



Modernity and traditionalism in the sepulchral art of the Lychakiv Cemetery in Lviv. Tendencies, examples and artists¹

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Abstract: The article bears a character of initial research on the Art Deco style and modernism in the sepulchral art of the Lychakiv Cemetery in Lviv. A group of art objects chosen on the basis of stylistic criteria and high artistic and scientific values is presented. Traditional research methods of art history such as formal, iconographic and iconological analyses were used due to the fact that research on the architectural and sculptural form of the sepulchres and tombs in the Lychakiv Cemetery are still in its initial stage. The research showed the variety of architectural trends in the sepulchral art of the first thirty years of the 20th century, starting from neoclassical tendencies, through Art Deco and so-called eastern Lesser Poland style, up to avant-gard modernism. It resulted in a distinction of a group of tombs in the Lychakiv Cemetery in Lviv representative for popular architectural trends of that time. The article points to the features and ideological base of those tendencies and presents the environment of Lviv artists – architects, sculptors, decorators and stonemasons, including a circle linked to Tadeusz Iwanowicz stone workshop, to which belonged, among others, Bronisław Wiktor and Wincenty Witold Rawski. The research led to a conclusion that the sepulchral art created in the Lychakiv Cemetery in Lviv in the first thirty years of the 20th century was a subject to intensive changes starting from neo-classicism, through Art Deco and eastern Lesser Poland style up to avant-garde modernism. All of this was caused not only by the dynamics of architecture development of this time, but also by fashion for specific forms. The development of sepulchral art was fostered by a high artistic awareness of its creators: stone workshop owners, architects, decorators and sculptors.

Keywords: A Funeral Art, Art Deco, Modernism, Neoclassicism, The Lychakiv Cemetery in Lviv

Introduction

The term sepulchral art derives from a Latin *sepulcrum* meaning a grave and is connected with the cult of the dead. Its main task is to perpetuate the memory of them. (Kozakiewicz, 1996, p. 376) It refers to all kinds of artistic creation, being often a synthesis of architecture (mausolea, mastabas, tombs, chapels), small architecture (tombs), sculpture and painting (e.g. epitaphs, coffin portraits). It is characterized by a specific form, symbolism, iconography of depictions and very often the rhetoric of inscriptions. This art results from many spheres of human life – an economic one, connected to the wealth of an endower, a propagandist one – as it serves to underline merits and the role of the deceased, the artistic role and, as well, the spiritual one which is linked to the faith.

Thus one can find in here two aspects of human life – the spiritual and material ones, sacrum and profanum, fides et ratio.

The Lychakiv Cemetery in Lviv is one of the oldest necropolises whose beginning reaches the year 1786 (Nicieja, 2011, p. 14). It has a reach subject literature dedicated to the various aspects of its existence: its history, meritorious people buried there, but also the sepulchral architecture and sculpture (Figol, Krysa 2006; Łupij, 1996; Nicieja, 1988, 1990a, b, 1998, 2011). In the last decade the Cultural Heritage Foundation carried out an inventory of the major part of tombs, which was published in the Internet in a form of the inventory item cards.²

1 Article in polish language: https://www.stowarzyszeniefidesetratio.pl/fer/60P_Boro.pdf

2 <https://cmentarzlyczakowski.pl>

The above mentioned publications include basic information about the form and iconography of chosen tombs and sepulchres and their authors. Stanisław Nicieja (1990 b) presented works from the 19th century, leaving not much space for the works from the first thirty years of the 20th century. There is a lack of complex scientific description in which they could be analyzed more deeply, grouped according to certain criteria (e.g. the stylistics or artists) and determine their artistic value. Therefore in this article I would like to present a group of tombs chosen on the basis of both stylistic criteria and high artistic or scientific value, which is connected with individual designers or sculptors. The article bears the initiating character of an opening of the research on the Art Deco style and modernism in the sepulchral art of the Lychakiv Cemetery in Lviv.

Form and decoration of tombs and sepulchres are usually quite conventionalized and rarely represent a high artistic value. It is no different in the case of historic necropolises such as Lviv Garden of Dream and Memory, where the mediocre works executed in stonemason workshops often as typical items exist alongside with exquisite works designed individually, often by talented architects and sculptors. For the analysis I chose a group of tombs created under the influence of fashionable trends in the first thirty years of the 20th century which were recognized at the time as modern: classicism of the 1920s and 1930s, Art Deco and modernism also in its avant-garde version. I used traditional art history research methods such as formal, iconographic and iconological analyses due to the fact that research on the architectural and sculptural form of the sepulchres and tombs in the Lychakiv Cemetery are still in its initial stage. This article will also be an occasion to present the environment of artists working in Lviv of that time – architects, sculptors, decorators and stonemasons. For this part of the article an invaluable reading constitutes a book by Jurij Biriulow (2007).

1. Neoclassicism of the 1920s and the 1930s.

Neoclassicism is a universal style which was eagerly used for erection of different types of buildings, including sepulchral ones. The classical forms were associated with the ideal, beauty, timelessness, durability, nobility – such epithets can be multiplied. When Poland regained its independence, neoclassicism appeared again as a proposal of a national style, which resulted in increase of its popularity, especially in the public buildings, sponsored by the reborn state. Neoclassicism of the 1920s and 1930s existed in two basic versions: a literal one – in which certain ancient forms were imitated, e.g. a column, a cornice, an ornament, and a modernized one – which was inspired by the character of ancient architecture, e.g. its proportions, harmony or rhythm.

In the following part of the article the chosen examples of the sepulchral architecture in the neo-classical forms, realized in the two above mentioned types, are going to be presented.

One of the most magnificent realizations is the sepulchre of the Białobrzęski family in a form of a chapel [fig. 1]. Its façade is made of doubled pairs of Tuscan columns sustaining a fragment of entablature and a high attic with an inscription „FROM BIAŁOBRZĘGI ABDANK THE BIAŁOBRZĘSKIS”. In a deep, arcaded niche there is a rectangular entrance and Abdank coat of arms in bas-relief, in a cartouche with garlands. The architecture of the sepulchre is an example of monumentalism characteristic for the 1920s, which was based on the tradition of Roman antiquity.

A literal reference to Greek classicism without any national meaning attached to it, can be found in a composition of Oswald Balzer sepulchre, a professor of Lviv University and a director of the Archive [fig. 2]. Its façade refers to ancient forms and consists of a niche framed with a pair of squat, little columns in a Doric style. The high and massive attic bears an inscription in stylised majuscule: “DEO ET PATRIAE/SERVIEBANT”

In the second half of the 1920s and in the 1930s references to antiquity were not treated in an imitative manner. They were rather modernized and the



Figure 1. The tomb of the Białobrzęski family, 1920s. A. Borowik, 2019.



Figure 2. The tomb of Oswald Balzer, around 1933. A. Borowik, 2019.

general aesthetic principles of antiquity were used: its harmony, proportion and rhythm. As examples, one can point to numerous tombs in Lychakiv, including the one of an architect and conservator, Edmund Żychowicz (1870-1924), which was made of pink sandstone (Łoza, 1954, p.349-350), [fig. 3].

It is characterised by its simplicity - a pink sandstone cuboid with lipped corners, covered by a massive finial which is a paraphrase of an ancient abutment



Figure 3. The tomb of Edmund Żychowicz, around 1924. A. Borowik, 2019.

with acroterions. The impression of stateliness is reinforced by the strong projection of the cover in front of the face of the walls. The decoration more literally refers to antiquity - the chest is surrounded by a frieze of kimation, and laurel wreaths and palm trees are placed in the tympanums. The inscription was made in Roman capital - it is laconic, reduced to the name of the deceased.

A similar stylistics was used in more modest realizations such as the sepulchres of the Rudrofs (around 1931) or the Mikołajczykiewicz (round 1930, Iwanowicz workshop). Among them some typical realizations, e.g. the Schneiders and the Halikowskis, appeared.

2. Art Deco and its local variant – eastern Lesser Poland style

At the beginning of the 1920s emerged a new decorative convention that had its own individual character – Art Deco, which was granted a deeper, national meaning in a reborn Polish state. It came in two main variants: the Krakow School (Olszewski, 1966, p. 72-128) and so-called eastern Lesser Poland style occurring in eastern voivodships (districts) of the Second Polish Republic (Borowik, 2012, p. 207-254). The other one was characterized by stylization of historical patterns, mainly the Renaissance, the Mannerist and the baroque ones and occurrence of



Figure 4. The tomb of Zofia Juhrowa, around 1924. A. Borowik, 2019.

abundant and artistic, geometric-floral decoration whose forms evolved from ovalness to sharp, crystal shapes (Borowik 2015, p. 208-226).

One of the first examples of this stylistics was the sepulchre of Zofia Juhrowa, née Zwislocka (1887-1924) called “Zofia’s Little House”, designed by W. Rawski and made in T. Iwanowicz workshop [fig. 4] (Borowik, 2010, p. 145-164). A cuboid sarcophagus was covered with a gable lid. The façade was crowned with an attic with a cartouche – these two elements are covered in an abundant and artistic geometric-floral ornament in the eastern Lesser Poland style, while the cartouche bears the inscription: “ZOSIA’S LITTLE HOUSE” executed entirely in capitals with calligraphic lettering. The aforementioned ornament appears also in the framing of the slab of the tomb entrance, on the sarcophagus’ sides in a form of big crosses and in metalwork elements.

The most splendid sepulchre with Art Deco motifs is a classicizing chapel of the Gorajski family from 1930, designed by W. Rawski, executed by T. Iwanowicz and founded by contess Jadwiga Rzyszczewska, née Gorajska [fig. 5].: It is a stone, cubic structure on a square projection with a high attic and a top in a form of a low tambour. Windowless elevations were diversified with the giant order of pilasters and semicircular panels, while the representative façade was given a pair of semi-columns flanking a semicircular entrance. The attic and the tambour is covered with geometrized floral ornament taking the form of garlands and volutes.



Figure 5. The tomb of the Gorajski family, 1930. A. Borowik, 2019.



Figure 6. The tomb of the Glatty and Lefki family, 1920s. A. Borowik, 2019.

The best examples of the discussed trend were designed by architects and conservators Bronisław Wiktor and Wincenty Witold Rawski. Two solid sepulchres can be enumerated among their works: the one of the Glattys and the Lefkis, and the one of the Strońskis.

The tomb of the Glattys and the Lefkis (architect Piotr Tarnawiecki was buried in it in 1961) was executed according to the design by B. Wiktor [fig. 6].

Its form and decoration travesty loosely indigenous “Sarmatian” Baroque. In a form of a chest, was given a wide façade. Its central part constitutes a protruding aedicul which consists of two pairs of squat little columns suspending a frayed top adorn with floral-ornamental cross and an inscription: THE FAMILY OF THE GLATTY AND THE LEFKI/1860 PIOTR TARNAWIECKI 1961”. On the outer sides of the columns are figures of angels holding flowers. The side parts are decorated by squat pilasters with monstrous capitels and enormous volutes covered with abundant ornament in a convention of eastern Lesser Poland style.

The Stroński's tomb of W. Rawski design was made around 1928-1929 in T. Iwanowicz workshop. It stands out due to the presence of a big Madonna Immaculata statue [fig. 7], while the main feature of the façade is a high panel framed with a rich floral-geometric ornament in the Art Deco stylistics. In the side plain parts, the signs containing the information about the dead were made. The foreground of the structure was created in a form of a flowerbed in a stone frame with the lanterns fixed to its corners (they have not been preserved).

The Art Deco ornament often “inlays” some fragments of tombs such as the ones of the Dedeczyks, the Bendls, the Bodnars, the Arnolds, the Balicki-Kienzers, the Borth-Mazurkiewicz, the Ancs or the Felsztyns. The abundant ornament usually completely covers the designated part of the composition and is deliberately contrasted with a plain surface of the other parts.

3. Classicizing and avant-garde modernism

Modernism is a style which in architecture meant departure from historicism, search for simplicity and strive for functionality. These tendencies led to the emerging of functionalism where functions were considered crucial and both technical elements, material, construction and esthetics, that is a form, were subordinated to them.



Figure 7. The tomb of the Stroński family, around 1928-1929. A. Borowik, 2019.



Figure 8. The tomb of Tadeusz Obmiński, around 1932. A. Borowik, 2019.

Modernism in sepulchral architecture usually occurs in two variants: classicizing and avant-garde ones. The first one is characterized by symmetry and a harmonic expression obtained by usage of appropriate proportions – careful composition of all parts related to each other. In this group, inscriptions, often treated as ornamentation in their own right, play an important role, usually executed in simple modernist lettering. This kind of tombs are worth examining more deeply.

A modernist, but also classical in composition is the tomb of Tadeusz Obmiński – an illustrious architect and professor of Lviv Polytechnic (now Lviv Polytechnic National University) [fig. 8]. Its design was made around 1932 by Józef Rózyski (Biriulow, 2007, p. 265) and it was executed in pink sandstone. A sarcophagus with a lid of concave corners was placed on a high two-level plinth. On the longer



Figure 9. The tomb of the Basch family, 1930s. A. Borowik, 2019.



Figure 10. The tomb of the Gyurkovich family, around 1933. A. Borowik, 2019.

side is a panel with a small cross and an inscription in narrowed sans serif, two-piece lettering: “Tadeusz Obmiński, PhD/ Professor of Polytechnic/1871-1932”

Another, more intimate example is the sepulchre of the Basch family – of Karol (1844-1906) and Julia, née Czernik (1858-1934) – made of big pink sandstone blocks in T. Iwanowicz workshop [fig. 9]. It is a massive cuboid with a front in the form of a deep portal, which contains a panel with an inscription that is an important element of the composition, made with geometric, one-piece lettering in the Art Deco style. Such type of tombs enjoyed huge popularity in Lychakiv in the 1930s (e.g. it was used in the sepulchre of the Bratrs).

An interesting group of sepulchres is formed by those constructed in a stylistics of radical avant-garde modernism. It is characterized by a lack of reference to historical forms and by composition close to plas-

tic art works of geometric abstraction – the use of cubic forms, solicitude for their mutual relation, and often the presence of asymmetry. A new feature is a renouncement of traditional division into a cuboid tomb and a decorative façade. Sepulchres start to resemble abstract, geometricized sculptures. Their composition is open thus the space around them plays an essential role. A specific functionalism sui generis appears – numerous protruding elements and niches have different functions, such as a bench for the family, a shelf for lights or a flowerbed.

Below some examples of realizations representative for this group, whose authorship was determined and which have a high artistic value, will be presented.

The imposing sepulchre of the Gyurkovich family was executed in T. Iwanowicz workshop [fig. 10]. Its architectural design was made by architect Ludomił Gyurkovich while Julian Mikołajewski done the sculpting. It consists of the above-ground part in a form close to a cuboid. On the left side, perpendicularly to the front elevation, a stone bench with a high back was placed, which constitutes an integral element of the composition. A low stepped lid was ruptured with a perpedicularly situated slab with an expressive relief depicting the Raising of Lazarus and with a complex inscription: “Gosp. of St. John Ch.XI/ LORD, IF THOU HADST BEEN HERE/ MY BROTHER WOULD NOT /HAVE DIED***I AM/THE RESURRECTION/ AND THE LIFE/WHOEVER [LIVES AND] BELIEVES IN ME/THOUGH HE DIE/YET SHALL HE LIVE[FOR ETERNITY]****”. The inscription was executed as a convex relief with simple but dynamic, single-element lettering, while the sharply shaped form of the relief reveals the references to Art Deco. A metal cross was fixed to the front part of the relief panel. The composition of the front is asymmetric, divided in two parts by a red fluted column. The left one bears the inscription: “HERE/LIES A CHRIST’S SERVANT/REV.ADAM GYURKOVICH/*20.VIII.1897+6.V.1933/PROFESSOR IN JAN DŁUGOSZ HIGH SCHOOL/AND CHAPLAIN OF DISCALCED CARMELITES NUNS”. In the right part there are a panel, which veils the entrance to the sepulchre, with an inscrip-



Figure 11. The tomb of Ludwik Ralski, 1931, M. Bucka, 2010. <https://commons.wikimedia.org>.



Figure 12. The tomb of the Stromenger family, around 1935. A. Borowik, 2019.

tion above it: “THE GYURKOVICH FAMILY” and a lesene with continuous bossage which also decorates the side of the sepulchre.

A modernist and avant-gard character has the tomb of Ludwik Ralski (1907-1931) designed by W. Rawski, with the sculpting by Janina Reichert-Toth [fig. 11]. Ralski was a student and a talented skier who died in an avalanche on a slope of Vysokyj Verch in Sławsko (today Ukraine) (Biriulow, 2007, p. 265). The composition breaks with a traditional division into a cuboid tomb and a decorative façade. Looking from the front one can see a richly carved asymmetric and geometric composition consisting of pure cubized forms: cubes, cuboids and spheres. Two front cubes have a role of shelves for lights. The sparing decoration consists of the inscription ‘TOMB OF THE RALSKI FAMILY’ in geometric yet free-form, one-piece lettering in the Art Deco style, and the relief of a skiing skier with geometric form in the same style, slightly set back from the front. In front of the sepulchre, a small flowerbed in a concrete frame was placed.

In the group which is being described, the tomb of Jan and Maria Stromenger from around 1935 is distinguished by its scale and verticalism [fig. 12]. In front of a cuboid tomb there is a high reinforced concrete construction consisting of two pylons flanking a metal cross and a pedestal with a concrete tomb lantern and inscription: “THE MR AND MRS JAN STROMENGER FAMILY” in single-element antique sans serif. A considerable role is played by



Figure 13. The tomb of Stanisław Sokołowski, around 1931. A. Borowik, 2019.

the differentiation of plaster surface textures from completely plain to rough ones worked out with stonemason methods.

In the described group a three-dimensional sculpture “in the round” occurs rarely, therefore one outstanding work is worth presenting – the tomb of prelate Stanisław Sokołowski (1886-1931), designed by B. Wiktór and executed in Iwanowicz workshop [fig. 13]. Its composition is dismembered and consists

of a high cuboid sarcophagus on which a simple cross in a reinforced concrete hemi-spherical frame was placed along with a big, softly modelled figure of Christ as a Good Shepherd by Julian Mikołajski. The sepulchre foreground is a flowerbed in a concrete framing on whose corners there are metal geometrized lampions.

In this group occur also repetitive solutions, e.g. a type of asymmetric tomb from Iwanowicz workshop used in the Dziuba family's one from around 1931. Its distinctive feature is a façade composed of two asymmetrical pillars flanking a simple slab covering the entrance to the tomb. The higher one protrudes in front of the face, decorated with rustication, and the lower and receding one, almost flush with the slab. Its smooth surface bears inscriptions.

In the sepulchres from the first thirty years of the 20th century a way of stonemason modelling of a natural and artificial stone surfaces plays a significant role. Hatching, cutting, graining and other stonemason techniques contribute to obtaining interesting effects of texture and underlining of chosen composition fragments.

4. Artists

A sepulchre is a structure that usually combines several fields of creativity: fine arts, that is architecture and sculpture and craft skills that is stonemasonry. Thus in most cases the complete work is a result of cooperation between an architect as a designer, a sculptor who makes sculptural decoration and a stonemason as an executor.

Many of the already presented tombs were executed in the stone workshop of Tadeusz Iwanowicz (1885-1944) who in several sources is referred to as an architect. However, in fact, he was educated as a sculptor as he graduated from the Industrial School in Lviv in decorative sculpture. As a builder he operated on a concession basis obtained in 1925. His cooperators include prominent figures of Lviv artistic environment – architects Wincenty Witold Rawski, Bronisław Wiktor as well as sculptors Aleksander Bohuss and Julian Mikołajski (Biriulow, 2007, p. 263). Stanisław Nicieja writes that Iwanowicz co-

operated also with Ludwik Makolondra stonemason workshop (Nicieja, 2011, p. 188). It can be assumed that in certain cases Iwanowicz offered his clients ready solutions and he had a tombs and tombstones catalogue at his disposal. That can be argued due to the occurrence of the same type of sepulchres several times. Thus the Baschs tomb has its twin analogue of the Minkiewicz's one, and the asymmetric type occurs both in the Kühn-Jazłowińskis and in the Dwernickis tombs.

Bronisław Wiktor (1886-1961), cooperating with Iwanowicz, was an architect and a painter. In the years 1905-1913 he studied at the Faculty of Architecture of the Lviv Polytechnic and in Stanisław Kaczor-Batowski private artistic school. Before the Second World War, Wiktor worked for the Lviv Polytechnic and the Art Industry School. He designed not only buildings, but also sepulchral architecture, including tombs in the Lychakiv Cemetery which have already been presented here: of the Glattys, the Lefkis, the Tarnawiecki and the Sokołowski ones. He was also the author of the tombs of Gustaw Müldner (after 1933, together with J. Mikołajski) and of Wilhelm Stanek (around 1920, together with Z. Kurczyński).

Another important cooperator of Iwanowicz was Wincenty Witold Rawski (1893-1962), an architect with a great talent for sculpture and painting as well (Kunkel, 1987, p. 670-671), (Czerner, 1962, p. 423), (Nicieja, 1990 b, p. 390; 2011, p. 188). In 1922 he graduated from the Lviv Polytechnic in architecture, and before the second World War worked in Lviv Municipal Board where ancient monuments conservation was one of his duties. He also cooperated with Lviv stonemason workshops of Matusiewicz, the Zagórskis, Makolondra and Tyrowicz. In Iwanowicz workshop the following tombs were created: of the Juhras, the Sobińskis, the Edelmans, of Ralski (Biriulow, 2007, p. 264), Józef Nogaj, Karol Brzozowski, Franciszek Jaworski, Franciszek Majchrowicz, Józef Kallenbach, the Strońskis and the Komorowskis, Władysław Gawliński, Stefan Janelli, the Felsztyns, and also of the Skibińskis. At the Cemetery of the Defenders of Lviv Iwanowicz and Rawski made the monument to the battle of Rarańcza heroes and the tombs of the Kamieńskis and the one of General Wacław Iwaszkiewicz (Biriulow, 2007, p. 263; Nicieja

2011, p. 187). Nicieja gave the following characterization of the architect style: "In his oeuvre the motifs whose meaning refers to the world of antiquity intertwine with the ones alluding to Biblical stories. They are mostly figurative reliefs whose significant compositional feature is chiaroscuro. The monuments by this artist strike us with monumental inclination with a tendency to geometrical stylization and exposure of architectural construction" (Nicieja, 1990 b).

Wiktor and Rawski were the authors of architecture of the most interesting works maintained in the stylistics of Art Deco and its local version, so-called the eastern Lesser Poland style, in which sculptural decoration played a substantial role.

Rawski cooperated with talented sculptors – Jan Matusiewicz and Janina Reichert-Toth. Matusiewicz (1867- after 1943) owned a stonemason company in Lviv. He graduated from the Lviv Industrial School and then practised in Henryk Perier workshop (Nicieja, 2011, p. 187). Reichert-Toth studied in the Industrial School in Lviv and the Academy of Fine Arts in Krakow under Konstancy Laszczka (Biriulow, 2007, p. 271-274). Before the Second World War she was active mainly in Lviv, in the beginning as a teacher of drawing, then as a sculptor in Ludwik Tyrowicz stonemason workshop and finally she opened her own company. She was making a lot of altar sculptures e.g. to the main altar in St. Elisabeth's Church in Lviv (1928-1934). In the Lychakiv Cemetery she created the decoration of the Ralski tomb. A figure of the Szaynowskis tomb is attributed to her as well.

Sculptors Aleksander Bohuss and Julian Mikołajski also cooperated with Iwanowicz workshop. Not much is known about Bohuss basing on a current state of research. Between 1923 and 1944 he worked in the Industrial School in Lviv, which was later called the Fine Art Institute. He was the co-author of the tombs of Nogaj and Brzozowski. Mikołajski (1904-1952) graduated from the Lviv Industrial School, where he was employed in the position of an academic assistant to 1943. He made not only sepulchral works, but also sculptures for the churches in Wołków, Rudki and Stara Sól (Biriulow, 2007, p. 263-264). He also carried out conservation of ancient monuments. His works include the monument to the battle of Rarańcza heroes, the tombs of the

Kamieńskis and of General Iwaszkiewicz (ibidem). Biriulow attributes to Mikołajski a relief of Madonna on his parents' tomb (1929-1930), a figure of Good Shepherd on the Sokolowski tomb and an angel on the Gustaw Müldner sepulchre in the Cemetery of the Defenders of Lviv (after 1933, designed by B. Wiktor) (ibidem, p. 264).

A sculptor Zygmunt Kurczyński (1886-1954) cooperated with Bronisław Wiktor. He graduated from the Lviv Industrial School under Tadeusz Wiśniowiecki and Juliusz Bełtowski. Then he studied in the Academy of Fine Arts in Krakow, later in Monachium and in Paris where he worked as a stonemason in the workshop of August Rodin himself (Nicieja, 2011, p. 174-179). After he returned to Lviv, he created architectural sculpture of public buildings and tenements. In the Lychakiv Cemetery he made the figures in the tombs and sepulchres of Tadeusz Rutowski, Wilhelm Stanek and Władysław Grzędzielski. Nicieja attributes to him decoration of two other tombs – of Bolesław Chom (died in 1925) and Piotr Kiniarz (1879-1940) (Nicieja, 2011, p. 177). After the Second World War he settled down in Wrocław where he lectured in the University of Science and Technology.

An architect and sculptor Józef Różycki (1898-1974) was the author of sepulchral architecture of modern, but also classicizing character. He studied in the Academy of Fine Arts in Krakow and in the Faculty of Architecture of the Lviv Polytechnic. After graduation, he lectured in his alma mater and in the State Technical School (later National Institute of Fine Arts). After 1945 he continued working as an academic teacher in the Academy of Fine Arts in Krakow. He cooperated with Aleksander Król (1883-1959) stonemason workshop in Lviv and sculptor Józef Starzyński. His major works include the American Flyers Memorial and the French Soldiers Monument in the Cemetery of the Defenders of Lviv (together with J. Starzyński). In the Lychakiv Cemetery he made designs of tombs of Obmiński (died in 1932), Władysław Szaynok (around 1928, together with A. Król) and Ludwik Czarnowski (1937).

A cooperator of Różyski, sculptor Józef Starzyński (1890-1961) was a graduate of the Academy of Art Industry in Vienna. In the years 1924-1928 he worked as an academic assistant at the Faculty of Architecture of the Lviv Polytechnic, he also lectured in the Lviv Technical School. After 1946 he settled down in Zakopane (Nicieja, 2011, p. 205).

Ludomił Gyurkovich (1899-1980), the last, but not least of the authors of the already presented group of works, in the case of architecture expressed himself in modernist forms in their extreme avant-garde version. In 1926 he graduated from the Lviv Polytechnic in architecture. Before the Second World War he worked in the City Council in Lviv, then in Mościcie and Łuck. He lectured in his alma mater and run his own construction enterprise. After the war he became linked to Kielce as the district architect and a director of "Inwestprojekt" company. He was the author of designs of public buildings and churches, he also carried out the conservation works e.g. in the Royal Tenement House in Lviv (Biriulow, 2007, p. 273).

Jurij Biriulow lists more artists who created the sepulchral art at the time, however, the scope of this article does not allow for presenting their profiles. These are the following sculptors: Luna Drexlerówna, Marian Spindler, Ryszard S. Plichal, Piotr Wójtowicz, Bronisław Sołtys, Andrzej Albrycht, Michał Wesołowski, Mychajło Zastawny, Sergiusz Łytwynenko, Antin Pawłos i Mychajło Jackiw and architects: Roman Voelpel, Otton Fedak, Aleksander

Luszipiński and Marian Nikodemowicz (Biriulow, 2007, p. 265-266) (Biriulow, 2007, p. 262; Kwiatkowska-Frejlich, 2020, p. 139-141).

This article attempted to show the diversity of architectural trends in the sepulchral art occurring in the first thirty years of the 20th century, starting from classicism, through Art Deco and so-called eastern Lesser Poland style, up to avant-garde modernism. Their features and the ideological background were also determined. The works of the Lychakiv Cemetery which are representative for these trends and environment of their authors – architects, sculptors and stonemasons active in Lviv, were described. The research led to a conclusion that the sepulchral art created in the Lychakiv Cemetery in the first thirty years of the 20th century was a subject to intensive change from traditional to modern forms. It was caused by the dynamics of changes in art of that time, but also by a fashion for certain solutions. A catalyst for change was a high artistic awareness of sponsors and artists: the stonemason business-owners, architects, sculptors and stonemasons. Topics of typology, stylistics and attribution of works originated in the first thirty years of the 20th century in the Lychakiv Cemetery in Lviv requires further research to be done. Not only due to the fact that they are scarce, but also because the elements of the group are artistically valuable items whose creators remain anonymous. Only further archive and empirical search and formal and comparative analyses can result in discovering their authors.

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