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THE PULPIT ALTARS IN HISTORICAL UPPER SILESIA

The article presents a complex of pulpit altars founded in historical Upper Silesia, which has not been comprehensively discussed in the literature so far. In many publications, these altars were not mentioned or were not referred to as pulpit altars. The article is the first study of this issue in the above-mentioned area, taking into account the status of research. Despite the modest and fragmentary resource of publications on Upper Silesian pulpit altars, on the basis of a bibliographic and field query, preliminary findings on: location, state of preservation (typology of changes after 1945), types and style. On the basis of bibliographic and iconographic references, it can be assumed that at least 18 pulpit altars were built in Upper Silesia, of which 15 have survived to this day. The first altar of this type was erected in the Kluczbork Land in Wierzbica Górna in 1729. The altars were erected in the following towns: Bielsko, Gierałcice, Gracze, Jakubowice, Kolonowskie, Niemodlin (now in Krapkowice), Piasek near Lubliniec, Pokój, Proślice, Radomierowice, Rozumice, Ruda Śląska-Wirek, Rybnik, Skoczów, Ściborzyce Wielkie, Stare Bielsko, Tarnowskie Góry. The characteristics of selected altars are also presented: in church of John the Baptist in Stare Bielsko, church of The Holy Trinity in Skoczów, church of the Saviour in Bielsko designed by Heinrich Ferstel, known for the implementation of the Votive Church in Vienna and church of the Saviour in Tarnowskie Góry designed by Adolf Seiffhardt. The discussed pulpit altars from Upper Silesian churches were based on the designs of architects from completely different backgrounds and are examples of various stylistic and typological formations.

Keywords: Pulpit altars, Upper Silesia, Poland, Skoczów, Bielsko-Biała, Tarnowskie Góry.

STATUS OF RESEARCH AND NAMING

The complex of Upper Silesian pulpit altars has not been comprehensively discussed in the literature so far. In many publications, these altars were not mentioned or were not referred to as pulpit altars. Therefore, one of the basic problems was to establish a complete list of pulpit altars erected in the area in the question. Hans Lutsch recalls, at the end of the description of the interior of the church, one of the most recognizable Upper Silesian pulpit altars in the Church of Sophia in Pokój: „Der auf Westseite enthält den Haupteingang, darüber die Balgekommer für die Orgel, der auf der Ostseite die Sakristei mit Wandschränken für Kirchengeräte und mit der Treppe zu der über dem Altar angeordneten Kanzel, darüber eine Bücheri” (emphasis aut., transl. „pulpit above the altar”)¹. When describing the Evangelical church in Rozumice, Pastor Fiebig also describes the pulpit similarly: „Der Altar mit der unmittelbar darüber befindlichen Kanzel”².

¹ H. Lutsch, *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, Bd. IV, *Die Kunstdenkmäler des Reg. Bezirks Oppeln*, Breslau 1894, p. 221.

² M. Fiebig, *Geschichte der Evangelischen Kirche zu Rösnitz OS nebst Mitteilungen über Pfarrei, Schule und sonstige wichtige Vorgänge allgemeinerer Art aus dem Leben der Heimat: zur Feier des hundertjährigen Kirchweihjubiläums am 18 Oktober 1907 der jubilierenden Gemeinde gewidmet von ihrem Pfarramt*, 1907, pp. 74–76.

This type of altar, characteristic of Protestant art, was called „pulpit” by researchers who carried out an inventory of the former Opolskie and Katowice voivodeships, published in the form of notebooks of the *„Katalog zabytków sztuki w Polsce”*³. Pulpit altars in the churches of Kluczbork (Wierzbica Górna, Proślice, Jakubowice, Gierałcice), Opole (Pokój, Radomierowice), Lubliniec (Piasek) and Rybnik (Rybnik) poviats have been correctly identified⁴. On the other hand, the altars located in the former Katowice voivodeship in Stare Bielsko (now Bielsko-Biała, Bielsko district) were defined as „the main altar [...] connected with the pulpit, free-standing altar” (Stare Bielsko), in Skoczów (Cieszyn district) as „a neo-Gothic altar with pulpit above”⁵. Some of them were omitted in the description of the interior (Tarnowskie Góry, the Church of the Savior in Bielsko, now Bielsko-Biała)⁶.

The most important publication on European pulpit altars by Hartmut Mai⁷ only mentions the pulpit altar of Pokój⁸. Gerhard Hultsch refers to the pulpit altar only as the monuments from Pokój and Gierałcice, despite the fact that his publication also includes other photographs showing the pulpit altars, e.g. from Niemodlin, Krapkowice, Gracze and Rozumice⁹. So far, the most extensive issue of Upper Silesian pulpit altars has been taken up in the exhibition catalogue from 1993: *„Oblicza sztuki protestanckiej na Górnym Śląsku”*¹⁰. In one of the studies for this catalogue Jan Harasimowicz discusses the importance of the pulpit altar in shaping the Lutheran confessional identity and characterizes it as a symbol of the creation of a specifically Protestant type of altar. He points out that on the example of the pulpit altars from churches in Pokój (1776-1778), Gierałcice, Piasek near Lubliniec, Bielsko-Biała, Rybnik and Skoczów, one can notice an evolution of the forms of these altars consisting in the gradual abandonment of the prototype in the form of an

3 *Katalog zabytków sztuki w Polsce*, vol. VII: *Województwo opolskie*, fasc. 4: *Powiat kluczborski*, Warszawa, 1960, hereinafter referred to as KZSwP.

4 KZSwP, vol. VII: *Województwo opolskie*, fasc. 4: *Powiat kluczborski*, Warszawa, 1960, p. 31; KZSwP, vol. VII: *Województwo opolskie*, fasc. 11: *Miasto opole i powiat opolski*, Warszawa, 1968, p. 25.

5 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, p. 6, 84; KZSwP, vol. VI: *Województwo katowickie*, fasc. 3: *Miasto Cieszyn i powiat cieszyński*, Warszawa, 1974, pp. 114–115.

6 KZSwP, t. VI: *Województwo katowickie*, fasc. 12: *Powiat tarnogórski*, Warszawa, 1968, compiled by I. Płazak, J. Przła, p. 12; KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967.

7 H. Mai, *Der evangelische Kanzelaltar, Geschichte und Bedeutung*, Halle/Saale 1969.

8 B. Andruszkiewicz, K. Rajna, M. Kaluch-Tabisz, *Powojenne losy śląskich ołtarzy ambonowych*, in: *Okres okółowojenny z perspektywy czasu*, edited by K. Bałkowski, K. Maciąg, Lublin 2015, pp. 115–132, fn. 5, p. 115; H. Mai, *op. cit.*, p. 67.

9 G. Hultsch, *Das Evangelische Schelsien*, Bd. VII, *Schlesische Dorf- und Stadtkirchen*, Lübeck 1977: Pokój, p. 57, Gierałcice, p. 170 – fig. p. 547, Gracze – fig. p. 507, Niemodlin – fig. p. 469, after 1945 shown in the photo in Krapkowice – fig. p. 562, Rozumice – fig. p. 674.

10 *Oblicza sztuki protestanckiej na Górnym Śląsku* (Catalogue of exhibition in Muzeum Śląskim in Katowice), Katowice 1993.

*aedicula*¹¹. The pulpit altar in the Saviour's Evangelical church in Ruda Śląska-Wirek¹² was treated as „*altar above the pulpit*”. The equipment of this church was described as: „*altar, pulpit and choir with an organ front - connected with each other*”¹³. Krzysztof Gładkowski, discussing the fate of the Evangelical parish in Rozumice, cites a description of the interior of the church taken from the publication of Pastor Fiebig and adds that „*in the second half of the 18th century and at the beginning of the 19th century, altar pulpits, specific to the Evangelical church architecture, were usually built. On this occasion, he is the only researcher to mention that in the church in Sciborzyce Wielkie there is also an „altar pulpit*”¹⁴. In the „*Katalog zabytków sztuki w Polsce: Śląsk*”, there are pulpits from Wierzbica Górna, Proślice, Pokój, Piasek near Lubliniec, Radomierowice, Gierałcice, Bielsko, Tarnowskie Góry¹⁵. Among the few publications devoted to this subject, the article by Iwona Solisz on the pulpit altars occurring in the Kluczbork powiat deserves attention. It presents their current state of preservation, and also discusses the conservation problems that arise during the transformation of altars resulting from the change of religious affiliation of churches¹⁶. Brief typological and stylistic descriptions of pulpit altars from Evangelical churches in Pokój, Kolonowskie and Gierałcice can be found in the above-mentioned article on the post-war fate of Silesian pulpit altars¹⁷. Despite the modest and fragmentary resource of publications on Upper Silesian pulpit altars, on the basis of a bibliographic and field query, preliminary findings on: location, state of preservation (typology of changes), types and style as well as characteristics of selected altars can be presented.

ORIGIN AND LOCATION

As Marta Kaluch-Tabisz established, in the area of historic Silesia, pulpit altars were built as early as 1703¹⁸. Initially, in the free Silesian principalities (Oleśnica, Legnica-Brzeg, Wołowskie), and

11 J. Harasimowicz, *Słowo widzialne. Luteranizm Górnośląski w zwierciadle sztuki*, in: *Oblicza ... op. cit.*, p. 16.

12 G. Szewczyk, J. Szturc, *Luteranie w Górnośląskim Okręgu Przemysłowym*, Katowice 1995, p. 43.

13 I. Benek, H. Mercik, *Oryginalne kościoły neostylowe autorstwa znanych architektów na terenie dzisiejszej Rudy Śląskiej*, in: *Sztuka sakralna Rudy Śląskiej*. B. Szczypka-Gwiazda, M. Lubin (ed.), Ruda Śląska 2005, p. 44.

14 K. Gładkowski, *Kanzel/ambona. Protestantcka wspólnota lokalna na Górnym Śląsku*, Olsztyn 2008, pp. 219–221.

15 *Zabytki sztuki w Polsce. Śląsk*, S. Brzezicki, Ch. Nielsen (ed.), Warszawa 2006.

16 I. Solisz, *Problematyka konserwatorska ołtarzy ambonowych w dawnych kościołach ewangelickich powiatu kluczborskiego*, in: *Zabytkowa stolarka we wnętrzach sakralnych i jej problematyka konserwatorska*, J. Krawczyk (ed.), Toruń 2010, pp. 181–189.

17 B. Andruszkiewicz, K. Rajna, M. Kaluch-Tabisz, *op. cit.*, pp. 115–132, p. 118, 120, 121.

18 M. Kaluch-Tabisz, *Ołtarze ambonowe na pograniczu wielkopolsko-śląskim. Opis zjawiska na wybranych przykładach*, in: *Życie duchowe na ziemi wschowskiej i pograniczu wielkopolsko-śląskim*, edited by M. Małkus, K. Szymańska, Wschowa – Leszno 2017, p. 265.

after the Prussian army entered, after 1740 practically throughout the entire province¹⁹. In the sphere of influence of the free principalities it was located in the north-east part of Upper Silesia, the so-called Kluczbork-Byczyna district which from 1368 belonged to the Duchy of Brzeg and was under the rule of the Piasts of the Legnica-Brzeg line²⁰ almost until the end of the 17th century. These lands were a strong centre of Protestantism even after the death of the last Piast in 1695²¹. Therefore, it is not surprising that in the Kluczbork region pulpit altars appeared already in the first half of the 18th century: in Wierzbica Górna (date of foundation on the altar in 1729), Proślice and Jakubowice.

Under Prussian rule (after 1740), the so-called houses of prayer, and in Upper Silesia they were in: Pszczyna, Prudnik, Niemodlin, Szybowice, Gracze, Rozumice and Tarnowskie Góry. In the latter, a pulpit altar existed both in the house of prayer rebuilt in 1780 and in the later church erected according to the plans from 1898²². In the years 1774–1775 such an altar was erected in the Church of Sophia in Pokój²³. Pulpit altars, founded in Evangelical churches probably come from the second half of the 18th century: in Niemodlin (beginning of the construction of the church on June 23, 1754²⁴), Piasek near Lubliniec (a church erected in the years 1758–1760²⁵) and Radomierowice (altar around 1790²⁶). In the years 1822–1823 the altar of Gierałcice was transformed into a pulpit with the use of the earlier pulpit²⁷. In the first half of the nineteenth century, pulpit altars were probably built in Evangelical churches in Gracze (a new church - 1795, around the middle of the 19th century, its interior was mentioned to be renovated²⁸), Rozumice (the church was built in 1805–1807²⁹) and Stare Bielsko³⁰. For the second half of the 19th century, the construction of pulpit

19 W. Korta, *Historia Śląska do 1763 roku*, Warszawa 2003, pp. 337–338, M. Kaluch-Tabisz, *Udział szlachty w powstawaniu domów modlitwy na pograniczu ziemi wschowskiej i księstwa głogowskiego jako przykład identyfikacji wyznaniowej w XVIII w.*, in: *Rycerze-szlachta-ziemianie. Szlachetnie urodzeni na ziemi wschowskiej i pograniczu wielkopolsko-śląskim*, P. Klint, M. Małkus, K. Szymańska (ed.), Wschowa – Leszno 2014, pp. 245–270, p. 245–246, R. Sörries, *Von Kaisers Gnaden Protestantische Kirchenbauten im Habsburger Reich*, Köln-Weimar-Wien 2008, pp. 120–124.

20 J. Harasimowicz, *Słowo ... op. cit.*, p. 12.

21 I. Solisz, *op. cit.*, p. 182.

22 M. Panuś, *Matka Górnośląskich zborów. Parafia ewangelicka w Tarnowskich Górach w latach 1742–1945*, Tarnowskie Góry 2017, pp. 85–99.

23 J. Harasimowicz, *Słowo ... op. cit.*, p. 67.

24 G. Hultsch, *op. cit.*, p. 69.

25 KZSwP, vol. VI: *Województwo katowickie*, fasc. 8: *Powiat lubliniecki*, Warszawa, 1960, p. 31.

26 KZSwP, vol. VII: *Województwo opolskie*, fasc. 11: *Miasto Opole i powiat opolski*, Warszawa, 1968, p. 117.

27 I. Solisz, *op. cit.*, p. 184.

28 G. Hultsch, *op. cit.*, p. 116.

29 K. Gładkowski, *op. cit.*, p. 218.

30 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, p. 84.

altars was most likely in the Evangelical churches in Rybnik (construction of the church in 1853³¹) and Skoczów (construction of the church in 1863-1865³²) and in the church of the Saviour in Bielsko (4th quarter of the 19th century³³). Around 1900, during the reconstruction of the interior of the church, a pulpit altar was built in Tarnowskie Góry³⁴, and probably in the first decade of the 20th century in the church in Ruda Śląska-Wirek³⁵, and at the latest in the Evangelical church in Kolonowskie (1928)³⁶.

Pulpit altars were built mainly in the Prussian Upper Silesia (Gierałcice, Gracze, Niemodlin, Piasek near Lubliniec, Pokój, Radomierowice, Rozumice, Ruda Śląska-Wirek, Rybnik, Tarnowskie Góry). Almost half of these altars are located in the Kluczbork Land (Gierałcice, Jakubowice, Proślice, Wierzbica Górna). In the Austrian Upper Silesia, pulpit altars rarely appear and with a great delay in relation to other areas of Silesia: Stare Bielsko (1st half of the 19th century), Bielsko (3rd quarter of the 19th century), Skoczów (3-4th quarter of the 19th century). This was due to the fact that after the Silesian wars (1740–1763), this area was under the rule of the Catholic Habsburgs. On the other hand, in new churches erected as a result of the issue of a tolerance patent by Emperor Joseph II (1781), the traditional separation of the altar and the pulpit was preserved. It is believed that they were inspired by the architectural solution of the Church of Jesus in Cieszyn and thus had a traditional interior layout³⁷.

Unfortunately, the lack of detailed research on pulpit altars from Upper Silesia does not allow us to say for sure whether, apart from those mentioned in this study, there were other such projects. On the basis of the discussed bibliographic and iconographic references, it can be assumed that at least 18 pulpit altars were built in Upper Silesia, of which 15 have survived to this day³⁸.

31 KZSwP, vol. VI: *Województwo katowickie*, fasc. 11: *Powiat rybnicki*, Warszawa, 1964, p. 25.

32 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Miasto Cieszyn i powiat cieszyński*, Warszawa, 1974, pp. 114–115.

33 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, p. 6.

34 KZSwP, vol. VI: *Województwo katowickie*, fasc. 12: *Powiat tarnogórski*, Warszawa, 1968, compiled by I. Płazak, J. Przła, p. 6.

35 G. Szewczyk, *op. cit.*, p. 43.

36 B. Andruszkiewicz, K. Rajna..., *op. cit.*, pp. 115–132.

37 J. Harasimowicz, *Słowo ... op. cit.*, p. 14.

38 It is known that such altars were erected in the following towns: Bielsko, Gierałcice, Gracze, Jakubowice, Kolonowskie, Niemodlin (now in Krapkowice), Piasek near Lubliniec, Pokój, Proślice, Radomierowice, Rozumice, Ruda Śląska-Wirek, Rybnik, Skoczów, Ściborzyce Wielkie, Stare Bielsko, Tarnowskie Góry, Wierzbica Górna. The altars in the destroyed churches in Rozumice and Gracze have not been preserved. A field inquiry is necessary to determine the state of preservation of the pulpit altar in Ściborzyce Wielkie.

STATE OF PRESERVATION AND TYPOLOGY OF POST-WAR CHANGES

To discuss the state of preservation and post-war changes in the structure of Upper Silesian pulpit altars, I will use a typology covering three groups: altars in Evangelical churches as a testimony to a lasting tradition, altars in Catholic churches (preserved in full, altars separated into a retable and a pulpit, a retable without a pulpit) and altars transferred to other churches³⁹. In the post-war years, most of the Upper Silesian churches with pulpit altars remained in Evangelical hands, thanks to which there were no radical changes in this group of altars, but rather restoration that preserved or referred to their original state⁴⁰.

In case of a change of religion (altars preserved in Catholic churches: Wierzbica Górna, Jakubowice, Proślice, Niemodlin, ob. Krapkowice, Radomierowice), we can see a different degree of interference in their structure, which was related to the necessity to adapt them to the needs of the Catholic liturgy. We note an unusual situation in the post-Evangelical church in Wierzbica Górna, where the entire structure of the pulpit altar has been preserved, but a tabernacle brought from Kresy was placed in the predella and a painting of St. Jacek (currently the patron of the church)⁴¹. The pulpit were left in the altar when the form and size of the body did not interfere with the placement of new Catholic components: paintings or sculptures⁴². In Jakubowice, Proślice, Krapkowice and in Radomierowice, where the baskets were quite large, they were dismantled⁴³. In Jakubowice and Radomierowice, a retabula without a pulpit was left in the presbytery. The Jakubowice pulpit altar has undergone the greatest transformations: the basket, which has been „stored in the storeroom” for several decades, as well as the landing and stairs were dismantled. The door opening is covered with boards, against which there is a figure of the Virgin Mary and a tabernacle slightly lower. The original colours of the altar were also changed⁴⁴. On the other hand, in Radomierowice, the pulpit basket was removed to place a representation of the Virgin Mary in its place, and a tabernacle below. In Proślice and Krapkowice, the retable and the pulpit have been preserved as independently functioning pieces of equipment. In Proślice, the altar door, after dismantling the body of the pulpit, was covered with a cloth in the view of which a sculpture of

39 B. Andruszkiewicz, K. Rajna, *op. cit.*, pp.115-132.

40 This applies to the altars in Pokój, Piasek near Lubliniec, Gierałcice, Stare Bielsko, Skoczów, Bielsko, Rybnik, Tarnowskie Góry, Ruda Śląska-Wirk and Kolonowskie. See the fate of the altars: B. Andruszkiewicz, *op. cit.*, pp. 118–119 (Pokój), p. 120 (Kolonowskie), p. 121 (Gierałcice); I. Solisz, *op. cit.* p. 184 (Gierałcice).

41 I. Solisz, *op. cit.*, pp. 185–186.

42 I. Solisz, *op. cit.*, B. Andruszkiewicz, K. Rajna, *op. cit.*, pp. 115–132.

43 Por. I. Solisz, *op. cit.*

44 I. Solisz, *op. cit.*, p. 186.

Christ was placed, and the body was hung on the wall at the junction of the presbytery and the nave. In the 1980s, the basket was dismantled and stored in the tower porch. In the recent years, after its renovation, it was placed in the presbytery⁴⁵. An interesting example of the post-war journey and transformation of the Protestant altar is the main altar of the post-Evangelical church, today the Catholic one of Divine Mercy in Krapkowice. On the basis of iconographic records, it was possible to establish that it was originally a pulpit altar, which was located in the Evangelical church in Niemodlin (the beginning of the construction of the church on June 26, 1754). In 1950, it was transferred to the Evangelical church in Krapkowice. This church was closed due to some believers in 1960. In 1985, it was taken over by the Opole Diocese, and in the years 2003-2004 it underwent a general renovation including the transformation of the pulpit altar. The pulpit was removed from the altar structure, replacing it with the image of Merciful Jesus, and a tabernacle was added. The pulpit basket is placed in the presbytery and is used as a rostrum⁴⁶.

T TYPOLOGY AND STYLISTICS

The pulpit altar usually consists of three integrated elements: the altar in the shape of a table or mensa, a pulpit and a retable – setting⁴⁷. Taking into account the spatial arrangement of Upper Silesian church interiors with pulpit altars, most of them are almost free-standing architectural structures which were only point-based on the walls of the presbytery or the rainbow arch (Stare Bielsko, Gierałcice, Gracze, Jakubowice, Niemodlin, Piasek, Proślice, Radomierowice, Rozumice, Skoczów, Wierzbica Górna). The projects in which the altars have been integrated with the gallery system (Pokój, Tarnowskie Góry, Ruda Śląska-Wirek), suspended directly on the wall of the presbytery (Church of the Savior in Bielsko, Rybnik), placed on a screen wall (Skoczów) or a backstage-openwork structure are exceptional (Kolonowskie). The structures of Upper Silesian altars are examples of the aforementioned combination of the altar (mensa, table) with the pulpit and setting (Stare Bielsko, Jakubowice, Gracze, Niemodlin, Piasek, Pokój, Proślice, Radomierowice, Ruda Śląska, Rybnik, Skoczów, Wierzbica Górna). The projects in the church of the Savior in Bielsko (the pulpit hanging on the wall, not connected to the free-standing mensa, no setting) and in Tarnowskie Góry (the pulpit not connected to the mensa, integrated with the galleries) are unusual in this context. An original example of a pulpit altar was the unpreserved

45 I. Solisz, *op. cit.*, p. 187–188.

46 See photos in: G. Hultsch, *op.cit.*; https://polska-org.pl/526894,Krapkowice,Kosciol_Milosierdzia_Bozego.html, <http://www.polskaniezwykla.pl/web/place/gallery,1,3385.html>, date of use: 30.10.2018.

47 B.Andruszkiewicz, K. Rajna..., *op. cit.*, p.115.

construction in Rozumice, consisting of a mensa, with a pulpit above which an openwork structure in the form of a confession, supported on six columns, was placed. Quite exceptionally in Upper Silesia, and perhaps in the whole of Silesia, there is a pulpit altar in the Evangelical church in Ruda Śląska-Wirek⁴⁸ which seems to be a reference to the „model grouping of the altar, pulpit and organ prospectus, developed in an architectural treatise, in 1649 by Joseph Furttembach the Elder”⁴⁹.

Among the Upper Silesian pulpit altars, those with a Baroque or late Baroque style (Wierzbica Górna, Rozumice), combined with the regency style (Proślice, Jakubowice, Niemodlin), the Rococo style (Piasek near Lubliniec), the regency and Rococo style (Stare Gierałcice), classicist (Bielsko). A unique example of the overall interior design in the Rococo style is the Church of Sophia in Pokój. Several of the altars have a classicist style (Rybnik, Kolnowskie - art deco, modernism), combined with a Rococo (Radomierowice) and regency (Gracze). Unique is the use of neo-Gothic (Church of the Saviour in Bielsko, Ruda Śląska-Wirek), neo-Roman (Tarnowskie Góry), and eclectic and neo-Baroque (Skoczów) styles.

SELECTED EXAMPLES OF UPPER SILESIAN PULPIT ALTARS

In this study, due to its limited framework, selected pulpit altars from Upper Silesia will be discussed and their review will be presented chronologically.

CLASSICISM WITH BAROQUE ACCENTS

In Austrian Silesia, in the first decades of the 19th century, we are dealing with the last chords of classicist art, supplemented with baroque means of expression⁵⁰. Church of John the Baptist in Stare Bielsko was erected in the classicist style in 1818-1827 by the master builder Jerzy Biowski⁵¹. The

48 The church was erected in the years 1901–1902, according to the design of the architect Feliks Henry active in Wrocław: <http://historia.luter2017.pl/kosciol-ewangelicko-augsburski-w-rudzie-slaskiej-wirku/> date of use: 01.10.2018; - *Aż dotąd pomagał nam Pan. Księga pamiątkowa wydana z okazji 100-lecia Parafii Ewangelicko-Augsburskiej im. Odkupiciela w Rudzie Śląskiej-Wirku, Ruda Śląska* [2002]; A. Kwaśniewski, Henry Felix, in: *Encyklopedia Wrocławia*, Wrocław 2000, p. 263; *Sztuka sakralna Rudy Śląskiej...*, *op. cit.*, s. 44.

49 On this arrangement, see literature, for: A. Spicer, *Lutheran Churches in Early Modern Europe*, Oxford 2012, p. 202; H. Mai, *op. cit.*, il. 215; H. Mai, *Tradition und Innovation im protestantischen Kirchenbau*, in: *Geschichte des protestantischen Kirchenbaus*. Festschrift für Peter Poscharsky, K. Raschzok, R. Sörries (ed.), Erlangen 1994, p. 21, il.10.

50 E. Chojecka, *Sztuka Śląska austriackiego 1740–1918. W kręgu inspiracji Wiednia i Moraw*, in: *Sztuka Górnego Śląska od średniowiecza do końca XX wieku*, E. Chojecka (ed.), Katowice 2004, p. 280, 282.

51 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, pp. 83–84.; J. Harasimowicz, *Słowo ...*, *op. cit.*, p. 53; M. Cempala, *Karta kościoła ewangelickiego pw. Jana Chrzciciela w Starym Bielsku*, WKZ w Katowicach, Delegatura w Bielsku-Białej 2000.

interior design was carried out in the Baroque-Classicist style⁵². This form was given to the pulpit altar which was built in the first half of the 19th century⁵³. The altar's composition is a reference to the typical realizations of the Classicist Baroque. The architectural structure has a two-zone structure. The lower part is an architectural altar. The central part of the altar is flanked by columns between which the figures of the Evangelists are placed on the pedestals. There is a rectangular field between the columns in which, back in 1969, there was a painting with a popular in Evangelical circles a depiction of Christ being prayed on the Mount of Olives, consoled by an angel⁵⁴. After the church fire in the 1960s, the remaining fragment of the painting was placed in the apse which serves as the sacristy⁵⁵. A painting with a similar scene by the Viennese painter Josef Danhauser can be found in the altar of the Martin Luther Church in Biała⁵⁶. It is possible that the painting from Stare Bielsko was made by the same painter or is a later copy of Danhauser's painting⁵⁷. The sarcophagus-shaped mensa is an integral part of the lower part of the altar. The columns feature entablature elements: architrave, a frieze with a triglyph motif and a cornice. There are figures of angels on the cornice that flank the upper part of the structure. In this part there is a pulpit topped with a figure of Christ. In the rear part of the pulpit there is a panel closed at the top with a broken pediment and framed at the sides with volutes.

NEOGOTIC – ECLECTIC

In the second half of In the nineteenth century the neo-Gothic style became the most valued historicizing style in church architecture. The wide application of the neo-Gothic style in church construction was determined by the adoption of the resolution of the synod of the Evangelical Church in Prussia in 1861, the so-called regulation with Eisenach. This document, which was a summary of the principles of church building, based on Protestant ideological assumptions,

52 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, pp. 83–84; J. Harasimowicz, *Słowo ...*, *op. cit.*, p. 53; M. Cempala, *op. cit.*

53 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, pp. 83–84; R. Juraszowa, *Karta ambony kościoła ewangelickiego pw. św. Trójcy w Starym Bielsku*, WKZ w Katowicach, *Delegatura w Bielsku-Białej* 1969; J. Harasimowicz, *Słowo ...*, *op. cit.*, p. 53; M. Cempala, *op. cit.*

54 R. Juraszowa, *op. cit.*, a photograph of the altar from 1969 with this painting has survived. Zob. J. Lubos-Kozieł, „*Wiarą tchnące obrazy*”. *Studia z dziejów malarstwa religijnego na Śląsku w XIX wieku*, Wrocław 2004, pp. 52–53, recalls the Kunstverein für die Rheinlande und Westfalen association, operating in Düsseldorf, covering the whole of Germany with its activities which funded four altar paintings with this presentation for Silesian churches in Jawor, Opole, Bolków and Jelenia Góra.

55 M. Cempala, *op. cit.*

56 I would like to thank Mr. Andrzej Holeczko-Kiehl from Muzeum Śląskie in Katowice for providing the information that Josef Danhauser is the author of the altar painting in the church of Martin Luther in Biała.

57 J. Lubos-Kozieł, „*Wiarą tchnące obrazy*”..., *op. cit.*, pp. 52–53.

proclaimed the primacy of the neo-Gothic style⁵⁸. In this style, among others, the church in Skoczów (1863–1865) and the church in Bielsko was rebuilt (1881)⁵⁹. After 1945 the church was rebuilt from the damages of the war. The original spacial and functional structure of the hall interior with presbytery, closed with a straight wall, was maintained and the original furnishing was preserved.

Skoczów

Neo-Gothic church of The Holy Trinity in Skoczów was erected in the years 1863–1865 and the author of the project was Josef Horky⁶⁰ from Vienna⁶¹. The neo-Gothic stylistics is present in the external façades of the church (pinnacles crowning buttresses, friezes). After 1945, the church was rebuilt after the war damages. The original spatial and functional structure of the hall interior with a chancel closed with a straight wall was maintained and the original furnishings were preserved⁶². At the junction of the nave with the presbytery, there is a "screen" wall on which a pulpit-altar has been arranged⁶³. In its structure, the lower part is occupied by a niche with an arched shape and the upper part is a pulpit. Below there is a mensa behind which an arched recess was created, filled with a painting depicting the Last Supper⁶⁴. The recess is flanked by columns and pilasters with panels. On the sides there are doors that allow access to the pulpit. In the upper part of this wall, in the finial of the niche with the painting, there is a pulpit based on an octagonal plan. The central panel

58 E. Chojecka, *Architektura i założenie przestrzenne oraz treści ideowo-artystyczne Bielskiego Syjonu*, in: *Przestrzeń architektura malarstwo. Wybrane zagadnienia sztuki górnośląskiej*. E. Chojecka (ed.), Katowice 1995, p. 22. Fn. 41. See. H. Mai: *Kirchen in Sachsen. Vom Klassizismus bis zum Jugendstil*, Berlin-Leipzig 1992, pp. 62–63, 94–97; D. Głazek, *Domus Celeberrima. Architektura sakralna (katolicka) przemysłowej części Górnego Śląska 1870–1914*, Katowice 2003, p. 31; J. Harasimowicz, *Ewangelicka architektura i sztuka kościelna na ziemiach polskich*, in *Świadectwo wiary i życia. Kościół luterński w Polsce. Wczoraj i dziś*, Bielsko-Biała 2004, p. 132.

59 J. Harasimowicz, *Ewangelicka architektura...*, *op. cit.*, p. 132.

60 Josef Horky in: *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, U. Thieme, F. Becker (hrsg.), Bd. 17, Leipzig 1972, p. 512; Inne realizacje: <http://www.architektenlexikon.at/de/1119.htm> – date of use 01.10.2016.

61 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Miasto Cieszyn i powiat cieszyński*, Warszawa, 1974, pp. 114–115; J. Harasimowicz, *Słowo ...*, *op. cit.*, p. 74; *Dzieje Skoczowa od zarania do współczesności*, E. Biszowski (ed.), J. Broda, W. Iwanek, K. Kajzer, Skoczów 1993, pp. 71–72; M. Kotuła, A. Olszewska, *Karta kościoła ewangelickiego pw. św. Trójcy w Skoczowie*, WKZ w Katowicach, Delegatura w Bielsku-Białej 2005;

62 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Miasto Cieszyn i powiat cieszyński*, Warszawa, 1974, pp. 114–115; J. Harasimowicz, *Słowo...*, *op. cit.*, p. 74; *Dzieje Skoczowa...*, *op. cit.*, pp. 71–72; M. Kotuła, A. Olszewska, *op. cit.* In the 1980s, the entire interior and furnishings of the church were repainted (<http://gloria.skoczow.pl/?p=5611> – date of use 01.02.2016).

63 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Miasto Cieszyn i powiat cieszyński*, Warszawa, 1974, pp. 114–115.

64 J. Harasimowicz, *Słowo ...*, *op. cit.*, p. 63, 81 – altars with the scene of the Last Supper are, among others, in churches in Jaworze and Ustroń.

of the pulpit is decorated with the Luther Rose, the back is decorated with pilasters. On the sides of the pulpit there are panels on the wall, decorated with the first and last letters of the classical alphabet - alpha and omega - a symbol of the omnipotence of God Christ as the creator and the one who completes everything. The altar mensa was shaped like a box and integrated with the altar wall. The stairs to the pulpit were hidden on the other side of the wall. The Skoczów pulpit altar is located on the axis of the "screen" wall, under the rood arch. It was not integrated with the two-story system of side galleries. The wall with the altar is as high as the end of the first floor of the gallery⁶⁵. Available publications include: a drawing from 1863 with the design of the church and the cross section of the church with a drawing of the altar wall⁶⁶.

Bielsko

Although the regulation from Eisenach did not apply to the Habsburg state, it created "an atmosphere of style preferences which reflections can also be found in the territory of Austrian Silesia and in the church of the Saviour in Bielsko"⁶⁷. The Saviour Church in Bielsko was built in the years 1782-1790 after accepting the tolerance patent of Joseph II as a key compositional element of the urban layout of the so-called Bielski Zion⁶⁸. In 1881 - on the anniversary of the issuance of the tolerance patent - the church was generally rebuilt in a neo-Gothic style. The construction works were initiated by the parish priest and pastor Ferdinand Schur⁶⁹. The creator of the reconstruction project was the Viennese architect Heinrich Ferstel⁷⁰, known for the implementation of the Votive Church in Vienna. Works in the church in Bielsko were conducted

65 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Miasto Cieszyn i powiat cieszyński*, Warszawa, 1974, pp. 114–115; J. Harasimowicz, *Słowo...*, *op. cit.*, p. 74; M. Kotula, A. Olszewska, *op. cit.*

66 *Skoczów i okolice – przewodnik turystyczno-krajoznawczy*, J. Badura, J. Drabina (ed.), Skoczów 2001 – jcross-section; *140 lat poświęcenia kościoła Ewangelicko-Augsburskiego Świętej Trójcy w Skoczowie*, wydawca: Parafia Ewangelicko-Augsburska w Skoczowie, Skoczów 2005, p. 3 – fig.

67 E. Chojecka, *Architektura i założenie przestrzenne...*, *op. cit.*, p. 22. Fn. 41. See H. Mai: *Kirchen in Sachsen...*, *op. cit.*, pp. 62–63, 94–97: Features similar to the Saviour Church in Bielsko with the Eisenach regulation: orientation of the building, tower facade with the main entrance to the west, separation of the altar apse raised a few degrees above the rest of the church. Features inconsistent with the rules of this regulation: altar-pulpit, two-story gallery.

68 KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, p. 6.; J. Harasimowicz, *Słowo...*, *op. cit.*, p. 14, 51; M. Godek, *Karta kościoła ewangelickiego pw. Zbawiciela w Bielsku-Białej*, WKZ w Katowicach, Delegatura w Bielsku-Białej 1999; *Śląsk. Zabytki sztuki w Polsce*, *op. cit.*, p. 111.

69 E. Chojecka, *Architektura i założenie przestrzenne...*, *op. cit.*, p. 16.

70 E. Chojecka, *Architektura i założenie przestrzenne...*, *op. cit.*, p. 21. Fn. 38 – authorship disputes; *Bielsko-Biała. Monografia miasta*, I. Panic (ed.), Bielsko-Biała 2010, p. 248, fn. 849 – Heinrich Ferstel - a professor at the Vienna University of Technology, a student of E. Van der Nüll and A. Siccardsburg. The author of several buildings on the Viennese Ringstraße, incl. the neo-gothic Votive Church, the building of the Austrian Museum of Art and Industry, the University and many tenement houses and villas. Other realizations by Heinrich Ferstel – <http://www.architektenlexikon.at/de/1051.htm> – date of use 01.10.2016; *Heinrich Ferstel*, in: *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, U. Thieme, F. Becker (hrsg.), Bd. 8, Leipzig 1972, pp. 496–497.

under the direction of Carl Korn and Theodor Biowski⁷¹. The prototype for this transformation was the Evangelical church in Brno, built by Ferstl in the years 1861–1863⁷². The church in Bielsko is a manifestation of mature historicism. In the three-sided chancel there is an altar-pulpit⁷³ which is an isolated exemplum of the use by Protestant art of the repertoire of early Gothic forms (Italian trecento)⁷⁴. Above the sarcophagus altar there is a sandstone pulpit on a hexagonal plan, with a rather severe expression, supported by three marble columns. The panels were decorated with a triple arcade, a motif repeated in the decoration of the galleries. The canopy of the pulpit, based on a circular projection, is topped with a pinnacle.

NEOROMANISM

At the turn of the 19th and 20th centuries, an interest in neo-Romanesque forms, inspired by the program with Wiesbaden (Wiesbadener Program - 1890), became apparent in Silesia. The effect of this change in the stylistic direction seems to be the use of neo-Romanism during the transformation of the architecture of the church of the Saviour in Tarnowskie Góry in 1898–1900⁷⁵. In 1780 a new building with a tower was erected according to the design of Christoph Worbs from Strzelce Opolskie⁷⁶ with whom the carpenter Karol Hennig from Opole collaborated⁷⁷. Then the church was enlarged and rebuilt in the Neo-Romanesque style in 1899–1900 according to the design of the

71 J. Harasimowicz, *Słowo...*, op. cit., p. 14, 51; M. Godek, *Karta kościoła ewangelickiego pw. Zbawiciela w Bielsku-Białej...*, op. cit., p. 111.

72 E. Chojecka, *Sztuka Śląska Autriackiego...*, op. cit., pp. 306–307.

73 Significant is the fact, that in KZSwP, vol. VI: *Województwo katowickie*, fasc. 2: *Powiat bielsko-bialski*, Warszawa, 1967, p. 6, no information was given about the altar.

74 J. Harasimowicz, *Słowo...*, op. cit., p. 51; E. Chojecka, *Architektura i urbanistyka Bielska-Białej do 1939 roku, Bielsko-Biała 1994*, pp. 53–54; E. Chojecka, *Architektura i założenie przestrzenne...*, op. cit., p. 16–17.

75 J. Harasimowicz, *Ewangelicka architektura i sztuka...*, op. cit., pp. 132–133; D. Głazek, *Domus ...* op. cit., p. 39.

76 KZSwP, vol. VI: *Województwo katowickie*, fasc. 12: *Powiat tarnogórski*, Warszawa, 1968, compiled by I. Płazak, J. Przała, p. 6; J. Harasimowicz, *Słowo...*, op. cit., p. 79; U. Pawłowska, *Karta kościoła ewangelickiego pw. Zbawiciela w Tarnowskich Górach*, WKZ w Katowicach 1999; Z. Krzykawska, *Zabytki architektury i sztuki (1763–1918)*, in: *Historia Tarnowskich Gór*, J. Drabina (ed.), Tarnowskie Góry 2000, p. 326: Christoph Worbs - a builder and bricklayer from Strzelce Opolskie who was also the author of the plan and the builder of the monastery church of St. Anna and the designer of the reconstruction of the present Evangelical church in Bytom; S. Rosenbaum, *Tarnowskie Góry. Architektura*, Tarnowskie Góry 2007, p. 65. F. Bojanowski, *Kościół Zbawiciela. Dzieje parafii ewangelickiej w Tarnowskich Górach (XVI–XIX w.)*, S. Rosenbaum (translation, compiled), Tarnowskie Góry 2005, original title: *Die Geschichte der evangelischen Kirchengemeinde Tarnowitz. Ein Beitrag zur Kirchengeschichte Oberschlesiens. Festschrift zur 150jährigen Gedenkfeier der Wiederaufrichtung der evangelischen Kirche zu Tarnowitz von Fedor Bojanowski, Pastor. Tarnowitz 1892*, p. 16 – presents a photo of the church from before 1900; ks. J. Myszor, *Stosunki wyznaniowe (1763–1918)*, in: *Historia Tarnowskich Gór*, J. Drabina (ed.), Tarnowskie Góry 2000, p. 279: the parish archives have preserved the plan from about 1899 before the reconstruction of A. Seiffhardt; *Zabytki Sztuki w Polsce: Śląsk*, Warszawa 2006, p. 873.

77 W. Krause, *Grundriss eines Lexikons bildender Künstler und Kunsthandwerker in Oberschlesien*, Bd. I–II, Opplen 1933, p. 96 – presents also other Worbs' s realizations.

architect Adolf Seiffhardt, active in Bavaria⁷⁸. It is worth noting that the 1898 the design of the facade and interior of the Saviour Church in Tarnowskie Góry from 1898, signed by the designer, has been preserved in the archives of the Evangelical-Augsburg Parish⁷⁹. The pulpit altar was incorporated into the central part of the chancel gallery. The basket of the pulpit on a rectangular projection rests on four columns the heads of which are decorated with floral motifs with heads in the corners. It is crowned with an arcade supported by pilasters with capitals which are additionally framed on the sides by columns with lion-head motifs on the capitals. In the central part of this arcade there is a "keystone" decorated with a medallion with a half-figure of an angel holding a book ". Below, there is an altar table with a square cross-section, decorated with panels and columns in the corners⁸⁰. The most important panel of the table is decorated with a monogram of Christ consisting of the Greek letters (Chi) and (Rho), in alpha and omega. A postcard from around 1906 shows the original painting decoration of the chancel and partly of the nave⁸¹. On the wall closing the presbytery, above the matroneum with the pulpit altar, there was a polychrome depicting a crucifix around which motifs of a floral flagellum were painted. In the lower part of this representation a phylactery is painted with the inscription in German: *Fuerchte dich nicht Glaube nur*⁸².

SUMMARY - CONCLUSIONS

The discussed pulpit altars from Upper Silesian churches are examples of various stylistic formations. They were based on the designs of architects from completely different backgrounds. The typology of altars is different and their provenance and identification of detailed patterns require more in-depth research, especially in periodicals devoted to 19th-century artistic craftsmanship.

Translation - Sylwia Krzemińska-Szołtysek, proofreading of the text in English - Aneta Kruszyńska

78 Z. Krzykawska, *op. cit.*, p. 326; *Zabytki Sztuki w Polsce: Śląsk*, Warszawa 2006, p. 873; S. Rosenbaum, *op. cit.*, p. 65; O. Birecki, *Architektura ewangelicka na ziemiach polskich, Kościoły luterzańskie na ziemiach polskich (XVI–XX w.). Pod zaborami i obcym panowaniem*, J. Kłaczko (ed.), Toruń 2012, pp. 297–331, p. 313. Seiffhardt made also church interior design and collaborated with Gabriel von Seidel and Rudolf von Seitz in the implementation of the palace complex in Repty – see: Z. Krzykawska, *op. cit.*, p. 328; S. Rosenbaum, *op. cit.*, p. 72; M. Marciniak, *Przyczynek do historii Pałacu w Reptach*, „Montes Tarnovicensis” 45 (2010); I. Kozina, *Pałace i zamki na pruskim Górnym Śląsku w latach 1850–1914*, Katowice 2001 – pałac w Reptach – pp. 114–115.

79 J. Myszor, *op. cit.*, p. 279; facade design – fig. 143; Z. Krzykawska, *op. cit.*, p. 326.

80 A similarly shaped altar table from the 12th century, framed by columns at the corners, can be found in the All Saints Chapel in Regensburg.

81 J. Myszor, *op. cit.*, p. 280, fig. 144.

82 Jesus' words from the Gospel of St. Mark: MK 5, 36: *Don't be afraid, just believe!*

Research work entitled „The Pulpit Altars. Interdisciplinary Research Studies” financed under the program of the Minister of Science and Higher Education under the name „National Program for the Development of Humanities" in 2014–2019. Research project "Pulpit altars in Silesia. History, condition, conservation needs "contract no 0026/NPRH3/H11/82/2014". Project manager: dr hab. Piotr Oszczanowski – prof. UW.



Fig. 91. Stare Bielsko, the Evangelical-Augsburg Church of John the Baptist, pulpit altar. Photo S. Krzemińska-Szołtysek 2016.



Fig. 92. Skoczów, the Evangelical-Augsburg Church of the Holy Trinity, pulpit altar. Photo M. Łanowiecki 2017.



Fig. 93. Bielsko-Biała, the Evangelical-Augsburg Church of Savior, pulpit altar. Photo M. Łanowiecki 2017.



Fig. 94. Tarnowskie Góry, the Evangelical Augsburg Church of Savior, pulpit altar. Photo M. Łanowiecki 2017.



Fig. 95. Tarnowskie Góry, the Evangelical Augsburg Church of Savior, stairs behind the altar. Photo M. Łanowiecki 2017.

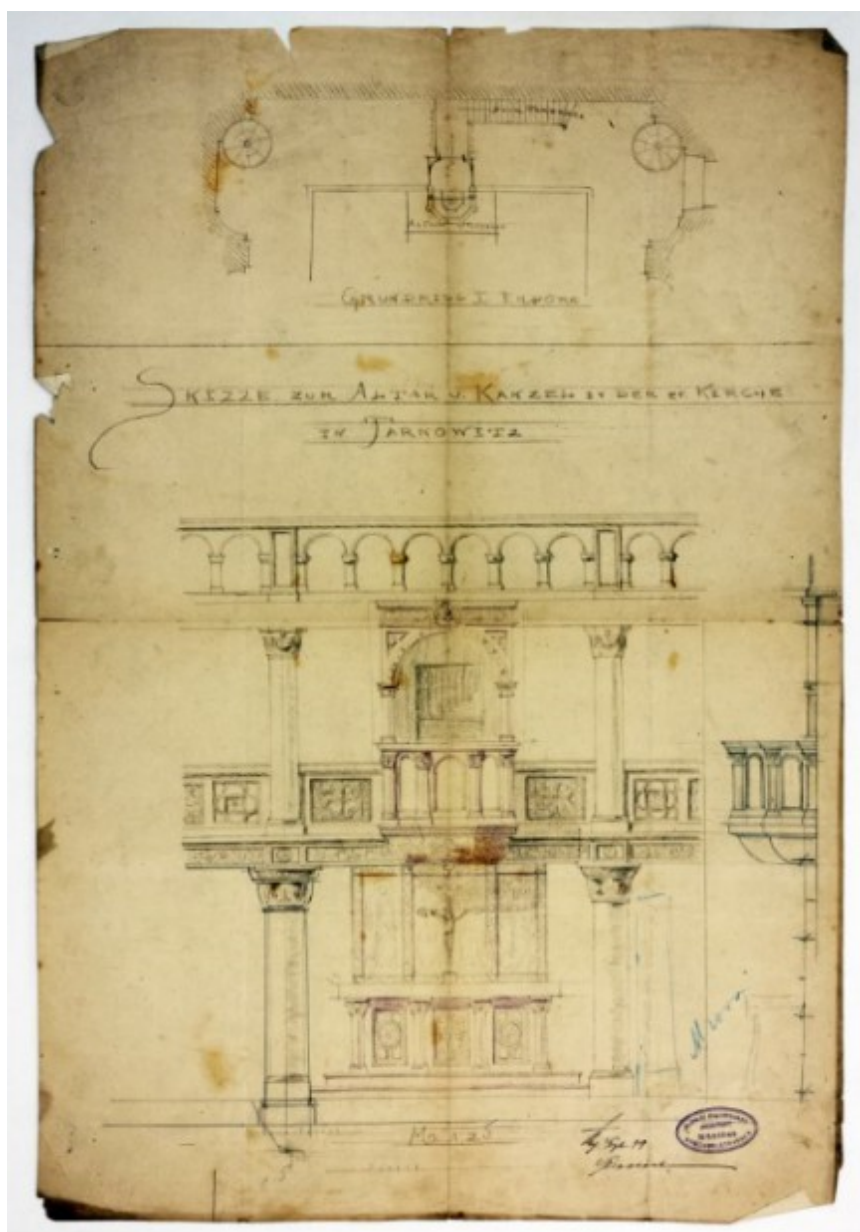


Fig. 96. Unrealized project of the pulpit altar in the church of Savior in Tarnowskie Góry (architect Adolf Seiffhardt, Munich 1898). Preserved in the archives of the Evangelical-Augsburg parish in Tarnowskie Góry.