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## **The history of the foundation of the Calced Carmelite Church in Wola Gułowska**

During the Reformation period, after the decline of Carmelites, the drive for an internal restoration of the order started to grow in the late 16<sup>th</sup> century. The resolutions of the Council of Trent (1545–1563) made by superior generals of the order, especially the deeds of great reformers Saint Teresa of Jesus and Saint John of the Cross, led to the formation and approval by Clement VIII's 1593 papal bull of two autonomous branches of the Carmelite order of the ancient observance: Calced Carmelites and Teresian Carmelites (i.e. Discalced Carmelites).<sup>1</sup> Carmelites were brought to Krakow in Poland in the year 1397 by Queen Jadwiga and King Władysław II Jagiello. The Polish province of the Carmelite order was not established until the first half of the 16<sup>th</sup> century.<sup>2</sup>

Discalced and Calced Carmelites arrived to the farthest Lublin archdeaconry of the Krakow diocese no sooner than in the 17<sup>th</sup> century. One of the main reasons for the arrival of both orders of Carmelites to these regions was to spread the Catholic faith. Carmelites, particularly discalced ones, fervently converted large numbers of heretics – Calvinists and Arians living in the archdeaconry, competing in this respect the Lublin Jesuits. It was Discalced Carmelites who first came to Lublin to establish a new monastery in 1609. Calced Carmelites, on the other hand, were invited to Lublin a medical doctor, Adam Majer, in the 1720s. Tomasz Biberstein Kazimierski, who came from a family of Calvinists (deceased in 1667), a standard-bearer of Ovruch, donated to the procurator of the order, Spirydyn Grzybowski, a manor with a courtyard located at Krakowskie Przedmieście between the mansion of Volhynian Voivode Prince

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<sup>1</sup> W. Kolak, *Karmelicy*, [in:] *Encyklopedia katolicka*, t. 8, Lublin 2000, col. 806, 810.

<sup>2</sup> W. Kolak, *Karmelicy*, op. cit., col. 809–810.

Janusz Zasławski (†1629) and the manor of Podlachia Voivode Prokop Leńniowski (†1653).<sup>3</sup>

Despite objections by other Lublin orders and diocesan authorities, from 1648 to 1649 Calced Carmelites managed to build a wooden chapel dedicated to St. Elijah the Prophet together with a monastery and a hospice. However, it was not until 1680 when a formal foundation of the order took place, during which, in the Czechów suburb, Lviv starost Jan Mniszech with his wife Urszula of Firlej, the Kamieniec chatelaine, founded a wooden chapel and a monastery.<sup>4</sup> Designed by Paolo Fontana (1696-1765), a brick church with a Carmelite monastery was built after 1742.<sup>5</sup>

Yet, it was a cloister in Wola Gułowska and not the Lublin congregation of Calced Carmelites that played an important role in the Lublin archdeaconry. The choice of the location outside trade routes as a new seat of the order was not accidental. Both the church and the monastery of Calced Carmelites were placed amid the land which at the turn of the 17<sup>th</sup> century, still belonged to the Calvinist Firlej family, additionally, renowned Calvinist gymnasia were located in nearby Kock and Lewartów. In the first half of the 17<sup>th</sup> century Protestant traditions were still alive.<sup>6</sup>

In the 17<sup>th</sup> century the property in Gułów belonged to the Rusiecki family, Rawicz coat of arms, and formed an enclave among the lands owned by the noblemen of Calvinist denomination. Amongst the Rusiecki family there was a legend of a holy place that Wola Gułowska was to become. The legend had it that “in the year of Our Lord 1548, under the reign of the Squire of Gułowska Wola, His Lordship Hieronim Rusiecki, Standard-Bearer of Sandomierz [...] a Pious Woman named Barbara, living in the village of Gułów [...] was praying at the Figure of Crucified Christ, which at present hangs at the great altar on the Church wall [...] On the Holy Wednesday of the year as above, the Queen of Heaven, surrounded in light, with a host of Holy Angels and Maidens appeared to this Woman, speaking of the will of Her Son, so that in this Place for the Glory of God, a Chapel dedicated to Her Name be built by the Squire of Gułowska

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<sup>3</sup> I. Rolska, “*Miasto ludne i bogate, odpowiednie do walczenia z herezją*”. *O fundacjach zakonnych w siedemnastowiecznym Lublinie*, [in:] *Sztuka po Trydencie*, red. K. Kuczman, rev. A. Witko, Kraków 2014, p. 277–278.

<sup>4</sup> I. Rolska, “*Miasto ludne i bogate...*”, op. cit., p. 278.

<sup>5</sup> J. Skrabski, *Paolo Fontana nadworny architekt Sanguszków*, Tarnów 2007, p. 110–111, 143–145.

<sup>6</sup> I. Rolska, *Firlejowie Leopardzi. Studia nad patronatem i fundacjami artystycznymi w XVI–XVII wieku*, Lublin 2009, p. 139–144.

Wola.”<sup>7</sup> Since that time the figure of the Crucified has been regarded with great reverence.

The next owner of Wola Gułowska, Bernard Rusiecki, contributed to the conversion of many noblemen to the Catholic faith. This is how Kacper Niesiecki wrote about him: “This man by his own skill restored many heretics to the Church of Our Lord: I myself knew more than forty noblemen, people of dignity, who, having abandoned heresy before death, returned to the Roman fold [...]”<sup>8</sup> After Bernard, the Głuchów estate was inherited at the turn of the 17<sup>th</sup> century by Jędrzej Rusiecki, the Sandomierz standard-bearer, who married Katarzyna Krasieńska, a daughter of the Płock voivode. After Jędrzej’s death, Katarzyna married in 1621 Tomasz Biberstein Kazimierski (†1667), a royal courtier and the owner of Lewartów,<sup>9</sup> who later became the Speaker of the Lublin regional council (1637)<sup>10</sup> and donated his manor in Lublin to Calced Carmelites. Tomasz was a son of Mikołaj Kazimierski (1550–1598) and Elżbieta Firlejówna, a daughter of the Lublin voivode. Mikołaj Kazimierski was considered a heretic, Piotr Skarga converted him to the Catholic faith in 1598. Mikołaj Firlej (1531–1588), the Lublin voivode, the owner of Lewartów, father of Elżbieta Kazimierska, Tomasz’s grandfather, went down in history of the country as a sworn opponent of the Catholic church. Firlej took part in a notorious endeavor, commented even in the 17<sup>th</sup> century during the sessions of the Crown Tribunal in Lublin, when he desecrated and destroyed the church in Michów near Wola Gułowska and, then, profaned the figure of crucified Christ at the church in Rawa.<sup>11</sup> Presumably the idea of bringing Carmelites to Wola Gułowska originated in the minds of Tomasz and Katarzyna Biberstein Kazimierski.

Probably before Katarzyna’s death, Wola Gułowska was taken over before 1633 by her brother Ludwik Krasieński of Krasne (deceased after 1644), the castellan of Ciechanów, the Płock starost and an adamant opponent of heretics,<sup>12</sup> who, during the Sejm of 1632, protested against making concessions to the infidel, and especially against appointing them as state officials.<sup>13</sup>

<sup>7</sup> The church in Wola Gułowska, occasional print from the 17<sup>th</sup> c.: *Historya. Początek miejsca Gułowskiego* (hereinafter: *Historya...*).

<sup>8</sup> K. Niesiecki, *Herbarz polski*, t. 8, Lipsk 1841, p. 195–196.

<sup>9</sup> A. Boniecki, *Herbarz polski*, t. 9, Warszawa 1906, p. 362.

<sup>10</sup> K. Niesiecki, *Herbarz polski*, t. 5, Lipsk 1840, p. 368, 71.

<sup>11</sup> I. Rolska, *Firlejowie Leopardzi...*, op. cit., p. 96–97.

<sup>12</sup> Tomasz’s second wife was Zofia Niemiryżówna (iv. Stanisławowa Tyszkiewiczowa). Cf. A. Boniecki, *Herbarz polski*, op. cit.

<sup>13</sup> Ludwik was a brother of Gabriel, the Płock castellan and the author of *Taniec Rzeczypospolitej Polskiej...*, and of Jan Kazimierz, Grand Treasurer of the Crown. Cf. J. Bąkowa, *Krasieński*

Ludwik Krasiński, the landlord of Adamów, Gułów, Wola Gułowska, decided to found a monastery for Calced Carmelites, probably in order to honour a pledge made to his late sister. Krasiński, “the patron of this place, summoned our brothers, having prepared several thousand of bricks for building the walls of both the church and the monastery.” He was given consent by the Krakow Bishop Jan Albert Waza. The founding deed was executed on the 25<sup>th</sup> October, 1633. Krasiński bequested two thousand Polish zloty to the new monastery, another thousand in 1636, and in 1639 he provided it with the sum of ten thousand zloty.<sup>14</sup> In 1642, the monastic congregation approved of Krasiński’s donations. According to the agreement, the benefactor was required to obtain a consent of the Krakow bishop to build the church and erect the congregation.<sup>15</sup> The monks went to Wola Gułowska, following the original principle of Albert Avogard: “You will be allowed to dwell in desolate places or wherever you will be offered a place to stay. The place must be becoming and suitable to the way of life of your order”<sup>16</sup>. The monks arrived in Wola Gułowska: “a Place Founded by Their Lordships Krasiński as Heirs to the property, Fathers of Mount Caramel of the Regular Observance and the Formal Congregation is Erected by His Lordship Duke of Siewierz His Eminence Right Reverend Krakow Bishop Jędrzej Trzebicki, for the greater Glory of God and the Most Blessed Virgin Mary and to lead people to salvation.” The original foundation records were attached to the request for the erection of the congregation. Although since 1633 the Carmelites lived in Wola Gułowska in a newly built building of the monastery next to the wooden chapel, they remained ed under the administration of the procurator of the Lublin convent.<sup>17</sup>

Far from much frequented trails, the foundation of the Carmelite congregation in Wola Gułowska, was in line with the eremitic spirituality of the order. The completion of the monastery required enormous funding. Stanisław Krasiński, a son of Ludwik, the Ciechanów castellan (1644), who later became the Płock castellan and was Jan Kazimierz’s elector, gave twenty thousand zloty in 1658.<sup>18</sup>

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Ludwik h. Ślepowron, [in:] *Polski słownik biograficzny*, t. 15/2, Wrocław–Warsaw–Krakow 1970, p. 186.

<sup>14</sup> Archive of the Metropolitan Curia in Krakow [AKMK], *Acta actorum, decretum, sentarium, erectionum, foundationum...*, 1658, vol. 1, sheet 371v.

<sup>15</sup> The Carmelitan Province Archive in Krakow at Piasek [APKK], *Acta et decreta capitulorum generalium, provincialum et diffinitorium*, vol. 1, sheet 121.

<sup>16</sup> J. Wanat, *Karmelitańska sztuka*, [in:] *Encyklopedia katolicka*, vol. 8, Lublin 2000, col. 838.

<sup>17</sup> APKK, *Acta et decreta capitulorum generalium, provincialum et diffinitorium*, vol. 1, sheet 92; Z. Walczy, *Sanktuarium maryjne w Woli Gułowskiej*, “Nasza Przeszłość” (1984), p. 131.

<sup>18</sup> APKK, *Acta actorum...*, sheet 372v–373.

In subsequent years, Stanisław Krasieński became a priest, was managing the parish of St. Michael's Church in Płock, and became the Płock canon in 1644. Also his son, Mikołaj, who also was the Płock canon, offered funds for the construction of the church and monastery in Wola Gułowska.<sup>19</sup>

In 1659, a procurator with three priests and two lay brothers were delegated to Wola Gułowska, but for 24 years there had officially been no monastery there.<sup>20</sup> In order to finalize all legal matters concerning the establishment of the monastery, in March 1659 a procurator father Brokard Pastwiński, with father Eliaz Niewiarowski paid a visit to the Krakow bishop Andrzej Trzebicki in Kielce. On the 26<sup>th</sup> of September, 1659, Trzebicki erected the monastery of Carmelites of the ancient observance in Wola Gułowska.<sup>21</sup> It was then that the first prior, father Patwiński, was appointed. In those days the congregation included six fathers and tree brothers.<sup>22</sup> At the same time, the bishop's commissioners reported that, according to the rule of the order, the monastic property was sufficient to support at least twelve monks. In 1664 the monastery was inhabited by fourteen fathers and brothers. In 1667 novitiate was implemented, as requested by fathers since 1645.<sup>23</sup> In subsequent years the monastery became a second largest (after Krakow) Carmelite monastery in terms of the number of monks. The monastery in Wola Gułowska was of a formative character, with the novitiate and philosophical studies.<sup>24</sup> Thanks to many donations, the monastery quickly gathered wealth so that in 1661 it could financially support fellow brothers from the Lublin and Warsaw (1681) monasteries, and even those from the entire province. In the age of Saxons, the novitiate was discontinued but in 1779 there were attempts made towards its restoration.<sup>25</sup>

After many years of effort to formally establish the Carmelite compound in Wola Gułowska, its completion coincided with the construction of a brick church, which probably commenced in 1659. The sources emphasized that Carmelite

<sup>19</sup> The Carmelite Archive in Obory [АКВ], *Copia consignationis summrum... Conventus Gułoviensis*, no. 46, sheet 1. Zofia Łabaj refers to Stanisław as Ludwik's brother. Cf. Z. Łabaj, *Kościół parafialny dawniej karmelitów trzewickowych w Woli Gułowskiej*, "Roczniki Humanistyczne" 15 (1967) z. 4, p. 96.

<sup>20</sup> Z. Walczy, *Sanktuarium maryjne w Woli Gułowskiej*, op. cit., vol. 109.

<sup>21</sup> АКМК, *Acta episcopalia*, 1659, vol. 59, sheet 382.

<sup>22</sup> АКМК, *Acta episcopalia*, 1658, 1659, vol. 59, p. 210. Qtd. in: Z. Łabaj, *Kościół parafialny...*, op. cit., p. 96.; АКМК, *Acta actorum...*, 1658, vol. 1, sheet 366–382.

<sup>23</sup> АРКК, *Liber actum capitulorum 1603–1667*, 19 martii 1645, sessio III.

<sup>24</sup> J. Wanat, *Karmelitańska sztuka*, op. cit., col. 839.

<sup>25</sup> Z. Walczy, *Sanktuarium maryjne w Woli Gułowskiej*, op. cit., p. 135.

fathers themselves supervised the construction of the church. Undoubtedly, before the beginning of the construction, as per the requirements of the order, the supervisors of Wola Gułowska monastery consulted the province superiors and the prefect for the monastic architecture.<sup>26</sup>

A huge building like the Calced Carmelite church in Wola Gułowska required huge funds (fig. 1–2). Many benefactors supported the construction after the mid-17<sup>th</sup> century. Eufrozyna Firlejówna, a daughter of the Lublin voivode, the wife of Paweł Lasocki, the Lublin cup-bearer<sup>27</sup> and the squire of nearby Wojcieszków since 1661, donated ten thousand złoty *pro fabrica ecclesiae* in return for holding two services per week for the dead.<sup>28</sup> In the same year the monastery received twenty thousand złoty for the construction of the church, probably from Stanisław or Mikołaj Krasiński.<sup>29</sup> The funds also came from Anna Zwolska (1665) and Marianna Lasocka (1682).<sup>30</sup>

The Stoiński family also joined the list of benefactors. Carmelite father Mikołaj Stoiński, a son of a Lublin judge, Jan, was the prior in Wola Gułowska in the years 1664–1670.<sup>31</sup> Kacper Niesiecki recalled him as “a distinguished man merited at preacher’s pulpits, he even used to rule the entire province.”<sup>32</sup> His nephew Jan (ca. 1652–1715), known in the monastery by the nickname Angelus (in Polish “Anioł”), was the provincial of Calced Carmelites four times.<sup>33</sup>

In 1704 Mikołaj Henryk Firlej (deceased after 1713), a Krakow canon, donated ten thousand złoty to the construction of the Calced Carmelite church and the chapel in Wola Gułowska; Mikołaj originated from the lineage of Jan Firlej (1521–1574), the Great Marshal of the Crown, the Krakow voivode and the leader

<sup>26</sup> J. Wanat, *Karmelitańska sztuka*, op. cit., col. 844.

<sup>27</sup> A. Boniecki, *Herbarz polski*, vol. 13, Warsaw 1909, p. 391.

<sup>28</sup> АРКК, *Liber actum...*, op. cit.

<sup>29</sup> Zofia Łabaj, referring to *Copia consignationis summarum* of 1835 from the Carmelitan Archive in Oborniki, attributes the sum to Ludwik Krasiński, deceased in 1644, whereas in two subsequent generations of the Krasiński family the armorials did not mention Ludwik Krasiński, cf. Z. Łabaj, *Kościół parafialny...*, op. cit., p. 96.

<sup>30</sup> АРКК, *Liber actum...*, op. cit.

<sup>31</sup> The Stoiński family was connected with Calced and Discalced Carmelites alike. Mikołaj’s nephew Feliks belonged to the Lublin monastery of Discalced Carmelite, whereas his niece Anna to the Discalced Carmelite Sisters also in Lubin Cf. K. Niesiecki, *Herbarz polski*, vol. 8, op. cit., p. 522.

<sup>32</sup> She was a daughter of Piotr Firlej (†1619), the Lublin Voivode, and Jadwiga Włodkowicówna (†1609). Cf. I. Rolska, *Firlejowie Leopardzi...*, op. cit., genealogical tables.

<sup>33</sup> K. Niesiecki, *Herbarz polski*, vol. 8, op. cit., p. 522.

of Polish Calvinists.<sup>34</sup> The Carmelites, “considering the good deeds done to the congregation by His Most Reverend Lordship,” erected a new chapel adjoining the church (fig. 3–4), in which the commonly worshipped image of Crucified Christ was to be placed. Firlej also allocated his funds for everyday Holy Mass to be held in the Holy Cross Chapel he had financed.<sup>35</sup>

Thirty thousand złoty was given for the completion of the construction works on the church in 1709 by Michał Krassowski (deceased 1770?), Ślepowron coat of arms.<sup>36</sup> Krassowski was a deputy to the Crown Tribunal. Before 1714 he became a priest and in 1719 he was appointed the Warsaw canon, then the Wiślica custodian and the Przemyśl canon. Niesiecki wrote of him as the landlord of Siemiatycze, but what he probably meant by that was Krassowski’s appointment as the local parish priest. It was at his and Michał Józef Sapieha’s invitation that missionaries arrived in Siemiatycze in 1714. He also contributed to the conversion of the Siemiatycze church erected in 1638 and the completion of the monastery compound for missionaries, designed by an architect Carol Antonio Bay (deceased 1744), and built by his son-in-law Vincenzo Rachetti in the years 1719–1727.<sup>37</sup>

The construction of the church in Wola Gułowska was also financially supported by: Teresa Pieniżkowa (1707), Krakow canon Piotr Rozwadowski (1715), Eleonora Rzewuska née Krasicka, who also donated a tavern (1725), and Mikołaj Borowski, who provided building materials; other people offered their land, forests, ponds and meadows.<sup>38</sup>

Funds gathered in the 17<sup>th</sup> century enabled the completion, from 1770 to 1780, of the facade of the Calced Carmelite church in Wola Gułowska (fig. 5). It was a magnificent partitioned façade with two diagonally positioned towers, whose wall and slightly convex or concave towers form undulating surfaces with a wealth of chiaroscuro effects. The façade of the church in Wola Gułowska, visible from a distance, encompassed the front of the three-nave basilica church.

<sup>34</sup> Jan Firlej’s brother was the previously mentioned Mikołaj Firlej, the Lublin Voivode, who desecrated and destroyed a crucifix in the church in nearby Rawa. Mikołaj Henryk was a son of Mikołaj Firlej († after 1678), royal cavalry captain, and Zofia Skotnicka. Cf. I. Rolska, *Firlejowie Leopardzi...*, op. cit., p. 87.

<sup>35</sup> APKK, *Liber actum...*, sessio II, year 1704. Cf. Z. Łabaj, *Kościół parafialny...*, op. cit., p. 96.

<sup>36</sup> It was Jan Dobrogost Krasiński to whom Michał Krassowski dedicated his *Sidus terris exortum Maria Magdalena de Pazzi*, issued in Krakow in 1696.

<sup>37</sup> K. Niesiecki, *Herbarz polski*, vol. 5, op. cit., p. 373. On the subject of the church in Siemiatycze, cf. R. Zdziarska, *Kościół i klasztor Misjonarzy w Siemiatyczach w pierwszej połowie XVIII wieku*, “Kwartalnik Architektury i Urbanistyki” 26 (1991) z. 2, p. 104–110.

<sup>38</sup> Marianna and Joanna, the daughters of Florian Rozwadowski, Pantler of Halicz, were Calced Carmelites in Lviv. Cf. K. Niesiecki, *Herbarz polski*, vol. 8, op. cit., p. 165.

The rectangular five-arch central nave inside the Carmelite church is of remarkable size: 34.65 x 12.30 m<sup>39</sup> (fig. 7–8). The elongated, three-arch presbytery, narrower than the central nave, albeit of similar height, housing the monastic choir, closes off with a straight wall. The third arch of the presbytery was hidden behind the altar, presently moved to the rear end of the presbytery (fig. 9). Perhaps in this place, according to monastic building regulations and the Spanish tradition cultivated by Calced Carmelites, there should be a wall separating the choir from the remaining part of the church.<sup>40</sup> Inside the latter, the entrance to the choir was to the north from the monastery, via the Holy Cross chapel adjoining the church.<sup>41</sup>

The interior of the central nave and the presbytery was connected by pilasters to Tuscan capitals reinforced with semi-pilasters and common full entablature broken above the pilasters. Both parts of the building, the nave and the presbytery, were also integrated by means of a barrel vault on buttresses with lunettes. Outside, the walls of the central nave were divided by double pilaster strips. The central nave was also supported with step buttresses. The wall of the presbytery culminates with a Baroque apex set between volutes.<sup>42</sup> Meanwhile, the aisles are decorated with pseudo-pilasters with simplified capitals and a broken moulding above them.

The plan of the Calced Carmelite seems to be similar to the one designed by architect Jakub Balin (†1623)<sup>43</sup> the architect who designed the church dedicated to Our Lady of the Scapular in Lublin (1613–1619). The temple became the model for other churches built in Vilnius, Lviv and Krakow. In the Calced Carmelite church in Lublin, deep chapels on the sides of the nave were built by Jakub Tremanzel after 1621. In Wola Gułowska, a brightly lit and wide central nave contrasts with 2/3 lower four-arch aisles under a cross vault. Aisle arches

<sup>39</sup> Z. Łabaj, *Kościół parafialny...*, op. cit., p. 101. It is worth noting that the central nave of the church in Wola Gułowska is larger than one in the Jesuit church in Lublin (1586–1617).

<sup>40</sup> M. Brykowska, *Kościół karmelitów Bosych w Lublinie na tle architektury sakralnej między Wisłą a Bugiem w 1. połowie XVII wieku*, [in:] *Dzieje Lubelszczyzny*, vol. 6, red. T. Chrzanowski, Lublin 1992, p. 130.

<sup>41</sup> It is noticeable in a inventory plan of the church in Wola Gułowska (1865?), in the records of the Main Archive of Historical Documents. Qtd. in: Z. Łabaj, *Kościół parafialny...*, op. cit., fig. 1.

<sup>42</sup> In the bottom part the presbytery is devoid of architectural divisions, on the higher floor above the moulding, double plaster strips were included.

<sup>43</sup> In 1603–1607 Jakub Balin converted the Gothic hall church of Bernardines in Lublin into a three-nave basilica with an elongated presbytery. The church, like the one belonging to the same order in Lviv (1600–1617), became a model e.g. for churches erected by Carmelites in Dubno (1630) and Trembowla (1635–1639).



divide the pillars between aisles with superimposed semi-pillars. Meanwhile, the mouldings in the aisles run at a lower height than the ones in the arcades of the central nave. This creates the impression that the aisles were built separately next to the central nave, thus indicating the multistage construction of the Carmelite church in Wola Gułowska.

It was not until mid-18<sup>th</sup> century when altars in the church were built by Carmelite brothers Grzegorz Kaczyrek (active 1742–1770) and Izydor Mastalski. Grzegorz Kaczyrek was a famous designer of altars and a Carmelite *statuarius* collaborating with Wojciech Rojowski on the decoration of the Krakow Carmelite church in Piasek.<sup>44</sup> In the church of Wola Gułowska, at the rood screen of side altars, there are images of Saints Anthony and prophet Elijah as well as carved figures of the saints of Carmel in monastic robes: Cyrila, Telesphorus, Albert Avogardo and Saint Angelus the martyr (fig. 10–11). The main altar, with its decorative regency ornamentation, figures of angels and saints in ecstasy, is also characteristic of Grzegorz Kaczyrek's works. In the second half of the 18<sup>th</sup> century a rococo pulpit was installed above the right-hand side of the nave (fig. 12).

At the end of the 18<sup>th</sup> century, there were seven altars in the church. A miraculous late 15<sup>th</sup>, early 16<sup>th</sup> century painting of Virgin Mary with baby Jesus, relocated from the Holy Cross chapel, was hung at the main altar of the Calced Carmelite church. The painting presumably arrived to Wola Gułowska along with the Carmelites (fig. 13). It was then that it passed into a legend: "The origin of this Miraculous Picture, its Painter, and the place or country where it was painted, remain unknown [...] The painting is thought to have been donated to the church by a lessee of land near Przytoczno, belonging to the dukes of Zbarazh. It happened in the town of Łysobyki on river Wieprz, in those lamentable times when the Calvinist Heresy spread all over Poland, a fury of Ministers prowled the country, profaning the Holy Sacraments, Images of Our Saviour, of Blessed Virgin Mary and the Godly Saints and throwing them out of Churches. So it was then that the peasant secretly recovered the Picture from mud where it lay, and took it Home, giving it due respect [...], and then he donated it to the chapel in Wola Gułowska."<sup>45</sup> The Marian spirituality of the Calced Carmelite order attracted the believers. It was especially important in the process of re-Catholicisation of the

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<sup>44</sup> A. Dettloff, *Zespół osiemnastowiecznych ołtarzy bocznych w kościele Karmelitów na Piasku w Krakowie – próba określenia stanu pierwotnego i kwestia autorstwa*, "Rocznik Krakowski" 69 (2003), p. 123–138; A. Dettloff, *Rzeźba krakowska drugiej połowy XVIII wieku – twórcy, nurty i tendencje*, Kraków 2014, p. 40, 264–265.

<sup>45</sup> *Historia...*, op. cit.

areas which had been dominated by Protestants. In 1664, the painting of Our Lady was decorated with a silver dress and ruby crowns.<sup>46</sup> The cult of the image of Virgin Mary of Gułów contributed to the establishment and popularization of the Marian sanctuary.

In 1782, after more than a hundred years since the construction began, the Lublin bishop suffragan, Jan Kanty Lenczowski, consecrated the Calced Carmelite Church, which was dedicated to the Visitation of Blessed Virgin Mary in Wola Gułowska.

The church in Wola Gułowska was first recorded in scholarly publications in 1967. That year, Zofia Łabaj wrote her master's thesis under the supervision of professor Piotr Bohdziewicz.<sup>47</sup> The author traced similarities between the Carmelite church and former Benedictine churches in Sieciechów and Puchaczów, as well as the parish church in Baranów on Wieprz.<sup>48</sup> Jerzy Kowalczyk classified the façade of the Calced Carmelite church in Wola Gułowska as belonging to the final phase of late Baroque architecture, that is, to the rococo movement. He also stressed the links between the Gułów façade and the church in Sieciechów. The scholar noticed similarities in the division of the facade plinth with horizontal rustications, and in the frameless door and window openings. Additionally, he traced shared characteristics of the façade of the church in Wola Gułowska with churches in Puchaczów and Baranów on Wieprz, suggesting that their alleged designer was Viennese architect Joseph Horsch.<sup>49</sup> According to Kowalczyk, Horsch could also design the facade of the Carmelite church, as indicated by its undulating floor plan, spindled attic culminating in the great order and the choir balustrade with a string of standing ovals.<sup>50</sup>

So far, researchers have been unable to find any source records concerning the architects and builders of the Calced Carmelite church in Wola Gułowska. It is worth noting that since the first half of the 17<sup>th</sup> century until 1944 Wola Gułowska

<sup>46</sup> *Historia...*, op. cit.

<sup>47</sup> Z. Łabaj, *Kościół parafialny...*, op. cit., p. 95–106.

<sup>48</sup> The author also mentioned, as in rev. F. Krupiński, rev. Ciołkoszewicz of Tarłów, as the builder of the church, and also linked the façade in Gułów with Meretyń's school of architecture. Cf. Z. Łabaj, *Kościół parafialny...*, op. cit., p. 96–97, 104–105.

<sup>49</sup> J. Kowalczyk, *Architektura sakralna między Wisłą a Bugiem*, [in:] *Dzieje Lubelszczyzny*, vol. 6, red. T. Chrzanowski, Lublin 1992, p. 84; J. Kowalczyk, *Architektura*, [in:] *Sztuka polska. Późny barok, rokoko, klasycyzm (XVIII wiek)*, Warszawa 2016, p. 190–191.

<sup>50</sup> The presence of Horsch as builder is mentioned at the construction of the church on Puchaczów, where he got married; the ceremony was conducted by the Benedictine abbot in Sieciechów. Cf. J. Kowalczyk, *Architektura sakralna...*, op. cit., p. 84.

remained in the hands of the Krasiński family. Perhaps one should look for the designers of the Carmelite church among their architectural foundations and the architects who were involved in the process. We also must not forget about the role the monastic churches built in those days in Lublin in the development of architecture, as ideological and religious grounds were presumably the basis for the establishment of the Carmelite monastic compound in Wola Gułowska. The completion of so a great a project as the church in Wola Gułowska required tremendous financial outlays, hence the hundred years' duration of construction works. Despite considerable spatial qualities and a high standard of details, the church and its interior in particular appear as somewhat incomplete, what is confirmed by monastic commentaries. Although the facade of the Calced Carmelite church is classified as belonging to the group of facades influenced by Joseph Horsch, one must not forget that it could also have been inspired by the works of architects active in the region of Mazovia, Podlachia and *Terra Lublinensis*. Similar solutions in terms of composition and architectural forms had been used in those lands by Paolo Fontana<sup>51</sup> or Carlo Antonio Bay as well as people, who carried out their designs, e.g. Vincenzo Rachetti, Thomas Rezler, the Cybulski family and other followers – especially those of Fontana's output.

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<sup>51</sup> The alleged designer of the Calced Carmelite church in Lublin. Cf. J. Skrabski, *Paolo Fontana...*, op. cit., p. 143–145.

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### Abstract

In 1633, Ludwik Krasiński († after 1644) was given a consent by Bishop Jan Albert Waza to establish a Calced Carmelite monastery on Krasiński's property in Wola Gułowska. The foundation of the Carmelite congregation, far from much frequented trails, was in line with eremitic ideas and spirituality of the order. The Wola Gułowska monastery became a second largest (after Kraków) Carmelite monastery in terms of the number of monks. The monastery in Wola Gułowska had a formative character, with the no-

vitate and philosophical studies. In the 17<sup>th</sup> century the church became an important Marian sanctuary, as it possessed a much venerated painting of the Virgin Mary with the baby Jesus dating back to the early 15<sup>th</sup>, late 16<sup>th</sup> century.

The construction of the church, commenced in 1659, took considerable funds. Not only was it supported by the Krasieński family, but also by many representatives of aristocratic families, local landlords and priests, such as canons Michał Krassowski and Mikołaj Firlej. The three-nave basilica church was being built for over 100 years and in several stages. It was the funds gathered in the 18<sup>th</sup> century that allowed the builders to complete the two-tower partitioned facade in the years 1770–1780. In the middle of the 18<sup>th</sup> century, the altars were made in the church by monastic sculptors Grzegorz Kaczyrek and Izydor Mastalski. The seventeenth-century designers of the church or of its eighteenth century façade still remain unknown.

## Keywords

Calced Carmelites, Wola Gułowska, Krasieński family

## Abstrakt

### Dzieje fundacji kościoła karmelitów trzewickowych w Woli Gułowskiej

W roku 1633 Ludwik Krasieński († po 1644) uzyskał zgodę biskupa krakowskiego Jana Alberta Wazy na założenie w miejscowości Wola Gułowska, której był właścicielem, klasztoru karmelitów trzewickowych. Fundacja konwentu karmelitów z dala od uczęszczanych szlaków komunikacyjnych nawiązywała do idei i pustelniczej duchowości zakonu. Konwent w Woli Gułowskiej stał się drugim po Krakowie pod względem liczebności zakonników klasztorem karmelitańskim. Klasztor w Woli Gułowskiej miał charakter formacyjny z nowicjatem i studiami filozoficznymi. Kościół w XVII wieku stał się ważnym sanktuarium maryjnym z otoczonym kultem obrazem Matki Boskiej z Dzieciątkiem datowanym na przełom XV i XVI wieku.

Budowa kościoła rozpoczęta około roku 1659 wymagała ogromnych funduszy. Budowę wspomagali nie tylko Krasieńscy, ale i wielu przedstawiciele rodów, właściciele okolicznych dóbr oraz osoby duchowne, jak kanonicy Michał Krassowski i Mikołaj Firlej. Bazylikowy, trójnawowy kościół był wznoszony przez ponad 100 lat w kilku etapach. Do-

piero zgromadzone w XVIII wieku fundusze pozwoliły na ukończenie parawanowej, rokokowej, dwuwieżowej fasady w latach 1770–1780. W połowie XVIII wieku we wnętrzu kościoła wzniesiono ołtarze wykonane przez zakonnych rzeźbiarzy Grzegorza Kaczyrek i Izzydora Mastalskiego. Nieznani są natomiast siedemnastowieczni projektanci kościoła ani jego osiemnastowiecznej fasady.

### Słowa kluczowe

karmelici trzewickowi, Wola Gułowska, Krasińscy



Fig. 1. Wola Gułowska, the painting of Virgin Mary of Gułów (2015),  
phot. Tomasz Rolski



Fig. 2. Wola Gułowska with the Calced Carmelite Church (2015),  
phot. Tomasz Rolski



Fig. 3. Wola Gułowska, the central nave of the Calced Carmelite Church, (2015),  
phot. Tomasz Rolski





Fig. 4. Wola Gułowska, the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 5. Wola Gułowska, the main altar in the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 6. Wola Gułowska, the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 7. Wola Gułowska, the altar in the Holy Cross Chapel adjoining the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 8. Wola Gułowska, the Holy Cross Chapel adjoining the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 9. Wola Gułowska, the side altar in the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 10. Wola Gułowska, the side altar in the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 11. Wola Gułowska, the rococo pulpit in the Calced Carmelite Church (2015), phot. Tomasz Rolski



Fig. 12. View on the choir wall of the Calced Carmelite Church, (2015), phot. Tomasz Rolski



Fig. 13. The facade of the Calced Carmelite Church (2015), phot. Tomasz Rolski