



The group of neo-Gothic churches designed by Michał Kowalczuk in the former Lviv, Tarnopol and Stanisławów Voivodeships*

AGATA DWORZAK · Uniwersytet Jagielloński · <https://orcid.org/0000-0002-4424-4969> · dworzak.agata@gmail.com

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The Lviv architect Michał Kowalczuk (1855–1938) is probably best known as the designer of the re-Gothicization of the Lviv Latin Cathedral chancel, carried out in the years 1892–1899¹, and author of the book *Cech budowniczy we Lwowie za czasów polskich do r. 1772* [The builders' guild in Lviv in Polish times until 1772],² although his scientific, literary and artistic activities were much broader than that. Suffice it to say that he collaborated with a sculpture studio that crafted numerous tombstones for the Łyczaków (Lychakiv) cemetery, he was a draftsman, conservator of monuments, theoretician of architecture, author of guidebooks, teacher, and publicist. In the numerous and extremely creative milieu of architects working in Lviv at the turn of the nineteenth and twentieth centuries, he did not play a leading role, but remained in the shadow of figures who determined the image of Lviv architecture at that time – Julian Zachariewicz, Teodor Talowski, and Jan Sas-Zubrzycki. And this is probably the reason why there has not been a comprehensive study of Kowalczuk's work to date, although he is mentioned as a secondary figure in publications of synthetic nature³

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- 1 J. Biriulow, *Rzeźba lwowska od połowy XVIII wieku do 1939 roku. Od klasycyzmu do awangardy*, Warszawa 2007, p. 182; *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 21, J. Adamski, M. Biernat, J.K. Ostrowski, J.T. Petrus, *Katedra łacińska we Lwowie*, Kraków 2013, pp. 59–60, 72–73, 80, 13, 158, 162–163; Ю. Бірюльов, *Львівська скульптура від раннього класицизму до авангардизму (середина XVIII–середина XX ст.)*, Львів 2015, p. 292; A. Laskowski, *Budując system. Ochrona zabytków sakralnych w diecezji tarnowskiej na przełomie XIX i XX wieku*, Kraków 2020, p. 408.
- 2 Published twice, first as a series of press articles, then a separate monograph: M. Kowalczuk, *Cech budowniczy we Lwowie za czasów polskich (do roku 1772)*, Lviv 1927.
- 3 J. Lewicki, *Między tradycją a nowoczesnością. Architektura Lwowa lat 1893–1918*, Warszawa 2005, pp. 62, 69–70, 73, 77, 88, 103, 105, 107, 114, 196–197, 219, 237, 363, 365, 372, 380, 392, 395, 483, 454, 508; J. Lewicki, *Regeneracja i modernizacja. Architektura Lwowa okresu dwudziestolecia międzywojennego*, Warszawa 2020, pp. 71, 84–85.

and monographic nature⁴ alike. The only extant biographical study of him is the entry in the *Polski słownik biograficzny* [Polish Biographical Dictionary]⁵ and an updated note in the *Encyklopedia Lwowa* [The Lviv Encyclopedia].⁶ This article does not claim to fill this gap; instead, its aim is to draw attention to an interesting group of neo-Gothic churches by Kowalczyk, located in the former Lwów (Lviv), Tarnopol (Ternopil) and Stanisławów (Stanislav, now Ivano-Frankivsk) voivodeships, examined during stock-taking efforts.⁷ In the existing literature on the architecture of the Lviv milieu at the turn of the nineteenth and twentieth centuries, if Kowalczyk's architectural work appears at all, this is mostly as a list of Lviv constructions and renovations of tenement houses, as well as pointing to the re-Gothicization of the Latin cathedral, and the reconstruction of the chapel of Saint Benedict at the Jesuit church.⁸ Kowalczyk's sacred architecture, particularly the churches that he designed for implementation outside Lviv, is mostly absent. One can therefore hope that the group in question will provide an impulse for future monographic studies into the architect.

- 4 O. Нога, *Іван Левинський*, Львів 1993, pp. 13, 27; Ю. Бірюльов, *Захаревичі. Творці столичного Львова*, Львів 2010, pp. 132, 138, 158, 192, 193, 247; J. Wowczak, *Jan Sas-Zubrzycki. Architekt, historyk i teoretyk architektury*, Kraków 2017, pp. 12, 49, 141 (with the erroneously cited first name, Marian).
- 5 K. Lewicki, *Kowalczyk Michał, krypt. M.K., M. Kow. (1555–1938)*, [in:] *Polski słownik biograficzny* [PSB], vol. 14, Wrocław–Warszawa–Kraków 1968–1969, pp. 512. The information from the PSB with some abbreviations was used in *Wybitni Lwowianie: Michał Kowalczyk*, “Biuletyn Koła Lwowian w Londynie”, 41, 1981, pp. 60–61. Other biographical entries include: S. Łoza, *Architekci i budowniczowie w Polsce*, Warszawa 1954, p. 155; *Kowalczyk Michał*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 23, Kraków 2015, p. 169. Kowalczyk did not receive a biographical note in any of the volumes of *Polski słownik biograficzny konserwatorów zabytków* published to date (vol. 1, Poznań 2000; vol. 2, Poznań 2006; vol. 3, Warszawa 2009; vol. 4, Warszawa 2011; vol. 5, Warszawa 2016; vol. 6, Warszawa 2022).
- 6 Compared to Lewicki's note from the PSB, the entry was extended by adding a list of tenement houses that Kowalczyk built in Lviv, a sanatorium near Lviv, and a palace in Uherce, see: Ю. Бірюльов, *Ковальчук Михайло (Михал)*, [in:] *Енциклопедія Львова*, vol. 3: *К–С*, А. Козицькі (ред.), Львів 2010, pp. 304–305, reprinted also as Ю. Бірюльов, *Ковальчук Михайло*, [in:] *Енциклопедія сучасної України*, vol. 13: *Киї–Кок*, І. М. Дзюба [та ін.], 2013, p. 539 (also an online version, see: <https://esu.com.ua/article-7209> [as of 18 November 2024]).
- 7 The group was first compiled by: A. Dworzak, *Kościół parafialny pw. Św. Stanisława w Dobrotworze*, [in:] *Kościół i klasztory rzymskokatolickie na terenie dawnego województwa bełskiego*, vol. 2, A. Betlej, A. Dworzak (eds.), Kraków 2021, pp. 165–212; A. Dworzak, *Kościół parafialny pw. Św. Wojciecha w Stojanowie*, [in:] *Kościół i klasztory rzymskokatolickie na terenie dawnego województwa bełskiego*, vol. 2, A. Betlej, A. Dworzak (eds.), Kraków 2021, pp. 741–792. Being fully aware of the niche-interest nature of topographic inventories of religious monuments from the territories of the former Polish-Lithuanian Commonwealth, not to say the negligible awareness of their existence in the broader scholarly community, we decided to offer the present article, which is elaborating on the findings made in both of the aforementioned studies.
- 8 See: Ю. Бірюльов, *Ковальчук Михайло (Михал)*, pp. 304–305; Ю. Бірюльов, *Ковальчук Михайло*, p. 539. In turn, Karol Lewicki, when writing up a note in PSB, summed up Kowalczyk's architectural work only with one sentence “As an architect, K[owalczyk] designed and conducted many construction projects: the renovation of historic tenement houses, Orthodox churches and churches carried out by K[owalczyk] in Lviv deserves special attention (including the renovation of the Renaissance chancel of the Roman Catholic cathedral and the chapel in the Jesuit church)” and he moved on to list published works containing the architect's drawings (K. Lewicki, *Kowalczyk Michał*, p. 512).

Biographical sketch

Michał Kowalczyk was a typical architect of his time, and his work reflected both the places of his education and the theoretical stances of his teachers, therefore, it is worth recounting the basic biographical data. He was born in Stanisławów in 1855, the son of Mikołaj Borucki and Maria Kowalczyk, but was adopted by his grandfather and took his surname from him. After graduating from the *Realschule*, he moved to study in Lviv, where in the years 1874–1880 he attended the Faculty of Engineering and Architecture at the Polytechnic School.⁹ At the end of his education, Kowalczyk, together with other students of Julian Zachariewicz, including Adolf Wiktor Weiss and Ludwik Ramułt, presented their works at a student exhibition in September 1880.¹⁰ After receiving his diploma, Kowalczyk joined the Polytechnic Society, where he was awarded the title of a honorary member.¹¹ In that same year, he also received a scholarship, thanks to which he continued his studies in Italy for the two following years. In 1882 he returned to Lviv and became professionally linked with his *alma mater*. He took up a job as an assistant to Julian Zachariewicz at the Department of Civil Engineering, where he remained until 1887, when he obtained his habilitation (post-doctoral degree) and the title of docent of the history of architecture (he worked at the Polytechnic as a private, and then a paid docent until 1917).¹² In 1884 he replaced Zachariewicz, who had been elected a deputy from Lviv to the State Council in Vienna.¹³ With special permission from the rector, he began giving independent lectures as early as the second semester of the academic year 1886/1887, even before his scholarly degree was officially approved.¹⁴ In 1886, Kowalczyk's activity in the field of art history was praised by the outgoing rector of the Polytechnical School, Władysław Zajączkowski.¹⁵ Kowalczyk's teaching career, lasting 35 years, resulted in the publication of some of his lectures as academic textbooks: "Architecture in Ancient Rome, vol. 1: From the Earliest Times to the Year 14 AD"

9 *Księga pamiątkowa Towarzystwa „Bratniej Pomocy” słuchaczy Politechniki we Lwowie*, Lwów 1897, pp. 231; S. Łoza, *Architekci i budowniczowie w Polsce*, p. 155; K. Lewicki, *Kowalczyk Michał*, p. 512; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304. Alas, the personal file of student Michał Kowalczyk has not survived in the Lviv Regional Archives. I would like to thank Mr. Michał Mikos for his help on this.

10 Ю. Бірюльов, *Захаревичі*, p. 192.

11 *Polskie Towarzystwo Politechniczne we Lwowie 1877–1927. Księga Pamiątkowa* wydana przez komisję, wybraną z łona Polskiego Towarzystwa Politechnicznego we Lwowie, M. Matakiewicz (ed.), Lwów 1927, p. 92; K. Lewicki, *Kowalczyk Michał*, p. 512; J. Lewicki, *Między tradycją a nowoczesnością*, p. 69; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304. In 1937, Kowalczyk received a "diploma of honorable recognition for 30 years and more of uninterrupted membership in the Society" (*Polskie Towarzystwo Politechniczne*, p. 44).

12 *Ces. król. szkoła politechniczna we Lwowie. Program wykładów m na rok naukowy 1889–1890*, "Czasopismo Techniczne" lwowskie, 18, 1889, p. 144; S. Łoza, *Architekci i budowniczowie w Polsce*, p. 155; K. Lewicki, *Kowalczyk Michał*, p. 512 (he gave the date 1916); J. Lewicki, *Między tradycją a nowoczesnością*, p. 70 (he gave the date 1917); Ю. Бірюльов, *Захаревичі*, p. 132; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304.

13 *Mowa ustępującego rektora p. Bykowskiego, przy otwarciu roku naukowego 1885 w lwowsk. szkole politechnicznej*, "Czasopismo Techniczne" lwowskie, 12, 1884, p. 159.

14 W. Zajączkowski, *C. k. Szkoła Politechniczna we Lwowie. Rys historyczny jej założenia i rozwoju, tudzież stan jej obecny*, Lwów 1894, pp. 111, 153.

15 *Przemówienie ustępującego rektora szkoły politechnicznej Dra. Zajączkowskiego przy otwarciu roku szkolnego 1886/7*, "Czasopismo Techniczne" lwowskie, 12, 1886, p. 203.

(printed in 1891),¹⁶ “Historia architektury Egiptu” [“The history of Egyptian architecture”], (1895/1896, a mimeograph) and “Zarys historii sztuki” [An outline of Art History] (reproduced, undated).¹⁷

At the beginning of his professional career, the architect worked in various construction offices, which operated in large numbers in Lviv,¹⁸ including with Jan Lewiński, with whom he designed the tenement house at number 54 in Sykstuska street (1885–1886),¹⁹ and two years later, in 1888, he led the construction of a wooden church in Zwyżyn (Zwyzhen), this time designed by Julian Zacharevich.²⁰ This is probably the reason why our protagonist joined the Stowarzyszenie Zawodowe Budowniczych, Kierowników Robót, Techników i Przemysłowców Budowlanych we Lwowie [Professional Association of Builders, Work Managers, Construction Technicians and Industrialists in Lviv] in 1886, of which he later served as president. In 1929, at the General Meeting, he received the title of honorary member, with the emphasis that he was the oldest member of the Association, greatly meritorious for this organisation.²¹ In 1892 he was already independently designing a wooden church in Żelechów Wielki (Velykosilky).²²

The 1890s and the first years of the following century were undoubtedly the best period in Kovalchuk’s career, both in terms of scholarly and architectural work. A turning point in his career can be pinpointed as the year 1892–1893, when he began a number of projects in several fields of activity. At that time, he designed numerous Lviv apartment houses, as Yurii Biriulov emphasized, until 1900 using neo-early-modern historical outfits, and after 1901, the most fashionable range of modern styles at that time.²³ Two twin tenement houses on the former Leon Sapie-

16 M. Kowalczyk, *Architektura w starożytnym Rzymie*, vol. 1: *Od najdawniejszych czasów do r. 14 po Chr.*, Lwów 1891. The book contains 20 tables of drawings of monuments and architectural projections, which Kowalczyk copied from the Western literature available to him (e.g., from Viollet-le-Duc). Listed in *Nowości z bibliografii technicznej*, “Czasopismo Techniczne” lwowskie, 21, 1890, p. 175. The textbook was reviewed by Franciszek Skowron, see: F. Skowron, *Literatura Techniczna. Architektura w starożytnym Rzymie. Część 1 Od najdawniejszych czasów aż do r. 14. po Chr. napisał Michał Kowalczyk, docent politechniki i architekt.* Lwów, 1891, “Czasopismo Techniczne” lwowskie, 22, 1890, pp. 181–182. Favourable reviews of this work were listed in “Czasopismo Techniczne” lwowskie, 4, 1893, pp. 28–29.

17 F. Kucharzewski, *Piśmiennictwo techniczne polskie*, vol. 1, Warszawa 1911, p. 71; K. Lewicki, *Kowalczyk Michał*, p. 512.

18 *Księga pamiątkowa Towarzystwa „Bratniej Pomocy”* [Memorial Book of the Society of “Brotherly Help”], p. 231. O. Hora, *Іван Левинський*, p. 27, lists Kowalczyk as a collaborator in Jan Lewiński’s company.

19 M. Kowalczyk et al., *Przewodnik z Krakowa do Lwowa, Podhorzec, Podwołoczysk, Brodów, Słobody Rungierskiej, Czerniowiec i po Lwowie*, Lwów 1886, p. 106; O. Hora, *Іван Левинський*, p. 13.

20 B. Вуйчик, С. Івасейко, В. Слободян, *Українські церкви Бродівського району. Ілюстрований каталог*, Львів 2000, pp. 70–71.

21 *Z życia organizacji: Stowarzyszenie Zawodowe Budowniczych, Kierowników Robót, Techników i Przemysłowców Budowlanych we Lwowie*, “Przegląd Budowlany”, 4, 1929, p. 166; J. Lewicki, *Regeneracja i modernizacja*, p. 84 (with an incorrect date of 1880, referring to Kowalczyk’s membership).

22 Ю. Бірюльов, *Ковальчук Михайло*, p. 539.

23 Ю. Бірюльов, *Ковальчук Михайло (Михал)*, pp. 304–305. Biriulov mentioned neo-Renaissance, neo-Baroque and neo-Rococo, but the list of villas and apartment houses quoted by him does not confirm this claim. Among the realizations there is none of neo-Rococo; one is in fact fully neo-Baroque (the other with very restrained detail), and the majority are simply typical examples of nineteenth-century eclecticism. According to Biriulov, Kovalchuk was one of

ha street, at numbers 83 and 85 (built in 1892) are neo-Renaissance in style,²⁴ and a neo-Baroque tenement house was erected at number 16 in Akademicka street (1895–1896). Kowalczyk designed an impressive, eclectic corner tenement house with a *tempietto* on a truncated top at the intersection of Henryka Dombrowskiego (No. 2) and Stryjska streets (1896–1897),²⁵ and a neo-Baroque tenement house with sparse details at number 5 in Rzeźbiarska street (1897).²⁶ At number 25, Piekarska street (1898–1899), a corner tenement house, also neo-Baroque, was built to his design.²⁷ This group also includes the neo-Renaissance tenement house housing the Map Archive at number 2 in Łyczkowska street (1891–1892), designed jointly with Waclaw Pszetotski and P. Skwarczyński.²⁸ Kowalczyk also created the eclectic tenement house for the lawyer Władysław Bałka at number 9, Kraszewskiego street (1891–1892).²⁹ His modern projects include four tenement houses in the Viennese Art Nouveau style in Snopkowska street, at numbers 35 and 37 (1907) and Na Bajkach street, at numbers 23 and 25 (1908–1909) as well as a small Art Nouveau tenement house with an unplastered first floor at number 18 in Stanisława Wyspiańskiego street (1911–1912). The last of Kowalczyk's known design works is a fully modernist tenement house at number 16 in Żyżyńska street (1911).³⁰ According to the current state of knowledge, after that date no more projects were implemented based on his designs.

A separate category consists of Kowalczyk's designs for city villas and public buildings.³¹ These include a villa in Brzuchowice (Briukhovychi) near Lviv (1891–1892), Michał Pawliszak's villa, eclectic with elements of the Zakopane style, at number 41 in 29 Listopada Street (1895),³² the architect's own villa at number 33 in Krzyżowa street (1898), the villa for the Rector of the Polytechnic University Placyd Dziwiński, built in a similar style at number 21 in Krzyżowa street (1900),³³ in the district called Kastelivka, which was the first application of the idea of garden city in Lviv architecture,³⁴ as well as the eclectic villa at number 96 in Krzyżowa street (1908), and another eclectic villa with elements of the Hutsul, spa,

the first to introduce the Zakopane style into Lviv architecture, see: Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304; Ю. Бірюльов, *Захаревичі*, p. 247.

²⁴ The text lists the names of pre-war streets in Lviv.

²⁵ J. Biriulow, *Rzeźba lwowska od połowy XVIII wieku do 1939 roku. Od zapowiedzi klasycyzmu do awangardy*, Warszawa 2007, p. 167; Ю. Бірюльов, *Львівська скульптура*, p. 276; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304.

²⁶ Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304.

²⁷ Р. Прималюк, *Вітражі Львова кінця XIX – початку XX століття*, Львів 2004, p. 211.

²⁸ J. Lewicki, *Między tradycją a nowoczesnością*, pp. 88, 105.

²⁹ *Ilustrowany przewodnik po Lwowie*, p. 133.

³⁰ Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 305.

³¹ List of works after Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304–305, with author's own definition of the stylistic terms.

³² Ю. Бірюльов, *Захаревичі*, p. 247.

³³ Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 305, considers Kowalczyk to be the author, while Aleksandr Noga considers this villa to have been created in the studio of Jan Lewiński, see: O. Hoga, *Іван Левинський*, p. 29. When analyzing the layout of Kastelivka, Jakub Lewicki emphasized that the development of the new district was divided between two large construction companies run by Jan Lewiński and Julian Zachariewicz, and he considered the design of Placyd Dziwiński's villa to be a joint work of Zachariewicz, Kowalczyk and Lewiński, see: J. Lewicki, *Między tradycją a nowoczesnością*, pp. 392, 395, fig. 25.

³⁴ J. Lewicki, *Między tradycją a nowoczesnością*, pp. 392–395.

and Zakopane styles at number 19 there (1902).³⁵ In 1895, Kowalczyk designed the now non-existing palace in Uherce Niezabitowskie (Uhry), destroyed during World War I.³⁶ The villa at number 32 in Obwodowa street, representing the cubic post-Secession trend (1911), is certainly artistically distinctive. A small group consists of three houses built in 1911 in Horokhovskaya Street (at numbers 8, 9, and 11a), with simple, modernizing forms with timber details.³⁷ A significant project of Kowalczyk in the field of public buildings was the complex of the Mariówka (Mariivka) Hydrotherapy Spa located in the forest, in the Maruńka river valley on the road between Lviv and Winniki (Vinnyky), funded by the Lviv industrialist Emil Brajer. The co-author of the project, created in the years 1887–1892, was Jan Schulz.³⁸ Kowalczyk also designed (not mentioned in the architect's portfolio to date) a guesthouse in the Lviv hydrotherapy facility "Kiselki."³⁹

In 1892, Michał Kowalczyk received perhaps the most prestigious religious commission in Lviv, which was the reconstruction of the presbytery of the Latin cathedral in the neo-Gothic spirit, the program of which was developed in the years 1889–1890 under the leadership of suffragan Jan Puzyna, acting on behalf of the chapter. The stonemasonry and sculptural details designed by Kowalczyk, today considered correct, albeit not fitting the Rococo interior, were executed by the studio of Ferdynand Majerski from Przemyśl. It is assumed that the endeavour was connected with the General National Exhibition planned in Lviv for 1894.⁴⁰ Kowalczyk's design that presents the transformation of the cathedral's chancel relatively soon found its way to the Historical Museum of the city of Lviv, and was hung on the wall of the second-floor common room, next to imaginary views of the High Castle and the old Lviv City Hall, among others.⁴¹

In the same year, Kowalczyk became a member of the Art History Commission of the Kraków Academy of Arts and Sciences (he remained so until 1897),⁴² and a year later, in 1893, he began sitting on the editorial board of the most important industry newspaper – the Lviv "Czasopismo Techniczne" (where he worked until 1896),⁴³ and designed the reconstruction of the chapel of Saint Benedict (the

35 On the subject of the villa at 19, Krzyżowa street, see: *ibidem*, pp. 219–220, 508.

36 Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 305.

37 *Ibidem*, classifies them all as modernist.

38 J. Zakrzewski, *Maryówka Sanatorium i Zakład Wodolecznicy*, Lwów 1902, p. 3; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 305; S. Jandziś, S. Zaborniak, A. Pleśniak, *Z tradycji wodolecznictwa we Lwowie przed 1914 r.*, "Przegląd Medyczny Uniwersytetu Rzeszowskiego i Narodowego Instytutu Leków w Warszawie", 13, 2015, vol. 2, pp. 191–192.

39 *Przemówienie rektora Szkoły politechnicznej Dra Stefana Nientowskiego na uroczystości otwarcia roku szkolnego 1900/1901, dnia 15 października 1900*, "Czasopismo Techniczne" lwowskie, 21, 1900, p. 265.

40 J. Adamski, M. Biernat, J.K. Ostrowski, J.T. Petrus, *Katedra łacińska we Lwowie*, pp. 59–60, 162–163; Kowalczyk Michał, p. 169.

41 Ł. Charewiczowa, *Muzeum Historyczne miasta Lwowa. Przewodnik po zbiorach*, Lwów 1936, p. 64.

42 "Rocznik Akademii Umiejętności w Krakowie", R. 1892–1893, 1893, p. 27. Apart from Kowalczyk, the commission included such aces of Lviv art history as Jan Bołoz-Antoniewicz and Ferdynand Bostel, architect Julian Zachariewicz, and the fathers of university history at the Jan Kazimierz University: Oswald Balzer, Aleksander Czołowski, Fryderyk Papée, Władysław Łoziński, and Antoni Prochaska. Kowalczyk is last recorded as a member of the commission in the census for the years 1897–1898 ("Rocznik Akademii Umiejętności w Krakowie", R. 1897–1898, 1898, p. 36).

43 F. Kucharzewski, *Piśmiennictwo techniczne polskie*, p. 71; K. Lewicki, *Kowalczyk Michał*, p. 512. On the subject of the journal, see: G. Wrona, *Lwowskie czasopisma naukowe w latach 1918–1939*,

Dzieduszycki Chapel) at the Jesuit Church.⁴⁴ Furthermore, he was a member of the Engineering Council⁴⁵ and the City Council in Lviv (1897–1899),⁴⁶ as well as serving as a deputy chairman at the commission for applicants for a building license (established by the decree of the Imperial-Royal Governorship in 1894).⁴⁷

It was also then (1892–1893) that Kowalczuk prepared a design for the neo-Baroque-classicizing Reformati church at Janowska street (later built in the years 1896–1900).⁴⁸ Kowalczuk collaborated with the largest sculpture workshop in Lviv – the studio of Leopold Schimser, run at that time by his widow Wiktorina, for whom the architect rebuilt the workshop's headquarters at number 97 in Piekarska street (1892–1893). In 1893, by the commission of her company, he also designed the tombstone of confectioner Artur Rotlender-Roland⁴⁹ and the neo-Gothic chapel of Antoni and Waleria Biliński (1889).⁵⁰ Before the autumn of 1900, he presented an unrealized project for the reconstruction of the church in Wyżniany (Vyshnyany).⁵¹ It therefore will not come as a surprise that the 1890s were also the period when he designed most of the neo-Gothic churches from the group featured in this article's title.

Kowalczuk's works from that period were also represented at exhibitions held in Lviv at that time. At the Wystawa Budowlana (Building Exhibition) in 1892, organized

[in:] *Kraków–Lwów. Książki, czasopisma, biblioteki XIX i XX wieku*, vol. 4, J. Jarowiecki (ed.), Kraków 1999, pp. 246–247.

44 *Ilustrowany przewodnik po Lwowie i Powszechnej Wystawie Krajowej*, Lwów 1894, p. 106; *Miasto Lwów w okresie samorządu 1870–1895*, Lwów 1896, p. 344; K. Lewicki, *Kowalczuk Michał*, p. 512; Ю. Бірюльов, *Захаревичі*, p. 138; A. Betlej, *Kościół p.w. Św. Piotra i Pawła oraz dawne kolegium ks. Jezuitów*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), vol. 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 20: *Kościół i klasztory Lwowa z okresu przedrozbiorowego (2)*, Kraków 2012, pp. 85, 104; Kowalczuk Michał, p. 169.

45 *Nekrologia* [Michał Kowalczuk], "Czasopismo Techniczne" lwowskie, 6, 1938, p. 98; K. Lewicki, *Kowalczuk Michał*, p. 512.

46 K. Lewicki, *Kowalczuk Michał*, p. 512; Ł. Sroka, *Rada Miejska we Lwowie w okresie autonomii galicyjskiej 1870–1914. Studium o elicie władzy*, Kraków 2012, p. 483.

47 J. Lewicki, *Między tradycją a nowoczesnością*, p. 365.

48 K. Brzezina, *Kościół p.w. Św. Rodziny i klasztor oo. Reformatów*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 12: *Kościół i klasztory Lwowa z wieków XIX i XX*, Kraków 2004, pp. 154, 165; Kowalczuk Michał, p. 169.

49 *Ilustrowany przewodnik po Lwowie*, p. 146; J. Biriulow, *Rzeźba lwowska*, p. 69; Ю. Бірюльов, *Львівська скульптура*, p. 122.

50 *Ilustrowany przewodnik po Lwowie*, p. 146. Kowalczuk himself considered it to be in the "late Romanesque" style. He designed the chapel as a member of Schimser's studio, whose signature has been preserved on the left buttress of the façade.

51 When asked an opinion on the expansion of the church in Wyżniany, Michał Kowalczuk stated in 1898 that it was not suitable for reconstruction and ordered the old church to be demolished; after Teodor Talowski's intervention in 1905, this did not happen. Talowski presented unrealized plans for reconstruction in 1905, ultimately the church was rebuilt according to the design of Bronisław Wiktor from 1926, see: A. Gluzińska, *Kościół parafialny p.w. Św. Mikołaja w Wyżnianach*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 11: Kraków 2003, p. 323. Until now, there was no information that Michał Kowalczuk, after his expert opinion, also developed a design for a new church in Wyżniany, as reported in the note in the *Przemówienie rektora Szkoły politechnicznej Dra Stefana Niementowskiego na uroczystości otwarcia roku szkolnego 1900/1901, dnia 15 października 1900*, "Czasopismo Techniczne" lwowskie, 21, 1900, p. 265.

on the premises of the Polytechnic School, his measurement and inventory drawings that had been included in Zacharewicz's "Zabytki sztuki Polskiej" ("Monuments of Polish Art") were presented⁵² (described as "photos of ancient Lviv buildings and castles in Ruthenia"⁵³), as well as watercolours of perspective views of "Marjówka", designs for a villa in Brzuchowice, and a country manor house in Kunikowce,⁵⁴ cartoons for nine neo-Gothic stained glass windows – rosettes intended for the chancel of the Latin cathedral and the ultimately unrealized project of the seat of the Lviv Musical Society⁵⁵ and projects of the reconstruction of the Dzieduszycki chapel.⁵⁶ Kowalczyk took part in organizing the exhibition,⁵⁷ and he also authored the introduction to the "Catalogue of the Construction Industry Exhibition in Lviv 1892",⁵⁸ as well as the description of the exhibition in the "Czasopismo Techniczne".⁵⁹ In turn, for the General National Exhibition in 1894, he designed the Skarbek Foundation Pavilion "in the Swiss style", where the products of the Drohowyż plant and the foundation's assets were presented, whereas the building was constructed by A. Perediatkiewicz.⁶⁰ Kowalczyk was also one of the members of the organizing committee of the Section XXVI planned for the Exhibition, concerning applied art for the industry, architecture, construction, and home furnishings.⁶¹ Moreover, in 1910, at the Exhibition of Polish Architects organized by the Architects' Circles from Warsaw, Kraków and Lviv, his inventory drawings of monuments (probably mainly those from Lviv) were shown.⁶² Both at the exhibition in 1892 and in 1894, the designs for the Map Archive created by Kowalczyk, Przetocki and Skwarczyński in the offices of the Galician Governorate were also presented.⁶³

Michał Kowalczyk fulfilled his professional aspirations through social and scientific activities in the Polytechnic Society, in a variety of fields. In the years 1893–1894

52 J. Lewicki, *Między tradycją a nowoczesnością*, pp. 69, 103.

53 K. [Michał Kowalczyk], *Wystawa budowlana we Lwowie. Prace rysunkowe, plany i projektu, literatura budownicza*, "Czasopismo Techniczne" lwowskie, 3, 1893, p. 21.

54 K. [Michał Kowalczyk], *Wystawa budowlana we Lwowie*, p. 21.

55 Ibidem; J. Lewicki, *Między tradycją a nowoczesnością*, p. 103; Ю. Бірюльов, Ковальчук Михайло (Михал), s. 305.

56 K. [Michał Kowalczyk], *Wystawa budowlana we Lwowie*, p. 21.

57 He was a member of Group I, Section #3: "Insulating materials and products, putties and paints", Group II, Section 1: "Plans and designs of private and public buildings. Church Plans" and Section 4: "Literature and Statistics" and Group IV: "Composition of the Exhibition Catalogue", see: *Wystawa przemysłu budowlanego we wrześniu b. r. Organizacja poszczególnych komisji! wystawy przemysłu budowlanego* "Czasopismo Techniczne" lwowskie, 2, 1892, p. 9.

58 *Katalog Wystawy Przemysłu Budowlanego we Lwowie 1892*, Lwów 1892. Kowalczyk also published an extensive work on the subject of municipal legislation, which was the result of the participation of the Lviv Builders' Association in the Building Exhibition organised in 1892 in Lviv. The architect was elected to the so-called commission of five on behalf of the Association, which was to develop new building regulations and after a series of meetings discussing individual issues, he was delegated to prepare a draft law, see: M. Kowalczyk, *Szkic projektu ustawy budowniczej dla Król. Stoł. Miasta Lwowa*, Lwów 1892, p. 1. For details on this subject see: J. Lewicki, *Między tradycją a nowoczesnością*, pp. 363, 372, 380.

59 K. [Michał Kowalczyk], *Wystawa budowlana we Lwowie*, pp. 20–23; K. [Michał Kowalczyk], *Wystawa budowlana we Lwowie. Prace rysunkowe, plany i projektu, literatura budownicza*, "Czasopismo Techniczne" lwowskie, 4, 1893, pp. 27–30; Lewicki, *Między tradycją a nowoczesnością*, pp. 103–104.

60 *Ilustrowany przewodnik po Lwowie*, p. 164; Lewicki, *Między tradycją a nowoczesnością*, p. 114.

61 Lewicki, *Między tradycją a nowoczesnością*, p. 107.

62 *Sprawozdanie Komitetu Wystawy Architektów polskich*, "Czasopismo Techniczne" lwowskie, 24, 1910, p. 387.

63 J. Lewicki, *Między tradycją a nowoczesnością*, pp. 88, 105.

he served as a member of the Board,⁶⁴ and 1895 he was elected to the “commission for critical development of a technical argument on the matter of the construction of a theatre on Gołuchowskich Square, approved by the City Council.”⁶⁵ He delivered lectures at meetings (“On Building Relations in Lwów” in two parts in December 1892⁶⁶; “On the need of creating a building section within the Society” in May 1893⁶⁷), and in 1894 he joined the 25-person executive team appointed to carry out the resolutions of the Third Congress of Polish Technicians and to prepare the Fourth Congress of Technicians (in 1898).⁶⁸ In the “Czasopismo Techniczne”, which was issued by the Polytechnical Society, he published, in parts, his “Builders’ Guild in Lviv in Polish Times”,⁶⁹ “Notes on archeology and art history” (1895, 1896, 1901; the part about the church in Biecz received an independent reprint),⁷⁰ as well as an unflattering review of Jan Sas-Zubrzycki’s work “Filozofia architektury, jej teoria i estetyka” (Kraków 1894).⁷¹ His scientific and literary activity was not limited to press articles; he also published larger works, in addition to the already mentioned “Builders’ Guild”, as well as an extensive chapter “Rozwój terytorialny miasta Lwowa” (“Territorial development of the city of Lviv”) together with a postulated plan for urban regulation of the city (unrealized).⁷² A very im-

64 *Towarzystwo Politechniczne we Lwowie. Pamiętnik jubileuszowy 1877-1902*, Lwów 1902, pp. 78, 90.

65 R.Z. *Sprawy Towarzystwa*, “Czasopismo Techniczne” lwowskie, 3, 1895, p. 17. In addition to Kowalczyk, Roman Gostkowski, Julian Zachariewicz, Józef Kajetan Janowski, Ignacy Kędzierski, Jan Matula, Adolf Kuhn, Franciszek Skowron, Niemeksza, Zygmunt Gorgolewski, Józef Rychter, Władysław Sikorski, Józef Braunseis, Gustaw Bisanz, Wincenty Rawski, Józef Jaegerman and Edmund Krzen were elected to the commission.

66 *Sprawy Towarzystwa*, “Czasopismo Techniczne” lwowskie, 2, 1893, pp. 14, 15; “Czasopismo Techniczne” lwowskie, 5, 1893, p. 34.

67 *Towarzystwo Politechniczne we Lwowie. Pamiętnik jubileuszowy 1877-1902*, Lwów 1902, p. 35; F. Kucharzewski, *Piśmiennictwo techniczne polskie*, p. 71; J. Lewicki, *Między tradycją a nowoczesnością*, p. 62, 363.

68 *Sprawozdanie z czynności Zarządu Towarzystwa za czas od 15. marca 1894. do 7. marca 1895*, “Czasopismo Techniczne” lwowskie, 4, 1895, p. 26; *Towarzystwo Politechniczne we Lwowie. Pamiętnik jubileuszowy 1877-1902*, Lwów 1902, p. 51.

69 M. Kowalczyk, *Cech budowniczy we Lwowie za czasów polskich*, “Czasopismo Techniczne” lwowskie, 5, 1924, pp. 41–45; idem, *Cech budowniczy we Lwowie za czasów polskich*, “Czasopismo Techniczne” lwowskie, 6, 1924, pp. 57–60; idem, *Cech budowniczy we Lwowie za czasów polskich*, “Czasopismo Techniczne” lwowskie, 7, 1924, pp. 72–76; *Polskie Towarzystwo Politechniczne we Lwowie 1877-1927*, p. 52.

70 M.K [Michał Kowalczyk], *Notatki z archeologii i historii sztuki*, “Czasopismo Techniczne” lwowskie, 2, 1895, pp. 13–14 (about Józef Łepkowski); M. Kowalczyk, *Notatki z archeologii i historii sztuki*, “Czasopismo Techniczne” lwowskie, 6, 1895, p. 47; M. Kowalczyk, *Notatki z archeologii i historii sztuki*, “Czasopismo Techniczne” lwowskie, 1896, pp. 97–99 (on the subject of the monuments of ancient Greece, in particular the monuments of Athens); M. Kowalczyk, *Notatki z archeologii i historii sztuki*, “Czasopismo Techniczne” lwowskie, 8, 1901, pp. 89–91 (church in Biecz); idem, *Notatki z archeologii i historii sztuki*, “Czasopismo Techniczne” lwowskie, 9, 1901, pp. 100–102 (church in Biecz); idem, *Kościół farny w Bieczu* (reprint from the “Czasopismo Techniczne”), 4°, p. 8, Lwów 1901.

71 M. Kowalczyk, *Literatura techniczna. Zubrzycki Jan Sas. Filozofia architektury, jej teoria i estetyka*, “Czasopismo Techniczne” lwowskie, 1894, p. 188; F. Kucharzewski, *Piśmiennictwo techniczne polskie*, p. 84; J. Wowczak, *Jan Sas-Zubrzycki*, p. 49.

72 M. Kowalczyk, *Rozwój terytorialny miasta Lwowa*, [in:] *Miasto Lwów w okresie samorządu 1870-1895*, Lwów 1896, pp. 299–351. Kowalczyk prepared a regulation plan as early as 1890 (Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304; Ю. Бірюльов, *Захаревиці*, p. 158), which included the reconstruction of most of the historic roads around the market square, including Ruska, Blacharska, Ormiańska, Arsenalska Streets, creating wide communication arteries out of them, eliminating the eighteenth- and nineteenth-century buildings on some of the street

portant publication was also the “Przewodnik z Krakowa do Lwowa” [“A Guide from Krakow to Lviv”], which Kowalczyk published together with Paweł Stwiernia, A.S. Świątkowski and Bronisław Pawlewski.⁷³ It is the oldest railway guide to Galicia (Galicja), with an extensive chapter of over a hundred pages devoted to the monuments of Lviv, written by Kowalczyk.⁷⁴

The Lviv members of the Art History Commission of the Academy of Learning constituted a separate group under the chairmanship of Władysław Łoziński, and held their meetings in Lviv, then sent reports to Kraków, where they were summarised in printed “Sprawozdania.” As part of the work of this commission, Kowalczyk made a drawing inventory of the incastellated churches in Posada Rybotycka and Załuż, as well as a drawing of the façade and plan of the castle in Zbaraż (Zbarazh) (1892–1893), and presented a paper on them,⁷⁵ as well as a report on a trip to Leszniów (Leshniv) to inspect the local synagogue.⁷⁶ In addition, he reported on his field research to the Imperial-Royal conservators of Eastern Galicia (report on the condition of the castle in Sanok with information on the execution of three inventory drawings).⁷⁷

A separate branch of Michał Kowalczyk’s activity was the drawing inventories of Lwów’s monuments, which he conducted in the years 1880–1900.⁷⁸ Meticulously rendering the smallest details, they were very highly valued in the Lviv environment, the best example of which is the publication of some of these drawings in the classic works by Władysław Łoziński “Patrycjat i mieszczaństwo lwowskie XVI i XVII w.” (1892)⁷⁹ and „Sztuka lwowska w XVI i XVII wieku. Architektura i rzeźba” (1901),⁸⁰ and by Mayer Bałaban “Dzielnica żydowska. Jej historia i zabytki” (1909).⁸¹ During his assistantship, Kowalczyk’s talents were also harnessed by Julian Zachariewicz, for whom he made a drawing inventory of some of the objects published in the fourth volume of “Zabytki Sztuki w Polsce.”⁸² It is worth noting that the Polytechnic Society also made use of Kowalczyk’s skills: in 1888

fronts, wishing to demolish the buildings on the corners of the square, creating viewing windows towards the town hall, and to rebuild and tidy up the Galician and Bernardine squares. Due to lack of funds, fortunately, this project remained only on paper.

73 M. Kowalczyk et al., *Przewodnik z Krakowa do Lwowa, Podhorzec, Podwołoczysk, Brodów, Słobody Rungierskiej, Czerniowiec i po Lwowie*, Lwów 1886.

74 See: D. Ziarkowski, *Przewodniki turystyczne i ich znaczenie dla popularyzacji ustaleń polskiej historiografii artystycznej do końca XIX wieku*, Kraków 2021, p. 134.

75 “Rocznik Akademii Umiejętności w Krakowie”, R. 1892–1893, 1893, p. 58; “Sprawozdania Komisji do Badania Historii Sztuki w Polsce”, vol. 5, 1896, pp. LXXVIII–LXXXII.

76 “Sprawozdania Komisji do Badania Historii Sztuki w Polsce”, vol. 5, 1896, pp. C–CI.

77 CPAH-Lw., 616/1/19, f. 55r–56v, *Sprawozdanie Michała Kowalczyka, architekty i uprz. budowniczego d.d. Lwów, dnia 14 maja 1900 r. w stanie zamku w Sanoku do Grona c.k. konserwatorów Gal. Wsch.* I would like to thank Bartosz Podubny for this information.

78 K. Lewicki, *Kowalczyk Michał*, p. 512; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304.

79 W. Łoziński, *Patrycjat i mieszczaństwo lwowskie XVI i XVII wieku*, Lwów 1892, illustrations in pages 188, 206, 208, 217–220, 223, 229, 250, 268, 300, 320, 332, 342.

80 W. Łoziński, *Sztuka lwowska w XVI i XVII wieku. Architektura i rzeźba*, Lwów 1901, illustrations in pages 8, 10, 20, 39, 48, 63, 73, 79, 81, 85, 86, 89, 91, 95, 100, 163.

81 M. Bałaban, *Dzielnica żydowska. Jej historia i zabytki*, Lwów 1909, illustration in page 63.

82 *Zabytki sztuki w Polsce. Zdjęcia wykonane przez słuchaczy wydziału budownictwa C. K. szkoły Politechnicznej we Lwowie pod przewodnictwem Juliana Zachariewicza i asystentów*, vol. 4, Lwów 1888; F. Kucharzewski, *Piśmiennictwo techniczne polskie*, pp. 68–69; Ю. Бірюльов, *Захаревичи*, p. 193. Kowalczyk, together with Zachariewicz, was given as the author of the first three volumes of the catalogue *Nowe książki. Polskie*, see: “Czasopismo Techniczne” lwowskie, 12, 1885, p. 155.

he made a drawing on a parchment diploma awarding Roman Gostkowski the title of the Society's first honorary member.⁸³

After retiring from the Lviv Polytechnic in 1917, Kowalczuk basically abandoned design work, focusing on his scientific and literary work, elaborating a history of the Lviv builders' guild, which he published successfully, in fragments, in the 1920s (whereas the part concerning the years 1772–1918 remained in manuscript, in the possession of the family).⁸⁴ Kowalczuk died at the age of 83 in Lviv, on March 15, 1938, and was buried at the Łyczaków Cemetery.⁸⁵

Sacred architecture projects by Michał Kowalczuk outside Lviv

The biographical sketch presented above paints a picture of Michał Kowalczuk as an architect who focused on residential architecture projects, occasionally taking on religious commissions. An architect who designed in the then fashionable modern neo-styles, and with time also in Art Nouveau, and experimented with novelties such as the Zakopane style, spa architecture style, or Hutsul style, in which he tried to adapt to the market that was changing dynamically at the turn of the century. The question therefore arises whether the presented picture constitutes a complete panorama of his work.

Inventory work conducted since the early 1990s under the direction of Jan K. Ostrowski, and then Andrzej Betlej, aimed at developing and publishing a topographic inventory of Roman Catholic religious monuments from the former eastern borderlands of Poland⁸⁶ allow us to supplement the review of Michał Kowalczuk's work with an important component of commissions carried out outside the capital city of Lviv.

Over the course of a decade, the architect designed a group of six churches located in the Lviv voivodeship (Stojanów – Stojaniv, Dobrotwór – Dobrotvir, Sietesz, Myślatycze – Myslatyce), Tarnopol voivodeship (Sorocko – Sorotske), and Stanisławów voivodeship (Zabłotów – Zabolotiv) – churches that share common, neo-Gothic forms. So far, only three of those have been originally associated with Kowalczuk, but the common forms and details allow us, with confidence, to attribute to him also the unsigned ones. Furthermore, we managed to find sources confirming the authorship of the fourth building. Apart from the church in Sorock, which was originally part of the parish in Baworów (Bavoriv), the remaining parishes have a late medieval or early modern provenience, and the churches designed by Kowalczuk replaced older temples. The varying degrees of preservation of source materials do not allow in some cases to fully reconstruct the history

83 *Uroczyste zgromadzenie tygodniowe odbyte dnia 16. maja 1888*, "Czasopismo Techniczne" lwowskie, 11, p. 99.

84 K. Lewicki, *Kowalczuk Michał*, p. 512; Ю. Бірюльов, *Ковальчук Михайло (Михал)*, p. 304. In the report on presenting Kowalczuk with the badge of honorary member of the Professional Association of Builders, he was described as "a civil architect in Lviv, currently devoted to work on the history of architecture and the development of social relations in our profession", see: *Z życia organizacji: Stowarzyszenie Zawodowe Budowniczych, Kierowników Robot, Techników i Przemysłowców Budowlanych we Lwowie*, "Przegląd Budowlany", 4, 1929, p. 166.

85 *Nekrologia* [Michał Kowalczuk], "Czasopismo Techniczne" lwowskie, 6, 1938, p. 98.

86 *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego*, vol. 1–23, Kraków 1993–2015; *Kościół i klasztor rzymskokatolickie na terenie dawnego województwa bełskiego*, vol. 1–2, A. Betlej, A. Dworzak (eds.), Kraków 2021.

of these temples. Chronologically, the first of the group was the parish church in Stojanów (building shell in the years 1896–1899, completed in 1905),⁸⁷ one year later authorized plans for Dobrotwór were drawn up (designed in 1897, built in the years 1909–1913),⁸⁸ followed by the third church in Zabłotów, built one year hence (constructed in the years 1898–1902),⁸⁹ the fourth, the archival-confirmed Kowalczyk's church in Sorock (built in the years 1902–1907),⁹⁰ then the fifth one in Myślatycze (built in the years 1905–1909),⁹¹ and the last of the group, the sixth church in Sietesz designed by Kowalczyk (constructed in the years 1906–1908).⁹² Each of those has a slightly different history, as well as detailed artistic solutions.

The beginnings of the parish in Stojanów are not clear. It is assumed that it was most likely established with the foundation act issued by the owners of the estate, Wojciech Kadłubski and Anna née Chołojowska in 1624, although there are suggestions that it was a renewal of an earlier act, and the parish has a sixteenth-century origin.⁹³ The first three churches were wooden structures, and the last one survived until the end of the nineteenth century in relatively good condition.⁹⁴ In 1894, the parish in Stojanów was taken over by a new parish priest, Fr. Błażej Janor, who began preparations for the construction of a brick church. From the dean's visitations carried out every year, it is known that in the spring of 1896, work on the construction was in progress, and the previously laid foundations were not consecrated until 1898. In May 1899, the church was already nearing completion, and the roof was covered with tiles, but in the following years the finishing works were interrupted due to lack of funds. The construction was apparently carried out solely with contributions from the parishioners. In 1903, the dean of Busko visiting the parish expressed hope that in the following year it would be possible to

87 On the subject of the church in Stojanów see: A. Dworzak, *Kościół parafialny pw. Św. Wojciecha w Stojanowie*, pp. 741–792.

88 On the subject of the church in Dobrotwór see: A. Dworzak, *Kościół parafialny pw. Św. Stanisława w Dobrotworze*, pp. 165–212.

89 G. Ruszczyk, *Kościół parafialny p.w. Św. Trójcy w Zabłotowie*, [in:] *Materiały do dziejów sztuki sakralnej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 14, Kraków 2006, p. 487.

90 T. Zaucha, *Kościół parafialny p.w. Matki Boskiej Nieustającej Pomocy w Sorocku*, [in:] *Materiały do dziejów sztuki sakralnej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 16, Kraków 2008, p. 198.

91 P. Krasny, *Kościół parafialny p.w. Św. Katarzyny Aleksandryjskiej w Myślatyczach*, [in:] *Materiały do dziejów sztuki sakralnej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 7, Kraków 1999, p. 247.

92 The completed church was consecrated in 1908, correspondence section: K. Cierń, *Sietesz pod Kańczugą w listopadzie 1908*, "Echo Przemyskie", 98, 1908, (6 December), p. 2, compare J. Rudnicki, *Sietesz od czasów dawnych do współczesności*, Przeworsk 1998, p. 171, where the date of completion of the church is cited as 1910.

93 A. Dworzak, *Kościół parafialny pw. Św. Wojciecha w Stojanowie*, p. 744. The date 1624 was established primarily in the schematisms of the archdiocese, and from there in the Geographical Dictionary (*Schematismus Archidiecesis Leopoliensis ritus latini*, Leopoli 1857, p. 39; *Schematismus Archidiecesis Leopoliensis ritus latini*, Leopoli 1862, p. 48; *Słownik geograficzny Królestwa Polskiego i innych krajów słowiańskich*, vol. 11, Warszawa 1890, p. 354), whereas Andrzej Janeczek indicated an earlier date of origin in his work on the history of the Bełsk voivodeship (A. Janeczek, *Osadnictwo pogranicza polsko-ruskiego. Województwo bełskie od schyłku XIV do początku XVII wieku*, Wrocław 1991, p. 42).

94 The good condition of the Stojanów church is reported by dean's visitations made in 1881–1885, 1887, 1892, see: A. Dworzak, *Kościół parafialny pw. Św. Wojciecha w Stojanowie*, pp. 747–752.

“bring one of the most beautiful churches in the diocese to ultimate completion.”⁹⁵

In 1905, Archbishop Józef Bilczewski performed the ceremonial consecration.⁹⁶

The Stojanów church was built in the southern part of the village, by the main road (see: **Fig. 1**). It is a brick building, on the plan of a Latin cross, single-nave, two-bay with a wide transept and a short, single-bay chancel closed on three sides, facing west and flanked by polygonal-plan annexes of the treasury and the sacristy (see: **Fig. 2**). The body of the church and the chancel are open to the transept with arcades, and the arms of the transept, with pointed arch arcades. The interior of all parts of the church is articulated by means of massive pilasters rounded at the corners, on a high socle, with capitals with a motif of a rectangular panel imitating lozenge decoration, passing into double vault arches (see: **Fig. 3–4**). The body and the chancel are covered with a barrel vault with deep lunettes, while the arms of the transept are cross-vaulted. A massive, three-storey tower is added to the façade, quadrangular in the first two storeys, octagonal in the third, enclosed on all four sides by triangular gables with pinnacles. In the first storey, a protruding portal with engaged columns and a triangular ending stands out, referring to medieval portico. Above it is a large oculus in a deep glyph surrounded by a band with dentils. The second storey of the tower is also richly decorated with a frieze, mainly shaped in brick, of overlapping arcades, with stone pinnacles with crosses at the corners. The last storey of the tower, with alternating windows and blind windows in the embrasure, is closed in a triangular geometric frame, topped with an arcade frieze. The elevations are clasped with stepped buttresses, with decorative panels in the upper part, the whole with a socle distinguished in brick shapes. The elevations are surrounded by a continuous geometric frieze at two thirds of the height, connected with the frames of the upper part of the windows decorated with rectangular panels. The walls of the transept arms, the sacristy, and the treasury are additionally decorated with geometric rosette motifs. The transept arms' closures are topped analogously to the tower.

In popular and online sources,⁹⁷ the church in Stojanów is unhesitatingly mentioned as the work of Teodor Talowski from 1905. On the one hand, this attribution is probably based on the superficial similarity between the Stojanów temple and Talowski's neo-Gothic church in nearby Kamionka Strumiłłowa,⁹⁸ but on the other

95 Ibidem, p. 753; AALw., AV-43, fasc. 21, *Sprawozdanie z wizytacji dziekańskiej za rok 1903*, Stojanów, 8 October 1903, no pagination.

96 The church in Stojanów was damaged during World War I, but most of the repair work was completed by 1921; after 1945 the church was closed and used as a warehouse; in the 1990s it was handed over to the Greek Catholics, but in 2000 it was finally returned to the Roman Catholic community; see: A. Dworzak, *Kościół parafialny pw. Św. Wojciecha w Stojanowie*, pp. 753, 756.

97 Including in applications for funding for renovation works submitted to the Ministry of Culture and National Heritage.

98 On the subject of the church in Kamionka Strumiłłowa see: Ś. Lenartowicz, *Kościół parafialny p.w. Wniebowzięcia Najświętszej Panny Marii w Kamionce Strumiłłowej*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego*, vol. 11, Kraków 2003, pp. 138–140, 146–147; on the subject of Talowski's works from the territory of the Ruthenian Voivodeship, see: *Talowski Teodor*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part 1: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego*, vol. 23, Kraków 2015, p. 274. On the subject of the architect, see: W. Bałus, *Historyzm, analogiczność, malowniczość. Rozważania o centralnych kategoriach twórczości Teodora Talowskiego (1857–1910)*, “Folia Historiae Artium”, xxiv, 1988, pp. 117–138; idem, *Architektura sakralna Teodora Talowskiego*, “Zeszyty Naukowe UJ, Prace z Historii Sztuki”,

hand, the name of one of the most famous architects of the turn of the nineteenth and twentieth centuries certainly helps in obtaining funds for the renovation of the building. Having said that, a more detailed analysis of the forms used in Stojanów forces us to firmly reject such attribution. In his works, Talowski did not use the repertoire of decorative forms, forms of finials, or the spatial arrangement of the interior of the kind that has been used in Stojanów. A certain awkwardness on the one hand, and archaism in the composition of the body of the temple on the other, contradicts the forms used by Talowski – instead, these features are mirrored in the parish church in Dobrotwór (now Stary Dobrotwór), designed by Michał Kowalczyk only a year after the commencement of construction in Stojanów. The two towns are only 40 kilometres apart.

The parish in Dobrotwór is mentioned in documents as early as the end of the fifteenth century, and the town itself belonged to a royal land located on the right bank of the Bug River. After the Tatar raids that devastated the Bełszczyzna (Belz) region, King Sigismund the Old re-erected it in 1509. Similarly to Stojanów, the first churches were wooden, and the brick church was at least the fourth in this place.⁹⁹ The first efforts to build the brick church were made by the new parish priest, Fr. Michał Słupnicki already in 1888, but after four years he was dismissed after a negative opinion of the dean of Busko. The new parish priest was Fr. Wincenty Kałuski, who tried to renovate the old church at his own expense, financing the replacement of the roof, because the parish of Dobrotwór did not have any support from the owner of the town Helena Mier. Ownership changes were meant to improve the situation somewhat. After Andrzej Potocki took over the estate, it was expected that he would be more involved in the planned construction. In July 1897 Michał Kowalczyk presented plans and a cost estimate for the construction of a new church, but the work did not start due to insufficient funds. Money was painstakingly collected among the parishioners (the starosty approved a competing fund only in 1903, and in 1906 it was noted that donations were arriving slowly), and collections were announced in the press several times. Evidently, Potocki, just like Mierowa, was not interested in supporting the parish either.¹⁰⁰ The next reports come as late as the end of 1912, when construction work was well advanced, so much so that the dean visiting the parish noted that “if it weren’t for the bad weather this year [the church – note by A.D.] would already be under a roof.”¹⁰¹ The construction must therefore have been completed in 1913, although the ledgers of the archdiocese from the interwar period and the most extensive church inventory from 1934 both indicate the date 1912 as the time of inception.¹⁰² During World War I, in June 1915, Russian troops retreating from Dobrotwór confiscated the church bells and blew up the tower of the façade and its annexes. The church

20, 1992, pp. 53–79; idem, *Teodor Talowski*, [in:] *Österreichisches Biographisches Lexikon 1815–1950*, vol. 13, issue 64, Wien 2013, p. 192. Popular science monograph: T. Bystrzak, *Teodor Marian Talowski*, Kraków 2017.

99 A. Dworzak, *Kościół parafialny pw. Św. Stanisława w Dobrotworze*, pp. 168, 173–182.

100 Ibidem, pp. 182–183.

101 Ibidem, p. 183; AALw., AV-38, *Sprawozdanie z wizyty dziekańskiej*, 1912, no pagination

102 *Schematismus Archidiecesis Leopoliensis ritus latini*, Leopoli 1928, p. 65; B. Faliński, *Powiat Kamionka Strumiłłowa*, Kamionka Strumiłłowa 1935, p. 77; *Schematismus Archidiecesis Leopoliensis ritus latini*, Leopoli 1936, p. 73; A. Dworzak, *Kościół parafialny pw. Św. Stanisława w Dobrotworze*, p. 183; AALw., AP-25, *Inwentarz rzym.-kat. parafii w Dobrotworze*, 1 November 1934, pp. 1–2.



1. (Attributed to) Michał Kowalczyk, Stojanów, parish church of the Most Holy Heart of Jesus, 1896–1899. Photo by: Piotr Jamski, 2016

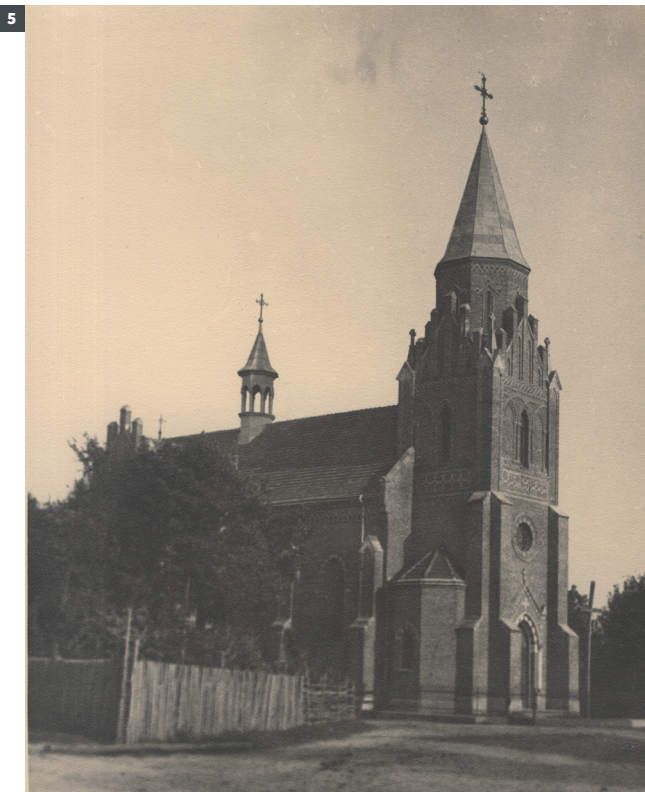
2. (Attributed to) Michał Kowalczyk, Stojanów, parish church of the Most Holy Heart of Jesus, side view, 1896–1899. Photo by: Piotr Jamski, 2016

3. (Attributed to) Michał Kowalczyk, Stojanów, parish church of the Most Holy Heart of Jesus, view towards the chancel, 1896–1899. Photo by: Rafał Nestorow, 2016

4. (Attributed to) Michał Kowalczyk, Stojanów, parish church of the Most Holy Heart of Jesus, view towards the choir, 1896–1899. Photo by: Piotr Jamski, 2016

5. Michał Kowalczyk, Dobrotwór, parish church of Saint Stanislaus the bishop and martyr, designed in 1897, 1909–1913.
Photo before 1939, in the author's collection

6. Michał Kowalczyk, Dobrotwór, parish church of Saint Stanislaus the bishop and martyr, designed in 1897, 1909–1913.
Photo by: Piotr Jamski, 2016



vaults suffered significant damage at that time. Due to lack of funds, the damage was repaired only in the years 1926–1928, probably according to the original designs, and the Archbishop of Lviv Bolesław Twardowski solemnly consecrated the church.¹⁰³

In its basic form, the church in Dobrotwór repeats the solutions known from Stojanów (see: **Fig. 5**). The two realizations differ in details only. In Dobrotwór, the topmost storey of the tower in the façade is more stocky, which could have been influenced by the repair of the temple after the Russian destruction, and that could probably have also been reflected in the different forms of the tower's helmet (slender in Stojanów, and pyramidal in Dobrotwór) (see: **Fig. 6**). In addition, small turrets on a polygonal plan were added to the sides of the tower. The decoration of the window bands on the elevations bears a different character – in Dobrotwór, it is slightly reduced, which was more advantageous in the perception of the whole (see: **Fig. 7**). In the case of the interior (see: **Fig. 8–9**), only the capitals of the pilasters were treated differently, which in Dobrotwór did not have lozenge decoration, but an arcade frieze and a serrated cornice (this can be seen in photos from the 1990s) (see: **Fig. 10**).

The design of the church in Zabłotów represents an evolution of the solutions from Stojanów and Dobrotwór. The parish in that town probably dated from the sixteenth century, as confirmed by a new foundation act issued by the owner of the town, the Rawa standard-bearer Stanisław Wołucki of Boguszyce and Katarzyna of Potok. As in the previous cases, the first temples were wooden, and the current church is at least the fifth one in this location. It was built in the years 1898–1902 on the initiative of the parish priest, Father Leon Nowicki, financed from a competitive fund and voluntary

103 A. Dworzak, *Kościół parafialny pw. Św. Stanisława w Dobrotworze*, pp. 183–184, 186. After the end of World War II, a kolkhoz was built around the church, and after the church was divided into two storeys, it served as a warehouse and a grain dryer. The ruined building was returned to the Roman Catholic community in 1997. Renovation work has been ongoing since then.



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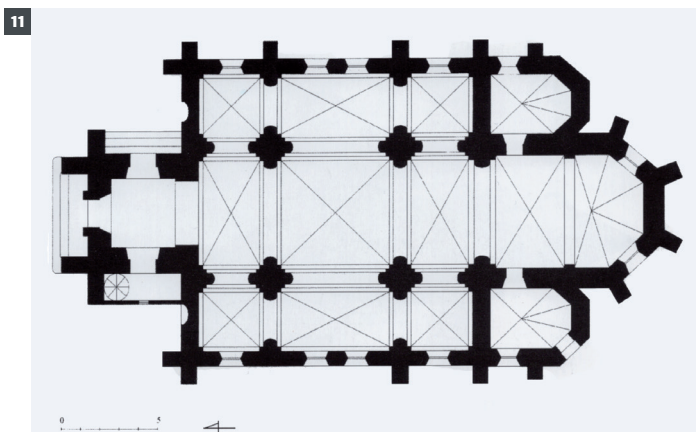


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7. Michał Kowalczuk, Dobrotwór, parish church of Saint Stanislaus the bishop and martyr, side view, designed in 1897, 1909–1913. Photo by: Piotr Jamski, 2016

8. Michał Kowalczuk, Dobrotwór, parish church of Saint Stanislaus the bishop and martyr, view towards the chancel, designed in 1897, 1909–1913. Photo by: Rafał Nestorow, 2016

9. Michał Kowalczuk, Dobrotwór, parish church of Saint Stanislaus the bishop and martyr, view towards the choir, designed in 1897, 1909–1913. Photo by: Piotr Jamski, 2016



10. Michał Kowalczyk, Dobrotwór, parish church of Saint Stanislaus the bishop and martyr, view towards the choir, designed in 1897, 1909–1913. Photo by: Tomasz Zaucha, 1994

11. Michał Kowalczyk, Zabłotów, parish church of Holy Trinity, plan, 1898–1902. Based on Ruszczyk, 2006

span the pillars, creating a quatrefoil pattern in the plan. The church body and the chancel are covered with cross vaults. A quadrangular tower was added to the façade, revealing forms known from Stojanów and Dobrotwór. The difference is the type and arrangement of architectural detail – above the “portal house” there is a belt of pointed, blind arcades, only then a smooth belt with a large ocululus, and above it another row of arcades, more slender than the previous one. The proportions of the tower’s finial were also changed. The triangular gable known from previous implementations was reduced, and the rectangular pinnacles superimposed upon it were exposed, wider than before, thus obtaining triangular closures of the tower storey on all sides. The closures of the side aisles

donations.¹⁰⁴ Michał Kowalczyk was mentioned as the author of the design in “Czasopismo Techniczne” in October 1900, which has escaped researchers to date.¹⁰⁵ During World War I the temple was damaged, and it was repaired after 1925.¹⁰⁶ The church (see: Fig. 11) located west of the town market square is a plaster-covered, three-nave building with a three-bay body on a square plan, with the first and third bays narrower than the middle one and a single-bay chancel closed on three sides, flanked by annexes on a rectangular plan, with walls closed from the south in the style of the chancel (see: Fig. 12–14). The side aisles are open to the main aisle by means of pointed-arch arcades (narrower bays) and a higher semicircular one (wider, middle bays). The pointed arches also have a clearance of the organ prospect built into the tower, and the bays of the side aisles. Articulation was carried out by means of massive engaged columns (see: Fig. 15–16) with capitals with floral and volute ornaments (see: Fig. 17), passing into arches of the same cross-section. Moreover, the arcades of the passages between the aisles and the walls of the side aisles also received identical divisions (albeit without capitals).

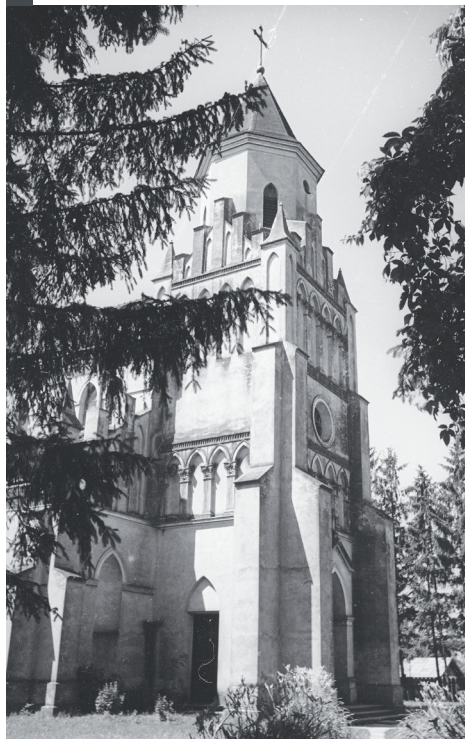
The supports in the middle bay therefore

104 G. Ruszczyk, *Kościół parafialny p.w. Św. Trójcy w Zabłotowie*, pp. 476, 482.

105 *Przemówienie rektora Szkoły politechnicznej Dra Stefana Nientowskiego na uroczystości otwarcia roku szkolnego 1900/1901, dnia 15 października 1900*, “Czasopismo Techniczne” lwowskie, 21, 1900, p. 265; *Uroczysta inauguracja roku naukowego 1902/3 w lwowskiej Szkole Politechnicznej*, “Czasopismo Techniczne” lwowskie 20, 1902, p. 267.

106 G. Ruszczyk, *Kościół parafialny p.w. Św. Trójcy w Zabłotowie*, p. 482. In 1945, Soviet soldiers burned some of the furnishings. After the Poles were displaced from Zabłotów, the church was used as a warehouse, it was returned to Catholics in 1991, and renovation work has been underway since then.

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12. Michał Kowalczyk, Zabłotów, parish church of Holy Trinity. Photo by: NAC, 1938

13. Michał Kowalczyk, Zabłotów, <<https://zablotow.blogspot.com/2017/05/co-warto-zobaczyc-w-kosciele-w-zablotowie.html>> (as of 10 October 2024)

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14. Michał Kowalczyk, Zabłotów, parish church of Holy Trinity, side view, 1898–1902, <<https://ukrainaincognita.com/ivano-frankivska-oblast/snyatynskyi-raion/zabolotiv/kostol-u-zabolotovi-shche-odna-neogotyka>> (as of 10 October 2024)

15. Michał Kowalczyk, Zabłotów, parish church of Holy Trinity, view towards the chancel, 1898–1902, <<https://zablotow.blogspot.com/2017/05/co-warto-zobaczyc-w-kosciele-w-zablotowie.html>> (as of 10 October 2024)

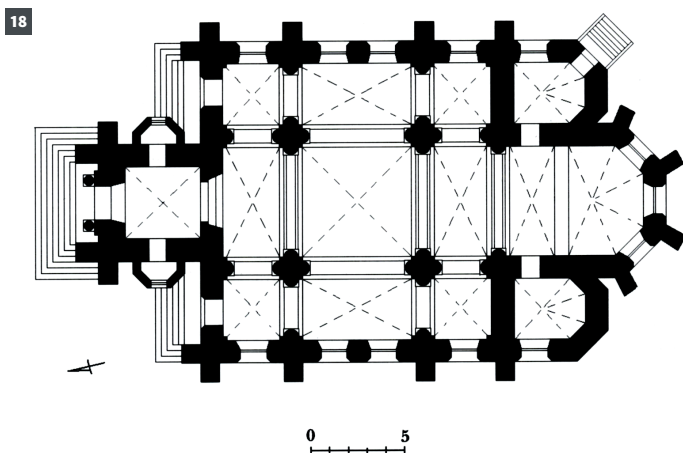
16. Michał Kowalczyk, Zabłotów, parish church of Holy Trinity, view towards the choir, 1898–1902, <<https://zablotow.blogspot.com/2017/05/co-warto-zobaczyc-w-kosciele-w-zablotowie.html>> (as of 10 October 2024)

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17. Michał Kowalczyk, Zabłotów, parish church of Holy Trinity, capital of an engaged column in the main aisle, 1898–1902, <<https://zablotow.blogspot.com/2017/05/co-warto-zobaczyc-w-kosciele-w-zablotowie.html>> (as of 10 October 2024)

18. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, plan, 1902–1907. Based on Zaucha 2008

optically widened the façade, and thereby received analogous finials (all of them had pointed arch blind windows between the pinnacles). The side elevations, devoid of architectural detail, were decorated only with rows of pointed arch windows in flat bands connected with each other by horizontal cornices, the arrangement of which corresponded to the widths of the bays (2–3–2). The stepped buttresses were repeated, although in this instance their sides are smooth.

Piotr Krasny pointed to shared spatial solutions of the church in Zabłotów and the temple in Myślatycze, without proposing any attribution.¹⁰⁷ Grażyna Ruszczyk attempted to hypothetically link the design for Zabłotów to Tadeusz Obmiński, although she herself had doubts about this attribution due to the early dating of the temple.¹⁰⁸ Ultimately, Tomasz Zaucha, when he was analysing the church in Sorock that had been confirmed as work of Michał Kowalczyk by the archival materials, associated the churches in Zabłotów and Myślatycze with this architect.¹⁰⁹ At that time, the works of Kowalczyk in Dobrotwór and Stojanów, or in Sietesza, were not yet known.

The forms of the church in Zabłotów, whose construction began a year after Kowalczyk presented the plans for Dobrotwór, were expanded in relation to the latter. Most importantly, the plan of the church changed, from a cross-shaped to a three-nave one. This change entailed the development of the closure of the elevation of the side aisles, as a backdrop for the tower in the façade. Kowalczyk also changed the layout

and the proportions of the decoration of the façade itself. Another fundamental change is the plaster rendering of the Zabłotów church, although it is not certain whether this has been done in accordance with the architect's design. The oldest known view of the church is a postcard from 1918, but its quality does not allow us to determine whether the elevations were made of unplastered brick at that time or not. It is however certain that no architectural decoration is visible there. The interior was monumentalized, with engaged-column architectural divisions being a prominent element. The continuing tendency to centralize the body was emphasized by a change in the rhythm of the spans.

107 P. Krasny, *Kościół parafialny p.w. Św. Katarzyny Aleksandryjskiej*, p. 251.

108 G. Ruszczyk, *Kościół parafialny p.w. Św. Trójcy w Zabłotowie*, p. 489.

109 T. Zaucha, *Kościół parafialny p.w. Matki Boskiej Nieustającej Pomocy w Sorocku*, p. 194.



The church in Sorock, which Michał Kowalczyk built in the years 1902–1907, had the same plan (see: **Fig. 18**).¹¹⁰ The church was formally built as a parish branch church, as the branch in Sorock was separated from the parish in Baworów only in 1909, and an independent parish was established in 1925.¹¹¹ The church was funded by the owners of the town, Count Michał Baworowski and Maria née Dunin-Borkowska, as evidenced by two stone, bas-relief coats of arms of the spouses, Prus II and Łabędź, with an armed hand (Prus II) under the common mantling with a crest, above the windows of the side nave façade.

In this case, Kowalczyk made his design more decorative. In a photograph taken from before 1939, we can see that the architectural decoration was partially emphasized by a different colour of plaster. The tower in the façade acquired different proportions, the rectangular storeys were lowered in favour of a slimmer last, octagonal one, covered with a pointed dome with a wide base, like in Stojanów (see: **Fig. 19**). For this reason, the decoration of this part changed, two arcade belts received openings of two central windows, and the oculus placed between the belts received a flat cross band made of plaster. The final part of the tower was reduced to a smooth, triangular top enclosed by pinnacles. Instead of decorative pinnacles, the architect designed richer frames of pointed arch windows in the last storey of the tower. In Stojanów and Dobrotwór, its sides repeated the decoration of the front in the upper part, in Zabłotów it was reduced to blind windows, whereas in Sorock it was enriched. Most significantly, in the lower sections, pentagonal annexes were added with staircases hidden behind the front buttresses, additionally with belt decoration with crosses and blind, pointed-arch arcades above (see: **Fig. 20**). Above the staircases, there were three interconnected circles in profiled plaster

19. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, 1902–1907, <<https://ternopolis.te.ua/podoroz-hi/2021/16440/kostel-u-seli-sorotske-pamiatka-yaku-mozhna-vriatuvaty-foto/>> (as of 10 October 2024)

20. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, side view, 1902–1907, <<https://ternopolis.te.ua/podoroz-hi/2021/16440/kostel-u-seli-sorotske-pamiatka-yaku-mozhna-vriatuvaty-foto/>> (as of 10 October 2024)

¹¹⁰ As early as October 1902, the press reported the authorship of the church in Sorocko, see: *Uroczysta inauguracja roku naukowego 1902/3 w lwowskiej Szkole Politechnicznej*, “Czasopismo Techniczne” lwowskie, 20, 1902, p. 267. Zaucha provided the dates of construction according to the parish chronicle.

¹¹¹ T. Zaucha, *Kościół parafialny p.w. Matki Boskiej Nieustającej Pomocy w Sorocku*, p. 190. The last parish priest was shot by Ukrainians on 23 November 1944 while celebrating the funeral of a parishioner who had been murdered earlier. The church was closed and currently remains in ruins.



bands, and the top of the tower was decorated with interpenetrating arcades with pointed and ogee arches, creating a triforium pattern, with a wider and pierced central window. Kowalczyk incorporated additional pointed arch entrance portals into the closings of the side aisles walls, but reduced the gables to triangles with a row of stepped blind windows delimited by pinnacles at the corners (see: **Fig. 21**). The window openings in the main aisle were highlighted with decorative columns featuring geometric capitals, whereas all the window openings in the elevations received overhanging profiled architraves, topped with rhombuses imitating a lozenge cut. The only change in the interior compared to the design in Zabłotów was the reduction of the engaged-column capitals to sparse architraves, marked only by a cornice strip (see: **Fig. 22–24**).

The previously mentioned church in Myślatycze is a unique variation of the design known from Zabłotów. In this case, the parish was established in 1442, and the current church was preceded by at least two wooden ones.¹¹² The beginning of efforts to build a brick church dates back to 1905, when money collections began. It is known that the main construction works were completed in 1909, and two years later the building was blessed.¹¹³ During World War I, the church was hit by a Russian shell in 1915, and the roof tiles and vault were slightly damaged.¹¹⁴

112 P. Krasny, *Kościół parafialny p.w. Św. Katarzyny Aleksandryjskiej*, pp. 245–246.

113 Ibidem, p. 247.

114 Ibidem. The church was in use until 1956 or 1957, then it was taken over by the local kolkhoz and used as



21. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, side view with heraldic crests of the benefactors, 1902–1907, <<https://ternopolis.te.ua/podorozhi/2021/16440/kostel-u-seli-sorotske-pamiatka-yaku-mozhna-vriatuvaty-foto/>> (as of 10 October 2024)

22. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, view towards the chancel, 1902–1907, <<https://ternopolis.te.ua/podorozhi/2021/16440/kostel-u-seli-sorotske-pamiatka-yaku-mozhna-vriatuvaty-foto/>> (as of 10 October 2024)

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23. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, view towards the choir, 1902–1907, <<https://ternopolis.te.ua/podorozhi/2021/16440/kostel-u-seli-sorotske-pamiatka-yaku-mozhna-vriatuvaty-foto/>> (as of 10 October 2024)

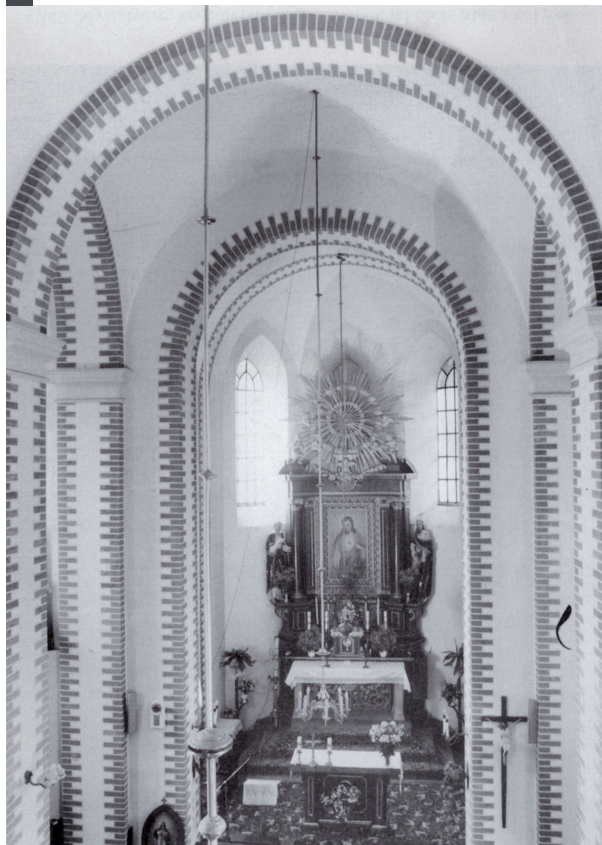
24. Michał Kowalczyk, Sorocko, parish church of Our Lady of Perpetual Help, view of the vault with ribs, 1902–1907, <<https://ternopolis.te.ua/podorozhi/2021/16440/kostel-u-seli-sorotske-pamiatka-yaku-mozhna-vriatuvaty-foto/>> (as of 10 October 2024)

25. (Attributed to) Michał Kowalczyk, Myślatyce, parish church of Saint Catherine of Alexandria, 1905–1909, <<https://rkc.in.ua/index.php?m=k&f=alvlv&p=lvmomskt&l=u>> (as of 10 October 2024)



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rkc.in.ua: RomanCatholicChurchesChapelsUkraine2017



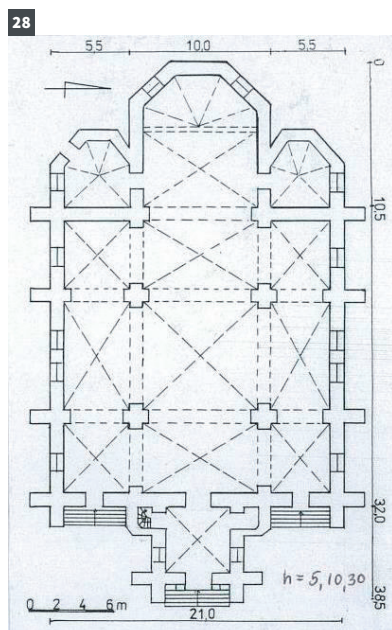
26. (Attributed to) Michał Kowalczyk, Myślatycz, parish church of Saint Catherine of Alexandria, view towards the chancel, 1905–1909. Photo by: Piotr Krasny, 1991

27. (Attributed to) Michał Kowalczyk, Myślatycz, parish church of Saint Catherine of Alexandria, view towards the choir, 1905–1909. Photo by: Piotr Krasny, 1991



The Myślatycz church is located on the edge of the village, on a small hill (see: **Fig. 25**). It is the only three-aisle hall in the discussed group. The centralizing arrangement of the bays repeats the solutions from the previous three-nave churches. In this case, the interior articulation was carried out by means of Tuscan pilasters encircling the pillars and passing into arches (see: **Fig. 26–27**). This procedure is known from the church in Dobrotwór, the variation being the use of a different type of capital. There are more analogies with the Dobrotwór temple, because the vaults of the main aisle and the chancel are also cross-shaped in this case. The design of the elevation and the tower in the façade compares unfavourably with Kowalczyk's previous designs, although it is difficult to say whether the current appearance is not falsified by the thorough renovation of the church carried out in 1991–1992, after it was regained by the Catholics. The general arrangement of the façade tower decoration has been preserved, but its proportions have changed, because the tower was narrowed. The portal house was therefore abandoned, as there was no space for it. A cross frieze and a biforium were placed above it instead of the traditional row of arcades, then a tiny oculus in a cross band that's too wide, above which there is a pointed arch window and a triangular finial of the tower's square storeys. The proportions of the closing of the walls of the side aisles were also changed due to the hall shape of the church, and the triangular, blended finial was scaled to the height of one third of the tower. The dominant effect is the flatness of the detail and the disharmony in the combination of the tower's proportions. No decoration was introduced to the elevations, apart from

a grain warehouse. In the following years, the vaults collapsed, and the plaster fell off the walls. The church was regained by the Catholics in 1989, and in 1991–1992, a general renovation of the church was carried out.



the profiled window frames and the crowning cornice.

The preparation of the plans for the church in Myślatycze should be placed after 1905, perhaps 1906, or at the latest 1907. It is rather unlikely that Kowalczuk, who was fifty-two at the time, would not have been able to cope with the proportions of a hall church, therefore this may suggest that the project was entrusted to the hands of master builders, not wholly professional in this matter. Regardless of these unfavourable changes, however, the layout of the plan, the arrangement of the interior with a centralising body and early modern divisions, as well as the type of decoration chosen on the façade, seem to indicate the participation of Michał Kowalczuk in the design.

The last of the distinguished group of neo-Gothic churches is the design for Sietesz authorised by the architect.¹¹⁵ The parish was supposedly established before 1391, and at least two earlier churches had been built before the current one, of which the early-modern one was a brick building.¹¹⁶ The cornerstone for the construction of the new church was consecrated on 17 June 1906. In the case of Sietesz, we have more detailed information: it is known that the person who carried out Kowalczuk's plans was the master mason Władysław Łańcucki from Sieniawa.¹¹⁷ The completed church with the equipment transferred there-

to from the older temple was consecrated on November 22, 1908 by



28. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, plan, 1906–1908, after Z. Kostka-Bieńkowska, *Kościół parafialny pw. św. Antoniego Padewskiego*, <https://zabytek.pl/pl/obiekty/g-282411/dokumenty/PL.1.9.ZIPOZ.NID_N_18_EN.308437/1> (as of 10 October 2024)

29. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, 1906–1908, Photo before 1939?, <<https://historia.org.pl/2017/07/25/muzeum-polakow-ratujacych-zydow-podczas-ii-wojny-swiatowej-im-rodziny-ulmow-w-markowej/kosciol-pod-wezwaniem-sw-doroty-w-markowej-archiwum-mprz/>> (erroneously signed as the church in Markowa) (as of 10 October 2024)

30. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, 1906–1908. Photo by: Agata Dworzak, 2023

31. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, side view, 1906–1908. Photo by: Agata Dworzak, 2023

¹¹⁵ K. Cierń, *Sietesz pod Kańczugą w listopadzie 1908*, p. 2.

¹¹⁶ J. Rudnicki, *Sietesz od czasów dawnych do współczesności*, pp. 167–169.

¹¹⁷ Ibidem, p. 171.



32. Michał Kowalczyk, Sietesz, parish church of Saint Anthony of Padua, view of the tower in the façade, 1906–1908. Photo by: Agata Dworzak, 2023

higher up there are intersecting arcades with a tiny oculus (as in Myślatycze), then an ornamental strip of brick profiles (reminiscent of early solutions from Stojanów and Dobrotwór), and another row of interpenetrating arcades (as on the side of the towers in Stojanów and Dobrotwór) (see: **Fig. 32**). The whole is crowned with a triangular gable with superimposed flat pinnacles known from Stojanów, Dobrotwór and Zabłotów.¹²⁰ The last storey on an octagonal plan with slender windows (Zabłotów) is closed with a characteristic, pointed spire with a wide base (Stojanów, Sorocko, Myślatycze). The sides of the Sietesz tower received the same type of decoration as the front. The closing of the side aisle walls was topped, as in Zabłotów, with pinnacles, the same also topped the shallow pseudo-transept (that finds its analogies in Stojanów and Dobrotwór). The only difference in the case of the interior of the church in Sietesz (see: **Fig. 33–34**) is the introduction of fanciful capitals, the main part of which is a decoration in the form of geometric stripes, resembling strapwork (see: **Fig. 35**).

the Przemyśl mitred prelate Jakub Federkiewicz.¹¹⁸ It was not until mid-1910 that the Bishop of Przemyśl, Karol Fischer, performed the ceremonial consecration.¹¹⁹

The temple is situated in a picturesque location, by the road, with a long, tree-lined avenue leading to it, next to a pond (see: **Fig. 28–29**). It is a synthesis of most of the solutions that Kowalczyk developed over the previous decade (see: **Fig. 30**). The plan, the spatial arrangement, and the articulation were repeated after Zabłotów and Sorocko, except that in Sietesz shallow wall projections were applied to the elevations, probably intended to imitate the arms of the transept, signalled only in the upper part of the side elevations, and invisible in the plan of the church (see: **Fig. 31**). In Sietesz, the vaults were also changed to cross-ribbed ones. The side aisles are wider than in other designs, and that was reflected in the shape of the tower façade, which is more horizontal than the previous ones. The tower decoration is a combination of known elements from all previous designs: above the portal there is a strip of arcades with windows as in Sorocko,

118 K. Cierń, *Sietesz pod Kańczugą w listopadzie 1908*, p. 2.

119 J. Rudnicki, *Sietesz od czasów dawnych do współczesności*, p. 171.

120 Originally, in Sietesz there were also pinnacles in the finials of the tower, the closings of the side aisles and the triangular closing of the wall imitating the arms of the transept, which can be seen in archival photographs, but they were cut off during the replacement of the roof at the turn of the 1980s and 1990s Z. Kostka-Bieńkowska, *Kościół parafialny pw. św. Antoniego Padewskiego, biała karta*, <https://zabytek.pl/pl/obiekty/g-282411/dokumenty/PL.1.9.ZIPOZ.NID_N_18_EN.308437/1> (as of 19 November 2024).

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33. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, 1906–1908, view towards the chancel. Photo by: Bartosz Podubny, 2023

34. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, 1906–1908, view towards the choir. Photo by: Bartosz Podubny, 2023

35. Michał Kowalczuk, Sietesz, parish church of Saint Anthony of Padua, 1906–1908, divisions in the side aisle. Photo by: Bartosz Podubny, 2023

Michał Kowalczuk and turn-of-the-century sacred architecture of Lviv

Already at the end of the nineteenth century, Władysław Ekielski pointed out that one of the most important factors shaping architectural creativity was the place of one's education, because students worked in the style of the schools in which they happened to study.¹²¹ Michał Kowalczuk is a representative of one of the first groups of graduates educated by the Imperial-Royal Polytechnic School established in Lviv in 1872.¹²² When analyzing the milieu of Lviv architects, Jakub Lewicki saw Kowalczuk in a group of artists that he distinguished, who skillfully operated with historicizing forms into which they also intertwined more modern forms – a group that was most intensively active at the turn of the nineteenth and twentieth centuries.¹²³ The first and long-standing professor of the Faculty of Architecture was Julian Zachariewicz, educated in Vienna, who not only transplanted the forms of mature, Viennese historicism to the Lviv soil, but also instilled those forms in subsequent generations of his students.¹²⁴ In the case of sacred architecture, Zachariewicz preferred the neo-Romanesque style with decorative elements, primarily arcaded friezes, which gave them a “picturesque” character. Typical examples include the Franciscan Church in Lviv (1877–1888), Saint Michael's Church in Zarzecze (1879–1880) or the most famous project in Lviv, i.e., the reconstruction (or rather re-Romanization) of the little Church of Saint John the Baptist in Krakowskie Przedmieście (1886–1887).¹²⁵ Zachariewicz combined the neo-Romanesque costume on the elevations with the neo-Romanesque detail of architectural orders or divisions of vaults in the interior. In terms of style, Michał Kowalczuk did not adopt the neo-Romanesque solutions favoured by his teacher, and then professor at the cathedral, preferring the then more fashionable neo-Gothic outfit, which he nevertheless combined with Zachariewicz's classic neo-Romanesque details in the interiors. We hasten to emphasize that this neo-Gothic character was typical of the end of the nineteenth century, when decorativeness and picturesqueness of detail and building body were preferred to the archaeological correctness of the motifs used. Thanks to this approach, the elevations in Stojanów and Dobrotwór were relatively closely “covered” with various types of ornaments, whether in the form of arcade strips, geometric quatrefoils or rosettes, additionally varying in colours. Particularly noteworthy in this context is the extremely effective motif of overlapping arcades, creating pointed-arch arcades at the intersections, partially pierced

121 W. Ekielski, *Uwagi na społeczną architekturę z powodu wystawy sztuki polskiej w Sukiennicach*, “Czasopismo Techniczne” lwowskie, 7, 1888, pp. 52–54; J. Lewicki, *Regeneracja i modernizacja*, p. 71.

122 W. Zajączkowski wrote about the history of technical education in Lviv, which culminated in the establishment of the Polytechnic School at the end of the nineteenth century, *C. k. Szkoła Politechniczna we Lwowie*, pp. 72–95.

123 J. Lewicki, *Między tradycją a nowoczesnością*, p. 57.

124 J. Purchla, *Wpływy wiedeńskie na architekturę Lwowa 1772–1918*, [in:] *Architektura Lwowa XIX wieku*, J. Purchla (ed.), Kraków 1997, p. 38.

125 Ю. Бірюльов, *Захаревичі*, pp. 59–60, 63–64; P. Krasny, *Kościół p.w. Najświętszego Serca Jezusa i klasztor ss. Franciszkanek Najświętszego Sakramentu*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part I: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego*, vol. 12: *Kościół i klasztor Lwowa z wieków XIX i XX*, Kraków 2004, pp. 78–77, 95–100; J.K. Ostrowski, *Kościół p.w. Św. Jana Chrzciciela*, [in:] *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej*, J.K. Ostrowski (ed.), part I: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego*, vol. 19: *Kościół i klasztor Lwowa z okresu przedrozbiorowego (1)*, Kraków 2011, p. 22.

with window openings, that Kowalczuk used in the second storey of the towers in Dobrotwór and Sietesz, and on the sides of the tower in Sorocko.

In the late 1880s and early 1890s, the so-called transitional style was taking shape in Galicia, combining Romanesque and Gothic motifs, which allowed architects to shape the bodies of temples more freely than before. The first important projects are considered to be the Church of the Visitation of the Blessed Virgin Mary in Miejsce Piastowe by Sławomir Odrzywolski (1886–1888), the Church of St. Stanislaus the Bishop in Dobrzechów by Teodor Talowski (1887–1893), and the temples by Jan Sas-Zubrzycki, the Church of St. Bartholomew the Apostle in Szczurowa (1887–1888) and the Church of the Holy Family in Trześnia near Sandomierz (designed in 1888, built in 1893–1899). Apart from their shared preference for Romanesque-Gothic forms, each of these architects also introduced characteristic individual elements to their designs.¹²⁶ The designs by Odrzywolski and Talowski have a classic Latin cross layout, Sas-Zubrzycki's with slightly reduced transept arms. The two oldest churches by Kowalczuk in Stojanów and Dobrotwór, built a decade later, clearly stand out among his projects with their plan of the cross, and the fact that the elevations were left unplastered with a large number of decorations in brick profiles, which probably refer to the work of Talowski and Odrzywolski. Also the picturesqueness in the construction of the body, which all researchers point to in Talowski's work,¹²⁷ is visible in Michalczuk's works (polygonal closures of all sacristies and vaults, added staircases in Dobrotwór or Sorocko). We can conclude that in the 1890s Kowalczuk's churches present the forms that were current at the time, and were used by many artists working in the Lviv architectural milieu. Of course, it is impossible to state unequivocally whether Kowalczuk came to develop these forms on his own or was inspired to a greater extent by his colleagues. Nevertheless, a change in his approach to shaping the body is clearly visible, starting with the implementation in Zabłotów (1898–1902), where the cross layout was replaced with three-nave layout. The consistent plastering of the elevations of churches built after 1898 seems to be a reference to the solutions used by Zachariewicz (including in Stryj, the Church of St. John the Baptist in Lviv, and the church in Makropol). While Kowalczuk's first designs withstand confrontation with their contemporary implementations by other creators, the temples built after 1900 – Sorocko, Myślatycze, and the latest Sietesz (completed in 1908) – have forms which are already somewhat behind the times. Despite the fact that the attachment of the Lviv architectural milieu to the "transitional style" was manifested by Talowski in the competition design for the Church of Saint Elizabeth in Lviv in 1903, at that time the most important architects of the capital of Galicia were already introducing new Art Nouveau-modernist elements or those corresponding to the search for a "national style" into their projects.¹²⁸ Sas-Zubrzycki was a leader in

126 K. Stefański, *Polska architektura sakralna*, pp. 64–65, 80–81.

127 Z. Beiersdorf, *Architekt Teodor M. Talowski. Charakterystyka twórczości*, [in:] *Sztuka 2. połowy XIX wieku*, Warszawa 1973, pp. 199–214; A. Miłobędzki, *Zarys dziejów architektury w Polsce*, 3rd edition, Warszawa 1978, pp. 298–299; W. Bałus, *Historyzm, analogiczność, malowniczość*, pp. 131–135; K. Stefański, *Polska architektura sakralna w poszukiwaniu stylu narodowego*, Łódź 2000, p. 75.

128 K. Stefański, *Polska architektura sakralna*, p. 77; idem, *Architektura historyzmu na ziemiach polskich*, Łódź 2005, pp. 110, 128; idem, *Architektura XIX wieku na ziemiach polskich*, Warszawa 2005, p. 167; J. Wowczak, *Jan Sas-Zubrzycki*, pp. 33–34, 38; A. Tejszerska, *Styl narodowy w architekturze sakralnej Polski Odrodzonej (1918–1939)*, Lublin 2019, p. 59. On the church of St. Elizabeth, most recently: P. Krasny, *Kościół parafialny p.w. Św. Elżbiety*, [in:] *Materiały do dziejów sztuki sakralnej*

this regard, and he created the concept of “Vistula Gothic”, which was a response to and unequivocal opposition to the concept of “Vistula-Baltic Gothic” coined earlier by architects of the Kingdom of Poland.¹²⁹ At the same time, Michał Kowalczuk stuck to the concept he had developed a decade earlier, which he expanded, but by no means modernized. Despite the archaic nature of his designs, one cannot fail to notice that the architect was able to create his own, very characteristic type of stylistic outfit, which is almost immediately associated with his name.

The interior design of Kowalczuk’s temples clearly shows a tendency to centralize the form, regardless of whether he designed cruciform churches (Stojanów, Dobrotwór) or basilicas (Zabłotów, Sorocko, Sietesz) or a hall (Myślatyce). This kind of procedure was particularly promoted in the Lviv environment by Talowski. In his designs on the plan of a Latin cross, Kowalczuk optically shortened the length of the nave, dividing it with wide, almost square bays, whereas the arms of the transept open to the nave with pointed arch arcades were skillfully covered by double arches of the arcade connecting the body with the transept. In this way, after entering the church from under the choir, the effect of centralization is the greatest. In other projects, he used the extension of the central square bays in the plan of the bodies in order to achieve a similar effect. Krasny saw the sources of this solution in the churches in Kamień and Wrocanka, designed by Talowski in 1875.¹³⁰ At the same time, the scholar emphasized that the author of the church in Myślatyce simplified the scheme, abandoning the “cubus” used by Talowski, which revealed centralization in the body of the church itself.¹³¹

It seems that the basic scheme of the tower layout in Kowalczuk’s church façades was to some extent inspired by Jan Sas-Zubrzycki’s design for a church in Trześnia, published in the “Czasopismo Techniczne” in 1890.¹³² Kowalczuk must have known it – not only as a reader of this trade journal, but above all as its editor. At that time, Zubrzycki proposed a quadrangular, three-storey tower, with the top storey on an octagonal plan (with irregular width of sides). The tower was clasped with buttresses, with shafts partially hollowed out through panels and with a polygonal staircase added from the side. The entrance was enclosed by a massive portal, above which there was an oculus in a deep embrasure, and on the second floor the architect introduced a shallow frieze with slender arcades. Although the basic aesthetic reception of the church tower in Trześnia differs from Kowalczuk’s towers, there are many similarities between the two, in the way the individual floors were composed and in the solution of decorative elements.

na ziemiach wschodnich dawnej Rzeczypospolitej, J.K. Ostrowski (red.), part I: *Kościóły i klasztory rzymskokatolickie dawnego województwa ruskiego*, vol. 12: *Kościóły i klasztory Lwowa z wieków XIX i XX*, Kraków 2004, pp. 167–175, 184–193.

129 K. Stefański, *Polska architektura sakralna*, pp. 66–67, 81; idem, *Architektura historyzmu*, p. 141; idem, *Architektura XIX wieku*, pp. 167–168; A. Tejszerska, *Styl narodowy w architekturze sakralnej Polski Odrodzonej*, p. 59; J. Wowczak, *Jan Sas-Zubrzycki*, pp. 220–224.

130 P. Krasny, *Kościół parafialny p.w. Św. Katarzyny Aleksandryjskiej*, p. 251. On these churches by Talowski: W. Bałus, *Architektura sakralna Teodora Talowskiego*, p. 60, figures 10–11.

131 P. Krasny, *Kościół parafialny p.w. Św. Katarzyny Aleksandryjskiej*, p. 251. K. Stefański, *Polska architektura sakralna*, p. 72, wrote about the dominant square space at the intersection of the nave and the transept with a star vault.

132 J. Sas-Zubrzycki, *Projekt kościoła w Trześniu k. Tarnobrzega*, “Czasopismo Techniczne” lwowskie, 11, 1890, p. 94, tabl. IV–VII.

Kowalczuk's church interior details contrasted the style outfit of the elevation – namely, the first were based on forms stylized as modern, which is particularly visible in the forms of cross vaults with superimposed wide strips of doubled, rounded arches at the corners (Dobrotwór, Stojanów, Myślatycze). Also the capitals of the articulations dividing the interior, with geometrical forms with accentuated serrations and a shallow arcade frieze (Dobrotwór), floral-volute (Zabłotów), Tuscan (Sorocko, Myślatycze), neo-Mannerist with lozenges and fittings (Stojanów, Sietesz) fall into this trend. Even despite the introduction of engaged columns in basilicas in place of former pilasters, the neo-early-modern impression of their interiors does not change. This attitude again prompts Kowalczuk's projects towards the architectural theories propagated by Zachariewicz. The eclectic combination of neo-Gothic and neo-early-modern elements was so widespread among this professor's students that it grew to the rank of one of the most characteristic trademarks of sacred architecture of the Lviv architectural milieu at the turn of the centuries.¹³³

Among the decorative elements used by Kowalczuk, we can distinguish the pointed arch windows present in all his projects, with decorative bands connected linearly at two-thirds of the window height. It is worth noting that the overhanging arches above the windows in Sorocko, which stand out from other projects, are reminiscent of much earlier solutions used in the 1860s and 1870s (e.g., by Wincenty Rawski the Elder in the design of the Sacré-Coeur convent church at number one in St. Jura square in Lviv (1858–1859, not preserved). There is also a clear predilection for filling surfaces with blind arcades, designing the finials of the side naves and gables in the form of slender blind windows. In all projects (except for Myślatycze and Sorocko), the finials of the second storey of the towers were based on triangular closures, alternately filled with stepped gables and panels. We might venture a conclusion that the detail used by Kowalczuk was of a certain picturesque nature, which again brought him close to the theory of Julian Zachariewicz, Teodor Talowski, and Jan Sas-Zubrzycki.¹³⁴

★

Engineer Michał Kowalczuk, Lviv architect, associate professor at the Polytechnic,¹³⁵ is certainly a figure who importantly complements the panorama of the Lviv milieu at the turn of the nineteenth and twentieth centuries – with his multifaceted designing, theoretical, literary, and teaching work. A seasoned draftsman, a skillful architect, moving freely between neo-Gothic, neo-Baroque, Art Nouveau and modernism, certainly merits in-depth monographic studies. They may not bring discoveries that would revolutionize the image of Lviv art, but they will

¹³³ P. Krasny, *Kościół parafialny p.w. Św. Katarzyny Aleksandryjskiej*, p. 251.

¹³⁴ Neo-Romantic and Picturesque styles characteristics of Julian Zachariewicz's work were pointed out by Ю. Бірюльов, *Захаревичи*, pp. 54–87, and in Talowski's work, they were emphasized by A. Miłobędzki, *Zarys dziejów architektury w Polsce*, pp. 298–299; Z. Beiersdorf, *Architekt Teodor M. Talowski*, p. 199–214; W. Bałus, *Historyzm, analogiczność, malowniczość*, pp. 131–135; K. Stefański, *Polska architektura sakralna*, p. 75. In turn, the picturesqueness in the work of Jan Sas-Zubrzycki, who took the idea from Talowski, was strongly emphasized by J. Wowczak, *Jan Sas-Zubrzycki*, pp. 215–216.

¹³⁵ This is how his titles were listed in the obituary *Nekrologia* [Michał Kowalczuk], "Czasopismo Techniczne" lwowskie, 6, 1938, p. 98.

significantly supplement the knowledge of the milieu of Lviv architects. It remains to be hoped that the group of churches designed by Kowalczyk, and presented in this text, will become a good excuse for undertaking more in-depth studies into this figure. The brilliant synthesis of the Lviv environment once written by Jakub Lewicki notwithstanding,¹³⁶ personages who created architecture of the late nineteenth and early twentieth centuries still deserve further exploration.

Abstract

The group of neo-Gothic churches designed by Michał Kowalczyk in the former Lviv, Tarnopol and Stanisławów Voivodeships

The article discusses a group of Neo-Gothic churches designed by the Lviv architect Michał Kowalczyk, which were built at the turn of the nineteenth and twentieth centuries in Galicia (in the Lviv, Stanisławów, and Tarnopol regions). The group of churches examined, including those in Stojanów, Dobrotwór, Zabłotów, Sorocko, Myślatycze, and Sietesz, is distinguished by common stylistic features and a Neo-Gothic design. A particularly recognizable element is the way the towers on the façades are formed and decorated. Selected examples of sacred architecture from Galicia, built in the last quarter of the nineteenth century (by Teodor Talowski, Sławomir Odrzywolski, Julian Zachariewicz, and Jan Sas-Zubrzycki), were subjected to formal-genetic analysis as a context and source for some of the solutions used by Michał Kowalczyk. The article aims to draw researchers' attention to the lesser-known Lviv architect Michał Kowalczyk, who was active not only in design but also in the fields of education (at the Polytechnic School in Lviv), science (through involvement in associations and editorial work), documentation (drawings of monuments, including those of Lviv), and literature (scientific dissertations published in the press and as independent monographs). The article also seeks to inspire further research on this architect.

KEYWORDS:

Michał Kowalczyk,
nineteenth century
Galician architecture,
Lviv, sacra architecture,
neogothic

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¹³⁶ On a side note, in his latest book on the architecture of Lviv in the interwar period, Jakub Lewicki also mentioned Michał Kowalczyk. He included the latter in a broader group of artists called the Lviv School of Architecture, established in the interwar period. To Lewicki, Kowalczyk was a representative of a group of artists who either graduated from the local polytechnic school or for many years laboriously gained successive degrees there, and in the interwar period they continued to operate in Lviv, constituting the core of the Lviv School of Architecture. In this context, Lewicki mentions Kowalczyk alongside Ignacy Drexler, Tadeusz Obmiński and Jan Sas-Zubrzycki, among others (J. Lewicki, *Regeneracja i modernizacja*, p. 71). It is difficult to say, however, why Kowalczyk was included in this group, since no designs of his created after 1911 are known, and after retiring from the Polytechnic in 1917, according to references from the period, Kowalczyk devoted himself only to scholarly, rather than professional work.

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