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DURATION, PASSING AND A FUNCTION

Problems of the duration and transience of architecture in conjunction with its function, has been shown on the example selected Pauline's monastery. Although modified over the 400 years the function has not undergone significant changes, and the architecture was adapted to new and changing needs. It lasts for centuries, still carefully preserved.

Keywords: architecture, church, monastery, chapel, convent, maintenance

Sacral architecture attracts the attention of both critics of art and its common recipients. Churches built in various epochs found their durable place in the cultural heritage. The architecture of these objects distinguishes the spaces it exists in, while their esthetical and prestigious values dignify it in our consciousness. Sacral edifices define the most influential trends in the history of architecture, *while the range of influence (...) and the durability of its forms enable people to perceive it as a synthesis of tradition and modernity* [1]. Some sacral buildings stand out above the others being characterized by distinctness imposed by the investors, for instance the Paulites. Their implementations often arouse interest and suit the recipients' tastes. The Paulites treat their religious mission very seriously which enables them to last for ages. The General of the Order of Paulites wrote, *On one hand, this long persistence gives genuine satisfaction but, on the other hand, the future with such foundations produces the awareness of high responsibility. At such moments, we refer to the spiritual and cultural heritage of the Order. It left a particular stamp on the history of the Church, Central Europe, especially two countries: Hungary and Poland. (...) the Paulites' contribution to the Polish history and culture cannot be crossed*

out or underestimated." [2] Let us mention that, owing to the activeness of the generals, provincials and priors, the Order employed the most outstanding Polish and European architects and artists who created values with their imperishable and still active function which last to this day.

The Paulite architecture was shaped almost seven centuries ago. The formation of the architecture of the Paulite Order is bound with its history. The first centuries of Paulite culture and architecture have been examined quite thoroughly [3]. At first, the Paulites were a hermitic order. Around the middle of the 14th century, when the Order changed to a certain degree, the germs of the characteristic arrangement of implemented objects appeared. It was a composition of a big church connected with a monastery from the north. The church was connected to a house chapel, a choir for night psalmodies [4]. Manufacturing buildings adjoined the monastery or were situated nearby. The forms of Paulite architecture sprang up and evolved in many European countries. Shaped by centuries, they stood the test of time – these days they are applied in new churches and monasteries. Currently, this architecture with its characteristic shapes is present on each continent. Its unique forms result from its function first of all. In spite of some stylistic transformations, it has undoubtedly

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maintained its identity for the seven ages of its persistence. However, we must ask a question: is the durability and fleetingness of architecture related to its function? I am going to present these problems exemplified by the St Barbara and St Andrew the Apostle's complex of a church, a monastery and a chapel "By the Source" in Częstochowa.

A permission for the construction of the church and the monastery was issued by the missionary nuncio Mariusz Philonardi in 1639. These objects were planned next to a wooden cross and St Barbara's Chapel – in the place of insulting the Painting of Our Lady of Częstochowa in 1430. The construction was completed in 1642. No information about the author of the design has been found so far.

The church was composed along the north-south axis as one-nave, non-oriented, with its façade directed to Jasna Góra. From the north, a tower was added axially. In the east side, the sacristy adjoined the presbytery. The presbytery and the nave were covered with a slender gable roof, while the sacristy – with a pulpit roof. From the east, a novitiate monastery was raised. It was a two-storey cellared building on a projection similar to a square covered with gable roofs. The entire layout of the church and the monastery was surrounded with a limestone wall. Within its limits, some buildings meant for the monastery employees' families and a sanitary building were constructed.

More than ten years later, it was necessary to build and rebuild some elements related to the functional needs. In 1655, when the Swedish troops laid siege to Jasna Góra, the church and the monastery were destroyed. They were rebuilt in 1657 [5]. In 1660, an oratory, connected with the monastery by a covered passageway, was built above the sacristy [6]. In the years 1702, 1704 and 1709, during the northern war, the church and the monastery were destroyed again [7]. Then, the church was destroyed under the Confederation of Bar (1768–1772) and then

restored [8]. In 1773, aisles covered with flat pulpit roofs were built. The one-nave church became a three-nave basilica. This interference changed the composition of this object. After the earlier slender silhouette, the body received rather stocky proportions, while the layout of the façade changed from vertical to horizontal. In 1891, twenty-seven years after the suppression of the monastery, a parish was created. Soon they began rebuilding the church and the monastery building. From the west, a chapel was added to the presbytery, whereas the church facades and tower were plastered. The main entrance received a neo-Baroque portal. The objective of the construction works in the monastery was to adapt its rooms for new needs. No significance was attached to the historical and architectural values of the object. Some windows were bricked up, new ones were introduced which distorted the tectonics of the façade composition. The Baroque top of the break on the monastery façade was removed.

At the end of World War II, in January 1945, the church and the monastery were devastated. In the same year, rebuilding began. Soon it turned out that the fast actions gave immediate relief but – from the technical point of view – were characterized by lots of failures. In 1950, the refurbishment the church began and lasted till 1975.

On June 30, 1997, St Barbara and St Andrew the Apostle's parish was handed over to the Paulites. In 2006, a design of the restoration design of the facades of the church, the monastery and the chapel was prepared [9]. Generally, the restoration programme was limited to the preservation of the historically shaped form of the entire layout. In the existing composition of its body, principal stylistic stratifications were legible. The facades of the oldest part of the church were built of brick, whereas later forms were plastered. The design assumed maintaining a composition which made it possible

1. Częstochowa, St Barbara, Paulite Monastery, façade (photo by A. Białkiewicz, 2008)
2. Częstochowa, St Barbara, Paulite Monastery, façade (photo by A. Białkiewicz, 2011)
3. Częstochowa, St Barbara, Chapel "By the Source" (photo by A. Białkiewicz, 2008)
4. Częstochowa, St Barbara, Chapel "By the source" (photo by A. Białkiewicz, 2011)



to define constructional stages in a legible manner. In November 2006, *Programme of the Restoration of the Church Façade* [10] was prepared. It presented the technology of restoration in detail.

The design of the restoration of the monastery building assumed the standardization of façade tectonics, the restoration of original details, the reconstruction of removed cornices, pedestals and bands at the window openings. Recesses with bands were designed in place of the bricked-up window openings.

Legends say that a source gushed in the place where the Miraculous Painting of Our Lady of Częstochowa, stolen from Jasna Góra, was profaned in 1430. First, a wooden cross was placed here, then a water intake was created in the shape of a well and a shrine was built above it. Subject materials include information concerning the renewal of the Chapel. Certain items of information include drawings by Father Ignacy Pokorski dating from around 1732 where the Chapel was presented in forms similar to its contemporary image. In 1836, the Chapel was refurbished. In 1851, Paweł Mączyński painted Our Lady of Częstochowa for it. A description dating from 1860 shows us that there was a well inside the Chapel, an altar on its western wall and three doors in the form of iron bars leading to the interior [11]. The form of the well – the water intake was transformed which can be seen in photographs from the turn of the 19th century. At the beginning of our century, the Chapel was in a bad technical condition. The well casing structure and the altar top were gone, while the altar polychromy was fragmentary. The details of the cornices, the pilasters, the chapiters and the pilaster bases were destroyed. The design assumed restoring the original form of the Chapel with the reconstruction of the architectural details in its interior and on its facades as well as of the altar.

We can state that – after the restoration – the Paulite architecture of St Barbara and St Andrew

the Apostle's complex in Częstochowa regained its values.

In the issues of the durability and fleetingness of architecture, the context of its function seems important. Architecture is related to usefulness. The Paulite monasteries evolved from hermitic life to the necessity of getting involved in social matters. It resulted from a huge number of pilgrims coming to these monasteries. The Paulites often built chemist's shops with their own laboratories, medical libraries, hospitals, pilgrim's homes, even printing houses. Apart from the characteristic form of the interconnected church and monastery, which resulted from combining monastic and parish activities, this arrangement bound with necessary functions for pilgrim service also determined the character of Paulite architecture which cannot be found, in such an expressive form, in the monasteries of other orders.

In this specific case, characteristic of Paulite construction, the function – even though slightly transformed – did not undergo principal alterations. The forms of this architecture over the span of almost four hundred years were adjusted to the users' new, changing needs. It seems to be the explanation for the persistence of this complex and its thorough preservation. New techniques and technologies, serving the broadly understood preservation of this architecture, influence its persistence as well as contribute to the maintenance of its identity and climate. Thus, *the ideals which guided the Paulites in the Middle Ages and modernity are equally relevant today. Where it is possible and required by the spirit of modern times, we deal with direct continuation. Where the past seems irrevocably closed, research is carried out to keep the memory of old achievements. Owing to the trends of Paulite science and culture, the esteemed monasteries of the "white monks" have not turned into lifeless museums of ancient art and culture* [12].

ENDNOTES

[1] Cf.: J. Rabiej, *Tradycja i nowoczesność w architekturze kościołów katolickich. Świątynia fenomenem kulturowym*, Gliwice 2004, p. 10.

[2] Rev. Matuszewski I. General of the Order of the Paulites. *Wstęp* [in:] J. Golonka, J. Żmudziński, *Mecenat kulturalny i artystyczny paulinów polskich. Jubileusz 700-lecia Zakonu Paulinów*, Jasna Góra, Częstochowa 2008, pp. 4, 5.

[3] T. Guzik, R. Á. Fehérváry, *A. magyar pálos rendi Építészeti kialakulása, első periódusa* [in:] *Különlenyomat az építészeti tudomány*, X, Budapest 1980, pp. 193–228.

[4] After: Zbudniewek J., *Paulini wczoraj i dzisiaj* [in:] *Studia Claromontana* 25, Warsaw 2007, p. 51.

[5] Z. Rozanow, E. Smulikowska, *Stare i Nowe Miasto. Częstochówka i Przedmieścia*. Katalog Zabytków Sztuki w Polsce, Vol. IV, P. I, Warsaw 1995, p. 9.

[6] Archive of the Paulites on Jasna Góra 741 p. 74 and n.; Tomoń S., ZP, *Fundacja paulińskiego klasztoru i kościoła pw. śś. Barbary i Andrzeja Ap. w Częstochowie w pierwszej połowie wieku XVII*, [in:] *Studia Claromontana* 23, 2005, p. 206.

[7] Z. Rozanow, E. Smulikowska E., *op.cit.*, p. 9.

[8] *Ibidem*, p. 10.

[9] The author of the design of restoration is A. Białkiewicz.

[10] D. Czapczyńska-Kleszczyńska, M. Ćwięczek, *Kościół pw. ŚŚ. Barbary i Andrzeja AP. Przy Klasztorze oo. Paulinów w Częstochowie. Program prac konserwatorskich elewacji kościoła*. 2006.

[11] J. Lompa, *Przewodnik dokładny dla odwiedzających święte, od wieków cudami słynące miejsce w obrazie Najświętszej Panny Maryi na Jasnej Górze w Częstochowie*, Warsaw 1860.

[12] J. Golonka, J. Żmudziński, *op.cit.*, p. 21.

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