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THE PALACE IN ZARZECZE IN THE HISTORY OF POLISH ROMANTIC ARCHITECTURE

Magdalena Morska built the palace in Zarzecze in accordance with Christian Piotr Aigner's design. She entrusted Fryderyk Bauman with the decorations of the interiors, and she was the author of the drawings of the peasant buildings, barns, and palace interiors. The construction of the palace was conducted in two stages: 1807–1810 and 1817–1819, and the plan included a rectangle connected by the pergola with the orangery, with the round tower in the south west corner surrounded by the ambulatory. The interiors were richly painted, and some rooms included decorations based on motives from La Fontaine's tales. Each room had a unique name such as "the room where the sun shines", "the room where it rains", "the yellow room", and "the Venetian room". The origins and analogy of the palace included the Roman Temple of Vesta (Hercules), the Temple of Vesta in Tivoli, and the tradition of the Dzieduszycki Family derives the structure from the Temple of Sibyl in Puławy, and the palace in Góra Puławska. The palace in Zarzecze belongs to a group of palaces with a rotunda, like Ponikwa, Rudniki, Morysinek and Hrehorów, but similar structures are also known in England, including the Cronkhill house.

Keywords: residential architecture, Zarzecze – palace, Dzieduszycki family, Magdalena Morska, Christian Piotr Aigner.

1. INTRODUCTION

Magdalena of the Dzieduszycki Family (Budzyński, 1987) married Aleksander Ignacy Morski in ca. 1782 and started an investment project related to constructing a palace with a park, which also included peasant buildings and barns (such an order of works was determined by M. Ziębińska, 1977). It is quite agreeably assumed that the main designer of the palace was Christian Piotr Aigner, the drawings of its interior, peasant buildings and barns were left by Magdalena Morska, and Fryderyk Bauman worked on the plastic decorations of the rotunda room and the adjacent rooms (Aftanazy, 1996). Some researchers of Aigner's architectonic concept (Jaroszewski, 1970) stress a lack of an archival confirmation of his authorship of the palace in Zarzecze, but they connect him with the circle of palaces with a rotunda in the corner in Ponikwa and Rudniki, also suggesting an analogy with the palace in Góra Puławska. The design of a church by Aigner was not fully performed, its construction started as late as in 1840, it was soon stopped, and today's Neo-Romanesque temple was erected between 1880 and 1895 in accordance with a design by Julian Lwigród Zachariewicz (Gosztyła, 2018; Jaroszewski, Kwiatkowski, 1957; Łoza,

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1954). The church, which exists until the present times, was placed on the foundations of Aigner's temple. Its creator gave it a rectangular plan fronted by a six column portico, topped the smooth attic with a recessed gable and a globe, and ended the triangular tympanum with a cross. Next to the church, there was to be a bell tower, Aigner prepared its two alternative designs: one which was followed the model of the Bernardine bell tower in Warsaw, the other of a Neo-Gothic form.

2. THE PALACE IN ZARZECZE – ITS ARCHITECTURE AND INTERIOR DECORATION

The palace was located in a park in the south-east part of the village in a hilly area, which descends south towards the Mleczka River. The park was probably created in the second half of the 17th century, however, a lack of source data does not allow us to precisely determine the date of its creation: here we have to take advantage of the age of the oldest trees in the park, including common oaks, which were cut down while the school was being built, and which in the 19th-century cadastral plan were marked as a forest (Piórecki, 2008). To the west the park adjoins church premises, to the north the border is a Jarosław–Przeworsk road, to the east it neighbours an area of former utility buildings, where after the war a boarding agricultural school complex with workshops were built.

The palace appears in various literature which reaches the 19th century, but only T.S. Jaroszewski's works on Aigner introduced the structure into the coursebooks on Polish architecture and into European literature concerning interiors in which garden, landscape and Arcadian motives were used (Börsch-Supan, 1967).

The palace was constructed in stages, starting with the basements under the rotunda, then the basements towards the annex, and finally the external walls of the residence were built. A. Piątek (1978) divided the investment time into two stages: 1807–1810 and 1817–1819, and the latter date is considered to be the completion of the palace construction, even though later (according to M. Ziębińska) an orangery was built. Before that, there had been a pavement made of artificial stone. The fact that the construction of the palace started with the basement under the rotunda is confirmed by the date placed on the stone laid in the west wall of the basement (the date was found by Stanisław Sęk while conducting research for the presence of polychromy – Ziębińska, 1977). However, it is also likely that the other basements and the corridor leading to the annex, the rotunda and part of the palace, *ie.* the vestibule with the corner north-west room (“the yellow room”) and the “Venetian lounge” upstairs were built at the same time (maybe by 1810) (Ziębińska, 1977). The investment was conducted in stages, this is why in M. Ziębińska's opinion there are some differences between the design and the final construction (initially the “Venetian room” was not designed). The entire interiors were given rich painting decorations, a few ceilings were decorated with a bright sky with clouds, and one of the rooms was given a frieze with references to La Fontaine's tales. It seems that some of the decorations were made by Magdalena Morska, some of the equipment was brought from Kolbuszowa (furniture) and Italy. As soon as in the 1960s some of the decorations as well as the ceilings (moulding) were destroyed. Nevertheless, they were replaced with new decorations with tapestry having Chinese and flower motives (Dzieduszycki, 2002). The renovation and construction works as well as maintenance works (installation of water supply system and power supply system, replacement of furnaces, restoration of the plaster, change of the shape of attic windows in the rotunda) continued throughout the interwar period. The devastation started after

the war when the palace was transformed into an agriculture school dormitory. In the 1970 there were attempts at revitalization of the palace.

First, let us read the spatial and functional plan, and then analyse it in detail (fig. 1–2). The palace was built on a plan of a long rectangle on the W–E axis with a round rotunda in the south–west corner. On the ground floor, the interiors were given a two-bay multiaxial plan, and on the first floor and in the basements the bays were separated by corridors, and an ambulatory was built in the rotunda. The palace was built of brick and plastered, in the basement there were built brick barrel ceilings, barrel-groin ceilings, lunette vault and flat ceilings with a quarter circle cove. On the ground floor, there were flat wooden ceilings in a great part decorated with a frieze and moulding cove of gypsum, also the dome was decorated with gypsum moulding, and in the ambulatory there was barrel vault. The roof was given queen post and purlin construction, and the rotunda roof – king post, covered with copper sheeting. Over the dome there were built mono-pitched roofs on a plan of a circle, above the orangery pitched roof hidden behind the attic, and over the palace a hip roof, and over the avant-corps a pitched roof.



Figure. 1. The palace in Zarzecze – general view

Source: (photo by M. Zub).

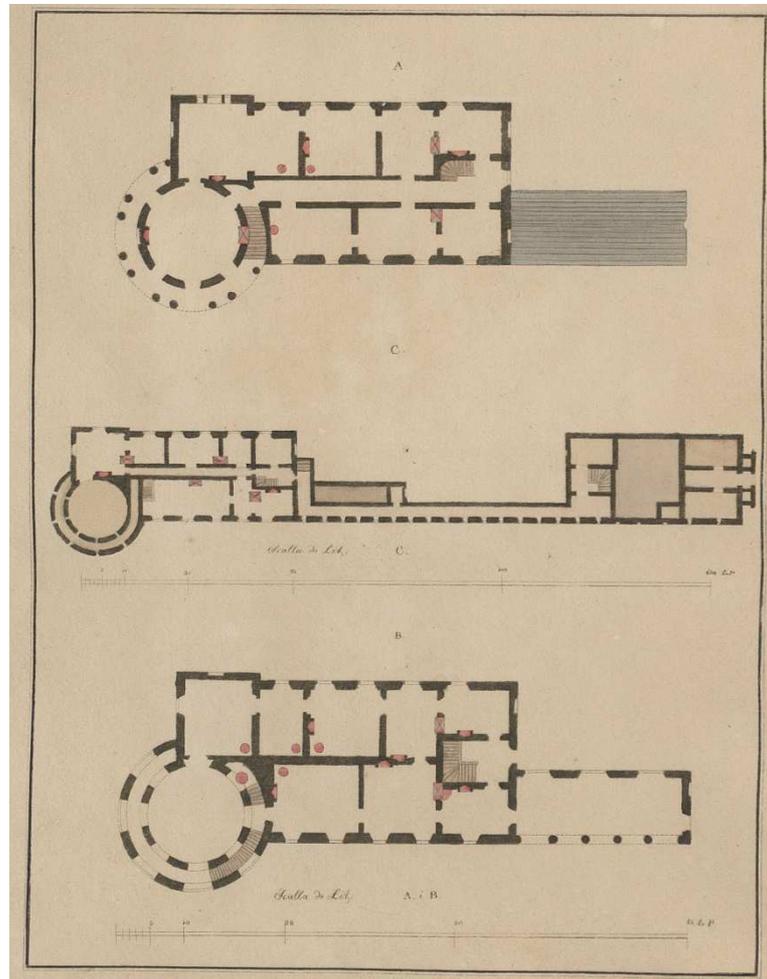


Figure. 2. The palace in Zarzecze – plans

Source: (Morska, 1836, tabl. 3).

The basements can be accessed from the west through a stair case, initially through steps leading from the rotunda. They are covered with flat ceilings with a quarter circle cove. In the southern room by the rotunda in the times of Magdalena Morska there was a dining room, and then a cigar smoking room. The south vault under the rotunda is supported by a cylindrical pier, and the basements are lit by narrow windows. Some traces of a kitchen lift have been preserved.

To the east on the ground floor there is an orangery which is connected to the palace by a pergola. The orangery has some cellars, it is lit from the south by five windows, smaller than the original ones, and it is decorated with Tuscan columns without the base. To the west of the pergola there is an entrance to the staircase with communication to the cellars

and to the first level by means of quarter landing stairs. From the staircase there is communication to the room in the south bay ("the room where it rains") and the corner room in the north bay. "The room where it rains" ("the ashy lounge") is lit by a window in the south, and adorned by wood panelling having geometrical folk decorations (the descriptive and photographic documentation was made by W. Menet), marble fireplace on the north wall, parquet and – under the ceiling – a quarter circle cove included in moulded cornices. Originally the ceiling was decorated by a painting showing a blue sky and pink clouds.

This room is communicated with "the room where the sun always shines". Also here the ceiling was decorated with a painting presenting a sky with clouds, and by the north wall there stood an alabaster fireplace with a relief sculpture in the form of garlands and plant festoons with bands. Further to the west there was "the round room on the ground floor" (former ball room), which to the north was communicated with "the yellow room" lit from the north and west by windows. The walls were covered with stucco, and on the ceiling a stucco rose window was placed, and the cove was filled with symmetrical acanthus leaves. In the middle of the east wall there is a door to the former "Mrs Morska's bedroom" decorated in the upper part of the walls with emerald green paintings. To the west there is "the round upper room" and the "Venetian room". The representative rooms on the first floor include the upper round room of the rotunda with a dome richly decorated with stucco, in the lantern a clear sky was painted, and under the dome there was put stucco entablature consisting of elements in the shape of a bull skull (bucranium), rose windows, garlands, rows of cubes, bullock eyes, corbels, astragals (stylised leaves, rolls, pearls, prismatic beads).

3. THE ORIGINS AND ANALOGY TO THE ZARZECZE PALACE

Finally, let us look for the origins and analogy to the Zarzecze palace. First of all, we need to state that Morska's creation is clearly different from the rural classicistic structures in Poland, and the differences concern a lack of the column portico at the main entrance and existence of dissymmetry of the palace (see Jaroszewski, 1971). The tradition of the Dzieduszycki family (Dzieduszycki, 1865) derives the structure in Zarzecze from the Temple of the Sibyl in Puławy (fig. 3). Also Bacciarelli's villa near the Royal Łazienki built in accordance with Kamsetzer and Zug's concept, very similar to the palace in Zarzecze, is also mentioned. However, the prototype is believed to be the palace in Góra Puławska. The village is located opposite the residence in Puławy on the other bank of the Vistula, today in the Koziński Poviát. After 1800 the leaseholder of the property, major Orłowski, built a palace in accordance with Aigner's design and also created a garden. The structure was destroyed during the second world war and is known only from iconographic sources and photos. The designer gave it the shape of a rectangle enriching its body with a rotunda located in the south east corner of the structure. In style it was similar to the Roman Temple of Vesta in the Forum Boarium, which perhaps was dedicated to Hercules Olivarius (not Vesta). In Góra Puławska the rotunda was covered with a flattened roof, and it is adorned by four Corinthian engaged columns. This structure is within the group of palaces with a rotunda, like Zarzecze, Ponikwa, Rudniki, Morysinek, or Hrehorów (Marconi, 1843, tabl. LXXXIV). An analogy to the lower lounge in the rotunda of the Zarzecze palace can be found in the lower room of the Temple of the Sibyl in Puławy, covered with a flattened dome supported by nine arcades, with access from the buttress slope.



Figure. 3. The Temple of the Sibyl in Puławy – general view

Source: (photo by M. Zub).



Figure. 4. Tivoli. The Temple of Vesta – remains

Source: (Anderson, Spiers, 1902, fig. 118).

The palace in Ponikwa near Brody (Ukraine) was built around 1820 by Antoni Kownacki based on Aigner's design. However, Fryderyk Bauman is also sometimes named as its creator. It is a one-storey building on high basements, and only the avant-corps on the side of the driveway are storied. One of them has a characteristic triangular top section similar to the top section of the front elevation of the Gothic House in Puławy. Its dominant part is a huge rotunda, rusticated in the lower part, whose upper part is adorned by pairs of Corinthian columns, and which is topped with a tower surrounded by a small gallery (Jaroszewski, 1970).

The palace in Rudniki (Ukraine) is contemporary to the palaces in Zarzecze and Ponikwa (Chlebowski, B., Walewski, W., red., 1888). The idea of the residence probably came from Aigner, but the investment was built by Fryderyk Bauman, who also decorated the structure.

We also have similar buildings in England, one illustration being the Cronkhill House built based on J. Nash's design (Jaroszewski, 1957), but once again Italian buildings should be highlighted, for instance the Temples of Vesta in Tivoli (fig. 4) and in Rome in the Forum Boarium (as already mentioned probably dedicated to Hercules), which were distant prototypes of Aigner's buildings. As a side note, let us add that when T.S. Jaroszewski (1957) shows ancient analogies, he indicates (not properly) as an example the Temple of Sibyl (not Vesta) in Tivoli, and it was a structure on a plan of a rectangle.

4. CONCLUSION

Let us summarize the above-mentioned remarks on the origins of the structure and analogy. They have already been highlighted, and the facts that Christian Piotr Aigner was the author of the designs, and that the decorations were made by Fryderyk Bauman have probably been proven. The previous residential structures which remember the Baroque and Early Classicism were axial buildings, and the symmetrical bodies were decorated with a column portico and a triangular tympanum, sometimes they were flanked with side wings, and connected with the palace by a gallery or orangery. There also appeared central structures, about which the creators forgot for two-three centuries.

In Zarzecze new elements were used: breaks in the entablature of colonnade, which gives an impression of a ruin, red brick veneering of blind windows and arches in the rotunda, use of columns without the base or fluting, and use of cove with a motive of sunflowers and sheaves in the decoration, which must have been Fryderyk Bauman's idea. The use of these decoration motives and illustrations of La Fontaine's tales is clearly related to Romanticism, and the creation of the English garden and plants inside the palace reinforces the trend even more.

Let us chronologically systematize the Romantic era palaces. The oldest one is probably English Cronkhill of 1802, and in Poland the residence in Góra Puławska of circa 1800, then in 1805 the Romantic palace in Łańcut was built for Izabela Lubomirska based on Aigner's design, and in 1807 Fryderyk Bauman made there stucco.

Another one is the structure in Zarzecze of 1807 (stone with this date indicating the beginning of the investment). The date shows that the concept of palaces with a rotunda is earlier than it was believed. We have already mentioned the stages of its construction, but let us revise them due to the duty of a chronicler. First the basements were built, then the "yellow room", rotunda and "Venetian lounge". In 1810 the annex with English and Polish kitchen on the ground floor and apartments on the first floor were built.

The last one is the palace in Ponikwa of 1820.

Summarizing our considerations regarding Zarzecze, we should underline that the structure is a synthesis of Romantic era art, and that Magdalena z Dzieduszyckich Morska, Christian Piotr Aigner and Fryderyk Bauman played a significant role in its construction.

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