



Theatrum historiae 37 (2025)

DOI:10.46585/th.2025.37.01

Metamorphoses of Over a Hundred Years of Research on the Artistic Legacy of the Kłodzko Jesuits (Prologue to the Full Catalogue of Kłodzko Design Drawings from the 17th and 18th Centuries)¹

Bogusław CZECHOWICZ

Abstract: The overview article outlines 140 years of research into the Baroque art of the Kłodzko Jesuits. It remained in close connection with the activities in the towns and villages near Kłodzko, belonging to the post-war aristocracy, among whom were many of the donors of the Kłodzko college. This art was insufficiently perceived in the context of the rest of Bohemia, and after World War II, it even weighed on the work of Polish art historians the ahistorical, even absurd paradigm of "Silesian Kłodzko." Over the past 30 years or so, it is continuously being broken through. However, there is still little interest in the Kłodzko Baroque from Czech researchers. Meanwhile, a still little-studied phenomenon of this art is the existence of a collection of more than 200 design drawings from the 17th-18th centuries that were left by the Jesuits (including works by Simon Pitz and Carlo Lurago). This set was scattered after 1945. The larger part is in the archives of the Jesuits in Kraków, while a smaller and only recently discovered one is in the rectory of the parish church in Kłodzko. Both of these sets should be comprehensively compiled, first of all, in the form of a scientific catalogue, especially since its separation is completely artificial and haphazard; moreover, the Kłodzko set remains uninventoried (the drawings lack signatures), and the whole represents Bohemian (Czech) cultural heritage beyond the borders of Czechia.

Keywords: Kłodzko, Jesuits, Art, Baroque, Historiography, Design Drawings, Carlo Lurago, Simon Pitz

There are nearly 140 years of research on the legacy of the era known as the Baroque in Kłodzko (Kladsko, Glatz), where the artistic achievements of the time are mainly associated with the activities of Jesuits and, to a lesser extent, the Minorites and Franciscan Reformati, as well as the aristocracy of Kłodzko County and the Kłodzko

1 For their help in writing this article, I would like to thank dr. Dariusz Galewski from Wrocław and dr hab. Michał Kurzej from Kraków, as well as the parish priest of Kłodzko Parish of the Assumption of the Blessed Virgin Mary, Father Andrzej Migacz SJ.

townspeople. With its origins, this research reaches back to the time when the term “Baroque” was entering the language of art history, becoming an attractive and to this day dominant paradigm defining not only art (including music, literature or theatre and opera, which integrate all of them), but also the entire era, including fashion, human behaviour, law and politics, not excluding spheres seemingly distant from each other like religion and militarism. More than a century later, the term Baroque was no longer satisfactory, not only because of the undefined intermingling of Baroque achievements with Renaissance and Mannerist ones, or with Rococo and Classicist ones, but also because of the increasingly bold exploration of the medieval component in the art of the time of Rubens, Bernini and Guarini.² Also non-baroque or even “anti-baroque” creations were recognised in the Baroque.³ All this led to a weakening of the appeal of the term eagerly implemented in the era of Heinrich Wölflin or Hans Sedlmayer. An important influence on this devaluation of the Baroque was the increasing recognition of the artistic legacy, transcending the patterns created on the basis of Italian works and the dependent achievements in centres such as Madrid, Paris or Vienna, and in painting and printmaking also the Netherlands. This general process is perfectly illustrated by a sub-local example – the study of the Kłodzko Baroque; “Kłodzko” in the dual sense of the word – concerning the city and the county of which Kłodzko was the capital, whereby the dissection of the regional centre and its hinterland is extremely inaccurate in this case. The artistic links between Kłodzko, especially the art of the Kłodzko Jesuits, and the creations of the Kłodzko province are so close that it is impossible to write about one without considering the other. This concerns the artists themselves, the circle of associated commissioners and, finally, the ideological

2 Exemplifications not only for Kłodzko, but also for the rest of eastern Bohemia, possibly the Bohemian-Silesian borderland, have recently been pointed out, among others, in: Bogusław CZECHOWICZ, *Zapomniany krajobraz kulturowy doliny Dzikiej Orlicy w XVIII wieku – próba kompleksowej interpretacji zjawisk artystycznych*, Orlické hory a Podorlicko. Přírodou. Dějinami. Současností 18, 2011, pp. 241–274; IDEM, „Marianischer Gnadenthrone Unser Lieben Frauen“ – Wambierzycki Tron Łaski. Przyczynek do poznania barokowego historyzmu w Czechach, Náchodsko od minulosti k dnešku 7, 2012 (= Sborník příspěvků v memoriam PhDr. Ladislav Hladký, CSc., Náchod 2012), pp. 227–236; IDEM, „Wohlgebaude Kirchen“ czyli broumovska grupa kościołów – nowoczesny barok czy barokowy historyzm?, Orlické hory a Podorlicko. Přírodou. Dějinami. Současností 20, 2013, pp. 65–77; IDEM, „Primum in Bohemia templum“. Hledání historické legitimity královéhradeckého biskupství, in: Petr Polehla (ed.), 350 let královéhradecké diecéze, Červený Kostelec 2015, pp. 37–46; IDEM, „Neuměje dobré český, nedovedl se ani pomodlit“. Rozdraževští ve Slezsku a v Čechách v 16.–17. století, in: Jiří Brňovják (ed.), Zámky, statky a úřady. Stopy polských šlechtických rodů na území České republiky v pramenach 16.–20. století, Ostrava – Częstochowa 2019, pp. 83–106; in a wide range Dariusz GALEWSKI, *Jezuici wobec tradycji średniowiecznej. Barokizacje kościołów w Kłodzku, Świdnicy, Jeleniej Górze i Żaganiu*, Kraków 2012.

3 One example (albeit not specific to Kłodzko): Artur KWAŚNIEWSKI, *Nie-barokowa rezydencja w okresie baroku – abnegacja czy demonstracja? Casus podkarkonoskich siedzib rodu Schaffgotschów w XVII–XVIII wieku*, in: Andrzej Kozieł (ed.), Wokół Karkonoszy i Górz Izerskich. Sztuka baroku na śląsko-czesko-łużyckim pograniczu, Jelenia Góra 2012, pp. 23–38.

sphere, with a very strong exploration of local traditions, the common denominator for which will be the legitimisation of the new factors – the Jesuits⁴ and the aristocracy usually of Austrian origin – and the prominence of the old ones, such as the Kłodzko Minorites or the then sparse old noble families.⁵

For the vast majority of works of architecture and art in the Silesian Province of the Kingdom of Prussia (the German Empire since 1871), the first item in the review of art history publications is Hans Lutsch's century-old inventory of monuments. Its volume 2 of 1889 also covered the former Kłodzko County.⁶ However, the chapter in the jubilee book published in 1897 to mark the 400th anniversary of the establishment of the Jesuits in Kłodzko was much more significant for the Jesuit buildings. The study by Erich Kruttge contained therein was the first to make extensive use of the archival material collected at the then former Jesuit college. This resulted in a kind of a framework in terms of the chronology of conceptual, design and construction work in the 17th century, as well as the identification of the authors of the architectural designs and the stucco decoration of the church and college. Consequently, in the context of Kłodzko, in addition to Lurago, the name of Giovanni Battista Pieroni, a representative of the older generation of Italian artists working in Bohemia for, among others, Albrecht of Valdštejn, entered the academic sphere.⁷

It would seem that the path is opening up to the full inclusion of the most eastern part of the Bohemian Kingdom in the overall picture of 17th century Bohemian art. However, this was not the case at the dawn of the 20th century, nor after the publication of Amelie Duras's monograph on the Lurago family in 1933, where Kłodzko once again took a prominent place on the map of the achievements of Carlo Lurago, an architect and stucco artist who was so important for the art of Bohemia and Bavaria (mainly Passau)⁸. The optics of art history became increasingly dependant on the twentieth-century national borders and

4 Overview of them recently: Zdzisław LEC, *Dzieje jezuitów w Kłodzku w latach 1597–1776*, *Perspectiva*, Legnickie Studia Teologiczno-Historyczne 23, 2014, vol. 2, pp. 123–135.

5 Artur KWAŚNIEWSKI, *Szlachta ziemi kłodzkiej 1450–1625. Pochodzenie i własność ziemska*, Kladský sborník 5, 2003, pp. 59–83; IDEM, *Dwór sędziowski w Niemojowie (Marienthal). Architektura oraz jej kontekst społeczny*, ibidem 7, 2006, pp. 247–268.

6 Hans LUTSCH, *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, vol. 2, *Die Kunstdenkmäler der Landkreises des Reg.-Bezirks Breslau*, Breslau 1889, pp. 11–35, works of interest in Kłodzko on pp. 13–19, 20–22. Hans Lutsch was familiar with the results of A. Bach's earlier archive search (Alois BACH, *Urkundliche Kirchengeschichte der Grafschaft Glatz*, Breslau 1842, pp. 399–400) and provided information that the baroqueisation of the parish church in Kłodzko was carried out in the years 1655–1689 under the direction of Carlo (here Karl) Lurago (p. 14).

7 Erich KRUTTGE, *Zur Baugeschichte*, in: IDEM – Paul Prohasel – Wilhelm Schulte (eds.), *Festschrift zur Feier des Dreihundertjährigen Bestehens des Königlichen Katholischen Gymnasiums zu Glatz 1597–1897*, Glatz 1897, pp. 1–20.

8 Amelie DURAS, *Die Architektenfamilie Lurago. Ein Beitrag zur Kunstgeschichte Böhmens*, Prag – Köln [1933].

state and national ideologies. It was easier for Johann Joachim Winckelmann's successors to fall into this trap than, for example, for historians, because the subject of their research, except for antiquities in museums, archives or libraries, is assigned to a specific place, which applies above all to architecture, but not only. Although, prior to the Second World War, the borders of European states were not yet as tightly closed as they were after 1945, the odium of scholars' total subordination to the state – any state (not just Germany), which at the time was most often nourished by socialist-tinged national ideology – was looming ever more clearly over the humanities. The suprastate and supranational activities of the Jesuits or the international activities of Italian artists in the early modern era were in a sense ideologically useless here (I am somewhat ignoring the confessional aspect here, as this is a highly ambiguous issue).

At the time, the direction initiated by Hans Lutsch's achievement was being advanced by Bernhard Patzak, a Wrocław-based pioneer in the study of the art of the period known as the Baroque. This continuation consisted, on the one hand, of a discreet preference for Silesian art associations of the Kłodzko Jesuits – more justifiable for the eighteenth century than the seventeenth, when links with the Bohemian background were stronger – but also of showing the Kłodzko achievements in a sub-local context. This was due to the recognition of formal links with the works of architects and decorators active in the Kłodzko-adjacent areas: above all in Gorzanów of the Herberstein family and in Międzylesie, Roztoki and Wilkanów of the Althann family.⁹ This was the idea followed by Polish researchers after the Second World War. Apart from the minor impressions in this regard of the founder

⁹ Most of the usually minor works of this researcher were not about Kłodzko, but the works he examined in the immediate vicinity of that town were closely related to it, mainly through the persons of the same Italian artists: Bernhard PATZAK, *Die Badegrotte der Grafenorter Schloßsparkes*, Unterhaltungs-Beilage der Schlesischen Zeitung, no 533 z 31. 10. 1920, p. [1]; IDEM, *Das Reichsgräflich von Althann'sche Schloß zu Wölfersdorf*, Guda Obend! Heimatliches Jahrbuch für die Grafschaft Glatz und ihre Nachbargebiete 12, 1922, pp. 104–108; IDEM, *Die katholische Pfarrkirche zu Grafenort. Eine kunstgeschichtliche Studie*, Die Kultur. Beilage der Schlesischen Volkszeitung, 1926, no 12, pp. 285–297; IDEM, *Grafenort in der Grafschaft Glatz. Eine Wanderstudie*, Glatzer Land 7, 1927, vol. 22, pp. 3–4; IDEM, *Das Schloss deren Herberstein in Grafenort (Grafschaft Glatz)*, Guda Obend! Heimatliches Jahrbuch für die Grafschaft Glatz und ihre Nachbargebiete 18, 1928, pp. 84–93; IDEM, *Der Ratschin- und der Muschenhoff in Grafenort*, Glatzer Heimatblätter 16, 1930, pp. 14–17; IDEM, *Dorf Schönfeld im Kreise Habelschwerdt*, Guda Obend! Heimatliches Jahrbuch für die Grafschaft Glatz und ihre Nachbargebiete 20, 1930, pp. 42–43; IDEM, *Mittewalde im Kreise Habelschwerdt*, ibidem 21, 1931, pp. 32–42; IDEM, *Die katholische Pfarrkirche zu Habelschwerdt*, ibidem 22, 1932, pp. 32–34; IDEM, *Die Badegrotte der Grafenorter Schloßsparkes*, ibidem, pp. 39–42. The local art landscape was also presented by Paul KNÖTEL, *Eine kunstgeschichtliche Wanderungen durch die Grafschaft Glatz*, Grofschoftersch Feierobend 1925, pp. 93–101; IDEM, *Die Kunst in der Grafschaft Glatz*, in: Erich Stein (ed.), *Die Grafschaft Glatz*, Berlin 1927 (= *Monographien deutscher Städte*, 19), pp. 192–204 and the local priest Artur HEINKE, *Kirchliche Kunst der Grafschaft Glatz*, Grofschoftersch Feierobend 1931, pp. 15–18.

of university art history in Poznań (after 1918) Szczęsny Dettlof¹⁰ and the doyen of Polish research in the history of architecture at the Wrocław University of Technology (after 1945) Tadeusz Broniewski,¹¹ it was mainly and repeatedly expressed here in the 1970s and 1980s by the Poznań researcher Konstanty Kalinowski. He did not expand beyond the archival research of Erich Kruttge and Bernhard Patzak (who also published two design drawings for the main altar in the Kłodzko parish church).¹² Instead, he deepened his formal analyses, primarily aimed at establishing artistic origins and authorship.¹³ In the light of Kalinowski's research, the Jesuit builders and stucco artists working in Gorzanów were Carlo Lurago and his circle: Andrea Carove, Francesco Canevale, Domenico Rossi, Geronimo Fatchone, Andrea Galli, Andra Cyrrus, Carlo Serena, Baptista Spinetti, Biaggio Verdi, and Lorenzo Nicella. Andrea's son, Jacopo Carove, attributed numerous achievements to the Althanns in Międzylesie and Wilkanów (palaces, churches) in the last quarter of the 17th century, accompanied by studies by other researchers of gardens,¹⁴ the Kłodzko fortress¹⁵ or the

10 Szczęsny DETTLOF, *Kościół i kolegium pojezuickie w Kłodzku*, *Przegląd Zachodni* 4, 1948, vol. 1, pp. 36–43.

11 Tadeusz BRONIEWSKI, *Kłodzko*, Wrocław 1970².

12 Barnhard PATZAK, *Die Jesuitenbauten in Breslau und ihre Architekten. Ein Beitrag zur Geschichte des Barockstiles in Deutschland*, Strassburg 1918, p. 222, il. 74, 75. The use of 'in Deutschland' in the title is notable, although the book discusses the art of a city located in the then Bohemian state (within the Bohemian Crown).

13 Konstanty KALINOWSKI, *Architektura barokowa na Śląsku w drugiej połowie XVII wieku*, Wrocław – Warszawa – Kraków – Gdańsk 1974; IDEM, *Architektura doby baroku na Śląsku*, Warszawa 1977; IDEM, *Die Barockskulptur in Schlesien in der 2. Hälfte des 17. Jahrhundert*, in: Idem (ed.), *Barockskulptur in Mittel- und Osteuropa*, Poznań 1981, pp. 53–79; IDEM, *Rzeźba barokowa na Śląsku*, Warszawa 1986; IDEM, *Barock in Schlesien. Geschichte, Eigenart und heutige Erscheinung*, Augsburg 1989 oraz IDEM (ed.) *Katalog rzeźby barokowej na Śląsku*, vol. 1, *Hrabstwo kłodzkie*, Poznań 1987.

14 Krzysztof EYSYMONTT, *Ogród w Gorzanowie*, in: G. Karczmarzyk (ed.), *Dokumentacje naukowo-historyczne PKZ* (1975), Warszawa 1976, pp. 1–20; IDEM, *Śląskie ogrody XVII i XVIII wieku*, in: Zygmunt Świechowski (ed.), *Z dziejów sztuki śląskiej*, Warszawa 1978, pp. 273–303; IDEM, *Rezydencja i ogrody Herbersteina w Gorzanowie (Grafenort)*, Rocznik Historii Sztuki 34, 1980, s. 63–79; IDEM, *Sztuka i kultura wielkiej rezydencji z ogrodem na terenie hrabstwa kłodzkiego w latach 1650–1750*, in: Jan Wrabec (ed.), Michał Klahr Starszy i jego środowisko kulturowe, Wrocław 1995, pp. 176–188. These older works were referred to by Marzanna JAGIEŁŁO – Wojciech BRZEZOWSKI, *Gardens of Gorzanów residence in the 17th and 18th centuries*, *Architectus* 48, 2016, vol. 4, pp. 25–51, however – as Czech researchers have rightly written – *However, their texts are riddled with a number of factual inconsistencies*; i quote from: Vladislava ŘÍHOVÁ – Zuzana KŘENKOVÁ – Lucie BARTŮŇKOVÁ – Pavla JANDOVÁ, *Devastované štukatury zahradního pavilonu zamku z Gořanově*, *Zprávy památkové* peče, 2020, p. 370.

15 Przemysław WOJCIECHOWSKI, *Fortyfikacje nowożytne twierdzy kłodzkiej w XVII i XVIII wieku*, *Zeszyty Naukowe Politechniki Gdańskiej. Architektura* 7, 1968, pp. 85–119; Grzegorz BUKAL, *Twierdza Kłodzka 1620–1900*, *Kwartalnik Architektury i Urbanistyki* 31, 1986, pp. 279–328. This research was summarised in a recent book monograph by Grzegorz PODRUCZNY, *Twierdza Kłodzko. Monografia historyczna*, Kraków 2023.

church in Wambierzyce,¹⁶ and later also the church in Nowa Wieś,¹⁷ which oscillated around these creations and people.

The works of Konstantin Kalinowski and his epigones,¹⁸ however, had a disastrous effect on the overall perception of the art of the still, after all, Bohemian until the mid-18th century county, not in the context of the rest of Bohemia, but especially of Silesia. Symptomatic here may be the erroneous sentence in one of his books: *The college in Kłodzko was the first large building erected in Silesia by the Jesuits after the Thirty Years' War.*¹⁹ This is essentially a continuation of the line of research initiated by the aforementioned Hans Lutsch. After all, the German researcher inventoried monuments within the political-administrative structures that were subject to him as an official – the state conservator of monuments – at the end of the 19th century²⁰. Kalinowski's synthetic books, written almost a century later, aiming to cover a fragment of modern art without respecting the political situation of the time (i.e. before 1742) and placing Kłodzko's achievements within the framework of Silesia, are a serious, if not discrediting manipulation. The reverberations of this manipulation lasted for a long time – its echoes were recorded as recently as 10 years ago, in an attempt to show on a micro-scale the connections of sacred architecture around the Orlické Mountains, including on their Kłodzko side.²¹ Today such studies, where Kłodzko or the Kłodzko County of the 17th century is treated as Silesia, are increasingly

16 E.g. Stanisław KOZAK, *Kościół pielgrzymkowy w Wambierzycach*, Roczniki Sztuki Śląskiej 6, 1968, pp. 106–117.

17 Iwona RYBKA-CEGLECKA, *Kościół NMP w Nowej Wsi*, Zeszyty Muzeum Ziemi Kłodzkiej 5, 1994, pp. 72–110; Bogusław CZECHOWICZ, *Przyczynki do dziejów rozbudowy i dekoracji kościołów w Nowej Wsi i Roztokach pod koniec XVIII i na początku XIX wieku (na marginesie artykułu I. Rybki-Cegleckiej o kościele w Nowej Wsi)*, ibidem 6, 1998, pp. 140–144.

18 E.g. Jan WRABEC, *Barokowe kościoły na Śląsku w XVIII wieku. Systematyka typologiczna*, Wrocław – Warszawa – Kraków – Gdańsk – Łódź 1986; IDEM, *Dientzenhoferowie czescy a Śląsk*, Wrocław 1991 – in both books, Bohemian achievements in the Kłodzko County are analysed as Silesian; Krzysztof EYSYMONTT, *Jacobo Carove – budowniczy i architekt kłodzki*, Karkonosz. Sudeckie Materiały Krajoznawcze 8, 1993, pp. 80–92; Bogna GALANTOWICZ, *Rozwiązań urbanistycznych barokowych zespołów budowlanych jezuickich na Śląsku a problem akomodacji w działalności misyjnej jezuitów. Na przykładzie Kłodzka, Nysy, Legnicy i Wrocławia*, Wrocław 1997, pp. 47–58; Iwona RYBKA-CEGLECKA, *Tradycjonalizm i nowoczesność w architekturze i sztuce ogrodowej ziemi kłodzkiej*, in: Bogna Boguszewicz – Artur Boguszewicz – Donata Wiśniewska (eds.), I Międzynarodowa Konferencja Człowiek i środowisko w Sudetach [Wrocław, 12–14 listopada 1998], Wrocław 2000, pp. 315–348; EADEM, *Siedziba szlachecka w Nowej Rudzie i towarzyszące jej urządzienia dworskie, ogrody i folwarki*, Kłodzki Sbornik 4, 2001, pp. 165–182.

19 K. KALINOWSKI, *Architektura doby baroku*, p. 37.

20 Barbara OCHĘDOWSKA-GRZELAK, *Hans Lutsch (1854–1922). Architekt, konserwator zabytków, badacz architektury*, Szczecin 2013.

21 Bogusław CZECHOWICZ, *O italianizmach w architekturze drugiej połowy XVII i początków XVIII wieku w Górnach Orlickich i u ich podnóża. Uwagi w związku z najnowszymi publikacjami i rysującymi się możliwościami dalszych badań*, Orlické hory a Podorlicko. Přírodou. Dějinami. Současností 21, 2015, vol. 2, pp. 11–46.

rare,²² and a relic of this peculiar optics are others where Silesia and the Kłodzko County are treated as a single region.²³ This is also, or perhaps especially, done in relation to the Kłodzko artistic legacy of the Jesuits.

Meanwhile, from the first years of the last decade of the 20th century, there were publications which not only abandoned the ahistorical paradigm of the ‘Silesian Kłodzko’ of Hans Lutsch and Konstanty Kalinowski, but for the first time since the times of Bernhard Patzak reached for archival sources and extended the circle of analysed monuments to include small churches and chapels scattered in the Kłodzko countryside; inconspicuous, but often representing a high artistic level.²⁴ They not only cleared the state of knowledge of

22 „Almost”, because there will be exceptions here too, as in the case of: Marzanna JAGIEŁŁO – Wojciech BRZEZOWSKI, *Ogrody na Śląsku*, vol. 1, *Od Średniowiecza do XVII wieku*, Wrocław 2014, pp. 204–223 – the garden in Gorzanów is included; Arkadiusz WOJTYŁA, *Barokowa estetyka metamorfozy a wiejskie kościoły Dientzenhoferów na Broumovsku*, in: idem – Małgorzata Wyrykowska (eds.), *Barok na Broumovsku ze śląskiej perspektywy – historia i współczesność*, Wrocław 2018, pp. 38–39 – the author unjustifiably relativised the links of the Kłodzko County with the Bohemian Kingdom in favour of its links with Silesia; IDEM, *Fary w kręgu jezuitów – Świdnica, Kłodzko i Otmuchów*, in: Rafał Eysymontt – Dariusz Galewski (eds.), *Fara w mieście od średniowiecza do współczesności. Społeczność – Duchowość – Architektura – Wystrój. Studia z historii sztuki*, Wrocław 2019, s. 219–228; Dariusz GALEWSKI, *Barokowe prospekty organowe w świątyniach jezuickich na Śląsku – stan zachowania, forma i wymowa ideoowa*, in: *Uniwersalizm i partykularyzm jezuickiej kultury artystycznej. Konteksty – tradycja – źródła*, Tomasz Jeż (ed.), Warszawa 2018, s. 107–147; Julia Zuzanna POLCYN, *Issua od the Holy Trinity and Marian columns in the Habsburg Monarchy in the 17th and 18th centuries (with particular reference to Polish land) – the state of studies and research demands*, *Klio. Czasopismo poświęcone dziejom Polski i powszechnym* 70, 2024, 2, pp. 79–102.

23 Dariusz GALEWSKI, *Barokizacja kościołów jezuitów na Śląsku i w hrabstwie kłodzkim*, in: Katarzyna Brzezina – Joanna Wolańska (eds.), *Barok i barokizacja. Materiały sesji Oddziału Krakowskiego Stowarzyszenia Historyków Sztuki*, Kraków 3–4 XII 2004, Kraków 2007, pp. 109–125; Mariusz SMOLINSKI, *Współczesne wzory rzymskie w kościołach Jezuitów na Śląsku i w hrabstwie kłodzkim na przełomie XVII i XVIII wieku*, in: Dariusz Galewski – Anna Jezierska (eds.), *Silesia jesuitica. Kultura i sztuka zakonu jezuitów na Śląsku i w hrabstwie kłodzkim 1580–1776*, Materiały konferencji naukowej zorganizowanej przez Oddział Wrocławski Stowarzyszenia Historyków Sztuki (Wrocław, 6–8 X 2011) dedykowane pamięci Profesora Henryka Dziurli, Wrocław 2012, pp. 175–184; Dariusz GALEWSKI, *Działalność i kultura artystyczna Towarzystwa Jezusowego na Śląsku i w hrabstwie kłodzkim 1581–1776*, in: Drukarnia akademicka we Wrocławiu 1726–1804, Urszula Bończuk-Dawidziuk – Jarosław Suleja (eds.), Wrocław 2022, pp. 33–71.

24 Bousław CZECHOWICZ, *Wczesnobarołkowa kaplica św. Antoniego Padewskiego koło Gorzanowa*, Karkonosz. Sudeckie Materiały Krajoznawcze 8, 1993, pp. 93–104; IDEM, *Siedemnastowieczne barokowe kaplice na ziemi kłodzkiej. Śląski Labirynt Krajoznawczy* 5, 1993, pp. 83–100; IDEM, *O Klarach (Klahrach), nie tylko lądeckich, raz jeszcze*, Śląskie Zeszyty Krajoznawcze 1993, vol. 67, pp. 15–22; I. RYBKA-CEGLECKA, *Kościół*; B. CZECHOWICZ, *Przyczynki*; IDEM, *Z dziejów Gorzanowa (cz. II)*, Śląski Labirynt Krajoznawczy 9, 1997, pp. 31–59; IDEM, *Kaplica na Górze Wszystkich Świętych koło Ślupca*, Śląski Labirynt Krajoznawczy 7, 1995, pp. 133–143; Arno HERZIG, *Die Entstehung der Barocklandschaft in der Grafschaft Glatz*, Jahrbuch der Schlesischen Friedrich-Wilhelms-Universität zu Breslau 28–29, 1997–1998, pp. 385–403; B. CZECHOWICZ, *Kaplica św. Anny na Górze Świętej Anny koło Nowej Rudy (architektura, wystrój i artystyczne formy kształtuowania otoczenia)*, in: M. Boguszewicz – A. Boguszewicz – D. Wiśniewska (eds.), *I Międzynarodowa Konferencja*, pp. 277–298; IDEM, *Andrea*

the sometimes absurd attribution concepts of Elżbieta Zakrzewska-Kołaczkiewicz, which rejected Patzak's findings based on written sources in favour of impressionistic-intuitive musings,²⁵ but also confirmed the queries of this Wrocław-based pioneer of Baroque research. The ideological value of the Kłodzko achievements of the Jesuits also began to be explored more and more deeply. Bogusław Czechowicz in 1997 showed the baroqueisation of the Kłodzko parish as the realisation and materialisation of the vision and testament of the first Archbishop of Prague, Ernest of Pardubice, drawing on the historiography of the time.²⁶ This idea was soon followed by Andrzej Kozieł and Mateusz Kapustka, considering mainly the painting and painted decoration of this temple.²⁷ Research into the work of the main sculptor of the Kłodzko Jesuits of this era, at the same time their alumnus, Michael Klahr, is a separate issue.²⁸

Carove – budowniczy doby wczesnego baroku na ziemi kłodzkiej, Zeszyty Muzeum Ziemi Kłodzkiej 7, 2001, pp. 3–10; IDEM, *Kaplice w dawnym hrabstwie kłodzkim*, Wrocław 2003; IDEM – Andrzej KOZIEŁ, *Johann Jacob Eybelwieser w Łądku Zdroju. O malarstwie dekoracji lądeckiej kaplicy św. Jerzego*, Kładzki sbornik 6, 2004, pp. 239–258; Bogusław CZECHOWICZ, *Kościół w Gorzanowie na Ziemi Kłodzkiej. Przyczynek do dziejów sztuki czeskiej*, Wrocław 2007; Dariusz GALEWSKI, *Barokizacja kościoła Jezuitów w Kłodzku w świetle najnowszych badań archiwalnych*, Zeszyty Muzeum Ziemi Kłodzkiej 8–9, 2007, pp. 107–121; Arkadiusz WOJTYŁA, *Kłodzki kościół Franciszkanów-Reformatorów i jego dobrodzieje w świetle kroniki konwentu*, Zeszyty Ziemi Kłodzkiej 11, 2011, pp. 43–64; Jacek GERNAT, *Nieznany kontrakt budowlany ze zbiorów Archiwum Dekanalnego w Kłodzku – przyczynek do studiów nad historią budowy kościoła parafialnego Narodzenia NMP w Łądku-Zdroju w XVII w.*, ibidem 13, 2015, pp. 105–137

25 Elżbieta KOŁACZKOWIECZ, *Włoskie konteksty śląskich dekoracji stiukowych*, in: *Nobile claret opus. Studia z dziejów sztuki dedykowane Mieczysławowi Złotowi*, Wrocław 1998, pp. 344; polemic regarding these proposals in: B. CZECHOWICZ, *Kościół*, pp. 20, 108.

26 IDEM, *Nagrobek i historiografia. O niektórych treściach i funkcjach kłodzkich pomników nagrobnnych z XIV–XIX wieku*, in: Idem – Arkadiusz Dobrzymiecki (eds.), *O sztuce sepulkralnej na Śląsku. Materiały z sesji Oddziału Wrocławskiego Stowarzyszenia Historyków Sztuki*, Wrocław, 25–26 października 1996 roku, Wrocław 1997, pp. 177–202; IDEM, *Sztuka i historiografia Ziemi Kłodzkiej. Przykłady kilku sprzężeń zwrótnych*, Kładzki sbornik 4, 2001, pp. 143–162; IDEM, *Pomniki arcybiskupa praskiego Arnośta z Pardubic – uwarunkowania ideowe jako przesłanki ich dalszej ekspozycji*, in: Ryszard Gładkiewicz – František Šebek (eds.), *Tradycja Arnośta z Pardubic w kulturze ziemi kłodzkiej*, Wrocław – Pardubice 2008, pp. 135–141.

27 Mateusz KAPUSTKA – Andrzej KOZIEŁ, *Młodzieńcza wizja Arnośta z Pardubic i jej barokowa aranżacja w kościele pw. Wniebowzięcia NMP w Kłodzku*, in: Lenka Bobková – Ryszard Gładkiewicz – Petr Vorel (eds.), *Arnošt z Pardubic (1297–1364). Osobnost – okruch dědictví*, Wrocław – Praha – Pardubice 2005, pp. 229–242; A. KOZIEŁ, *Szwed i jezuici. Karl Dankwart i jego nieznane prace malarstw dla nyskich i kłodzkich jezuitów*, in: Jan Harasimowicz – Piotr Oszczanowski – Marcin Wiślicki (eds.), *Po obu stronach Bałtyku. Wzajemne relacje między Skandynawią a Europą Środkową*, Wrocław 2006, vol. 2, pp. 265–276; IDEM, *Karl Dankwart's Pictorial Decoration in the Church of the Assumption of Mary in Kłodzko (Glatz) and the Archbishop Arnošt of Pardubice. A Few Words on Marian Devotion in a Small Town in the Counter-Reformation*, *Acta historiae artis Slovenica* 16, 2011, vol. 1, pp. 87–101.

28 It was summarised 30 years ago by Romuald NOWAK, *Michał Klahr Starszy – stan i perspektywy badań*, in: J. Wrabec (ed.), *Michał Klahr*, p. 15–22. Most recently on the subject of Klahr's work, which reached Poland after 1945, Joanna PAŁKA, *Ołtarz z muzykującymi aniołami – nieznane dzieło Michaela Klahra*

There were also attempts at broader perspectives, such as an article showing (not only Baroque) Kłodzko as a kind of reflection of Prague in eastern Bohemia.²⁹ The other works were also intended to encourage Czech scholars to take up the Kłodzko issue, as a necessary counterbalance to the Polish achievements of the second half of the 20th century, which distorted this proper, because Czech, perspective.³⁰ But the problem also has the other side – the absence of the Kłodzko-related topics in the portrayal of 17th and 18th century art in the Czech Republic, diagnosed as it was in relation to the past decades of the 20th century,³¹ and still persisting today, especially in the monumental synthesis of the Bohemian Baroque architecture from a few years ago.³² This looks better in the case of some of the detailed studies written by Czech and Moravian authors, but it is hard to resist the impression³³ that they step into the Kłodzko area with hesitation.

The same last decade of the 20th century, however, brought another significant novelty. It was the design drawings known a century earlier to Erich Kruttge, which reached Kraków after the Second World War in unclear circumstances. This was due to the Jesuits, who had taken over the Kłodzko parish, but their Polish monastic structures tied them to Kraków as the decision-making centre. This is how the lion's share of the source material found its way and is still found today in the Archiwum Prowincji Polski Południowej Towarzystwa Jezusowego (Archives of the Southern Polish Province of the Society of Jesus) in Kraków. Henryk Dziurla was the first to explore it, the results of which can be seen in his monograph on the versatile Jesuit artist Christoph Tausch, who was also active in Kłodzko.³⁴ However, it was not until the Wrocław researcher Dariusz Galewski fully developed his research of

starszego ze zbiorów Zamku Królewskiego na Wawelu, in: Wawel i XVIII wiek, Andrzej Betlej – Natalia Koziara-Ocheduszko (eds.), Kraków 2024, pp. 419–454.

29 Bogusław CZECHOWICZ, *Kłodzko – „mała Praga” na wschodzie Czech*, Kladský sborník 9, 2012, pp. 181–202.

30 *The clearer inclusion of the Kłodzko region in the scope of interest of researchers of Bohemian and Moravian art will perhaps modify such a view of the issue. This text is an encouragement to attempt a revision in this respect. A look at the artistic achievements of Kłodzko from the perspective of Prague or Olomouc will help to relativise judgements about them formulated by Oder, perhaps tainted with one-sidedness*; quoted from: IDEM, *Maestria czy partactwo? Działalność artystów włoskich na ziemi kłodzkiej w dobie baroku*, in: Ladislav Daniel – Jiří Pelán – Piotr Salwa – Olga Špilarová (eds.), *Renesans i barok włoski w Europie Środkowej. Materiały międzynarodowej konferencji*, Olomouc 17–18 października 2003, Olomouc 2005, pp. 233–245.

31 More on this topic Bogusław CZECHOWICZ – Artur KWAŚNIEWSKI, *Historiografia artystyczna Ziemi Kłodzkiej*, Kladský sborník 4, 2001, pp. 91–100.

32 Petr MACEK – Richard BIEGEL – Jakub BARTÍK (eds.), *Barokní architektura v Čechách*, Praha 2015.

33 E.g. Petra OULÍKOVÁ, „*A nostro domestico*” – o anonymitě jezuitských umělců v písemných pramenech, *Folia Historica Bohemica* 26, 2011, vol. 2, pp. 417–433; Petr FIDLER, *Císařský architekt a pevnostní stavitel Giovanni Pieroni, „dottore Giovanni Pieroni Architetto e Matematico”*, *Opuscula Historiae Artium* 64, 2015 (Supplementum), pp. 2–60.

34 Henryk DZIURLA, *Christophorus Tausch, uczeń Andrei Pozza*, Wrocław 1991.

this Kraków resource. He has devoted several detailed studies to individual drawings or sets of drawings,³⁵ but his crowning achievement in this field is a book on the attitude of Silesian (in Świdnica, Jelenia Góra and Żagań) and Bohemian (in Kłodzko) Jesuits to the medieval tradition, published in 2012.³⁶

Bogusław Czechowicz also reached for the Kłodzko drawings in his works;³⁷ surprisingly, Mariusz Smoliński from Warsaw did not, despite the fact that in the early years of the 21st century he developed extensive research into the migrations of Italian artists, including those active in Kłodzko, especially in the circle of Carlo Lurago. However, his contribution, thanks to Italian archival research, is significant, although the aforementioned paradigm of the “Silesian Kłodzko” weighs on this work.³⁸ In these works – starting with the

35 Dariusz GALEWSKI, *Zespół siedmiu rysunków projektowych z XVII i XVIII wieku dotyczących kościoła jezuitów w Kłodzku*, in: Bogusław Czechowicz – Arkadiusz Dobrzymiecki – Izabela Żak (eds.), *Z dziejów rysunku i grafiki na Śląsku oraz w kolekcjach i zbiorach ze Śląkiem związanych. Materiały z sesji Oddziału Wrocławskiego Stowarzyszenia Historyków Sztuki*, Wrocław, 22–23 marca 1999 r., Wrocław 1999, pp. 35–43; IDEM, *Wanitatywny rysunek ze zbiorów kłodzkich jezuitów*, in: Jan Harasimowicz (ed.), *Sztuka i dialog wyznań. Materiały Sesji Stowarzyszenia Historyków Sztuki*, Wrocław, listopad 1999, Warszawa 2000, pp. 351–356; IDEM, *Projekt prospektu organowego w kościele jezuitów w Kłodzku. Przyzyczek do związków pomiędzy sztukami plastycznymi a muzyką w 1 połowie XVIII wieku*, in: *Materiały z ogólnopolskiej sesji naukowej Rafał Maszkowski (1883–1901). Tradycje Śląskiej Kultury Muzycznej*, Wrocław 2005, pp. 127–131; IDEM, *Barokozacja kościoła Wniebowzięcia NMP w Kłodzku. Wybrane aspekty w świetle ostatnich badań*, *Architectus* 12, 2002, pp. 35–43; IDEM, *Barokizacja kościoła Jezuitów w Kłodzku*; IDEM, *Barokizacja kościołów jezuitów na Śląsku i w hrabstwie kłodzkim*, in: K. Brzezina – J. Wołńska (eds.), *Barok i barokozacja*, pp. 109–125; IDEM, *Castrum doloris generała Towarzystwa Jezusowego Goswina Nickela (1582–1664)*, *Zeszyty Muzeum Ziemi Kłodzkiej* 11, 2011, pp. 159–163; Jacek GERNAT, *Projekty, bozzetti, modelletti, modelli i wzorniki – uwagi na temat praktyki warsztatowej rzeźbiarskiej rodziny Klahrów w XVIII–XIX w.*, *Roczniki Sztuki Śląskiej* 28, 2018, pp. 19–61.

36 IDEM, *Jezuici wobec tradycji średniowiecznej*.

37 B. CZECHOWICZ, *Maestria*, pp. 233–245; IDEM, *Ars lucrum nostrum. Studia z historii sztuki i kultury*, Wrocław 2008, p. 188; drawing for the Kłodzko Minorite monastery published in: IDEM, *Dějiny psane architekturou. Legitimizace majetkových držav z nároku ve východočeské krajině raného novověku*, in: Ondřej Felcman (ed.), *Území Východních Čech od středověku po raný novověk*, Praha 2011, p. 117.

38 Mariusz SMOLINSKI, *Pochodzenie artystów włoskich czynnych na Śląsku w 2 połowie XVII wieku. Zarys zagadnienia*, in: Helena Dáňová – Jan Klipa – Lenka Stolárová (eds.), *Slezsko. Země Koruny české. Historie a kultura 1300–1740*, Praha 2008, vol. 2, pp. 697–713; IDEM, *Europejskie i lokalne cechy działalności artystów włoskich na Śląsku w XVI–XVII wiek*, in: Antoni Barciak (ed.), *Ślązacy w oczach własnych i obcych*, Katowice – Zabrze 2010, pp. 152–161; IDEM, *I lavori di Carlo Lurago nella Contea di Kłodzko: innovazione e conseguenze per la Slesia. Passagi a nord-est*, in: Laura Dal Prá – Luciana Giacomelli – Andrea Spiriti (eds.), *Gli stuccatori dei laghi lombardi tra arte, tecnica e restauro. Atti del Convegno di Studi*, Trento 12.–14. febbraio 2009, Trento 2011, pp. 345–355; IDEM, *Carlo Lurago i włoska dominacja artystyczna na Śląsku w drugiej połowie XVII wieku*, in: Andrzej Betlej – Katarzyna Brzezina-Scheuerer – Piotr Oszczanowski (eds.), *Miedzy Wrocławiem a Lwowem. Sztuka na Śląsku, w Małopolsce i na Rusi Koronnej w czasach nowożytnych*, Wrocław 2011, pp. 173–181; IDEM, *Giovanni Domenico Rossi – der Stuckateur aus dem Intelvi-Tal und seine Tätigkeit in Böhmen, Schlesien und West-Deutschland in der 2. Hälfte des 17. Jahrhunderts*, in: A. Koziel (ed.), *Wokół Karkonoszy i Górz Izerskich*, pp. 75–86; IDEM, *Współczesne wzory*, pp. 175–184.

achievements of Konstanty Kalinowski – it is necessary to skilfully extract what is not deformed by an erroneous understanding of the political situation of Kłodzko at the time (but, after all, not only political); to separate established individual facts from statements that are merely a projection of historiographical chimera, which, in itself, has also received a comprehensive study.³⁹

Recent years have brought the completion of a long-established proposal to undertake research into works of the Baroque period not so much in Kłodzko itself, but in Gorzanów, which, as mentioned, is closely linked to Kłodzko. It concerns an article by four Czech researchers on the stucco of the Herberstein garden pavilion. Dendrochronological research seems to have finally clarified the time of their creation to 1660–1667. The researchers were not indifferent to the current state of this monument: *The shocking post-war degradation of the pavilion's architecture and decoration can be seen as a consequence of the unfavourable social situation in the Polish borderlands in the second half of the 20th century. Inhabitants of Gorzanów, located in the Sudety region, were resettled in 1946. The new inhabitants had no ties to the village or the region and could be said to have moved 'into the shadow' of the former count's residence. The perception of the castle complex, which was partly used by the local agricultural cooperative, is closely linked to the general perception of Kłodzko and Silesia as part of the Polish Republic (later the Polish People's Republic). The resettlement area was regarded as German cultural heritage not only because of the German-speaking population living there, but above all because from the mid-18th century it was under Prussian administration, the centre of which was in Berlin. The protection of "German" monuments was not a priority for Polish conservation institutions.*⁴⁰

The circle of researchers interested in the Kłodzko drawings collected in the Kraków archive has also expanded. Some of the oldest of these were analysed by Kinga Blaschke and Michał Kurzej, who presented this set in the form of a lecture⁴¹ and linked some of the more numerous designs to the activities of the Jesuit architect Simon Pitz in an extensive

39 Bogusław CZECHOWICZ, *Kladské dějepisectví v Polsku po druhé světové válce. Historická věda ve službách státní politiky a národní ideologie*, Červený Kostelec 2010.

40 V. ŘÍHOVÁ – Z. KŘENKOVÁ – L. BARTOŠKOVÁ – P. JANDOVÁ, *Devastované štukatury*, p. 377.

41 A note in the *Kronika Komisji Historii Sztuki Polskiej Akademii Umiejętności za rok 2019* section about the paper by dr. Kinga Blaschke and dr. hab. Michał Kurzej Rysunki ze zbiorów Archiwum Klasztoru Jezuitów w Kłodzku presented in Kraków on 14. 3. 2019 in: *Folia Historiae Artium. Seria Nowa* 18, 2020, pp. 112. K. Blaschke i M. Kurzej on 10. 7. 2021 as part of the "Noc kościołów" [Night of the churches] event they also presented the paper: *Jezuicki architekt Simon Pitz i jego rysunki zachowane w Kłodzku*. The two Kraków-based researchers should be regarded as the discoverers of the Kłodzko set of drawings, which they initially inventoried (the inventory is available in the set of sewn drawings). Together with dr Dariusz Galewski and the director of the Muzeum Ziemi Kłodzkiej w Kłodzku [Museum of the Kłodzko region in Kłodzko], Krzysztof Miszkiewicz, we examined these drawings courtesy of the parish priest, Andrzej Migacz SJ, on 13. 6. 2024

article.⁴² Several others found their way onto the pages of a small catalogue of Baroque design drawings from the 17th and 18th centuries, compiled in Kraków. It accompanied an exhibition organised by Jagiellonian University in Kraków.⁴³ The architectural designs, not only those of Kłodzko, but also of other Bohemian Jesuit centres, were analysed in depth by Dana Toufarová in her unpublished doctoral dissertation defended at Brno University.⁴⁴ A comprehensive study by this researcher on the Kłodzko College, which fundamentally re-evaluates the knowledge of the complex process of its formation, is awaiting print.⁴⁵ As such, it is a direct reference to Erich Kruttge's publication of late 1897, cited at the beginning of this paper.

New archival drawings were introduced to the academic world in a recent comprehensive book monograph on the Kłodzko fortress by Grzegorz Podruczny. He primarily used the resources of Polish, Austrian and German (surprisingly – not Czech) archives.⁴⁶ Meanwhile, a set of nearly 100 drawings of various nature located in the rectory of the main Kłodzko parish is still relatively unknown to Kłodzko. They are in the care of the local Jesuit priests.⁴⁷ This set was originally one whole with the part which was probably separated from it shortly after 1945 and transported to Kraków. It is impossible to say what criteria guided this separation. It may seem that more interesting, more impressive or more visually attractive – artistically better – drawings found their way to Kraków. However, it is not quite obvious, since three designs for the articulation of the empora above the side aisle in the parish church in Kłodzko were separated: two are in Kraków and one was left in Kłodzko (Appendix I, illustrations 1–3). Besides – there are still many artistically excellent sketches left in Kłodzko, especially from the third quarter of the 18th century. In addition, there are also numerous small drawings showing probably details of the designed painting or stucco decoration (Appendix I, illustration 4). Some of them are probably preparatory

42 Kinga BLASCHKE – Michał KURZEJ, *Architectural Designs Attributed to Simon Pitz in the Collection of the Jesuit Archive in Glatz*, *Ikonotheka* 31, 2021, pp. 139–165.

43 Andrzej BETLEJ – Agata DWORZAK, „*Abrys, delineation, kopiersztych...*”, czyli „*przednie rysowanie godne poszanowania, dobrych magistrów rysunki*”. *Projekty dzieł małej architektury ze zbiorów kłodzkich*, Kraków 2014.

44 Dana TOUFAROVÁ, *Jezuité a architektura v české provincii v letech 1625 až 1675. Tradice a stavební praxe řádu na příkladu několika jezuitských kolejí*, Doctoral thesis, FF MUNI, Brno 2019.

45 IDEM, *Dzieje budowy kolegium jezuickiego w Kłodzku*, *Acta historica Universitatis Silesianae Opaviensis*, 2026 (in print).

46 G. PODRUCZNY, *Twierdza Kłodzko*. The book lacks a chapter on sources, therefore it is unclear whether the Czech archives were searched or whether nothing was found in them (which, however, seems unlikely for the period before 1740, given that it was one of the most important strongholds of the Bohemian Kingdom at the time).

47 There is a large archive here, inventoried through the efforts of the distinguished Kłodzko regionalist dr. Dieter Pohl more than 30 years ago; cf. Dieter POHL – Elisabeth HOFFMANN, *Das Dekanatsarchiv des Erzbischöflichen Generalvikariats der Grafschaft Glatz Bestandsaufnahme 1994*, Lorsch 1995.

studies or studies in geometry and perspective (Appendix I, illustration 5). This suggests that they were produced as part of the didactic process at the Kłodzko college, as indicated by the accompanying three-page manuscript entitled: *Modus describendi Octogonu[s] in perspectiva* with an explanation of the technique of drawing the dihedral and stereometric figures with perspective foreshortening.

Perhaps the function of the drawings will be clarified by further in-depth and planned research. They should also allow the identification of the many building designs – most often sacred (Appendix I, illustration 6) – or their parts and furnishings (Appendix I, illustration 7) that this set contains. However, there are also designs for secular buildings – hitherto unidentified (Appendix I, illustration 8). This is also the nature of a set of around 30 drawings sewn together relating to the construction and decoration of the Minorite monastery in Kłodzko (Appendix I, illustrations 9–10), stored in the State Archive in Wrocław.⁴⁸ So far, it has been explored academically to a very limited extent.⁴⁹

The existence of a scattered set of about 300 drawings for Kłodzko, mainly for the Jesuits, is a very serious reason for its study. Indeed, it is a unique source for which, in terms of numbers and historical and artistic value, it is difficult to find an equivalent in the Bohemian lands, especially if one ignores Prague or Olomouc. Very significantly, it concerns with Bohemian artistic heritage. Since 1742 it has been outside the borders of the Czech state, but its links to this natural context are evidenced by the very presence in this ensemble of a number of drawings relating to Jesuit buildings in other towns in Bohemia and Moravia. Another reason to develop this ensemble immediately is its secondary and altogether haphazard dispersal in Kłodzko and Kraków. The drawings in the Kraków archive have been inventoried and have their signatures. Those stored at the Kłodzko presbytery remain unaccounted for (they lack signatures), and what is worse, the condition of many of them is endangered as a result of the degradation of paper, which is not always of good quality. The challenge, therefore, is to set up an international research team to develop a scientific catalogue of these drawings and to contextualise them. It is to be hoped that research in this area will be understood by decision-makers in Czechia, since – once again let it be emphasised – this is about Bohemica which, as a result of historical turbulence in the Republic of Poland, are in private (church) collections. Since the historical role of Kłodzko was once defined as “a small Prague in the east of Bohemia”⁵⁰ and this concept

48 Archiwum Państwowe we Wrocławiu, Hrabstwo kłodzkie, sign. 663.

49 B. CZECHOWICZ, *Dějiny psane architekturou*, p. 117.

50 Idem, *Kłodzko – „mała Praga”*.

found its way into Czech popularisation websites⁵¹ – it is time to strengthen the ties between these centres, which have been broken for almost 300 years, in the intellectual sphere. This should help to better understand the artistic achievements of Kłodzko and enrich the overall picture of 17th and 18th century Czech art.

Prof. PhDr. Bogusław Czechowicz, dr

Ústav historických věd, Filozoficko-přírodovědecká fakulta,

Slezská univerzita v Opavě

boguslaw.czechowicz@fpf.slu.cz

ORCID: 0000-0002-6454-8388

WOS Researcher ID: AGD-2409-2022

SCOPUS Author ID: 57480710800

51 Kłodzko – „Malá Praha“ s českou stopou [...] Kvůli podobnosti s českým hlavním městem a množstvím památek se mu totiž přezdívá „Malá Praha“; wg: Kłodzko – „Malá Praha“ s českou stopou | Slevomat.cz [cit. 26. 1. 2025]; Městu občas říkají Malá Praha; <https://www.novinky.cz/clanek/cestovani-tipy-na-vylety-prochazka-malou-prahou-polskym-mestem-spojenym-s-ceskou-historii-40366076> [cit. 26. 1. 2025].

Appendix I

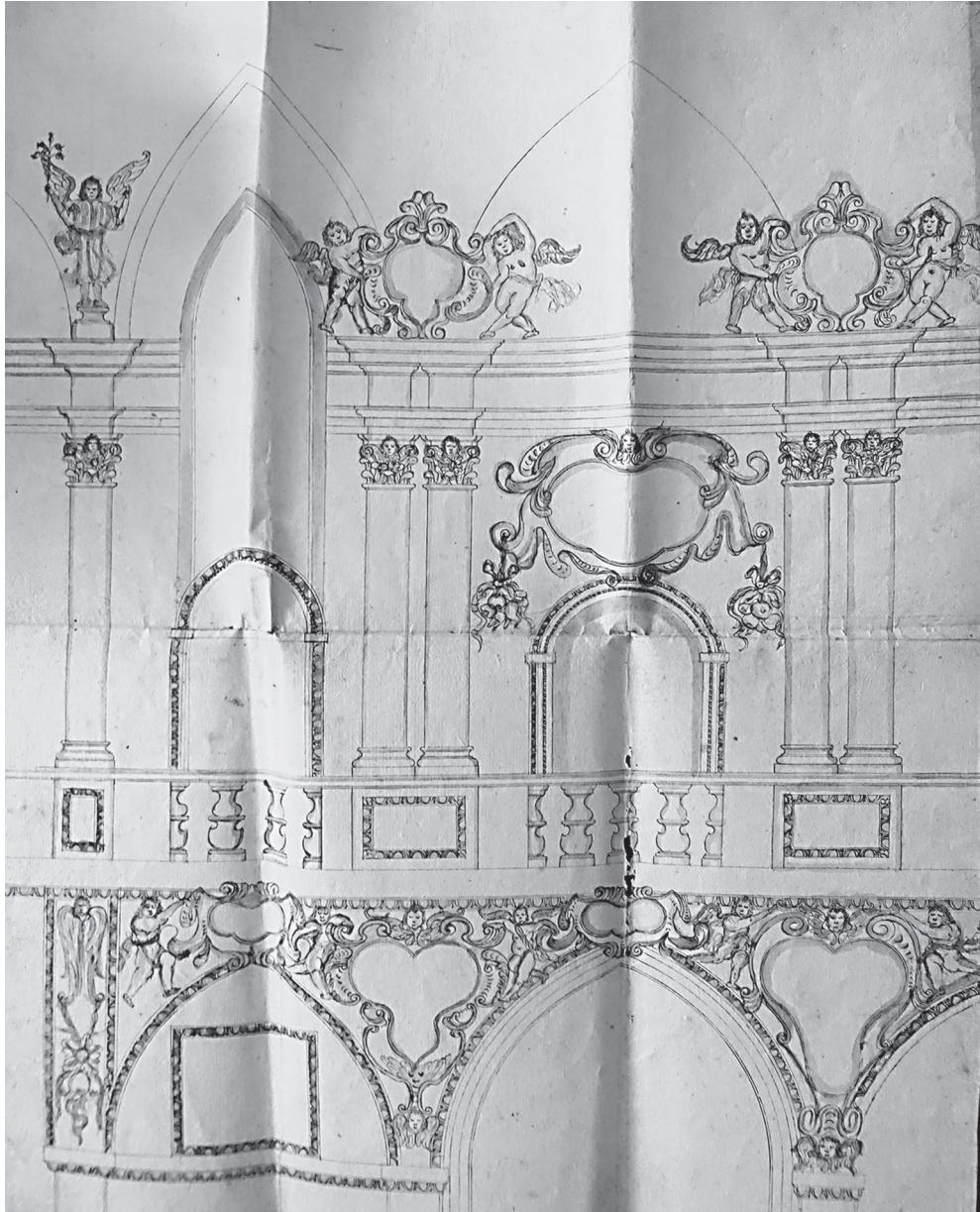


Illustration 1: Design for the decoration of the empora above the side nave of the parish (Jesuit) church in Kłodzko, probably by Carlo Lurago. Roman Catholic Parish of the Assumption of the Virgin Mary in Kłodzko, no signature. Photo by Bogusław Czechowicz.

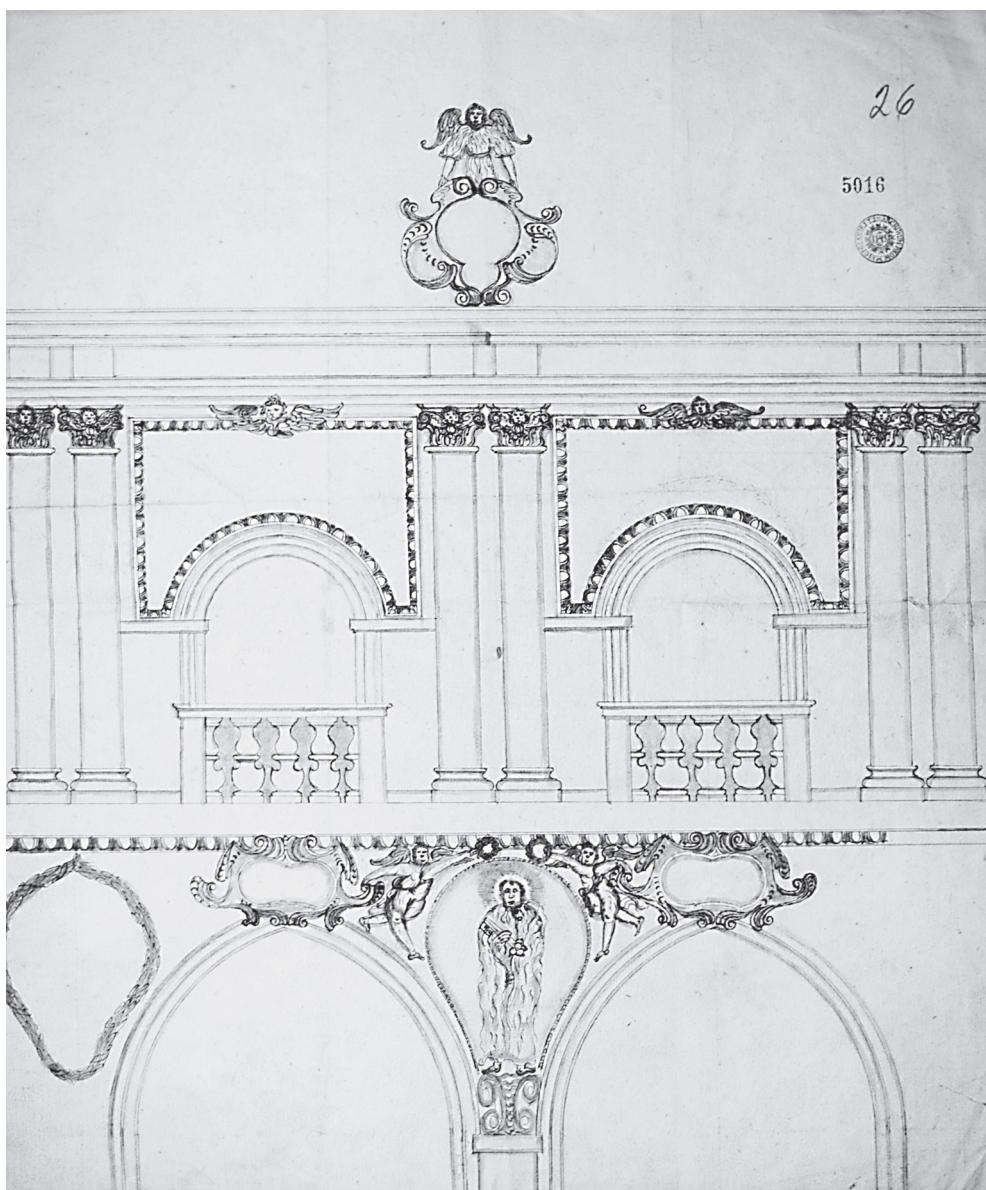


Illustration 2: Design for the decoration of the empora above the side nave of the parish (Jesuit) church in Kłodzko, probably by Carl Luraga. Archives of the Southern Polish Province of the Society of Jesus in Kraków, sign. 5016, No. 26. Photo by Dariusz Galewski.



Illustration 3: Fragment of the emporium over the south nave of the parish church in Kłodzko. Photo by Bogusław Czechowicz.

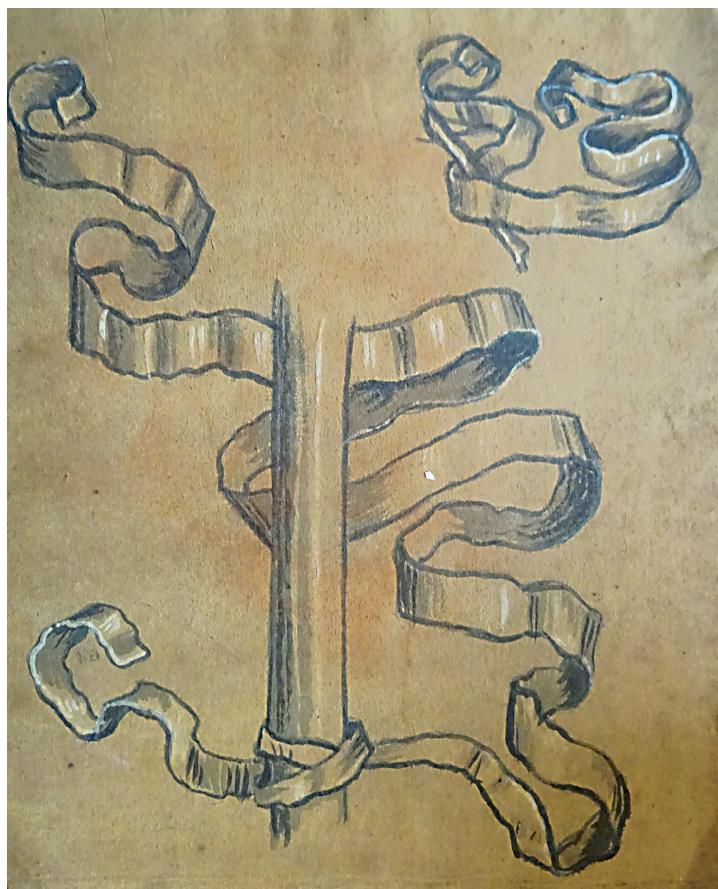


Illustration 4: Study of bandings, drawing in the collection: Roman Catholic Parish of the Assumption of the Virgin Mary in Kłodzko, no signature. Photo by Bogusław Czechowicz.

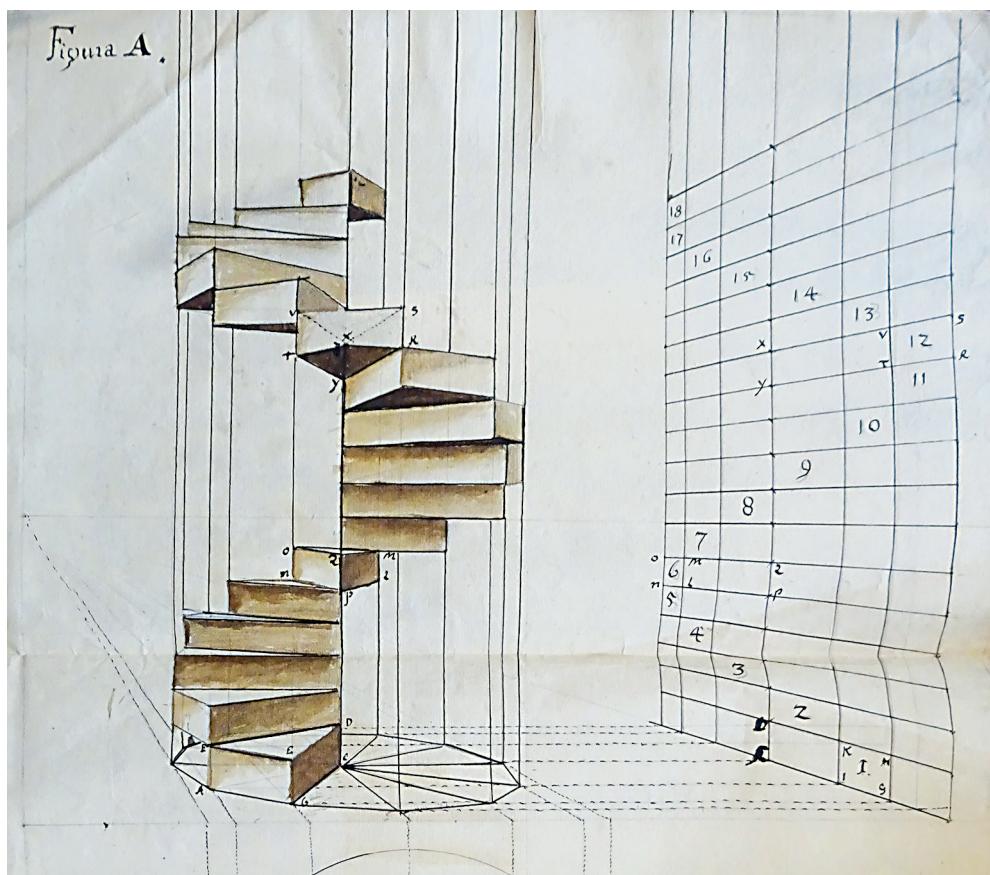


Illustration 5: Study of a spiral staircase, drawing in the collection: Roman Catholic Parish of the Assumption of the Virgin Mary in Kłodzko, no signature. Photo by Bogusław Czechowicz.



Illustration 6: Façade design of an unspecified church, probably a pilgrimage church, drawing in the collection: Roman Catholic Parish of the Assumption of the Virgin Mary in Kłodzko, no signature. Photo by Bogusław Czechowicz.



Illustration 7: Design of a rococo altarpiece (main?), most likely for a pilgrimage church, drawing in the collection: Roman Catholic Parish of the Assumption of the Virgin Mary in Kłodzko, no signature. Photo by Bogusław Czechowicz.

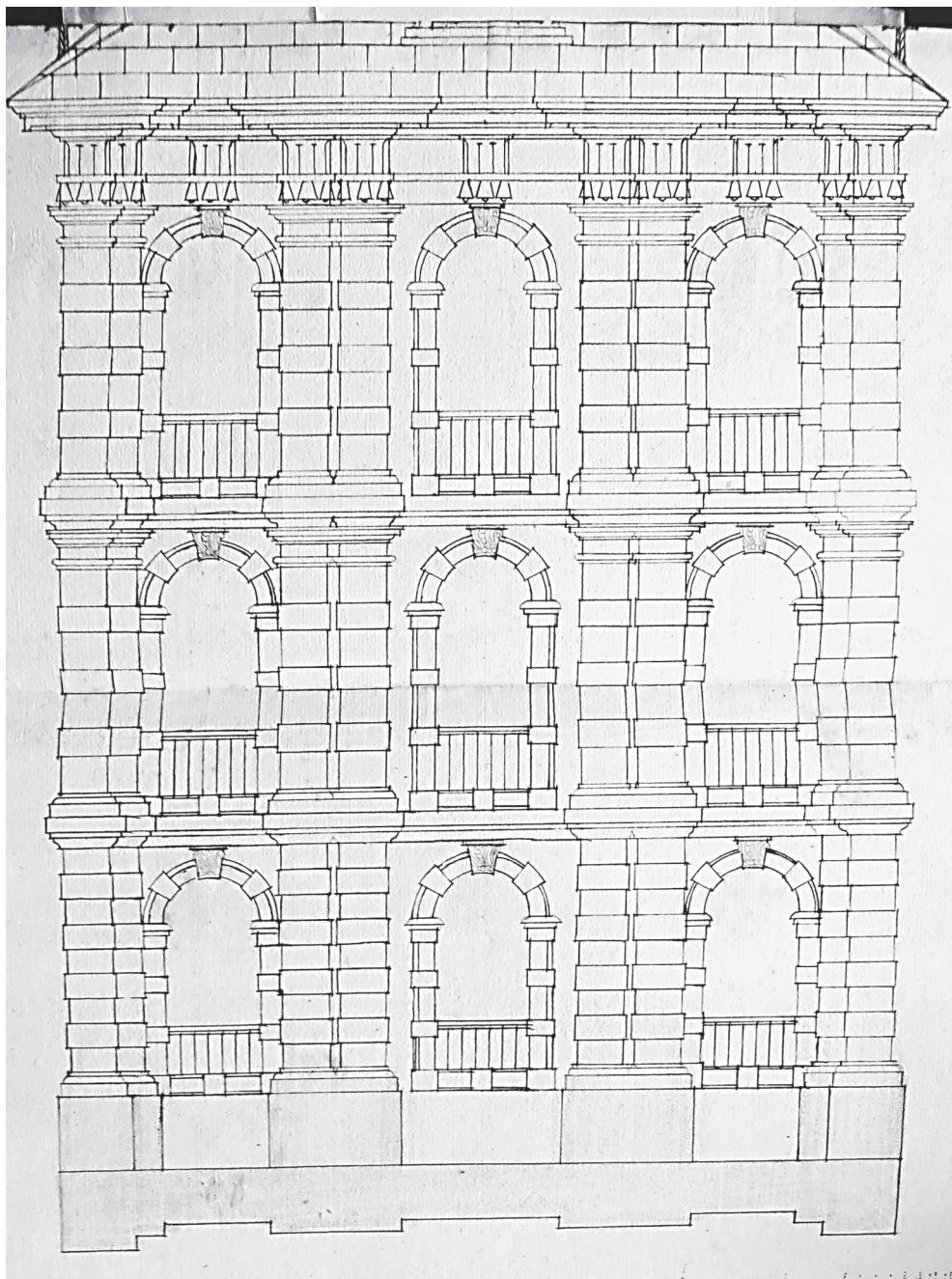


Illustration 8: Design of a façade of an unspecified building, probably by Simon Pitz, drawing in the collection: Roman Catholic Parish of the Assumption of the Virgin Mary in Kłodzko, no signature. Photo by Bogusław Czechowicz.

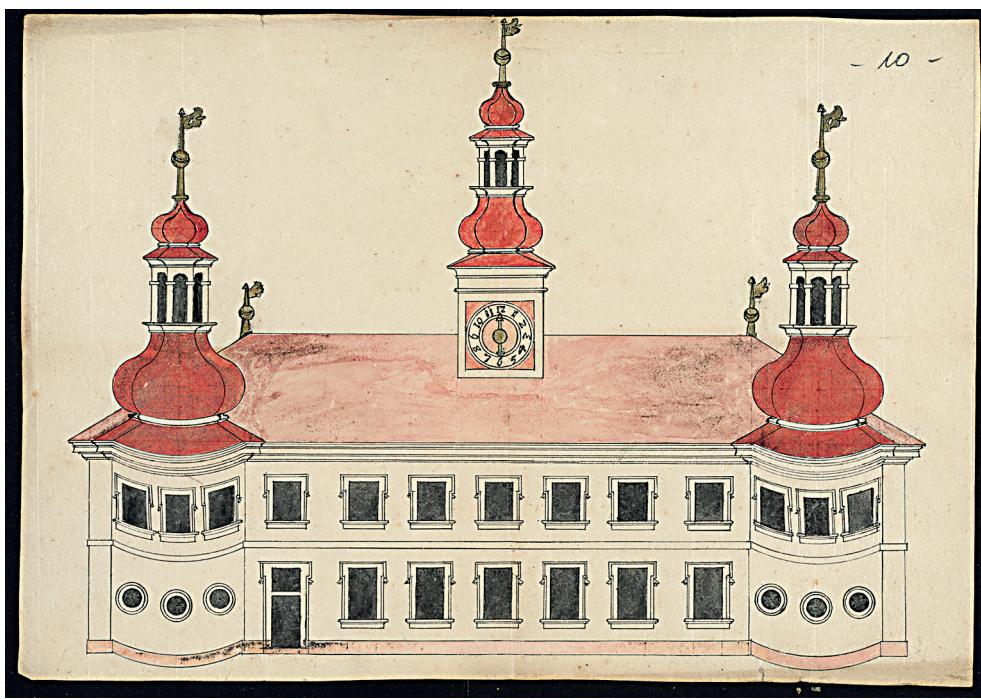


Illustration 9: Design of the Minorite monastery in Kłodzko, State Archives in Wrocław, Hrabstwo Kłodzkie, sign. 663/10. Photo by State Archives in Wrocław.

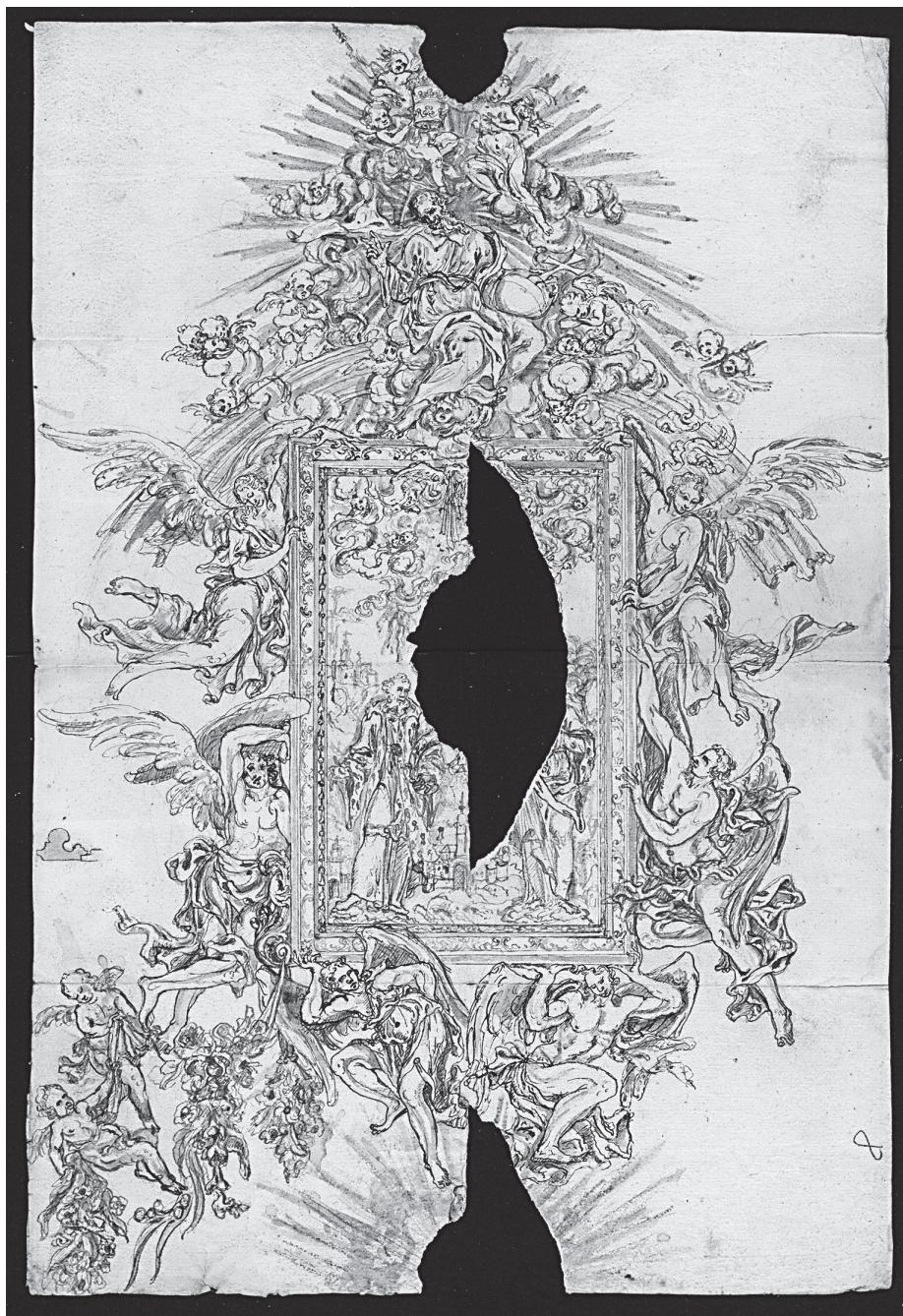


Illustration 10: Design of an unknown painting – altarpiece, probably for the Minorite church in Kłodzko, State Archive in Wrocław, Hrabstwo Kłodzkie, sign. 663/8. Photo by State Archives in Wrocław.

Appendix II

Concise record of the contents of a collection of drawings (mostly designs) from the 17th-18th centuries in the collection of the Roman Catholic Parish of the Assumption of the Blessed Virgin Mary in Kłodzko

I. Drawings of churches and chapels:

- I.1. project of articulation and decoration of emporiums of the parish church in Kłodzko
- I.2. vertical cross section of a domed temple with emporium⁵²
- I.3. design of the central temple with a dome – elevation in the Doric order⁵³
- I.4. the façade of the domed temple⁵⁴
- I.5. the upper part of the central temple covered with a dome
- I.6. horizontal cross sections of two churches with two-tower façades (the left one may correspond to the façade in the drawing below)⁵⁵
- I.7. the two-tower façade of the church with a compact expression with three large crosses over the central tympanum on the towers⁵⁶
- I.8. horizontal cross-section of the church with a fragment of the monastery building adjacent to it to the north. The church has a long, narrow chancel, three side chapels each in the nave and a two-tower façade preceded by 7 steps⁵⁷.
- I.9. two horizontal sections of small churches or chapels on a rectangular plan, one with an interior on an ellipse plan⁵⁸
- I.10. horizontal cross-section of a fragment, probably the chancel with apse, of a larger temple, sign. Signature in the lower right corner: *Simon Pitz, Soc. Jesu. / delineavit*⁵⁹
- I.11. horizontal cross-section of a hall church with a rectangular chancel narrower than the nave, a vestry next to it and a porch to the west⁶⁰
- I.12. horizontal cross-section of the hall church with two vestries on either side of the chancel and a tower from the west, the temple is surrounded by a cemetery wall enclosing an area on a rectangular plan with strongly chamfered corners.

52 Published in: K. BLASCHKE – M. KURZEJ, *Architectural Designs*, p. 145, il. 4, where it was attributed to Simon Pitz and associated with the Jesuit church in Lutsk (now Ukraine).

53 Published *ibidem*, p.162, il.28. where it was attributed to Simon Pitz.

54 Published *ibidem*, s. 162, il. 29, where it was attributed to Simon Pitz.

55 Published *ibidem*, s. 146, il. 5, where it was attributed to Simon Pitz and associated with the Jesuit church in Lutsk (now Ukraine) as alternative projects.

56 Published *ibidem*, p.147, where it was attributed to Simon Pitz.

57 Published *ibidem*, p. 154, il. 10.

58 Published *ibidem*, p. 159, il. 22, where it was attributed to Simon Pitz.

59 Published *ibidem*, p. 159, il. 22.

60 Published *ibidem*, p. 160, il. 24, where it was attributed to Simon Pitz.

- I.13. view of the side elevation (probably north) of the church with the tower to the west
- I.14. the façade of a large two-towered church on an elevation (10 or 11 steps lead to the entrance) preceded by a wall with gates
- I.15. longitudinal vertical cross-section of a hall church with a tower to the west
- I.16. longitudinal and horizontal vertical cross-section of a hall church with a tower on the east, two vestries on either side of the chancel and emporas in the interior

II. Drawings of secular buildings:

- II.1–4. [17–20]. Four drawings with views of a three-story building with a four-story tower at the edge and a central part⁶¹
- II. 5. [21]. richly articulated façade of a three-story building with rusticated pilasters and Doric frieze⁶²
- II. 6. [22]. Horizontal cross-section of a section of a building and a view of part of its façade, in the middle of the drawing a Maltese cross
- II. 7. [23]. Cross section of the intersection of the two wings with the two central chapels⁶³
- II. 8–9. [24–25]. two drawings with sections of the horizontal cross-section of a four-winged building (single and semi-tract wings) with a courtyard in the middle⁶⁴
- II. 10. [26]. Horizontal cross-section of a building fragment – two wings with a central room (chapel?) at their intersection.
- II. 11. [27]. A fragment of the horizontal section of a two-and-a-half-tract building – the drawing was a set with the drawing mentioned above (they were glued together)⁶⁵
- II. 12. [28]. design of an unspecified architectural structure with a settee – probably a fragment of the façade with rusticated arcades
- II. 13. [29]. façade fragment with rusticated corners and Doric frieze⁶⁶
- II. 14. [30]. schematic horizontal section and view of a three-wing building with a concave roof slope of one of the wings
- II. 15. [31]. schematic perspective view of a one-story building with a gable roof
- II. 16. [32]. horizontal cross-section of the structure with adjacent garden
- II. 17. [33]. horizontal section and view of the façade of a one-story house with two dormers from 1779

⁶¹ Published *ibidem*, p. 154, il. 15 and p. 160, il. 25, where they were attributed to Simon Pitz and some were associated with the Jesuit college in Hradec Králové.

⁶² Published *ibidem*, p. 161, il. 26, where it was attributed to Simon Pitz.

⁶³ Published *ibidem*, p. 159, il. 23, where it was attributed to Simon Pitz.

⁶⁴ Published *ibidem*, p. 157, il. 19, where it was attributed to Simon Pitz.

⁶⁵ Published *ibidem*, p. 153, il. 14, where it was attributed to Simon Pitz.

⁶⁶ Published *ibidem*, p. 161, il. 27, where it was attributed to Simon Pitz.

II. 18. [34]. design of a two-story building with a high mansard roof: view of the façade, a longitudinal vertical section and two horizontal sections through the ground and first floors

III. Drawings of building fragments and architectural details:

- III. 1. [35]. a fragment of the dome roof with a lantern
- III. 2. [36]. fragment of the roof with a steeple for the bell
- III. 3. [37]. sketches of the roof over the dome
- III. 4. [38]. view and horizontal plan of the steeple
- III. 5. [39]. view of the steeple
- III. 6. [40]. drawing of an attic with Mannerist crest forms⁶⁷
- III. 7. [41]. fragment of ornament with volutes and fittings
- III. 8. [42]. variants of ornaments – probably attic finials
- III. 9. [43]. two pinnacles on pedestals
- III. 10. [44]. rococo panneau design
- III. 11. [45]. rococo window framing in a rather opulent ornamental setting
- III. 12. [46]. schematic profile sketch of a section of the façade of a building with a seamless outline

IV. Drawings of temple furnishings:

- IV.1. [47]. baroque panneau design(?)⁶⁸
- IV.2. [48]. horizontal cross-section of a columnar altar structure (?) on an elevation with 6 steps
- IV.3. [49]. small altar design – mensa view and top projection
- IV.4. [50]. design of a large rococo Marian altar with a gate (probably for some pilgrimage shrine) – left half
- IV.5. [51]. design of a small rococo altarpiece with a place for a painting and two figures of saints on the sides
- IV.6. [52]. design of a small altar with a figure of St. Joseph with the Child in the middle and two figures of saints on the sides – probably a pendant for the altar in the picture below
- IV.7. [53]. design of a small altar with figures of saints in the middle and on the sides – probably a pendant for the altar in the picture above
- IV.8. [54]. small altar design – view and horizontal section
- IV.9. [55]. Rococo pulpit design – view and horizontal section

⁶⁷ Published *ibidem*, p. 147, il. 7, where it was attributed to Simon Pitz.

⁶⁸ Published *ibidem*, p. 162, il. 30, where it was attributed to Simon Pitz.

IV.10. [56]. rococo confessional design: front view and horizontal cross-section

IV.11. design of a perpetual lamp from 1775

V. Drawing studies:

V. 1-9. [58–67]. studies on dark beige paper heavily subject to deterioration: banding (5 drawings), slightly bent sheets of paper (3 drawings), leaves (1 drawing).

V. 10-13. [68–71]. sketch of pedestal (1 figure) and undefined structures (3 figures)

V. 14-23. [72–81]. studies in geometry, stereometry and perspective

V. 24. [82]. interior fragment with framework (sculpture design?, stucco decoration?).

V. 25. [83]. sketch – two women with a child (St. Anne?)

V. 26. [84]. sketch or redrawing – clergyman in a biretta

V. 27. [85]. sketch or redrawing – bust of a woman, probably the Virgin Mary

V. 28-29. [86–87]. two sketches – a male figure with a mocking smile and a female figure with an unpleasant expression

V. 30-39. [88–97]. animal studies: lion attacking a horse, horses (2 drawings), dog, birds (5 drawings)

V. 40. [98]. sketch of the human skull

In addition, there are architecture-related redrawings of engravings and the engravings themselves.

Translated by dr Alicja Cimała