: Fig. 9).²⁹ The manner of rendering the children's faces with their

24 W. Sowała, *Artystyczne dzieje*, p. 76.

25 S.K. Olczak, D. Olszewski, *Parafia Skalbmierz*, p. 88.

26 S.L. Kotarbiński, *Historyczna wiadomość*, p. 415.

27 ADK, reference no. OD 8/7, fol. 251r.

28 Zbigniew Michalczyk (*Malarstwo w Rzeczypospolitej czasów Szymona Czechowicza – problemy, środowiska. Ze szczególnym uwzględnieniem malarstwa sztalugowego*, in: *Geniusz baroku. Szymon Czechowicz (1689–1775)*, A. Betlej, T. Zaucha (eds.), Kraków 2020, pp. 100, 103–104) notes that Kuntze's style is decorative. The artist departs from the post-Maratta tradition; the figures he paints are less statuesque, the gestures and movements are more dynamic and at the same time full of grace, while the colours are bright and lively, and simultaneously they are full of contrasts. Michalczyk also notices that local painters were influenced by the works of painters from outside Kraków and from abroad.

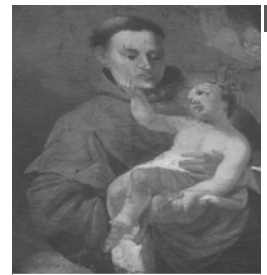
29 In subject literature, the work is usually associated with Walenty Janowski (see: E. Rastawiecki, *Słownik malarzów polskich, tudzież obcych w Polsce osiadłych lub czasowo w niej przebywających*, vol. 1, Warszawa 1850, p. 207; KZSP, vol. 4: *Miasto Kraków*, part 1: Wawel, J. Szablowski (ed.), Warszawa 1965, p. 97; M. Rożek, *Krakowska katedra na Wawelu. Przewodnik dla zwiedzających*, Kraków 1976, p. [25]; M. Łodyńska-Kosińska, *Janowski Walenty*, in: *SAP*, vol. 3, Maurin Białostocka, J. Derwojed (eds.), Wrocław–Warszawa–Kraków–Gdańsk 1979, p. 228; J. Lepiarczyk, B. Przybyszewski, *Katedra na Wawelu w wieku XVIII*, in: *Sztuka Baroku. Materiały sesji naukowej ku czci śp. profesorów Adama Bochnaka i Józefa Lepiarczyka zorganizowanej przez krakowski oddział Stowarzyszenia Historyków Sztuki i Instytut Historii Sztuki UJ*, 8–9 czerwca 1990 roku, Kraków 1991, p. 29; M. Rożek, *Przewodnik*

swollen, pink cheeks, with wide noses highlighted with a gleam of light at the top; the way of constructing the plump bodies of the children, of drawing the eyes of the figures with a characteristically highlighted upper line of the eyelid, thus giving the eyes a slanting impression, the perspective foreshortening of the characters' faces, the modelling and colouring of robes all suggest that the works can be attributed to the artist (see: Fig. 10a, b, 11a, b). These similarities can also be found by comparing the Skalbmierz depictions of *Saint Joseph* and *Saint Anthony of Padua* to the paintings by Mikołaj Janowski, which decorate the choir stalls in the church of Saint Florian in Kraków. Similar modelling of round faces with heavily pink cheeks is visible in the paintings *Christ and the Samaritan Woman*, *The Communion of the Apostles* and *The Wise and the Foolish Virgins*, as well as in the works found in Skalbmierz. In addition, analogies can also be found in the way of depicting the layers of the robes, their inner, lining parts, with very sparing chiaroscuro modelling, painted with a flat, almost uniform colour, and the coat thrown over it arranged in deep folds, emphasized by soft modelling. The similarities are also visible in the manner of rendering the clothing of Saint Joseph in the painting in Skalbmierz (see: Fig. 12a), with Christ's robes in the painting *Christ and the Samaritan Woman* (see: Fig. 12b), and a man in the red costume in the painting *Healing the Blind and the Grape Harvest* in the choir stalls of the Kraków church, among others. Analogies are also noticeable in the way of modelling the decorative, deep folds of Saint Joseph's coat depicted in the painting in Skalbmierz, and the robes of the figures depicted by Janowski in the backs of the choir stalls of the Cracovian church, such as the yellow cloak of the man standing on the right side of Jesus in the scene of *Healing of the Blind and the Grape Harvest*, as well as the king's mantle lined with ermine fur and the draped curtain in the background shown in the painting *The Parable of an Invitation to the Wedding*. In the image of Saint Joseph in the Skalbmierz church, the upper part of the composition is filled with thick clouds, whose colours change rapidly from yellow to dark grey, producing the effect of spotlighting them with intense, warm light. A similar way of showing strongly illuminated clouds can also be seen in Janowski's paintings. The painter used it both in *Nativity* from Kraków cathedral and in the paintings *Miraculous Catch of Fish* and *Healing the Blind and the Grape Harvest* painted for the church of Saint Florian. Unfortunately, the work of Mikołaj Janowski (1728–1777), like the artistic *oeuvre* of many eighteenth-century

po zabytkach i kulturze Krakowa, Warszawa–Kraków 1993, p. 344; B. Przybyszewski, *Katedra krakowska w XVIII stuleciu*, Kraków 2012, p. 77); and yet, in fact, it is by his brother Mikołaj, as evidenced by the signature in the lower right corner of the image: “Nicolaus | Janowski | Pinxit Cracovia” (see: E. Rastawiecki, *Słownik malarzów polskich, tudzież obcych w Polsce osiadłych lub czasowo w niej przebywających*, vol. 3, Warszawa 1857, pp. 244–245, where the author corrected his mistake from the first volume of *Słownik*; J. Mączyński, *Pamiętka z Krakowa. Opis tego miasta i jego okolic*, part 2, Kraków 1845, p. 129; L. Łętowski, *Katalog biskupów, prałatów i kanoników krakowskich*, vol. 3, Kraków 1852, p. 91–92; idem, *Katedra krakowska na Wawelu*, Kraków 1859, p. 57; K. Estreicher, *Kraków: przewodnik dla zwiedzających miasto i okolice*, Kraków 1938, p. 205 as well as, among others: K.J. Czyżewski, *Obrazy ołtarzowe w kaplicy św. Wawrzyńca (Zw. Skarszewskiego, Skotnickich) przy katedrze krakowskiej. Zarys problematyki, a typescript attached to the as-built conservation documentation of the chapel of Saint Lawrence, known as Skarszewski chapel or Skotnicki chapel in Kraków cathedral from 2008), which explains all inaccuracies related to the incorrect attribution of the painting; it also provides dating of the work. At this point, the authors would like to express their sincere thanks to Krzysztof J. Czyżewski for drawing their attention to the painting and its actual authorship, for providing them with the typescript of the text, and for all his help.*



9



10ab



9. Mikołaj Janowski, *Nativity*, ca. 1770–1771, oil on canvas, altar of Saint Lawrence, Cathedral of Saints Stanislaus and Wenceslaus in Kraków. Photo Łukasz Michalak, Parish of the Archicathedral of St Stanislaus B. M. and St Wenceslaus M. → see p. 98

10. Mikołaj Janowski: a – *Saint Anthony of Padua*, oil on canvas, Church of Saint John the Baptist in Skalbmierz, fragment, photo by Katarzyna Chrzastowska, b – *Nativity*, ca. 1770–1771, oil on canvas, altar of Saint Lawrence, Cathedral of Saints Stanislaus and Wenceslaus in Kraków, fragment. Photo by Łukasz Michalak, Parish of the Archicathedral of St Stanislaus B. M. and St Wenceslaus M. → see p. 99

11ab



12ab



11. Mikołaj Janowski:
a – *Saint Joseph*, oil on canvas, Church of Saint John the Baptist in Skalbierz, fragment, photo by Katarzyna Chrzanowska, b – *Nativity*, ca. 1770–1771, oil on canvas, altar of Saint Lawrence, Cathedral of Saints Stanislaus and Wenceslaus in Kraków, fragment. Photo Łukasz Michalak, Parish of the Archicathedral of St Stanislaus B.M. and St Wenceslaus M. → see p. 99

12. Mikołaj Janowski:
a – *Saint Joseph*, oil on canvas, Church of Saint John the Baptist in Skalbierz, fragment, b – *Christ and the Samaritan Woman*, ca. 1777, oil on canvas, Church of Saint Florian in Kraków, fragment. Photos by Katarzyna Chrzanowska → see p. 100

painters in Kraków, has not yet been addressed and published in a monographic study.³⁰ It is known that, apart from the Wawel painting, the artist worked in the church of Saint Florian, where we shall find preserved his paintings of the choir stalls in the presbytery, and in the chapel of Our Lady of the Rosary at the Dominican church in Kraków, for which he created curtain paintings depicting *Saint Anthony of Padua* and *Saint Vincent Ferrer*. Also known are Janowski's ceiling paintings in the formerly Franciscan church in Nowy Korczyn, made in 1761 in collaboration with another painter, Mateusz Rejchan.³¹ However, only a thorough elaboration of the artist's *oeuvre* and a comparative analysis against certain preserved works painted by his hand would allow the artworks in question to be unambiguously attributed to him.

The painting depicting *Saint Thecla* (see: Fig. 13) was originally placed in the altar erected from the foundation of Tekla née Mirucka Linowska, wife of Prokop Linowski, located at the wall closing the northern nave of the church.³² The altar's setting made in 1768, after the birth of the Linowski's daughter Tekla Eufemia,³³ was recorded in the chronicle of the visitation from 1785.³⁴ In 1850 it was noted that the altar remained in its original place,³⁵ while in 1893 the painting of Saint Thecla was listed as hanging on the wall.³⁶ The altar of Saint Thecla was replaced by the retable of Saint Joseph, whereas the painting of *Saint Thecla* is now on the wall in the southern aisle. The representation rendered in bright, pastel colours with a predominance of blues, pinks and whites, shows the whole-length figure of Saint Thecla in a flowing robe consisting of a white curving dress, a blue tunic with a golden trim, tied with a sash of the same colour, and a pink coat fastened on the right shoulder. The saint is shown surrounded by wild animals. The martyr from Iconium clutches a cross in her raised right hand, while her left hand holds a book and a palm leaf symbolizing martyrdom. Also this image can be associated with Mikołaj Janowski – because of the colours and the way of rendering the round, full face of the saint, with highlighted cheeks, with a straight, wide nose brought out with a glimmer of white on the tip, with the full lips accentuated with a shadow on the crease of the chin, with eyes highlighted at the top with a line, and the hair, light where it is framing the face, especially at the base of the forehead, and turning into darker tones on the down flowing strands. In this case, one should note the likeness between Thecla's painting and the representation of Mary from the painting depicting *Nativity* – where women's faces were shown in a similar way. Although they are painted from different angles – the Mother of Jesus bows her head down, while Saint Thecla looks up – both their faces are full, with clearly defined cheeks and chins,

30 For information about Mikołaj Janowski see: *Janowski Mikołaj*, in: *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, H. Vollmer (ed.), vol. 18, Leipzig 1925, p. 394; Z. Prószyńska, *Janowski Mikołaj*, in: *SAB*, vol. 3, pp. 224–225 (earlier literature listed therein); M. Jacniacka, *Janowski Mikołaj*, in: *Encyklopedia Katolicka*, vol. 7, Lublin 1997, col. 983; *Janowski Mikołaj*, in: *Encyklopedia Krakowa*, Warszawa–Kraków 2000, p. 336.

31 J. Wiśniewski, *Historyczny opis*, pp. 144–147; *KZSP*, vol. 3, issue 1: *Powiat buski*, K. Kutrzebianka (ed.), Warszawa 1957, pp. 41–44; B. Krasnowolski, *Późnobarokowa polichromia kościoła franciszkanów w Nowym Korczynie*, “Biuletyn Historii Sztuki”, 40, 1978, No. 3, pp. 301–318.

32 W. Sowała, *Artystyczne dzieje*, p. 75–76.

33 *Ibidem*.

34 S.K. Olczak, D. Olszewski, *Parafia Skalbierz*, p. 88.

35 S.L. Kotarbiński, *Historyczna wiadomość*, p. 413.

36 ADK, reference no. OD 8/7, fol. 251v.

forehead illuminated at the base of the hair, with narrow, delicate eyebrows, with straight noses and full lips. The necks of both women are thick and have a characteristic “swelling”. The colouring of the complexion, the way of modelling the oval of the face and the chiaroscuro are also very much alike (see: Fig. 11b, 14). When analysing the image of *Saint Thecla*, we should once again refer to Janowski’s works from the stalls of the church of Saint Florian in Kraków. The wide, almost parallel folds forming the lower parts of the saint’s robes and the cloak draw the viewer’s attention with their decorative quality. A similar way of presenting textiles can be found in the works of Mikołaj Janowski. The artist applied it, among others, while painting the pictures located in the backs of the choir stalls in the church of Saint Florian in Kraków, which is particularly apparent in the arrangement of the king’s navy blue mantle shown in the painting *The Parable of the Invitation to the Wedding*, in the folds of the yellow cloak, flowing in the shape of the letter V, belonging to the man standing to the right of Jesus in the painting *Healing the Blind and the Grape Harvest* (see: Fig. 15) or the arrangement of the garments of Mary Magdalene and the apostle visible behind Saint Peter in *The Communion of the Apostles*. Another common feature of the Skalbierz painting and some of Janowski’s works located in the church of Saint Florian are the dense, expressively illuminated clouds filling the upper part of the composition. Also noteworthy is the similarity of the colours of the depiction of *Saint Thecla* and paintings by Mikołaj Janowski. Intense, bright colours and combinations of blue, pink and white can be seen not only in the robes of the martyr in the Skalbierz painting, but also in the robes of Mary and the white scarf covering the Child in the painting from Kraków cathedral, and in the robes of Christ shown in the paintings *Healing the Blind and Grape Harvest* and *Communion of the Apostles* from Saint Florian’s church. In both depictions, in the back of the choir stalls, the painter rendered strong light falling on Jesus, using pink to paint his undergarment while maintaining the intense blue colour of the coat.

A number of analogies indicated between *Saint Thecla* located in the church in Skalbierz, and paintings made by Mikołaj Janowski, allows for attributing the authorship of the martyr’s depiction to this painter from Kraków.

In the side altar on the right-hand side of the rood arch there is a painting depicting *Virgin and Child with Saint Anne* (see: Fig. 16). The work was recorded as existing within that same altar as early as 1785,³⁷ and then subsequently in 1850,³⁸ 1893,³⁹ and 1927.⁴⁰ The time of its execution was clarified from a very general dating from the eighteenth century⁴¹ to the middle of that century.⁴² The painting is of a high artistic quality. At the centre of the composition, a group of seated people is shown: Virgin Mary holding baby Jesus and Saint Anne kissing the Child’s hand. The upper part of the composition is occupied by two angels hovering above the described figures and a curtain falling down on the left side of the canvas, supported by a third angel. On the right-hand side, slightly before Saint Anne, a fragment of a decorative, round table is visible, on which pink, red and yellow flowers have been arranged. A sitting angel occupies the lower left corner of the composition, holding a bouquet of pink



13. Mikołaj Janowski, *Saint Thecla*, after 1768, oil on canvas, Church of Saint John the Baptist in Skalbierz. Photo by Katarzyna Chrzanowska
→ see p. 101

14. Mikołaj Janowski, *Saint Thecla*, after 1768, oil on canvas, Church of Saint John the Baptist in Skalbierz, fragment. Photo by Katarzyna Chrzanowska
→ see p. 101

15. Mikołaj Janowski, *Healing the Blind and the Grape Harvest*, ca. 1777, oil on canvas, Church of Saint Florian in Kraków, fragment. Photo by Katarzyna Chrzanowska
→ see p. 102

37 S.K. Olczak, D. Olszewski, *Parafia Skalbierz*, p. 87.

38 S.L. Kotarbiński, *Historyczna wiadomość*, p. 415.

39 ADK, reference no. OD 8/7, fol. 251r.

40 J. Wiśniewski, *Historyczny opis*, p. 387.

41 KZSP, vol. 3, issue 9, p. 85.

42 W. Sowała, *Artystyczne dzieje*, p. 66.



16. *Virgin and Child with St. Anne*, oil on canvas, Church of Saint John the Baptist in Skalmierz. Photo by Katarzyna Chrzanowska
→ see p. 102



17. Jerzy Eleuter Siemiginowski, *Virgin and Child with Saint Anne*, 1699–1703, collegiate church of Saint Anne in Kraków. Photo by Studio of Inventory and Digitization of Monuments of the Pontifical University of John Paul II in Kraków, “Sacred Heritage of Lesser Poland” project, <<https://tinyurl.com/4m2cmatw>>, CC-BY-NC 3.0 PL
→ see p. 103

and yellow flowers in his slightly raised hands. The last element of the composition is a basket in which a decorative pillow and a piece of white fabric are depicted, painted just at the bottom edge of the canvas, to the right of the painting’s axis.

Researchers have already pointed out that the composition of the Skalmierz work repeats the composition of the depiction of *Virgin and Child with Saint Anne* by Jerzy Eleuter Siemiginowski dated between 1699 and 1703, which is located in the main altar of the collegiate church of Saint Anne in Kraków (see: Fig. 17).⁴³ However, the painting in Skalmierz cannot be considered a copy of the Cracovian artwork, despite the fact that there are voices in the literature supporting the notion to that effect.⁴⁴ The author of the eighteenth-century work repeated only selected fragments of the original. On a later canvas, the painter copied the central group of Virgin Mary, the Child and Saint Anne, however, due to changes in the entire composition, this part has been enlarged, and it fills a much larger portion of the canvas than in the case of the original. In the Skalmierz painting, the painter also repeated the round table; however, he placed it much closer to the figure of Saint Anne, while also replacing the fruit basket with a bouquet of flowers. What is more, in both paintings there is also a green curtain flowing down the left edge of the canvas and an angel supporting it with his back turned to the viewer. The remaining details of the composition of the Skalmierz painting, although they correspond to the original in terms of the selection and mutual arrangement of elements, do not constitute a copy. In the painting in the university collegiate church of Saint Anne, a group of three angels is seen floating above the Virgin Mary, the Child, and Saint Anne. The angel on the right is dressed in a long blue robe with a golden mantle thrown over it; in the centre of the group there is an angel in a green robe with his right arm resting on a cloud; and on the left, there is an angel holding a scroll of paper, floating down the cloud. In a similar place within the Skalmierz painting, the author placed two angels. The one sitting on the cloud on the right is dressed in a blue robe, which he pulls to his chest, clutching it with his right hand. The other, shown from the hips up, is wearing a white robe, and holding a long, floating scroll of paper in his hands. Instead of the two angels depicted by Siemiginowski in the foreground, at the left-side edge of the painting, holding one of the legs of the armchair where the Virgin Mary is sitting, the author of the later work represented an angel holding a bouquet of flowers. It is also worth noting that in the Skalmierz painting, the cushion and the cloth are placed in the same spot that is occupied in the original by a basket containing a wooden chest and a blue and white fabric.

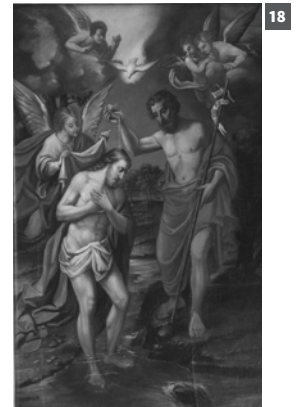
Kraków painters active in the eighteenth century were not indifferent to works of high artistic quality available throughout the city’s churches. These painters copied or used fragments of the compositions of the aforementioned works in their own paintings, as exemplified by, among others, the following pieces dated to 1750s: reprises of Tadeusz (Thaddäus) Kuntze’s paintings *The Martyrdom of Saint Adalbert*, and *The Prayer of Saint Casimir* from Kraków cathedral – as found in the

43 M. Karpowicz, *Jerzy Eleuter Siemiginowski: malarz polskiego baroku*, Wrocław–Warszawa–Kraków–Gdańsk 1974, p. 152.

44 W. Sowała, *Art in the Service of Post-Tridentine Religious Confraternities in the Collegiate Church of Saint John the Baptist in Skalmierz in the Diocese of Kraków*, “Acta Historiae Artis Slovenica”, 23/2, 2018, p. 170; idem, *Sztuka w kręgu bractw religijnych w Skalmierzu. Addenda*, “Acta Universitatis Nicolai Copernici. Zabytkoznawstwo i Konserwatorstwo”, 51, 2020, p. 95; idem, *Artystyczne dzieje*, pp. 66–67.

church of Saint Lawrence in Wojnicz, their authorship is hypothetically associated with Cracovian painters.⁴⁵ Also, the paintings made by Szymon Czechowicz were studied and imitated by Cracovian artists, as evidenced by the depiction of *Saint Prosper* in the Franciscan church in Pińczów, which repeats the composition of the image of *Saint Wenceslaus* by Czechowicz located in Krakow cathedral.⁴⁶ It is worth noting that the interior of the collegiate church of Saint Anne in Kraków attracted the attention of local painters not only with the paintings found in the temple. The stuccos decorating the church by Baltazar (Baldassare) Fontana were also studied and copied, as exemplified by the group of drawings made by Andrzej Radwański, in which the painter depicted, among others, sculptures of the four Saint Johns decorating the mausoleum of Saint John Cantius (Jan Kanty) or a figure of Saint Ambrose.⁴⁷ The depiction of *Virgin and Child with Saint Anne* in the church in Skalbierz is another example of this phenomenon, which only confirms that the works of high artistic level located in Kraków's churches stirred the interest on the part of local painters and provided them with a source of compositional solutions.

It is a truism to say that painters active in the eighteenth century commonly used graphic patterns in their work. Also in the discussed group of altar paintings located in the collegiate church in Skalbierz, one can indicate a work that provides an example of this practice. Located by the first pillar on the right side of the main aisle, *The Baptism of Christ* (see: Fig. 18), generally dated to the eighteenth century,⁴⁸ is a repetition of the composition by Pierre Mignard.⁴⁹ The altar has been located in the same place of the church in Skalbierz since at least 1785⁵⁰ and was recorded in subsequent publications and documents concerning that temple,⁵¹ whereas a fragment of the aforementioned work is visible on a glass negative made at the beginning of the twentieth century.⁵² Having said that, the image in question is not a simple repetition of the graphic prototype, but instead, it is a reduction thereof.⁵³ The painter transferred to the canvas the central group consisting of Saint John the Baptist, Christ and an angel hovering behind Jesus, whereas in the upper part of the composition, he repeated a group of two angels floating over Saint John the Baptist and an angel emerging from behind a cloud placed above Jesus. By simplifying the composition of the engraving, the artist omitted the angels sitting on the clouds at its upper edge, the angel in a long robe sitting on a cloud above Jesus' head, and the kneeling angel holding Christ's mantle, which in the painting falls freely to the ground. The changes described above probably resulted from the need to adapt the extensive composition of the graphic model to the dimensions of the painting that was commissioned for the altar in the collegiate church.



18. *Baptism of Christ*, oil on canvas, Church of Saint John the Baptist in Skalbierz. Photo by Piotr Jamski
→ see p. 104

45 J. Żmudziński, *Sztuka w Wojniczu od średniowiecza do współczesności*, Wojnicz 2012, pp. 73–76.

46 Z. Michalczyk, *Malarstwo w Rzeczypospolitej*, p. 103.

47 N. Koziara-Ochęduszk, *Mistrzostwo rysunku. Andrzej Radwański (1711–1762)*, Kraków 2022, pp. 44–59.

48 W. Sowała, *Artystyczne dzieje*, p. 77.

49 Z. Michalczyk, *W lustrzanym odbiciu. Grafika europejska a malarstwo w Rzeczypospolitej w czasach nowożytnych ze szczególnym uwzględnieniem późnego baroku*, Warszawa 2016, p. 283.

50 S.K. Olczak, D. Olszewski, *Parafia Skalbierz*, p. 88.

51 S.L. Kotarbiński, *Historyczna wiadomość*, p. 414; ADK, reference no. OD 8/7, fol. 251r; J. Wiśniewski, *Historyczny opis*, p. 387; KZSP, vol. 3, issue 9, p. 85, herein dated to the nineteenth century.

52 National Museum in Kraków, inventory no. MNK XX-k-944, <<https://zbiory.mnk.pl/pl/wyniki-wyszukiwania/katalog/119346>> (accessed on 12.12.2022).

53 The category of reduction quoted from: Z. Michalczyk, *W lustrzanym odbiciu*, pp. 147–148.

The presented overview of research problems concerning eighteenth-century altar paintings in the church of Saint John the Baptist in Skalbmierz shows the artistic quality of the works that make up its décor, and their place in the panorama of painting emerging in Kraków at that time. Proof of the ambitions and capabilities of the Skalbmierz chapter and the lay founders associated with the collegiate church in the eighteenth century, the paintings discussed here deserve further elaboration and a more in-depth analysis.

Abstract

Eighteenth-century altarpieces in the church of Saint John the Baptist in Skalbmierz – selected problems and research perspectives

The article is devoted to the analysis of research problems pertinent to a group of eighteenth-century altar paintings located in the church of Saint John the Baptist in Skalbmierz. Due to the rank of the Skalbmierz collegiate church within the structure of the Kraków diocese in the eighteenth century, the artworks gathered in the temple include examples of painting at the highest level then achievable for guild painters operating in Kraków, as well as one piece made by an artist active outside the structures of guild organization. The results of archival and bibliographical queries facilitated broadening our knowledge about the history of the paintings, and about the way their locations moved inside the temple. The formal and comparative analyses we have conducted led us to assigning the authorship of *Saint Gregory the Great* [Pope Gregory I] to Tadeusz (Thaddäus) Kuntze, and the paintings of *Saint Joseph*, *Saint Anthony of Padua*, and *Saint Thecla* to Mikołaj Janowski. The first of the aforementioned artists, after finishing his studies in Rome, came to Kraków and worked as a court painter to Bishop Andrzej Stanisław Kostka Załuski, while the second was one of the most important painters belonging to the Kraków guild in the eighteenth century. Depictions of *Virgin and Child with Saint Anne* and of *The Baptism of Christ* represent two research problems related to the workshop practice of guild painters active in Kraków in the eighteenth century. The first of the artworks constitutes an example of repeating the composition of another painting – specifically, a canvas found in one of the churches in Kraków – made by an artist from outside the local milieu, whereas the composition of the second representation is based on a graphic pattern from which some elements have been eliminated. Both compositional methods represented by these artworks were popular in Kraków eighteenth-century painting. ●

KEYWORDS:

church of Saint John the Baptist in Skalbmierz,
Mikołaj Janowski,
Tadeusz (Thaddäus) Kuntze,
eighteenth-century painting,
guild painters

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